



"The Poetics of Presence"

Space structure and identity cognition of "the other" in Yesi's poem

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Abstract. Yesi's poetics has always been the topic of discussion in the field of Hong Kong literature and post-colonial literature, and under the background of post-colonial, there is bound to be the emergence of diasporic literature. Under the main title of "The Poetics of Presence", this paper reexamines the conclusions in the poems of Yesi and expounds on the characteristics and causes of "the poetics of presence" by using the spatial structure of "the third space" proposed by Homi Bhaba, a postcolonial theorist, and the cognitive problems of poets' multiple identities. For Hong Kong literature, "diaspora" and "presence" seem to be in opposition to each other, but in fact, in the complex post-modern context, they penetrate and blend with each other. This paper takes the poetry of Yesi, a typical diaspora writer, as the research object, and discusses the complex diaspora literature of Hong Kong and locals through his unique poetic features.

Keywords: Yesi, present poetics, post-colonialism, Hong Kong literature, Diaspora literature, the Third Space.

1 Introduction

Quoted passage: In the article Liang Bingjun's "Poetics of Discovery" in the Context of "Diaspora", scholar Ya Siming mentioned that "Liang Bingjun (Yesi) has smelted" Hong Kong consciousness "into a poetics, or" poetics of discovery ". The 'process of discovery' opens up the sensory portals of sight, hearing and taste by seeing, listening and tasting, and establishes a connection between the individual and the world.", The so-called "poetics of discovery" refers to the observation and secondary exposition of a series of Spaces by the author from the perspective of a third party in his poems, and the integration of Chinese painting techniques of "moving perspective" and "focal perspective" with the intonation of western poetics to expand the possibility of its own poetic dimension. However, after a series of studies on his poetry and his biographical data, the author believes that the "poetics of discovery" proposed by Ya Siming is a narrow definition of even the colonial writers. On the contrary, combined with the spatial structure and identity cognition in his poetry, it is actually a kind of "Presence poetics". The literal meaning of presence is that something as the subject always exists in

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a specific space, while the "discovery" has the meaning of the scattering of onlookers. Ya Siming believed that because of the particularity of Yesi's region and identity, his own diaspora consciousness would lead to the later "discovered poetics", but this was not the case. First of all, just like many exiled writers, his feelings about his post-colonial identity were roughly the same. But it would be biased to conclude that his poetics is "discovered" or "looked on". "Diaspora" is the eternal theme in Yesi's poems. It is not discovered but always exists with the poet's existence. Post-colonial scholar Edward Said points out: "Exile is one of the most tragic fates. In ancient times, exile was a particularly terrible punishment, for it meant not only years of wandering aimlessly away from home and familiar places, but also being a perpetual whiffing, perpetually away from home, constantly in conflict with circumstances, haunted by the past, and filled with sorrow for the present and the future." [1] At the same side, Yesi said something similar: "There is no outlet for our passion, our passion is always repressed. We became indignant and quarreled with everyone we met. We are unknown. We have no one to belong to. We go into different rooms and never get settled." [2] It can be seen that the "diaspora" in Yesi's poetry is not discovered by the poet as the space subject, but it always exists. The biggest difference between "the poetics of presence" and "the poetics of discovery" is that "presence" is something eternal, continuous, dynamic and unchanging, and it is precisely through the "dispersion" generated by his identity of "the other" that Jes penetrates into every image corner of his poetics, and finally achieves the purpose of eternal consciousness in his poetry. This paper will comprehensively analyze the composition of Yesi "poetics of presence" from the three aspects of "Hong Kong stage", "spatial structure" and "identity consciousness" successively.

2 Vagrants in the city -- the meaning of "The Poetics of Presence"

"Since the beginning of literature, there is no outstanding literature is not wandering, not discrete; There is no good writer who is not a wanderer, a stranger, an outsider...". [3] In the progress of Hong Kong's literary history, the group of writers here fit in with the local colonial culture, which is the hybrid product of spirit and material in the post-colonial era. It is difficult for us to give a precise definition of the literature on this place. Scholar Zhang Qingxiu once wrote in his article: "In this context, Hong Kong literature rejects a fixed identity and position, as well as the literary criticism duties that a fixed identity entails, and thus leaves a clear stance and attitude hanging. Under the mixed cultural identity, Hong Kong literature is based on the local, and strives to explore its own 'third space' [4] different from colonial culture and different from mainland China." The poet Bei Dao also put forward: "Hong Kong is like a ship. Both departure and return are transitions, and the Hong Kong people on board are well-informed and calm." [5] Once it leaves the ferry, it is difficult to land again. It is not difficult to see that the "Hong Kong" described by Zhang Qingxiu and Beidao is actually an independent and forever wandering place under the "diaspora and exile". The so-called "Hong Kong consciousness" among Hong Kong literary writers was actually a

kind of "diaspora consciousness" before the real outbreak of the Handover of Hong Kong in 1984.

Among the writers in Hong Kong, Yesi is a special one. He does not belong to a real writer from the south of China mainland, but he had the experience of studying in the United States when he was young. He never really belonged to a place from the beginning, and he himself once confessed that he "acquired the distance of scrutiny from the position that history has given him as the dual 'other' of Chinese and Western cultures: the edge of Europe and mainland China." [6] This is the true portrayal of every writer adrift in the vortex of culture. For Hong Kong people, identity is a very difficult problem. The British government of Hong Kong once educated Hong Kong people about "citizens without citizens", that is, "city citizenship" mentioned by Xixi in her novel, which dispersed the concept of "country" to "city", so that the politics, economy and culture dominated by others for a long time could not be effectively independent in a short time. The complexity of his identity brings not only anxiety about his own identity, but also more confusion and diaspora reflected in his works, such as *Post-colonial Food and Love*[7], From the beginning of the book, the protagonist "I" is born as a hybrid bastard and the date of birth is vague. It is difficult to avoid the reader's anxiety about identity. From the beginning to the end, the urban stage of Hong Kong has already presented a hybrid situation from both cultural and economic aspects. In addition, in another novel *Paper Cut*[8], In the book, Yesi once again alludes to the protagonist "I", and through "I" 's hesitation in the face of two totally different female images, Qiao and Yao, again arouses thoughts on cultural acceptance. Such similar identity contradictions also occur in Yesi's poems, but they are more obscure and ambiguous. As a versatile writer, he not only created novels, but also made great achievements in poetry, prose and other aspects. From the perspective of his poems, his poetics is actually a kind of "present poetics". He is writing his present context with his own language, and the present is not only the present, but also means the past and the future. From the flow of "presence" to a kind of "eternity". Diasporic literature can be traced back to Qu Yuan's *Li Sao*, Homer's *Odyssey* and even *Gilgamesh* in Mesopotamia literature. Diasporic literature is a form of literature in the human subconscious at the very beginning of literature. They are in the human long journey, travel, exile, and the loss of the old place of sadness and nostalgia, until now, diasporic literature is still popular in the world, but it is due to the change in political, economic, and social model, become more complex. In the middle and late 20th century in inland China, the boom of globalization gradually promoted the popularity of intellectual poets going abroad, including Ha Jin, Gao Xingjian, Ai Weiwei, Song Lin, Mu Xin, Bei Dao, Zhang Zao, etc. who left their homeland due to various factors and dispersed in the social and cultural background of their mother, thus creating more possibilities in art and poetry. For example, in his poem "Travel", Yesi mentions the global perspective brought by the transformation of the region:

"Even if the white clouds are beautiful, you can't live inside/the wings engulf the houses/mountains and bays/the familiar cities are far away/enter the white clouds/beautiful, you can't live inside/Taipei, Tokyo, Honolulu/see the darkness and brightness of the world." [9].

From the analysis of the title, the poet uses "Travel" as the title and by "airfoil" mentioned below, which can be seen from the side that this is a poem made during the journey, while the three cities mentioned at the end, "Taipei, Tokyo and Honolulu", are a kind of diaspora and cosmopolitan extension, Similar to the poem "Vilnius" written by the contemporary American poet Jane Hirschfield:

"For a long time. /I keep the /guidebooks out on the table./In the morning, drinking coffee, I see the spines:/ St: Petersburg, Vilnius, Vienna./ Choices pondered but not finally taken./ Behind them - sometimes behind thick fog - the mountain."[10].

This is a very short poem, but it gives people a profound feeling. The poem carries out simple narration from beginning to end, but it also expands time and space successively. At the end of the poem, the poet says: "Behind them - sometimes behind thick fog - the mountain." If viewed from the perspective of chronology, then this poem is a summary of the spirit of "time", "space" and "universe". The same is true of Yesi's Travel. It is difficult to elaborate on how to move the readers by pure and simple statements, but it forms an internal tension based on the connection between words, like an invisible silk thread that slides through "houses", "mountains" and "bays" and extends into the city. It is the poet's diaspora thinking that condenses this silk thread. Starting from the concept of "move" in poetry itself, in addition to the fixed natural image, other scenes are mobile, like the crossing from "Taipei", "Tokyo" and "Honolulu". The distance is getting farther and farther, and the cultural centrality difference is also getting bigger. The poet connects the abstract diaspora consciousness through the transformation between regions and the flow of perspective, just as the tree is connected with the roots, and branches The gravity of the fruit makes them grow into a complete individual. There are not a few poems with diaspora meaning similar to "Travel" in Yesi's poems. It can even be said that basically, every capital is a diaspora poem composed of complex cultural backgrounds and self-inspection. However, in the poetics in which Yesi was present, he insisted that things should be presented in a natural way, as Ezra Pound wrote in his poem, "I tried to say heaven, stay still, let the wind speak, that is heaven." The poet himself managed the words and sentences as a constructor and from the perspective of a third party with things, and then expressed his feelings through the subtle arrangement between words and words, the emotion finally, naturally enters into the object image and penetrates into each other to reach a range of "moving eternity", which is the content expressed in the real sense of "poetics of presence".

3 The complex Hong Kong Stage from the perspective of Yesi

In the middle and late 20th century, both Mainland China and Taiwan were reforming local literature and realistic literature, while Hong Kong, due to the rapid development of urbanization and modernization, took a new path and began to write in a modernist style. The solid economic foundation and the openness and inclusiveness of ideology, together with the increase of publications and literary magazines in Hong Kong and the introduction of a large number of western modern literary works and ideas in Hong Kong, provide a rich literary soil for the writers groups such as Yesi, Liu Yichang,

Kunnan, Xixi, Xiaosi, etc. Compared with the single ideological form of mainland literature at that time, the westernization and diversity of Hong Kong's literary world are relatively rare. In the *Seven Mistakes in the Study of Hong Kong Literature*, written by Gu Yuanqing, he pointed out that "when meeting the Chinese (Communist) and the British, they must oppose each other, realism and modernism coexist, modern and post-modern coexist, progressive writers and anti-communist writers coexist, religious literature and salty and wet literature coexist, academic literature and hatchet literature coexist, regression literature and tide literature coexist, dialect literature and Mandarin literature coexist." [11] This shows the diversity and inclusiveness of Hong Kong literature at this time. The writers in this inclusive postcolonial underground also have different identity cognition in the social environment with diverse and chaotic values. Like the complexity of Hong Kong literature itself, it has been a topic in contemporary literature for a long time. The scholar Huang Weiliang also pointed out that it is not enough to simply use the extreme dichotomy of "serious literature" and "popular literature" [12] to represent the complex Hong Kong literature.

In a strict sense of identity, Yesi is actually one of the "writers from the South". But when he grew up and worked in Hong Kong, the impact of the environment has exceeded the impact of the local birthplace. From the perspective of cultural cognition, Hong Kong still accounts for the vast majority. The scholar Zhang Qingxiu once said, "Hong Kong's special colonial identity makes Hong Kong literature reflect the urban culture, and at the same time, the confusion of its own identity and the growth of local consciousness also become the theme of Hong Kong's urban literature, and thus become an important symbol of Hong Kong literature." It can be seen that the analysis of the composition of the Hong Kong stage in Yesi's poetry is still inseparable from the shaping of his identity. From an objective point of view, the highly inclusive commercialization and urbanization have added to Hong Kong's economy. At the same time, most residents in Hong Kong are mainly from the south of the China mainland. The environment in the China mainland at that time was very easy for people to adhere to the lifestyle and values of the old society. Therefore, in this "new" and "old", it is easy to trigger the typical "depravity" tendency in left-wing literature. The public cannot make a reasonable choice between the prosperity of commercialization and the retention of old ideas. In addition, modern urban civilization is often carried out in the way of "westernization". Therefore, for most people in Hong Kong, they are both "westernization" and "orientalization". By contrast, it is not pure East or pure West, but has long formed a life model of "one in one, one in another". The complexity of Hong Kong literature also affects Yesi's literary creation. On the one hand, it is the entertainment culture after the economic development, and on the other hand, it is the difficult situation of serious literature, Yesi once said in his book *"Book and City"*: "Reviewing the literature of the May Fourth Movement, I also looked out of the city to see the literature of Chinese Mainland and Taiwan, and the literature of Europe and the United States. I started from looking far inside the city, and later went to many different cities, and looked back from there... I first thought that nostalgia and westernization in cities were just two kinds of illusions, and then I used other examples to add that the culture of cities was not only the East and the West, but also the contradictions between villages and cities, tradition and modernity Mixed multiculturalism." [13] He also compared the complex

situation of Hong Kong to "inside the city", and surveyed the development of literature around the world through "inside the city" and "outside the city", which is exactly the same as that of Xixi who gave herself "city citizenship" in "book My City" to replace the missing nationality of Hong Kong people in the post-colonial era. This kind of situation is the conclusion of the writers after pondering and reflecting on themselves. The Hong Kong writers led by Yesi first establish the localization of identity cognition, and then absorb the western modernist literature and ideas by looking "inside the city" and "outside the city". The complexity of Hong Kong is the same as that of Hong Kong. Generally, the identity cognition of Hong Kong writers is both the West and the East; That means, inside, and, outside; That is self, and that is, others. This sense of rootlessness can be clearly reflected in literary works. In Hong Kong literature, both Hong Kong writers and writers from the South are less concerned with the serious issues involved by mainland left-wing literary writers such as nationality, politics, country, revolution, etc., but more concerned about the lack and flow of their own emotions.

Secondly, this rootless feeling can also be reflected in the mixture of languages. "Before the return of Hong Kong, many newspapers in Hong Kong were used to writing in Cantonese, which was full of dialect words such as 'ye', 'yo' and 'li'. Hong Kong people also speak Cantonese mixed with English, forming the language characteristics of Hong Kong people, which to some extent also affected the requirements of Hong Kong people for literature." The spoken language is a symbol of a nation or a country. No one in a mother culture can forget or even give up his native language. The Jewish poet Paul Celan's parents were both mutilated in the Nazi concentration camps, but they still wrote in German. Federico Garcia Lorca, a Spanish poet, once studied in New York, expressed his dislike of English and his return to Spanish as his native language, which shows how much language affects people. However, the importance of English teaching in Hong Kong itself often leads to the backwardness of the Chinese language level. The Chinese language in the mainland has been maturing through continuous evolution and improvement. However, more and more surveys show that the Chinese language level of Hong Kong people is backward, and the use of language has great limitations. Therefore, the disorder of the language system is exactly a negative expression after the mix of cultures. However, in Yesi's writing, he still insists on the theme of the locality of Hong Kong, and does not choose to avoid it because of his special identity as most other writers. On the contrary, he takes root and extracts worldwide thinking and breadth from his locality. Yesi is different from Liu Yichang and other southern writers who fled to Hong Kong due to political issues such as the Cultural Revolution in the 1950s. He has been in contact with the purest Hong Kong culture since he was a child. A comparison of literary styles: "Many Hong Kong literary works before the 1950s were basically extensions of mainland literature. They were written by writers from the south, expressing the feelings and hatred of the family and the country who left their hometowns, and truly writing about Hong Kong citizens and life in Hong Kong. Not many." [14] That is to say, the written language and identity of the group of purely Hong Kong writers represented by Yesi are still different from those of the previous generation of writers from the South of China. However, among the new generation of writers born in Hong Kong, there are more literary discussions about Hong Kong and the city itself. The abundance of material life in the city brings different degrees of impact,

including cultural shocks, changes in literary genres, and identity anxiety, all of which are indispensable. Proceeding, we have already seen too much of the dark side of human nature. Hong Kong, like other prosperous cities, has experienced the sense of confusion under the influence of modernism and postmodernism in advance. "Hong Kong is a city without culture, many people have said so. This place does not provide leisure for life and reflection, but, on the other hand, it can make us feel the sharpest conflicts, the most complicated Knead"[15]. As Yesi said, Hong Kong's blank paper culture and ideology are precisely the most complicated situation, which includes the relationship between man and environment, the opposition between modernism and postmodernism in cultural influence, and Problems arising after urbanization and the exploration of self-identity, etc. With the city as the stage, the people who perform on the stage are equally important. Since Hong Kong literature has always been the urban literature of the post-colonial subterranean as the matrix, then "city" has always been the center of Hong Kong literature, and the criticism and Reflection has never slackened.

4 THE SPATIAL CONSTRUCTION OF “THR POETICS OF PRESENCE ” IN YESI’S POEMS

As mentioned above, Hong Kong and Hong Kong literature have always been an independent region of the "third space". Compared with the mainland at that time, the "third space" here is a space system isolated by itself. It is like a cultural enclave, although it has an inseparable connection with the mainland itself. But it can still make the other side of the sea feel remote to those who live in the enclave. Postcolonial Homi Bhaba was the first scholar to propose "the third space". He believed that the structure of the third space reflected the existence of interstitials in the process of cultural exchange, and all complex cultural systems were mixed and mixed in this space, and finally challenged and exceeded the cultural theoretical basis of "binary opposition"[18]. At the same time, the inclusiveness and diversity of the "third space" also brought the writing of the entire Hong Kong literature to its peak. If orientalism is "a way to control, rebuild, and dominate the east." [16] Then Hong Kong, the "third space", is definitely the first batch of awakened areas to escape from the gaze of orientalism, led by Yesi and Xixi. Writers have begun to examine and reflect on "Hong Kongness". Although the German sinologist Kubnin praised Yesi's poetry as a kind of "worldwide" [17] poetry, Because there is no national complex in the macro sense of the third world countries in his poems, but the author believes that this kind of worldness is actually the grand concern of being a human being grafted on the local meaning. In other words, when we conduct research on Yesi, we might as well observe and figure out the importance of space in his language from a completely independent, segmented, and diffuse perspective. The so-called space is the place for human group activities. In modern society, space is also a collection of specific relations. Postmodernist scholar Foucault once pointed out: "We are in such an era: our space is in the form of positional relations. acquired." [18] Through the connection between objects and subjects, or between objects and objects, the level of creating space is reached. Among Yesi's poems, there is a poem called "Hesitation", a passage of which is written as follows:

"A bed of marble/ Cold across your nationality/ Boundary between dead breasts/ Skip the next sentence/ Next "[19].

Bei Dao once said frankly: "Poetry is something that cannot be talked about." [20] Because a poet writes a poem rarely with the support of the writing background, as readers, we can only guess everything based on the words left by the author. The fragments of this poem are full of chills. Whether it is "marble", "cold wear", "nationality", "border", etc., the poet uses neutral or cold words to set off his own The feeling of hesitation written in the title, and the audience speculates that this poem was written during exile or sojourn, because the poem mentions: "A bed of marble/The cold passes through your nationality", the bed is very important to human beings. An important item, because you will spend hours resting on it a day, so the bed, like home, is a guarantee of stability and security. However, the poet talks about and combines "bed" and "nationality", which reminds readers of the feeling of a sharp sword piercing through the heart, and it is a huge sense of contradiction and alienation hanging above the head. Spanish poet Lorca wrote similar lines to express the same sentiment: "Oh, guitar! /Heart mortally wounded/by five swords." [21] Generally speaking, just through a short paragraph in the poem, Yesi shows the sense of being scattered, and through the collision, interpenetration, chimera, kneading and other methods between objects in the poem to create a third space that only belongs to himself. Where is the "next sentence" or "next" in the poem? This is not even the wandering prodigal son himself can give a reasonable answer.

Yesi always touches on profound issues with a casual attitude in his poems, "I don't want to paint monuments and monuments" [22] In fact, it is also a portrayal of Yesi's own poetry: through private language processing and expression of daily trivial matters, to achieve a plain sense of triviality. In the poem "New Year's Eve", this kind of daily triviality similar to the American "Confessional poetry" style is most obvious:

"They took the candles and vases of flowers / The coffee shop is open / There are still many pedestrians on the road / The light is still on and the dawn is coming / Will we / Continue to wander / Talk about people and poetry / Let the moment be a smoke ring / In the air/Stay for a long time/The drizzle falls/And wrap the scarf around the neck/Stay/Take the warmth before the wind/Before the spell is dispersed like a person/People are not standing still like a tree/I'm so happy to be with you This holiday is an excuse / To let people walk with a flowering tree / And not think it's a foolish thing".

From the beginning to the end of the poem, it is like a familiar person standing beside him, talking about some daily trivial matters, and such trivial matters just become an indispensable element in the space. In the book *Space and Place: The Perspectives of Experience*, American scholar Yifu Duan mentioned the guidance of experience and emotional factors in space to space changes, explaining how people use experience or experience to understand the world and space[23]. A space in the true sense needs to be enriched with human experience and emotions, so that it can transform from a blank space into a space in the true sense. Similarly, the spatial structure in poetry is also inseparable from individual feelings, perceptions, concepts and even emotions. Returning to the poem "New Year's Eve", Yesi used the simplest and most everyday language in this poem to construct a third space present. Moreover, the New Year's Eve here is very different from the New Year's Eve in the general imagination of readers. The New

Year's Eve in Yesi's poems is in the background of loneliness and diaspora. The corner of the street at night, and interspersed with its own abnormal emotions to express, "Are we going to continue wandering?" is a very heavy emotional expression in poetry. It not only represents the hesitation of the current diaspora context, but also writes Doubt about the future.

Yesi himself also described his own identity and the context of his diaspora. He said: "East' and 'West' are two different directions, but they add up to countless things. East and West collide and permeate and mix with each other. " [24] His poems are just as expressed in his words. On the one hand, they have the pioneering perspective of Western modernism, but on the other hand, they are written by Hong Kong people who are rooted in Hong Kong. Perhaps, only in this case can the third space be created, because both the "poetics of presence" and the construction of the third space in poetry are actually inseparable from the dominance of the word "diaspora". The most people are actually themselves. Poetry can also be said to be a second elaboration of the most authentic side of oneself. The real diaspora is not limited to being exiled in the physical sense or exiled like a gypsy. It can be static, motionless, exile your thoughts to the other side.

5 PRESENCE AND ABSENCE—THE OCTAGONAL PRISM OF IDENTITY IN POETRY

"Once the colonized peoples began to reflect and express their colonial experience, post-colonial 'theory' was born, and here, the historical field of post-colonialism seems to be extended to 'the entire modern history'." [25] Looking back at the entire history of Hong Kong's colonization, it is chaotic and complicated. The long-term post-colonial problems have brought confusion about identity to a large number of Hong Kong people, and this kind of identity confusion is still in Hong Kong. Still continue. Regarding the identity cognition of colonies and post-colonials, Homi Bhabha pointed out that identity is not a priori thing nor a finished product. [26] In other words, according to Homi Bhabha's hybrid post-colonial theory, identity is influenced by the existing environment and is not a finished product. Therefore, environmental factors will always affect the perception of one's own identity. Changes, for example, Yesi's poems during his PhD in comparative literature at the University of California, San Diego, were inspired by American movies at the time and used image collage to express a different kind of montage, but based on the use of the reason for Chinese writing is that the language genes are inseparable from the casting of Chinese or Hong Kong characteristics. This kind of poetry that is a fusion of Chinese and Western is just the manifestation of the multiple identities in Yesi's poetry due to the influence of the environment.

In Lacan's mirror image theory, self-identity is often set as the "other" in the mirror image. We use the "other" to conduct a series of behaviors such as persuasion, reflection, and even cognition to ourselves, and finally, We are all gradually constructed in the relationship with the "other". Both the literary diaspora and the "other" in social identity have intensified the division of cultural identity in Yesi's Poetics of Presence. In the context of postmodernism, the problem of identity cognition is often inseparable

from the theory of post-colonialism. Therefore, in the ideological criticism of identity cognition, the core issue is the "power" mentioned by Foucault. The complex and intertwined relationship with "discourse" is substituted into the environment, that is, the topic of colonization and colonization is discussed. On the issue of identity recognition, there is usually a "subject" regarded as the active party or the first-person "I" and an object regarded as the "other" regarded as the passive party. When the "other" is regarded as endowed with the experience of self-colonization, the "other" and "I" permeate each other, forming an inseparable dual complement state.

In "We Travel with Many Things", Yesi asked at the beginning of the poem: "What is Hong Kong?"[27] Then he explained, "Is it a heavy luggage?/I came to a different place with your photo/I took my words/I came to your photo/I roamed on top/with inexplicable emotions." This poem was collected in Yesi's later collection of poems "Distracted Poems". As the name suggests, the poems included in it are similar to *"Looking at the Fallen Leaves on the Streets of New York"*, *"Warsaw Military Museum"*, *"In Kafka's House"*, *"A Polish Restaurant"* and other poems with local nouns as part of the title are essay poems written by Yesi during his diaspora. In "We Travel with Many Things", the cultures of the East and the West are transformed into the collision and penetration of objects, but if the "things" in the title are not regarded as objects, but as a cultural identity, then this song Poetry is getting closer and closer to the diaspora context. In the second half of the poem, Yesi wrote:

"People also travel with these things / The teahouses are full of Cantonese / The dim sum is more refined than in the past / 'Hong Kong people are the same everywhere!' / Is this a compliment or a criticism? / I came to meet with greetings A relative of a friend/I said he has been doing very well recently/His family is happy and everything is normal/I look at the street scene in a foreign country/Am I making up a Hong Kong?"

Here, Yesi is still answering the question he asked at the beginning of the poem: "What is Hong Kong?" He uses some very local imagery to explain, such as: "tea house", "Cantonese", "dim sum" etc., and use the diaspora of "I" in a "foreign country" to describe a "fictional Hong Kong". However, the truth of all this is revealed from the end of the poem: in fact, the poet is on the streets of a foreign Chinatown. The similar costumes, similar races, similar restaurants and tastes all make the poet think about his hometown, Chinatown in a foreign country has always been "blocked". Although they are similar, it is a reproduction of a Hong Kong family, and it is still not Hong Kong. The poet's incompatibility seems to be a fictional illusion. At the end of the poem, the poet answers what exactly is the "thing" in the title "We Travel with Many Things", saying:

"This is nostalgia/This is a curse/This is a responsibility/This is a superfluous burden/This is life/This is a burden/This is our joy/This is our sorrow/This is moving forward/This is going backward/This is There's meaning in it / It's all nonsense in it / There's a lot in it"

At the end of the text, the poet uses the foreign Chinatown scene to rise to his own background of the fusion of the East and the West and merge with it. This complex identity is bluntly called a "curse" in the text. The "blocked" Cantonese-speaking foreign Chinese also clarified their own destiny; this kind of wandering diaspora, the end of a Byronic hero, is not part of the curse.

In Yesi's "*Diastral Poems*", there is also a poem called "Oysters and Cultural Identity", which specifically discusses the poet's own thinking on the cultural identity of being born in a post-colonial area. In the first section of the poem, the author writes arrive:

It is said that oysters have no identity problem/Maybe it is? In Brussels / We still eat Canadian oysters / The sixth-generation director from the mainland keeps saying / Art is pure and universal. East? /The west? There is no big difference. /Czech novelists, he thinks, haven't/still written French novels".

The poet first admits the unity of the identity of the oyster species, because most diners believe that oysters from "Brussels" or "Canada" belong to the same species, and their meat quality, state, and shape are always similar. Although it is located in various places due to the division of geographical plates. However, later on, the poet argues that the body and taste of oysters vary from region to region: "What about oysters? / Then I always feel that they are not so cosmopolitan / Some places grow fat, Some are shriveled/due to malnutrition, or excessive thinking", and then to the last third and fourth quarters, the conjecture of the oyster is associated with "our" own discussion about identity and diaspora:

"What about us/Do we have different backgrounds and different tastes?/At this international art festival, the owner of the body/meteorology museum in Taiwan said that sometimes he thought he was Japanese in his previous life/Come to Belgium, why not be a Japanese? / A Belgian, who wants to say / such an old-fashioned question of cultural identity? / The sixth generation director applauds, he agrees with / the universal statement."

From the "cosmic" at the end, we can see the poet's view on cultural identity, that is, he considers himself a "worlder", just like the poet himself said that a Taiwanese associates his identity from "Japan" to "Belgium". , and finally obtained the diversification of identities by means of transcendence; the same is true for the poet himself, who is always hovering between the "other" and the "subject". In an extremely unstable environment, such as a cargo ship, it is his fate to be adrift and unable to dock.

6 Conclusion

This article starts from the study of the poetics characteristics of Hong Kong poet Yesi, and the author conducts a second review of the "poetics of spectator" in Yasmin's thesis on Yasmin's poetics and puts forward the "poetics of presence" View. Roughly through the experience and in-depth space structure and the author's own identity recognition in the poem, how to influence the subject matter of the poem in his writing, and explore what is the "Poetics of Presence" and the reason for the emergence of "Poetics of Presence". In the first part and the second part of the thesis, the general meaning of diasporic literature and the background of Hong Kong literature are respectively discussed. The author believes that this is also the precondition for discussing the "presence" diaspora in Yesi's poems. As Brodsky said: "The state we call 'exile' is first of all a linguistic event: he has pushed away from his mother tongue, and he is retreating to his mother

tongue. First, the mother tongue is his sword, then It became his shield, his airlock." [28]. And poets themselves can be said to be extremely pure language users. Whether they use their mother tongue or not, the "Poetics of Presence" must always be traced back from the use of language, and the change of language will also have small changes according to the change of the immigration environment. The difference, this difference, is the credit of diaspora. The overlap between the homeland and this place is always on the journey. Diaspora, as a feature from the beginning of literature to the present, is constantly changing in the current context. As a member of Diaspora literature, Yesi is very representative, which will be of great help to the future It also plays a major role in the overall development of Yesi's poetry and Hong Kong diaspora literature. The relationship between "Poetics of Presence" and diaspora has been introduced above, so won't go into details here. Poetry, as the crystallization of human emotions and culture and art, carries cosmic things. Wars, wildfires, and refugee issues still exist in various countries. In the contemporary context, political instability is the beginning of exile. I hope that the academic field will pay more attention to the current diaspora literature in the future, so as to establish a real systematic progress of diaspora literature that can be better studied in depth in the future.

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