

A Comprehensive Discussion on Lao Dao's Poems

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Abstract. Lao Dao's poems are characterized by narration. Small sadness and happiness can be included in poetry, which is the innovation of Lao Dao's poetry. In the technique of expression, Lao Dao's poetry has a unique perspective and is good at detailed description and atmosphere description. Lao Dao's narrative poems do not pay attention to the integrity of the story, but only capture Only one detail or several discontinuous details are intercepted for description with the aesthetic effect of "less wins more". The formation of Lao Dao's poetic style is the result of the blending of various resources. He expressed the Chinese people's feelings by means of western modernism. His poems have the consciousness of common people, life and philosophy. He was praised by Han Zuorong, the former editor-in-chief of People's Literature, as "a civilian poet who has opened up a road to his own poetry".

1. Introduction

Lao Dao was born in 1964 in a small mountain village in Zhuzhou, Hunan. He is a famous poet and one of the representative figures of spoken poetry. Lao Dao participated in the 16th Youth Poetry Conference organized by the *Poetry Journal* in 2000 . He published three books of poetry, *Sunflower with Insomnia*, *Slipping Soil* and *Eyes Flying in Front of Wings*. Lao Dao won the first Xu Zhimo poetry award for his poetry collection *Slipping Soil* in September 2005. Lao Dao won the second prize of the first *Beijing Literature* poetry in the new century for his poem *About Mother Zhou Lihua* in 2003. Lao Dao won the 14th Guangdong New Work Award for New People in 2004. He won nearly 20 poetry literature prizes, including the *Poetry Tide* magazine's annual most popular readers award in 2014. The works were selected into more than 20 annual anthologies. He was praised by Han Zuorong, the former editor-in-chief of *People's Literature*, as "a civilian poet who has opened up a road to his own poetry".

Lao Dao began to write poems in the mid-1980s. He liked Byron in the early days, and later he liked obscure poems .He studied in Lu Xun's College of Literature for half a year in 1998. From then on, he became enlightened and began to pay attention to life, especially the workers at the bottom of the society. It was also after graduating from Lu Xun's College of Literature that he began to pay attention to spoken language creation. He published a poem set of *Rainy Season* in the column *Reclaiming Land of Poetry* hosted by Zou Jingzhi, editor of *Poetry Journal*, which attracted attention in 1999 . Poems such as *About Father Wan Weiming* and *To Daughter* were published in the *Poetry Journal* in August 2000, attracting wide attention from readers and having great influence. According to his own account, when attending the 16th Youth Poetry Conference in 2000, Mr. Zou Jingzhi, editor of *Poetry Journal*, said to him: "If you can write another poem like *About Father Wan Weiming* , you will become famous in Chinese poetry." A month later, Lao Dao wrote another poem *About Mother Zhou Lihua*. According to reports, this poem is better than *About Father Wan Weiming*. The poem *About Mother Zhou Lihua* was published in the first issue of *Beijing Literature* in 2001 and won the second prize of the first *Beijing Literature* poem in the new century in 2003. The judges of the first *Beijing Literature* award poetry in the new century gave Lao Dao an award-winning comment: "Let details speak, let parts speak, depicting temperament in calm narration, a capital mother of the agricultural era, leaning over the consumption context of post-industry, highlighting the indelibility of some poetry quality. The plain and sincere style and warm and slightly sad tone are in the same strain as *Dayanhe, My Nanny*." [1] In the column of

Meeting a Poet, the *Poetry Journal* introduced Lao Dao in a long article titled *Poetry and Details* and published nine of his poems: *Autumn Comes*, *Fish*, *Flowers* and *White Bird* in November 2002. *Literature and art daily* published an article by Han Zuorong, former editor-in-chief of *People's Literature*, president of the Chinese Poetry Society and a famous poet, entitled *Civilian Poet Lao Dao* in 2002. In this article, Han Zuorong commented on Lao Dao in this way. He said: "Lao Dao is a unique writer who rediscovers deep emotions from poems, writes smoothly and clearly, restrained and restrained, and faces reality objectively and calmly. Compared with many young poets, there are some poets who are more talented and write better than Lao Dao. However, young poets like Lao Dao who has opened up his own way of poetry and has uniqueness are very few. Lao Dao should be one of the few poets of great importance." This is also Han Zuorong's preface to Lao Dao's poetry collection *Slipping Soil*. [2] Since then, Lao Dao has paid more and more attention to oral poetry writing. Lao Dao put forward such poetic writing concepts as "speaking with obstacles" and "oral language is not a tool, but a world view" in April 2012.

2. The civilian consciousness of Lao Dao's poems:

It is an important theme of Lao Dao's poems to show the living condition and fate of the bottom of society. Lao Dao is a farmer's son, who grew up in the countryside and has deep feelings for the countryside and farmers. With deep compassion for the bottom of society, his poems have always followed the path of caring and compassion for people. His pen and ink were mostly devoted to the small people at the bottom: the miserable fate of migrant workers displaced from the city, vendors, cleaners, unknown little girls, smelly old men and old garbage collectors (only the garbage collectors wrote five songs). The bottom story runs through the two poetry collections of *Slipping Soil* and *Eyes Flying in Front of Wings*. The joys, sorrows, life and death of these little people and the relationships between people and society involved are fully expressed in his unspeakable description, revealing deeply human nature. They reproduce Baudelaire's and Merimee's aesthetic concept of "exploring beauty from evil", and there are always Whitman, Ginsberg, and Bukowski's performance techniques.

Lao Dao wrote in *Migrant Workers* in 2000: "A Migrant worker is soaked in his sweat/his strong body is less valuable than a shirt/all his thoughts are to work overtime/like a file eager for wear/this morning/he had no time to cry/a steel bar passed through his head/penetrated his chin/pointed directly at the sun who had no time to dodge/the contractor finally agreed to settle the bill/an old man/bought his son's ashes in the countryside." [3] Lao Dao is in the forefront of reform and opening up in Guangzhou. The booming economy has attracted a large number of laborers from all over the country, "In the east south west north and central, make a fortune to Guangdong", forming a tide of migrant workers" in the 1980s and 1990s. At that time, there were tens of millions of migrant workers in Guangdong. Guangzhou is full of high-rise buildings, which are all the result of the sweat and sweat of tens of millions of migrant workers. Lao Dao used the poem *Migrant Workers* to reveal the tip of the iceberg of the survival and fate of migrant workers in Guangdong Province in the 1980s and 1990s. *Migrant Workers* has become the back of the generation of migrant workers in the 1980s and 1990s. Although the poem is only a few lines long, the contractor's evil humanity looms large, but it makes the readers' heart tremble.

In the poem *Speech by the Field Command*, the ugliness of human nature is still exposed. After the building collapsed, the speaker proudly claimed that "a migrant worker should be rescued at all costs". The migrant worker had his legs broken and his hands cut off. "It was so simple that only his chest was filled with a weak heartbeat." But what they saved was not the life, but the "numbers". As long as this migrant worker's life is saved, it will not be a serious accident and his post and bonus will be saved. This inhuman "rescue" cannot but make people angry. Of course, if the author is only the recorder of events, the poet shows us the hidden humanity behind the reality, which is both shocking and thought-provoking. Lao Dao profoundly reveals the evil of human nature. He inherited Baudelaire's and Merimee's literary aesthetic view of "reclaiming beauty into ugliness

and evil". The content of the poem does not convey the harmony of reality, but exposes the cruel aspects of modern life.

Lao Dao said, "Art needs human nature and soul, not socialism." Lao Dao's poems seek to show real human nature, such as *old prison doctor*: "this is an old prison doctor/he is low/wholeheartedly looking for a robber to take a rest/the old prison doctor has checked for a long time/he touches the gangster's injury after a while, pokes through the gangster's eyelid/also shakes back and forth with a flashlight/the old prison doctor who has worked in the jail for 37 years/his hands are a little slow, his hair is all white/he despises us, and records every pain of the gangster patiently/the old prison doctor has measured the gangster's blood pressure." [4] The poet's expression of the old prison doctor's compassion for life is actually a manifestation of the poet's compassion for life. In *shelter from the rain*, he wrote: "How much can a person eat, how much can he use, and what can he do with so much money/I heard a 70-year-old woman's gray voice floating in the rain/during an interview/she was sitting on the steps/a newspaper was her face/the whole page was written with the news that her two sons were sentenced to death for making and selling methamphetamine in the first instance/the whole morning/ every word covered by the sun has something dripping down. ..." [5] reading this sad text, your heart will sink with them. Lao Dao's sympathy for life transcends class and social status. Even if it is the life of a criminal, Lao Dao also gives deep sympathy and compassion.

Let's read Lao Dao's poem *Grassland* once again: "I lay down like a migrant worker/at this moment/a group of mosquitoes buzzed over and stared at my face/I understood/when the migrant worker slept here/why they kept beating their mouths." Only a few lines have revealed the living environment and humble situation of the migrant workers, and this picture of "kept beating their mouths" [6] is unforgettable for a long time. Lao Dao wrote *Buckling Tricycle*: "It's on Tonghe Road again" with uncommon words, "I saw a traffic policeman/seizing an old migrant worker's/electric tricycle/as if all migrant workers in the city were doing/putting their hands on the tricycle pushed by the traffic police/trying to pull it but not daring to push it/I looked at the migrant worker/begging for help while following/behind the traffic police/walking towards a large flat trailer" [7]. A traffic policeman detains migrant workers' goods and articles. Such incidents happen in the streets of big cities every day. The poet records them with a sharp pen. The poet's involvement in social events has formed the deep realistic dimension of Lao Dao's poetry.

Lao Dao said: "Poetry is the truth, the truth of life and emotion to me. Poetry does not involve thinking in the world and life, but reflects and observes the details of life with emotion." "The true emotions of poet writers and their never deceiving readers, and will always dare to face real life. This is the basic morality of writers. Literature must truly witness history, human nature and the living environment of human beings. This is the mission of literature. Poet Shelley said: "Poetry is a vivid expression of life and shows its eternal truth." [8]

Lao Dao's poems are full of deep care and compassion for the people at the bottom and vulnerable groups. The poems of the Lao Dao have "downward height, looking up to the lower levels of society". Most of his poems are related to the people at the bottom and tiny things, paying attention to their living conditions and destiny. has "the height down, the pitch down". Most of his poems are related to the people at the bottom and small things, paying attention to their living conditions and fate. Lao Dao's poems have a clear realistic orientation, emphasizing returning to common sense, returning to the truth, really sticking to the ground to write, paying attention to the responsibility of participating in society and life, and paying attention to obtaining a certain value dimension in real writing. Lao Dao's heart is full of compassion and sympathy. His heart is always connected with human injustice and suffering. Lao Dao's poems faithfully record the life reality and social reality seen by eyes, write about the original ecology of life, and realize the modernity of beauty. Real modern art must reflect real reality and times. As long as modern artists have a good grasp of their present, moment and modernity, they may acquire classical and classical values. Real works of art cannot be replaced or repeated. It can be said that Lao Dao pioneered the writing of the bottom layer in the field of contemporary poetry. Therefore, Lao Dao was praised by Han Zuorong, the former editor of *People's Literature*, as "a civilian poet who has opened up his own way of

poetry”. Some readers have called Lao Dao contemporary Du Fu. Lao Dao upholds the realistic style of poetry and gains a kind of power through realism. Lao Dao’s poetry thus gains aesthetic modernity. Lu Yuan, a famous poet and translator, commented on Lao Dao’s poems like this: “The poet's line of sight has always focused on the peasants with the largest proportion of China's population and the migrant workers who left the land. His compassionate heart has been beating with this petite group. This group represents ancient China, and represents nature and life. Therefore, the poet’s singing looks simple, true and broad, which will inevitably reflect his conscience and social responsibility. ” [9]

3.The life consciousness of Lao Dao's poetry

Lao Dao’s poems have a conscious sense of life. He deeply pondered the life and death of the ontological life, the acquisition and value of the life, and the gains and losses of the natural human nature. Not only that, but he also extended the cherished life of the ontology to include the universe of humans, plants, animals and so on. The cherishment of all things forms a super-personal life consciousness. This great consciousness of life, in the words of contemporary Chinese aesthetician Mr. zong Baihua, is able to “extend sympathy for human society” and “expand it into the general nature”. thus, it will feel that “the whole universe is a social organization with great sympathy. what stars, moon, clouds, water, animals and plants are all family members who sympathize with the society” [10]. With a mind that transcends anthropocentrism, we will extend our love to all things in the universe and respect the survival rights of all life. Yang Shousen thinks: “Life consciousness is the guarantee for a poet, writer and artist to succeed, and it is the important reason for the charm of his works. The quality of artistic works is also related to the degree and nature of the life consciousness invested by the creative subject. Only when the creator is based on his own life experience, can he look into human nature with a transcendent mind, take care of life, and observe all things can he create works with superb realm and strong vitality. ” [11] Lao Dao’s poems have a wide range of subjects, including sea urchin, butterfly, small black snail, rhubarb dog, old buffalo, dog market, moon, yellow fish, banyan tree, Heishui River, Luofu Mountain, old woman, young woman, wife, father, mother, migrant worker, ugly woman, fat sister, rice spike, grassland, osmanthus tree, tea seed oil, ancient well, buffalo, litchi tree, old prison doctor, old lady selling *Perilla frutescens*, barking of puppies, etc. People, things and events can be included in the poems. The artistic perspective is unique, plain and affectionate. Lao Dao’s short poems can always cut into the interior of things with a few words, which can instantly stir your emotions, move your soul, and have unforgettable images and long aftertaste. Lao Dao’s poems are full of feelings. A dragonfly, a curved moon and an old buffalo all have feelings in his works . Lao Dao’s poems go beyond the secular rules of emotion and regard all things in the universe as spiritual individuals, observing all things in the world with compassion.

In the streets, he found that cleaners and dirty cities always kept a broom’s distance. On the dragged branch, a dragonfly tried to stop and failed several times. In order to eat grass, the sheep can only lower its head deeply. The migrant worker wiping the glass was crying. He breathed out all the heat in his life and could not wipe a black spot clean. The disabled person who goes home is the one who walks most steadily. No one can knock him down except the quilt he is carrying ... It seems that there are many more such poems. The poet found the truth hidden by the blind in the trivial and commonplace that people are accustomed to.

Concern for life itself is an important theme in Lao Dao’s poems. *The Old Woman*: “An old woman whose hair has been whitened by time/she is sitting in a virtual fence/moving her weight from her left leg to her right leg/she is too old to age any more/a face with only skin/ making me stop my hungry footsteps in the depths of the alley/I am sitting near her smoking a pack of cigarettes/I am not sympathetic to her/I am not trying to see who her son really is/I am just wondering/why there is not a trace of complaint and resentment on her serene face” [12] Since the Pre-Qin period, Chinese literati have lamented the passing of time and the short life span. However, Lao Dao writes about the aging of life from a unique perspective, which is another lament for the

aging of life. All of them contain concern for life itself. *The cup fell to the ground and broke*, The poet and his uncle came to the graveyard of grandpa and grandma together. “I looked at a grave that was not very new and felt/ For the first time, I felt that /the place where people were buried /was very kind. On the other side of the mountain, there were villages, places where dogs were barking/ Where the grass died/will grow grass again. ”[13] The poet, facing the tomb, laments that “Where the grass died/will grow grass again”, but people cannot rise from the dead. The contrast between vegetation and human life conveys a profound sadness. Northern dynasty literature also has such exclamations: “ Life is like a passer-by, and life is not as strong as gold stones.” Such exclamations are even more common in Wei and Jin Dynasties’ literature: “when singing face the wine, how about life? For example, the morning dew makes the day more bitter ”(Cao Cao’s *Short Song Line*); “Heaven and earth have no ultimate, human life is like frost” (Cao Pi *To Last name Ying II*); “Life is like spring grass in the dusk”(Xu Gan’s *A room for thought*) and so on.

Compassion for plants, animals and other universe creatures is another important theme of Lao Dao’s poems. In *Little Black Snail*, he wrote like this: “Twelve years have passed/sand-like small black snails/two hours to climb a centimeter of a little black snail/ /is still in a jar of water polluted by itself/crawling back and forth. ”[14] A little, striving to live, is the most lovable. Lao Dao sympathized with the plants in the lower places. In his poem *Plants in the Lower Places*, he wrote: “ I found the low-lying plants/they have long been accustomed to/crawling and growing in damp and dark environment/grow in the lower places that are not in the sun/they are happy/they live very green and enjoyable” [15]. This is also a mockery of the willingness of lower life to lower life and a metaphor for the state of human life. It is very profound. The poem is full of the poet’s thinking on the value of individual life. In *Ears of Rice*, he said: I want to write/those ears left behind in the fields/no one picked them up anymore/after a night of strong winds/I want to write/those ears that were blown down by the wind/unable to stand up any longer/the spikes of rice that have begun to rot while sprouting.[16]. Unattended spikes of rice, can also cause the poet’s compassion, this kind of life consciousness transmission, is quite sincere.

In *About Mother Zhou Lihua*, he described it like this: “Every time I go back to Houchong Village/after putting down my luggage, I always go to the back hillside/ close my eyes for a moment in the bamboo grove/I like the smell of rotting bamboo leaves and some small plants/I love listening to the echo of bamboo leaves and bamboo leaves hugging each other overhead/ When I was walking/ I surprised a turtledove deep in the bamboo forest/the whole hillside shivers slightly in a cold sweat”[17]. The poet’s deep attachment to nature is not only reflected in the poet’s collective unconsciousness, but also in the poet’s recognition of his own spiritual blood and cultural genes. Confucianism believes that “all things are nurtured together without harming each other”. Chuang Tzu put forward that “The universe and Man are one”. For Lao Dao, it shows people’s love and attachment to nature. Lao Dao’s great sense of life can be seen everywhere in his poems. He is a poet with great compassion.

4. The philosophical consciousness of Lao Dao’s poetry

People usually regard literature as a form of philosophy, a “thought” wrapped in form. From Chinese classical philosophy, Lao Dao absorbed Confucian “benevolence” thought. The most important concept of Confucianism is benevolence. The so-called “benevolence” is the meaning of love. Ceng Zi said: “Confucian’s way is just loyalty and forgiveness.” Forgiveness means to use your own heart to think about the hearts of others. This is the simplest view of life. The spiritual foundation of Chinese culture is ethics (especially Confucian ethics). [18] Chinese philosophy focuses on society, not on the universe; it is a daily use of human beings, not a paradise for hell; it is the life of man, not the afterlife of man.

Confucius said: “ Monarch must be Monarch, minister must be minister , father must be father, son must be son ”(Analects of Confucius. Yan Hui) In social relations, each name has certain responsibilities and obligations. Princes, ministers, fathers and sons are the names in such social relations, and those who bear these names must fulfill their responsibilities and obligations

accordingly. The essence of a person's obligations in society is their "should", because these obligations are what he should do. However, the specific essence of these obligations is "love", that is, "benevolence". The father loves his son while the son loves his father. A true lover is one who can fulfill social obligations. [19]

Lao Dao expressed his love for his father, mother and daughter by poetry. His poems *About Father Wan Weiming* and *About Mother Zhou Lihua* have become famous articles. In *About Mother Zhou Lihua*, she wrote about her mother's love for her son: "The holiday is coming to an end./I packed my bags one after another/my mother started to cry secretly without eating/I had to leave/I carried my luggage/my mother silently followed behind me/doesn't talk any more/she sent me to the front of the cowshed where the production team no longer kept cows/my mother turns around early." Lao Dao wrote about the love between husband and wife. in *surgery*, he wrote: "the little thing/very sensible today/she is afraid you can hear her crying/she is following us/biting her clothes/a pocket of mineral water/sinking her little body to one side"; "I can't shed tears in front of my daughter/I lift up my face ..." [20]

In *About Mother Zhou Lihua*, Lao Dao wrote of his mother's "benevolence": "When a relative wanted to borrow 1000 yuan from my brother /my brother said he had no money/the next day my mother threw away all the money she had accumulated for 59 years/she sent it to the relative in the name of my brother/even at home, she was reluctant to burn coal/the leaves of camellia oleifera have always been used for cooking./the mother's cooking appearance had not changed for decades/turned over a few dishes in an iron pan, then she turned to add leaves to the stove /buried her head in the smoke-filled stove/blew the fire with a bamboo tube that the joints had been broken through ".The Confucian thought of "benevolence" is fully expressed in the detail that mother "sent the private savings accumulated for 59 years to a relative in the name of my brother". Lao Dao's mother image is a simple and kind mother image with the traditional moral style of the Chinese nation, which is the continuation of the traditional moral of the nation. It is through this beautiful form of national traditional morality that poets express themselves as one of the aesthetic criteria for evaluating modern social life. Xun zi, a Confucian, believes that in social organizations, people need rules of behavior. This is "Etiquette". People should have social relations and courtesy. In social relations, in order to be uncontested, each person must accept certain restrictions in satisfying his own desires. The function of courtesy is to confirm this restriction. Politeness is morality. Adherence to propriety is morality, while disobeying propriety is immorality. In *The Old Lady Who Sells Perillae*, Lao Dao accuses the old lady's children of their propriety and immorality: "She risked being caught by the urban management/selling such a small handful of Perillae/Is it because of life's compulsion/Is the sunlight beating her white hair, ... If it happened some years ago/I would surely wonder, would I be angry/would I ask if there is no other person in her family/who is her daughter/where has her son died/I don't think so now/how her numbness is in harmony with this numbness of the station/the numbness of the sunshine and the numbness of the flow of people." [21]

"benevolence " is the philosophy of Lao Dao. He followed the Confucian ethics of "Monarch must be Monarch, minister must be minister , father must be father, son must be son". He practiced Confucian philosophy. His compassion for the bottom of society is also benevolence. His compassion for all things in the universe is also benevolence.

5.The influence resources of Lao Dao's poetry, poetry view

Lao Dao is a person with a very comprehensive poetic cultivation, who has dabbled in ancient and modern poetry as well as Chinese and foreign poetry. In 1982, he carefully read Li Yu and Du Fu of the Tang Dynasty. Lao Dao said: "I like the feelings of Li Yu and du fu, like the truthfulness of their feelings, like their poems have roots, not empty lyricism." According to his own account, in 1984, he inadvertently bought a anthology of Byron's poems. Byron was a romantic poet, attracted by his melancholy temperament, and embarked on the road of poetry creation. In the mid-1980s and late 1990s, Lao Dao began to read American poets Whitman, Baudelaire and Ginsburg. They let

Lao Dao leave romantic poetry and enter the ranks of realistic poetry. Whitman's free verse made Lao Dao's poetry writing more comfortable and his heart more free. Lao Dao's poetic style began to change from romanticism to realism. Ginsburg, let him understand dialogue with life. I fell in love with Bukowski's poems in 2010. He fell in love with Merimee's novels in 1998. He thought that Merimee's novels deeply explored human nature. He thinks that Baudelaire's poems and Merimee's novels have great influence on him. Baudelaire and Merimee have the same characteristic, that is, to reclaim beauty into ugly and evil areas. Along this road, Lao Dao reclaimed beauty to the bottom of Chinese society: to write about garbage collectors, migrant workers, vegetable markets, and the people at the bottom who have no livelihood. The aesthetic concept of Laodao comes from Baudelaire and Merimee. Their insight and excavation of human nature have an important impact on the aesthetic of Lao dao. His artistic expressions come from Whitman, Ginsburg and Bukowski. Therefore, the formation of Lao Dao's poetic style is the result of the blending and influence of various resources. He expressed the Chinese people's feelings by means of western modernism. Lao Dao never stopped learning from and absorbing modern western literature from art to thought, from Byron in his early years to Whitman, Baudelaire, Ginsburg, Bukowski, Merimee and so on. Lao Dao's poetry creation river is moving towards world literature, but the riverbed is Chinese. The inner spiritual orientation of his works is deeply modern, and what he seeks is the spiritual truth of modernity, which can also be called reality. [22] Lao Dao is the witness of the times. The poet's eyes are always connected with suffering and injustice in the world.

Lao Dao has a set of his own views on poetry and has his own unique views on the language of poetry. Lao Dao said that: "poetry is more suitable for spoken language. As for poetry as the art of language, my understanding is that the art of language does not refer to carving and playing with language. If the art of language is confined to language, it is still not mentioned in the language tools. What would poetry be if language were elevated to a way of thinking and life? The ancients said that poetry is the root of love. In my opinion, poetry is to reveal the truth of life and emotion. For the sake of life and emotion, poetry should have a green light in language. You can write whatever you want, as long as it is about your heartbeat. As free as your heart is, so free is your language." "Spoken language is not a tool, but a world view", which is a core content of Lao Dao's poetry view.

Lao Dao thinks that the beauty of emotion is greater than the beauty of words. This is the same idea as Haizi, who said: "I know from Holderlin that poetry is a fire, not a rhetorical exercise." [23]

6. Conclusion: Lao Dao's Poetry Achievements

Lao Dao entered the poetry circle in the mid-1980s when misty poetry was flourishing. Lao Dao could not ignore this trend of thought. His first poetry collection *Sunflower with Insomnia* has strong colors of misty poetry. The blowout period of his creation was 1998. He studied for half a year in the literature training class of Lu Xun's college of literature in 1998, which broadened his vision and gave him a clearer understanding of modernism and postmodernism poetry. He participated in the 16th Youth Poetry Conference in 2000, entering a larger platform and broadening his horizon. Lao Dao is famous for his two poems *About Father Wan Weiming* and *About Mother Zhou Lihua* in 2000. He has established his position in the poetry circle and entered the mainstream poets' camp. These two poems are very popular. *About Father Wan Weiming* was included in the "2000 China's Best Poetry Anthology of the Year" sponsored by the *Poetry Journal* in 2000. His first poetry anthology *Sunflower with Insomnia* has a strong color of misty poetry. Lao Dao's second poetry anthology *Slipping Soil* began to be colloquial in 2002.

Lao Dao's poetry has its unique value and significance in at least four aspects. First, Lao Dao's poems continue Du Fu's folk singing all the way, reflecting the living condition and fate of the people at the bottom. The contemporary inheritance of this poetic tradition is not only in the sense of literary history, but also in the sense of society. Lao Dao is the pioneer of writing at the bottom in the field of contemporary poetry. Therefore, Lao Dao was praised by Han Zuerong, the former editor of *People's Literature*, as "a civilian poet who has opened up his own way of poetry".

Tradition and folk are the most concise generalizations of Lao Dao's poems, thus narrating and innovating can be talked about. Second, from the development process of narrative poetry, Lao Dao's poems are innovative. Lao Dao's poems win with "small", and even small sadness, happiness can be included in the poems, which is the innovation of Lao Dao's poems. Such as *Grassland* and *Little Black Snail*, which are beyond the ancient poetry tradition. The narrative tradition of Chinese poetry has existed since ancient times. "Narrative poems are divided into small narrative poems, long narrative poems and poetic novels according to the specific circumstances of plot design." Generally, the integrity of the story is emphasized. However, Lao Dao only intercepts one detail or several discontinuous details to describe it, and does not pay attention to the integrity of the story, thus achieving the aesthetic effect of "less wins more", somewhat like Chinese painting. *About Father Wan Weiming*, *About Mother Zhou Lihua*, *Shelter from Rain*, *Grassland* and *Migrant Workers* are all shining examples. Third, Lao Dao's poetry has a unique perspective and is good at describing details and atmosphere. Lao Dao's poems go directly into the interior of things, speaking with emotions, details and a different perspective. They have a wide range of subjects. The materials are close to living beings and far from things. They do not groan without disease. They are full of content and sincere emotion. The expression technique is traditional and modern. The language is simple and plain. It is full of intellectual philosophies, keen realistic attention, strong sense of life and common people, and painful human thinking. His poems have obvious mark of the times and even can be said to be a mirror of the times. Lao Dao is especially good at detailed description and atmosphere description. Lao Dao said: "I like the tone behind events or emotions more and more. I pay attention to the atmosphere around things. I hate people who write poems as stories. I think this is the work of people who do not understand poetry. Stories can be used as the bones and muscles of a poem, but only tone and atmosphere are the flesh and blood of a poem, so that a poem can come alive." Lao Dao's poems are published in large quantities and have many famous and excellent works. They have always been valued by famous poets and have played an important role in the poetry trend since the new era.

Fourth, the Lao Dao is also skilled in controlling themes and structural poems. The aesthetic structure of his poems can stimulate readers' aesthetic experience and enable readers to enjoy beauty. For example: *About Father Wan Weiming*, *About Mother Zhou Lihua*, *Grassland*, *Rain Shelter* and *Migrant Workers* are all the best examples.

Lao Dao won the first Xu Zhimo poetry award for his collection of poems, *Slipping Soil* in 2005. The jury commented on Lao Dao as follows: "Lao Dao's poems profoundly reveal the complex and simple relationship between people and society, and between people in the social transition period. In art, Lao Dao has an unusual way of expression, making an original voice, opening up a unique way of poetry and enriching and developing Chinese poetry." [1] I think that this evaluation is sincere and can be used as an overall evaluation of Lao Dao's poetry creation.

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