

Discussion on the Poetry Theme of Daur Poet Jing Da

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Abstract—After decades of development of Daur literature in the new era, both writers and works have made proud achievements, and Jing Da is an outstanding poet of Daur's post-80s poets. Jing Da's poetry is characterized by the delicacy and unique perspective of young women. Her poems show three themes: one is to express the young poet's desire and pursuit for freedom; the other is to express her sincere emotional experience, that is her longing for father's love, her gratitude for mother's love and her yearning for love; the third is to express her review of the history of the nation and her reflection on the fate of the nation.

Keywords: *Jing Da, freedom, emotion, national destiny*

I. INTRODUCTION

After decades of development of Daur literature in the new period, both writers and works have made proud achievements, and the emergence of a new generation of writers is the necessity of the development of the times. At present, some excellent post-80s writers have appeared in the Daur writers' team. Their works are close to the real life and fully reflect their outlook on life and values. There is a clear distance between their ideas and those of the previous generation. This open distance brings more spiritual release and diversified pursuit to the young writers. They feel the pulse of reform and opening-up as well as the pulse of urbanization, industrialization and informationization. But at the same time, they still carry the memory and code of national culture. Jing Da is an outstanding post-80s poetry writer of Daur nationality. Whether it is poetry art or language, whether it is poetry achievement or hidden potential, she is worth paying attention to.

II. DESIRE AND PURSUIT OF FREEDOM

Jing Da's poetry is characterized by the delicacy and unique perspective of young women. Some of her poems express the young poet's desire and pursuit of freedom. In "Expectation"¹, the poet yearns for "galloping in the field", listening to the wind "infatuation"; yearning for "turning into a drop of dew", flying with the white clouds in the wind; yearning to infiltrate the earth, "listening to the voice of the jungle"; yearning for the "white snow", looking up freely to the boundless sky. The images of "champaign", "wind", "dew", "white cloud", "jungle", "snow land" and "sky" in the

poem are all natural images, through which the poet expresses her affinity and desire for nature and freedom. Only in nature can the poet feel "that is different from the heartbeat of the past" and not be buried by a dream. Because "you" let "me" carry too much warmth, these "warmth" to some extent has become the external force that fetters my free growth, so "I" fervently desire to return to the embrace of nature, enjoy the happiness that nature gives. Of all the natural images, Jing Da has a special feeling for "water". In her view, the water is not only as soft as a dream, can diffuse, can permeate, can encircle, can pour; but also the water is gentle, broad and broad, can accommodate all incomparable hardness. Therefore, "sea" is a common image in her poems, and "sea" becomes the metaphor and symbol of "freedom" and "life". For example, "blue" begins with "we are wandering children/ longing to wander in the boundless", perhaps due to "dream", or because of "loneliness", but by no means due to "confusion". The poet yearns for freedom, the vast sea, and knows that there will be curses, crazies, and storms on her way to the sea, but none of them will make her give up her pursuit. "Destiny, you can knock down whose soul", with the other shore gradually clear, once the sorrow will eventually become "sentimental decoration", "I" will also have "infinite courage to wander in blue". The poem expresses an infinite desire for broad-mindedness and great spiritual power. In "The White Horse", we see the poet's call for the freedom of the soul. To understand the poem "White Horse", we must first understand the significance of "horse" to the people of the Daur nationality. For many northern minorities, horse is not only a resource and a means of transportation in people's lives, but also an important theme of poetry and literature, an intimate companion for ethnic minorities to celebrate and entertain, and a carrier for their beautiful minds and ideals. It is recorded that during the war, most of the Mongolian horses living on the grassland were in a semi-wild state of existence. Although they are small in size, not very good-looking in appearance and gentle in character, they are strong in physique, long in chest, thick in hair, not afraid of cold, are not picky on food, and are extremely hard-working. "Stories about Mongolia" records that: "because the horse is well raised up, it can ride hundreds of miles without fatigue, thus it is able to run far and go to war. They are not allowed to eat water grass while walking. But when they work hard, they will eat water grass to avoid from fat and sick." "After the war, they will be sent back to the pasture and eat grass." But with the end of the war, every year a large number of people in agricultural

¹ Jing Da: "The Other Three Poems of Longing", "The Horse", No.3, 2009.

areas trafficked by horses to farm or pull carts. But the horses from the prairies, as long as they break free from the reins, they will smell the grass and run to the distant prairies. The poet is very sensitive to this phenomenon, so she created "White Horse" to express the incarceration of the soul of "human" in reality by "horse being imprisoned". White horse is the "son of nature", but now can only be "bounded" to get close to the land. Their pride has been strangled, their freedom to run has been shattered by "whip", their steadfast smile has been "buried" by time, and what can now be seen is "only the drooping head", "the hard saddle" and "the smell of hay". But because "you are a spirit", and you are the "life", so "you" cannot "lose the struggle", even if the imprisoned body cannot gaze at the vast land, we also want to let our soul run freely. In the poem, the poet expresses her strong desire for freedom. If freedom is artificially imprisoned, then the meaning of the road is gone.

III. LONGING AND GRATITUDE FOR EMOTION

In Jing Da's poetry, there is another kind of expression of her sincere emotional experience, that is, the longing for the father's love and the gratitude for the mother's love. Jing Da has been living with her mother since she was 7 years old. Her father's image has been blurred in her heart, and the lack of fatherly love has had a great influence on her. In "God-given Blue", each chapter of the poem begins with "father, father". This urgent, sincere, and full call completely flooded from the poet's soul, saturated with more fervent truth than blood! The "If I Were the Daughter of the Sea"² has written the young poet's contradictory complex emotional experience and emotional desire. The "sea" in the poem can be regarded as the symbol of "father". "If I were the daughter of the sea/ I would be doomed to tears", not only because of "repeated tides" and "the sunset beyond my reach", but also because of "difficult to hold". At this time, the image of "father" in the poet's eyes is vague and remote; the poet's emotion at this time also shows "lost" and "swing". Because "longing for beauty", "I" can only be immersed in the great hug of my "mother". "If the wind goes on for a long time, I can't be quiet." Here the "wind" is a symbol of some perplexity and suffering. It is because of the existence of the "wind" that the "sea" (that is, the "father") becomes elusive and unpredictable. As the "daughter of the sea", "I" naturally "cannot be quiet". At the end of the poem, the poet once again expresses his calling and longing for the ideal father. "If I were the daughter of the sea, would you hug me?" Then the poet wrote "If I were the daughter of the sea". "If I were the daughter of the sea/ I would not be lack of generous/ I would have to be soft/ Learn to be tolerant/ The waves playing with the wind/ If I could not choose silence/ I would rather wave/ Be in my mother's arms/ Be carrying a sailboat/ and many good things are coming home// If the wind is too strong/ I would dance/ In the rough dance/ I still do not want to lose/ And I can hold everything extensive// If the sea can't stop the flames/ I'll choose to settle/ Seek long-lasting peace/ If I am the daughter of the sea my smile is a gorgeous flower.

In this poem, the poet has straightened out his anxious mind. What she is seeking is bigger than the sea and sky, and can contain all the heart! Her mother is very precious person in Jing Da's life that mother not only gave her life, but also give her endless love. Although the real world is "dirty", "noisy", "depraved", but "mother has never been away from me". As I crawled along, she kept calling, washing the dirt and decadence of the road with her tears, making a line with her heart and blood, and pulling me away from the abyss. Mother's love is the purest in the world. She has been washing the children's sins, while bearing the children's mistakes, which is the purest and eternal thing. She is near the sky, with the purity of love to lead the children to find spiritual purity. That love, we take heart to accept, hold in the deepest place in the heart, and listen to the call of purity. ("Listen Together") "Bentonite"³ is the poet specially wrote to her mother Su Hua. The poem uses the earth to symbolize the mother's love and express their infinite gratitude to the vast selfless mother's love. The first and second sections of the poem illustrate the breadth of maternal love through the description of the land. The land "everywhere" has a "flat mind", "but no one surrounds her with arms", and people "like to outline her body with their eyes" or "describe her vastness with words". In the poet's eyes, these are only "limited magnanimity", in the heart of the land "galloping her unknown color". The third and fourth sections illustrate the divine selflessness of maternal love by describing the sacrificial spirit of the land. Although the body has "zero completion mud", but the "enormous life" in her hug conceived into a talent. She never wept, but watered the "little seeds in her hands" and made them "grow into the colors of the rainbow." The last verse of the poem re-emphasizes the kindness of the land. Although the land mother only "has a flat heart", but can "accommodate all the suffering in the world" and give "endless sweet" to us. By reciting the land, the poet expresses her infinite gratitude to the great mother.

The longing and experience of "love" is an indispensable theme in Jing Da's poetry. She had said that there were two things in the world that pleased her most. One was writing, and the other was love. Jing Da's love poems are much like personal monologues or "words". There are either sadness, or joy (the poem "Palm"), or reminiscence (the poem "Ending"), or fantasy (the poem "Sandy Sea"), or loneliness (the poem "Understanding"), expressing the delicate emotional characteristics of young women. In the "Cocoon-break", the poet is using "soft and continuous murmur" to say good-bye to the love of the past, sad but determined. "When my world can be wrapped in a pair of huge wings/ I choose to fly under the dim moonlight/ Do not say you cannot see me/ Because I am the only dancer in your song." Feelings expressed in "Mystery" are warm and joyful: "If memories fade more easily than rainbows, can we seal them up before they turn white/ With a brush/ Or look for a wonderful flower that will sing/ Find the path/ End with your kiss/ And a cup of tea made with love". "The Prayer of the Mermaid" is one of the more distinctive poems in Jing Da's love poems, which is

² Jingda: "The Daughter of the Sea (Group Poems)", *National Literature*, No.3, 2009.

³ Jingda: "Bentonite (Group Poems)", *"Grassland"*, No.7, 2008.

based on Andersen's fairy tale "The Mermaid's Story". In "The Mermaid's Story", we used to mourn for the prince's stupidity, for the mermaid's love turned into foam, but what moved us more was her old vow to prove love and the way it was resolved. In "the Prayer of the Mermaid", we once again savor the determined love. Although "I can't sing", I still look forward to the blossom of the crab-apple. Because "I will peel off her seed", in the no longer fragrant flower season, I will give it to "sky" and "sea". Although hear call from "cloudy rain", the melody of the dance in the ear gradually fade away. But in the bottom of my heart, "I" still want to "enjoy the dance". All of this comes from your "long-lost face" and my "determined dream". "Love" is all the language I speak to you. "If you face the sea/ remember how I look like when I spin." The poet's beautiful prayer here, accompanied by the tear of her own love, is the most beautiful dance of love.

IV. REVIEW AND REFLECTION ON THE NATIONAL DESTINY

Su Hua, Jing Da's mother, wrote in her essay "The Taste of Home" that "the use of fertilizers, pesticides, and machinery has made it impossible to hear the singing of frogs in the summer; the scenes of mowing, fishing, and picking cratogus by Lele cars can only be in memory; the Chinese brick-and-tile houses have replaced the west window houses of the Daur; and the Daur houses, which used to be built in the kitchen to connect the fire stoves to dry grain in the winter 'Oroway' is gone forever. As the mainland's population poured in, the woodlands dwindled and wild animals fled to Mongolia and Russia. The cover of the Daur's unique fishing tool is idle; the residents cook or make tea with smoky coal instead of dried cow dung; few Daur women use the Daur thimble, and those who do it are almost extinct; children lose their mother tongue and regard the Daur language as a foreign language; the Daur's original home is disappearing. "The degeneration of natural resources, the degeneration of language and the change of living habits have caused the loss of the national culture of the whole Daur people, which has had a great impact on the psychology of the Daur people and also produced the anxiety and fragile psychology of the Daur people. On the other hand, the deep national self-consciousness and national identity still exist for a long time and are expressed in a special way on special occasions.

In Jing Da's poetry writing, it is difficult to see the obvious ethnic identity features, she rarely writes the national subject related works, nor in the poetry to advertise its national identity, but its soul deep understanding of its national character will slowly flow out with her words. "The Crying Rabbit" was created by the poet after hearing about the sufferings of a rabbit. The poem contains Jing Da's thoughts on national culture. A friend of hers had caught a rabbit with a hunter in Oroqen and had it roasted and eaten after catching it. The poet heard the story on the phone with a friend and wrote the poem with a sigh. In the first two stanzas of the poem, the poet mainly describes the scene before the rabbit is captured. The beginning is a description of the environment, "last night/ never falling snow", and the

waning moonlight attracted the poet and our eyes to the snow, let us see the rabbit "clear" and "cruel" footprints. Then, in the second section, the rabbit is anthropomorphized, facing the "endless road", the "prolonged torment", the "whisper" and the "smoke"; the rabbit's "shivering" footsteps are constantly stretched. Here, the rabbit is not only a passive being, but also listening and feeling everything around it. From the third section, the scene turns to the rabbit is captured. In this part, the poet's feelings have merged with that of the rabbit. The mountains "lost a life" and "ended a certain forever". The snow no longer has its footprints. That already stiff rabbit hear only "the smelly friction sound in her trouser pocket", and see only "the hunter is full of smile of gratitude". Minority used to respect for nature, respect for life, but the respect is gradually lost along with the development of modern civilization. Only "copper's smelly friction sound" can let hunters show gratitude smile. Here lies the poet's review of the history of the nation and his reflection on the fate of the nation, as well as the poet's reflection and criticism of modern civilization.

V. CONCLUSION

Jing Da's poems often show a state of mind. An in-depth grasp of personal experience, the echo of language and inner experience are the important features that distinguish her from other Daur poets. Her poetry is so light, so happy, and the feelings she yearned for is so simple, so beautiful that the poetry exudes a kind of light belonging to the warmth and gentle of women.

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