THE NOTION OF HEAVEN WORSHIP IN THE POETRY WRITTEN BY TS. BAVUUDORJ

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Suglegmaa Kh.
(PhD) doctor of Philology, Professor
Ulaanbaatar State University, Mongolia

Tumurbaatar M.
Master in art of linguistics
Ulaanbaatar State University, Mongolia

ПОНЯТИЕ ПОКЛОНЕНЯ НЕБУ В ПОЭЗИИ, НАПИСАННОЙ Ц. БАВУУДОРЖЕМ

ABSTRACT

The article presents literary works by Ts. Buvudorj, a well-known as the Eastern poet who worships heaven. It is about how the deep mystery of heaven is divinely reflected in his poems.

АННОТАЦИЯ

В статье представлены литературные произведения Ц. Бабуудорж, известного как восточный поэт, поклоняющийся небесам. Речь идет о том, как глубокая тайна небес божественно отражена в его стихах.

Key words: poetic tradition, worship of heaven, evil deed, moral, mantra, peace and quiet, destiny, Eastern poetry, heritage.

Ключевые слова: поэтическая традиция, поклонение небесам, злой поступок, мораль, мантра, мир и счастье, судьба, восточная поэзия, наследие

There is a rich heritage in the history of artistic thought in the Eastern world that phrases from different points of view about the Mongolian poetic tradition, the heritage of wide possibilities of thinking, the content of the subject, and artistic norms. We should try to keep our Eastern and Mongolian traditional way of thinking as much as possible, descending to the shores of its own time from the great currents of the globalized world. This will provide an opportunity to preserve the richness of Mongolian culture, Mongolian thinking, and the richness of the Mongolian language by its nature. It is no coincidence that when discussing the tradition and innovation of Mongolian literary and poetic thinking, one should take into account the peculiarities of the poetry of Tsogdorzh Buvudorzh. The poet Ts. Buvudorj published books of poetry such as “Bugeen Anir” (1991) [1], “Gumbubu” (1992) [2], and “The Wind Umbrellas of White Flower Calyx” (1999) [3], “White Flower of Mantra or the MT Otgon Tenger” (2000) [4], “Oriental Melody” (2001) [5], “Poetry of Peace and Happiness” (2002) [6], “Great Peace of Mongolia” (2003) [7], “Like a Swallow Wings Thrice” (2005) [8], “When humans became grass” (2007) [10], “I’ll be the grass of the East wind” (2007) [11].


One of the things that are often noticed in Bavuudorj's poetry is his worship of heaven. The expression of worship seems to be narrow. The view to consider oneself, in general, belonging to the heavens as "the grass visible in the light of the stars" or to make heaven a belonging of his own mind as "Heaven's endowment has not been shed" remains as the soul of his poetry. The poet wrote about it verse,

There is a spirit
in the sky above.
He has found pleasure
in the shining nakedness of people.
He has found pleasure
in the full moon’s striation.
He has found pleasure
in the grasses’ changing colors.
He has found pleasure
in the fortune of the generations…
He is irritated when the golden stars take time to
glimmer.
He is irritated when eyes fail to tear. [11, “Spirit
of sadness”, pp.57-58]

The upper is the space of the moon and the sun,
the middle is ours, human space, and the lower is
the space of the deity of nature or divided three huge circles
of space within the rich material world of the universe.
Just as a person comes and goes, the moon disappears
and reappears as new, the grass grows and withers
where the formation, accumulation, and extinction of
karma or action associated with the arrival, presence,
departure, divided into three temporal cycles, takes
place. This is the achievement of the mindset, which
holds that the cause of space, time, and action is solely
under the power of heaven. It is from here that many
different meanings emerge about the immortality of
the universe, the emptiness of events, and the absence
of seasonal dating. And here is what about it by the poet,
… he is irritated when the earth turns and turns.
In the deep blue overhead
there is a spirit
like the one at my core… [11, p.58]
The incarnation of the heavens, which captures the
space, time, and karma of the existence of that world
only under its power reflected as "a spirit like the one
at my core". This is one of his free explorations of
poetic thinking, but it sounds like the philosophy of a
great thinker Nagarjuna. The teachings of the ancient
philosopher Nagarjuna about centrism asserts that the
world is based on the duality of "existence and non-
being", "birth and departure", "reality and emptiness."
As he noted, it is important to understand the nature of
the causal relationship so as not to consider birth, cease,
completion, and failure separately. According to this
concept, if this exists, that exists, if it ceases to exist,
that also ceases as it is in the world and reflected in a
way of a poem titled "Verses based off foreboding"
speaking,

Unsure mind searches
On existence and non-being of substances
May not see the essential matter
As nirvana as the matter [13] (Mongol, Tengyur.
Volume 105, page 6a)
The poem by Bavuudorj above reflects such
matters in artistic version, ‘although the affairs of the
world are under the power of heaven, that power is the
same as the incarnation spirit in my core and because I
have that incarnation of heaven, I am the cause of the
nature of that subjugation’. The author deepens this
idea in another verse:

Even the clouds are flying across the sky
I sang sadly, they are blown by the power of the
sky
Even clouds cause happiness or sadness in heaven
I sang sadly, they are ruled by heaven [6., p.101]

Converting his ideas that though the clouds are
under the power of the sky, they move with the wind of
the earth, as well as suffering is a result of karma, but it
is also a sign of the right of the heavens, the author
reinforces the notion of reality and irreality, cause-and-
effect, relationship, and idolatry. In the verse of “The Bronze Wolf,” [6, p.71] he phrases:

- The bronze wolf howls
- The Hunnu wolf howls
- On the Earth in this universe
- The blue sky howls
- The bronze sky howls
- Howls...
- The wolf howls

In the cause-and-effect relationship, the two objects are transferred from one meaning to another, creating an artistic overflow. The artistic overflow may have left a unique and interesting motivation for the readers behind it.

He also considers himself belonging to heaven. In the poem "Behind the blue horizon" [9, p.57] he wrote:

I will not go beyond this blue sky
The felt fox follows me with tears...
I will not go beyond this blue sky
Peace follows me with tears
I'm not going beyond this blue east ...

Bavuudorj is a great singer of peace and happiness. Heaven is the cause of the peace and quiet. Bavuudorj is an oriental singer. Heaven is the designer of the East. He measures and realizes the value of the mind that he created in his heart and that he always proclaimed in his poetry in the infinite emptiness of heaven. One of the truths that have been on our minds since childhood is the "felt fox." The very first in his convictions the concept of "this is true" the poet connected with the essence of poetry, which is the highest aspiration of consciousness and knowledge, and put it at the pinnacle of his convictions.

There is an interesting poem by Ts. Bavuudorj titled “To a puppy” [11, pp. 59-60] written in the form of a monologue or confession for a 'word' as literary writing that has evolved into an artistic way of discovering the “me” of the lower mind of poetry or freely expressing one's worldview through a phenomenon. In this verse, it is said that a person addresses a puppy:

On this side of the rising sun
The white clouds were moving slowly
This is ours
It's happy, it's sad….
Today I'm human, you're a dog though
Both bones will be laid on the ground…
Both the soul are in a castle in heaven
Will be put side by side… “To a puppy”
[10, pp 59-60]

One of the classic representatives of the “word” – literature [13] of the 19th century, Khamba Nomun Khan Agvanluvsanhaidav, a well-known Buddhist figure, wrote in his book “Long-haired Tserenpel” about a man who attained the rank of the Pandita, (a Buddhist teacher skilled in five sciences). The author describes a dog owner who has attained the rank of Pandita by obeying the rules of a scientist but has done evil deeds, for whom there is nothing better than a little gain and selfishness and has no compassion. One who has found a divine figure in his appearance but being sinful or doing evil deeds he became as weak as a dog, not a high-ranking Pandita. [13, p.185] Not only in human language but also in revealing the nature of the world, a poor Russian puppy who "growls and barks making noise" once said to his master, blaming him for this:

… The miracle of a dog that speaks the language of a man,

The shame of a man who lives habitually like a dog ... [14]

In both cases, there is an idea that either the person or the dog looks the same if only the person cannot show the difference in the heart and mind. According to another, the main plot of the poem "To a Puppy" by Ts. Bavuudorj is based on a branch of artistic ideas of Agvanhaidav's literary work above. The unique feature is the artistic ideas that reflect the following plot, including … You and I can both see "the rising sun on this side of the steppe and the white clouds moving slowly"; Even though you're a puppy, I'm human, and my joys and sorrows are the same because my bones are laid on the same ground as yours; Even though you're a puppy, I'm human, and we are the same as celestial beings because 'both the soul are in a castle in heaven will be put side by side.' Therefore even we are different from our visible body, but your karma is the same as mine... Therefore Agvanhaidav reflects a Russian puppy who criticizes its owner, a priest. But in the poems of Bavuudorj, a person turns to a puppy that you are swallowed up in the same earth like me, and are under the same rule of the heavens as mine. This shows the nature of the world in two ways. It is an example of poetic artistic thinking in a tradition of character, narration, description, or idea by Bavuudorj that can be seen in the broader context of classical literary heritage.

The idea of "both souls of us is in a castle in heaven will be put side by side" means that you are the same in the balance of destiny, whether you are a human or a puppy. And the reflection of such an idea is unique, too.

In general, the conception of traditional Mongolian poetry, especially for lyrics poetry, usually brilliantly and clearly reflects the worldview, behavior, and attitude of the writer as an individual, but Mongolians' worship of the heavens has its own peculiarities. This is another aspect of the heavenly narrative in Bavuudorj's poetry.

Heaven is his spiritual quest and secret energy.
In their joy, the gods said nothing.
In their exhaustion, the gods said nothing.
In our disobedience, we said nothing.
In our sorrow for the world, we said nothing.
The joyous path away says absolutely nothing.
The happy route home says absolutely nothing.
Like you’ve bitten on a golden ball.
Like you’ve swallowed a golden mouse.
But we sense their laughter.
We sense their candid weeping.
We sense their eyes blinking in contemplation.
And we sense their kind protection.
[9, p.107-108]

In their joy, in their exhaustion, in our disobedience, in our sorrow for the world, the heavens said nothing. "Like you’ve bitten on a golden ball. Like you’ve swallowed a golden mouse", the gods said...
nothing. And the author mentions that you can feel their laughter, sobs, and meditation. Poets create with their own motives and senses, but the mental data we get from reading them is, of course, different. Therefore, some kind of rhythm and the most intriguing mystery of the mind will always be of interest to anyone and remains in the heart who read these lines. What is that mystery? You can find it here.

The white clouds of Ochirvan Mountain follow me, moving through the world.
They grow, covering my path,
as far as the eternal green juniper.
The Buddha of these silvery mountains is shining on my shoulder.

The white winds of Ochirvan Mountain follow me, blowing through the world.
They bless my peaceful destiny as far as magical, golden Hurmast.

The guardian of these impasto mountains is shining in the mirror of my heart.
Such a lovely landscape in the world is such a lovely mountain of the mind... 

According to the author, the sprout of the wheat of the magical spell is the seed as the law of all causes. In a plot poem “Ochirvaan” he describes it as “A great magic spell rays from this snow-white mountain forever and the silvery ger of Ochirvaan mountain shines through the falling rain and the snowflakes. Some kind of bronze spell light waves and waves...” In the poem “Teachings to Gevsh Sharav” by the great enlightener of the 19th century, the Terrible Noble Saint of the Gobi Danzan Ravjaa [12] remarked to his close disciples: “Let your mind shine like the light of the sun” and “be wise like heaven, perfect” spiritually. This proves that the tradition has survived in the East to believe that the immensity of the mind is likened to the cosmos. Bavuudorj, the great poet who praises the spiritualized Ochirvaan, considers him “under a roof like the blue skies in an infinite universe.” These are just a few examples from the plot verses of heaven, which is divine touched the hearts, carried wish, chanted spells, source of understanding as water spurting out, far from mountains as heaven. This is how the deep mystery of heaven is worshipped in his poems through the eternal Ochirvaan mountain of time and described as the intensity of his mind. There is no denying that.

1. Literary critic Dr. Professor D. Galbaatar once remarked: “I like to describe him as “oriental”. I cannot believe that many understand his poetry in this way. There is such a style as in Eastern poetry in his verses, but it is doubtful that anyone will accept it so easily”. [15] That said, it's easy to put a lot of things in one place without digging, but I don't want to. I do not doubt that one thing will bring us closer to the truth [13].

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