



STUDYING THE RECEPTION AND INFLUENCE IN THE DESCRIPTION OF NATURAL THEMES FROM CHINESE TANG POETRY TO THE SYSTEM OF VIETNAMESE NOM POETRY OF TANG RULES

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Abstract:

For more than 1200 years, Tang poetry has always been considered a typical and unique talent of classical Chinese poetry. It has had a great influence on many countries around the world, especially in East Asian countries such as Vietnam, Japan, Korea, North Korea. The influence of Tang poetry on Vietnam is not only creating an endless source of inspiration for artistic creations in the field of Tang poetry in Chinese characters but also in the Nom script which is created by the Vietnamese people. Nom poetry of Tang rules is the creation of the Vietnamese people, bearing the breath of the Vietnamese people. However, in comparative literature research, we cannot deny the blending of two elements of Nom which are national and Tang elements, the reception of classical Chinese literature. In the framework of the research paper, we study the literary genre of Vietnamese Nom poetry of Tang rules influenced by classical Chinese literature in terms of descriptive content on the subject of nature.

Keywords: Nom poetry of Tang rules, Chinese Tang poetry, Medieval Vietnamese Literature, influence, reception, nature theme

1. Introduction

Medieval Vietnamese literature refers to the writing system of Vietnamese people from the 10th century to the end of the 19th century, associated with the feudal social system of Vietnam. This is a period of literary peak achievement. Medieval Vietnamese literature is not only impressed by the literary line written in Chinese characters but also exists a part imbued with national cultural identity, which is the literature written in Nom script. Nom literature and specifically Nom poetry of Tang rules had a harmonious and smooth combination of ethnic and foreign elements from the peak of Chinese Tang poetry -

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classical culture from the cradle of Eastern culture. Continuing to learn the factors affecting from the peak talent of human culture in the national literature is a new and meaningful research direction.

2. Research content

2.1. Overview of Chinese Tang poetry and Vietnamese Nom poetry of Tang rules

Tang poetry is the expression of the golden age in Chinese poetry. Tang poetry shows the tendency to create diverse compositions with rich content, unique and refined art. The period of Tang poetry was especially distinguished by a large and talented team of poets. The meaning and value of Tang poetry are not only affirmed within the national framework of China but also have an influence and spread to many other countries, especially countries in the Asian region that are clearly influenced features from Chinese civilization such as Vietnam, Japan, Korea.

Vietnamese Nom poetry of Tang rules passed through the following stages of development: the period of formation from the 13th to the 15th centuries, the development period from the 15th to the early 18th century, and the culmination of the continuation of the tradition from the late 15th century to the end of the 19th century. Currently, Vietnamese literary and historical researchers have only speculated that Nom poetry of Tang rules was born at the end of the 13th century, but the written works have not been collected so far. The book of *Dai Viet history book* recorded as follows: "*Nham Ngo (Thien Bao), in the fourth year of 1282 autumn, August, ... a crocodile came to the Lo River, King Tran Nhan Tong asked Thuong Thu Hinh Nguyen Thuyen to write a poem and throw it into the river, the crocodile went away by itself... Thuyen was good at writing poetry in national sound. Our country is rich in poetry using a lot of national sounds, so it started here.*" From a linguistic perspective, Nom script became the official writing used in composing since the 13th century. However, in terms of literature, Nom poetry of Tang rules that really resonated and made a deep impression was from Nguyen Trai's work Quoc Am Thiet in the 15th century, this was the embryonic stage of Nom poetry of Tang rules. The development stage of Nom poetry of Tang rules was marked by the work Hong Duc Quoc Am Thi Legend by Le Thanh Tong (Le Thanh Tong is the leader of the 12-member Tao Dan group, which he collected and composed. The genre of Duong's poetry was written in Nom script, so later documents often consider Hong Duc Quoc's thiem thiet to be the author Le Thanh Tong). In the development stage of Nom poetry of Tang rules, it is impossible not to mention the work Bach Van Quoc Ngu Thiet by Nguyen Binh Khiem, although at this stage Nom poetry of Tang rules has been highly Vietnameseized, but the authors have skillfully applied the elements of Chinese Tang poetry to express the experiences of philosophy, morality, and reflections on society, life, and people. The prosperous period of Nom poetry of Tang rules with the impressive milestones of female poets Ho Xuan Huong, Mrs. Huyen Thanh Quan and closing this genre are the authors Nguyen Khuyen, Tu Xuong. We can see that Nom poetry of Tang rules is a successful, flourishing and diverse genre in both form and art.

2.2. The description of nature in Nom poetry of Tang rules influenced by Chinese Tang poetry

Through an overview of the system of topics and topics of typical authors: Nguyen Trai, Le Thanh Tong, Nguyen Binh Khiem, Ho Xuan Huong, Mrs. HuyenThanh Quan, Nguyen Khuyen, Tu Xuong, etc., we found that the acquisition features, the clear influence of Vietnamese Nom poetry of Tang rules from Chinese Tang poetry. Describing wonderful nature is the forte of the Han Dynasty. The charming scenery of the mountains, the flowers, the snow and the moon have long been an endless source of inspiration for poets, and are typical artifacts of Tang Lu Han's poetry. Nom poetry has absorbed the rich experience of the Han Dynasty, creating beautiful and captivating watercolor paintings.

2.2.1. Vietnamese Nom poetry of Tang rules is influenced by Chinese Tang poetry in terms of the striking style

Striking style is a concise way of writing with only a few images and highlights to let the reader visualize the whole scene, not a cumbersome description. The Tang poets were very talented in using the striking style of writing with only a few gentle and elegant strokes to paint a charming picture. One of the unique poems that clearly shows this style of writing is "Tong Uong Luan" (贈汪) by Li Bai(李白):

“李白乘舟將欲行，
忽聞岸上踏歌聲。
桃花潭水深千尺，
不及汪倫送我情！”

With only a few dots for the picture of a boat and a wharf, it evokes the space of a nostalgic farewell between poet Ly Bach and his friend.

In Nom poetry of Tang rules, poets also use the traditional penmanship of Tang rules to create a poetic picture. The verses in Nguyen Trai's *Quoc Am thi tap* are typical examples:

“*Nuoc biec non xanh thuyen goi bai,
Dem thanh, nguyet bac khach len lau.*” (Bao kinh canh gioi, episode 26)

The image of a boat and a wharf in the quiet moonlit night, the image of elegant poetry and the movement of travelers going upstairs to evoke a peaceful space are the creative reception of Nom poetry of Tang rules.

Tu thuat, episode 31 paints a picture using images of snow, moon, clouds, boats, and yards of classical Chinese poetry:

“*Huong cach gac van thu lanh lanh,
Thuyen ke bai tuyet nguyet chenh venh.*” (Tu thuat, episode 31)

The image of a cold autumn with a boat moored under the clear moon, the lonely mood of the lyrical character in Nom poetry of Tang rules helps us to remember the immortal verses about the sadness of exile of Do Phu:

*"Tung cuc luong khai tha that le,
Co chu that he co vien tam."* (Thu hung)

In Le Thanh Tong's *Vinh nam canh*, the scene painting is also depicted with dotted strokes:

*"Dau nha khoi toa long suong bac,
Suon nui chim gu an la xanh."*

Just by the image of smoke, humpback birds, and green leaves, the distinctive features have revealed the scenery of a whole rural area in a peaceful mountain village. The vast and spacious natural scene is covered with green leaves, birds, the daily life of people through depicting the smoke in the silver mist. The poetic space is large but only needs to be depicted by simple and ingenious pen strokes.

Tang poetry is reflected in the selection of materials, painting colors with light colors and elegant and gentle lines. Through just two verses, the author has helped readers visualize a picture of a poetic and peaceful scene. Nom poetry of Tang rules, when describing nature, is very close to Tang poetry, first of all, in the aesthetic view and conception of man about nature and the universe. Awareness of nature is normative, so most of the poets of Nom poetry of Tang rules often use the traditional artistic style of Tang poetry to describe the beauty of nature, which is the artistic style of punctuating, taking In the poetry of Mrs. Huyen Thanh Quan, nature always appears with a nostalgic, elegant look, very bold in the style of Tang:

*"Thanh that tau tieu may giot mua,
Khen ai kheo ve canh tieu so.
Xanh um co thu tron xoe tan,
Trang xoa trang giang phang lang to."* (Tuc canh chieu thu)

Nguyen Khuyen's three autumn poems at the last stage of the development process clearly show the style of Nom poetry of Tang rules in the use of images of the autumn sky, autumn water, autumn air, autumn taste, autumn moon, autumn flowers, to the image of a fisherman, a bamboo alley and a grass house. Conventional artistic methods have been creatively and expensively applied by Nguyen Khuyen. The use of punctuated style, the symbolic representations of Tang poetry and classical Chinese poetry, helped the authors of Nom poetry of Tang rules to successfully build a scene painting. Scenes in Nom poetry appear to fascinate people with the gentle and elegant

carvings, but still have their own imprints and distinctive features and create a unique national character. It is a picture of a Vietnamese landscape village.

In *Thu dieu*, the author's writing method of poetry, painting and drawing, using left and right movements, has been successfully applied by the author. The picture of autumn shows up with blue skies, yellow leaves, a gentle breeze, a gentle image of fluttering bamboo leaves and falling yellow leaves. In the quiet autumn picture, you can clearly hear the sound of autumn leaves falling, showing the image of an old man fishing, contemplating, the sound of fish snapping bait startled the old man. The sound of the leaves, the sound of fish snapping their bait only sculpts the stillness of nature and heaven:

*“Ao thu lanh leo nuoc trong veo,
Mot chiec thuyen cau be teo teo.
Song biec theo lan hoi gon ti,
La vang truoc gio se dua veo.
Tang may lo lung troi xanh ngat,
Ngo truc quanh co khach vang teo.
Tua goi, om can lau chang duoc,
Ca dau dop dong duoi chan beo.”*

While writing about the theme of autumn, *Thu am* has a different look, capturing the feeling of the poet's drunkenness when he is ivory. The image of a Vietnamese village is displayed by grass houses, dark alleys, ponds, moonlight, fireflies, realistic and idyllic. Underneath that autumn picture is still the image of a lonely person and a contemplative mood:

*“Ba gian nha co thap le te,
Ngo toi dem sau, dom lap loe.
Lung giau phat pho mau khoi nhat,
Lan ao long lanh bong trang loe.”*

The image of a lyrical character dazzled in drunkenness is not an alcoholic, but a drunkard because of torment, sadness, anger, and impotence in front of the times. The highlights of the three poems of *Thu* all focus on describing the familiar, simple, and lovely scene of the Vietnamese landscape village. Poet Nguyen Khuyen was very talented when he knew how to absorb and use the poetic style of classical Chinese poetry. The author successfully built a close and intimate picture of nature with Vietnamese imprints.

2.2.2. Vietnamese Nom poetry of Tang rules is influenced by Chinese Tang poetry in terms of depicting the allegorical scene

The method of *describing the allegorical scene* is one of the typical styles of Tang poetry in China. The poems are short and concise, but included in the scene picture are the poet's deep feelings and emotions. 秋興 by Do Phu (杜甫) is a typical work for this style.

“秋興其一
玉露凋傷楓樹林，
巫山巫峽氣蕭森。
江間波浪兼天湧，
塞上風雲接地陰。
叢菊兩開他日淚，
孤舟一繫故園心。
寒衣處處催刀尺，
白帝城高急暮砧。”

Autumn is the season that makes people's souls become romantic, imbued with the taste of the precarious earth and sky. Do Phu's autumn inspiration is a lonely painting, heavy with the author's melancholy mood while the country is in turmoil, nostalgia for the homeland rises up chokingly, and sorrow for his condition in the foreign country. The pen to describe the allegorical scene is clearly effective!

This pen has been skillfully applied by Vietnamese authors, the poet knows how to select optimal lines and dots from raindrops and foliage to create the spirit of a spacious poetic picture. the vastness of the forest, the waves rolling on the shore. At the same time, in that unique and poetic picture, the image of people's mood is always displayed in the poem of Mrs. Huyen Thanh Quan:

*“Troi chieu bang lang bong hoang hon,
Tieng oc xa dua vang trong don.
Gac mai ngu ong ve vien pho,
Go sung muc tu lai co thon.
Ngan mai gio cuon chim bay moi,
Dam lieu suong sa khach buoc don. (Chieu hom nho nha)*

Nature in Nom poetry of Tang rules always has unity with humans, between humans and nature is always a harmonious relationship. It seems that the authors have deliberately borrowed the image of nature to portray the mood of the lyrical character, depositing the contained feelings. Readers can still feel the overwhelming sadness, clear nostalgia, and the echoes echoing from Tang poetry as the mood of seeing off Li Bach's friend:

“黃鶴樓送孟浩然之廣陵
故人西辭黃鶴樓，
煙花三月下揚州。
孤帆遠影碧空盡，
惟見長江天際流。”

The image of a lonely sail, lost in the endless flow of Yangtze River, represents the lonely and empty mood of author Li Bach when sending off his old friend. Even with the queen of Nom poetry, in her stubborn, extravagant and rebellious poems, even that fierce picture of nature, readers can still feel the melancholy, sorrowful mood, and lyrical character's tragic loneliness:

*“Gio giat suon non khua lac cac,
Song don mat nuoc vo long bong.”* (Kem Trong)

*“Xien ngang mat dat reu tung dam,
Dam toac chan may da may hon.”* (Tu tinh II)

Nature in Tang poetry has always been a soul mate for poets to express their moods. Some researchers have commented that sometimes people not only send their feelings and thoughts to nature, taking nature as a companion, but also like turning themselves into nature, as a piece of nature.

Describing the scene of love, borrowing poetry to express the heart, the sincerity of the patriotic middle-class military, the desire for a peaceful society, and the people's well-being and happiness is also the reception point of Vietnamese Nom poetry of Tang rules with Han Dynasty poetry. Through *Ngon Chi*, episode 15, Nguyen Trai said:

*“Quet truc buoc qua long suoi,
Thuong mai ve dap bong trang.”* (Ngon chi, episode 15)

Coming to *Bao kinh canh gioi*, episode 42 is still a picture of the mood:

*“Lang gieng mot ang may bac,
Khach khua hai ngan nui xanh.
Co thuo bieng tham ban cu,
Long tho ngan dam nguyet ba canh.”* (Bao kinh canh gioi, episode 42)

Coming to poet Nguyen Binh Khiem, nature is depicted as expressing the height of thought. It is a philosophical substance through metaphorical images of nature. He actively raised his concepts of life and moral lessons:

*"Nhi ket, hoa thom, ong den do,
Mo bui, mat ngot, kien nao di."* (Bach Van quoc ngu thi tap, episode 83)

*"Sen, mua truoc doi, mua sau moc,
Trieu, cua nay rong, cua khac cuong."* (Bach Van quoc ngu thi tap, episode 98)

Nom poetry of Tang rules shows the difference from Chinese Tang poetry in describing natural scenes with idyllic and rustic nature, sketching a picture of a landscaped village imbued with Vietnamese identity. Besides that distinction, elements of the Han Dynasty still crept in, using them to express the delicate emotions of the lyrical character.

3. Conclusion

Our research has investigated and pointed out the approaches of Vietnamese classical poetry to classical Chinese literature, especially the receptivity in terms of content. Nom poetry of Tang rules has shown the inheritance in the context of nature. Describing nature with a poetic sound with punctuated strokes, depicting allegorical scenes, taking motion and static, painting poetry... is the approach in terms of content in Chinese Tang poetry. However, the influence and absorption of Nom poetry of Tang rules is a creative acquisition, based on the historical situation of Vietnam, with innovation, showing the taste and national identity of Vietnam. It is a creative reception, suitable for Vietnamese culture, so Nom poetry of Tang rules is still rich in value and meaning, affirming the genre's position and enduring vitality in the history of Vietnamese literature.

Conflict of Interest Statement

The authors declare no conflicts of interest.

About the Author

Dr. Nguyen Hong Linh is currently working at University of Education, Thai Nguyen University, Vietnam. She is doing research on the reception and influence in the description of natural themes from Chinese Tang poetry to the system of Vietnamese Nom poetry of Tang rules.

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