MINISTRY OF EDUCATION AND TRAINING

HANOI NATIONAL UNIVERSITY OF EDUCATION

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RESEARCH OF TEXT AND VALUE OF POEM IN CHINESE OF NGUYEN BAO

Specialization: Sino - Nom

Code: 62.22.01.04

PHD DISSERTATION ABSTRACT ON LITERATURE

HANOI – 2017

THE WORK IS COMPLETED AT:

HANOI NATIONAL UNIVERSITY OF EDUCATION

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LIST OF THE WORKS OF THE AUTHOR RELATED TO THESIS

1. Nguyen Dieu Huyen (2015), *First step to learn about Nguyen Bao and poems in Chau Khe collection of poems.*
2. Nguyen Dieu Huyen (2015), *Some opinion about translations of Nguyen Bao's poems,* science magazine, Hanoi national university of Education, No.10, page 88-93
3. Nguyen Dieu Huyen (2016), *Metaphorical phenomena in text note of Nguyen Bao's poems*, Postgraduate seminar-Literature major in 2016, Hanoi national university of Education, Collection of Literature researches, Vol.2, page 671-675.
4. Nguyen Dieu Huyen (2016), L*earning about text of Chinese Poem of Nguyen Bao*, primary science and technology title, Tay Bac university in 2005-2006, code: -TB-2016-26
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INTRODUCTION

1. URGENCY OF THE TOPIC

1.1. Conservation, exploitation and promotion of value of the cultural literature heritages of the nation is one of most vital tasks of the social sciences and humanities in general and Literature in particular. Nguyen Bao 阮保, also known as Chau Khe 珠溪, was born in Phuong Lai commune (also known as Tri Lai), Vu Tien 武仙 district (now Phu Lac village, Phu Xuan commune, Thai Binh city), Thai Binh province. He lived in the fifteenth century, the Le Thanh Tong and Le Hien Tong dynasty. He was an early passer who was very virtuous, intelligentand contributed a lot to the post-Le Dynasty. He possessed a Sino collection of *Chau Khe thi tap* 珠溪詩集, but it is now lost. Currently, the evidence of the Sino poetry by Nguyen Bao is only recorded in the *Toan Viet thi luc* 全越詩 of Le Quy Don.

1.2. Researchers have showed their interest in many of his aspects, such as: dynasty, identity, life and works, etc. However, the materials are only general introduction to the author and his work. Concerning the life of Nguyen Bao, there are many issues needed answering like:when was he born? When did he die? Was his hometown is Phuong Lai or Phuong Lại? How was his childhood? How old was he when he passed the Doctor exam? When did he become wise man? What happened during the last years of his life? etc. The answers to these questions need to be relying on credible information to unify and identify issues relating to Nguyen Bao's life. Concerning literature works of Nguyen Bao, there are also issues that need to be considered: In addition to those written ones in Sino, Did Nguyen Bao write poem in Nom? What content does his Han-verson works cover? What is their current status? How many are his Sino poems? What is the status of written text and content? What are their content and art values? These are issues that need to be investigated and studied.

Up to now, there have been no in-depth scientific studies that fully research about Nguyen Bao and his Han works. Therefore, we decide to deploy the Topic “Research of text and value of the poems in Chinese by Nguyen Bao”, for the purpose of contributing a part of our efforts in

researching, survey and introduction of authors and Vietnamese Middle literature works.

1.3. During research, teaching and studying Sino-Nom Literature Major, the “text” issue - based on the basis of Sino-Nom literature is very interesting and paid great attention. Therefore, during our project process, we will go from the practice of processing texts written in Sino, gradually apply and remove text-relating issues, research, interpret, conduct translation and publication of remaining Sino poemsof Nguyen Bao, then applyinto research and study practices. For those reasons above, the Topic of “Research of text and value of the poems in Chinese by Nguyen Bao” conveys an important meaning.

2. OBJECTIVES AND TASKS

2.1. Provides an in-depth review of Nguyen Bao's history context, culture, literature, life and career. Description and analysis of the text will clarify the characteristics of the Sino poetry of Nguyen Bao in the documents (*Toan Viet thi luc và Hoang Viet thi tuyen*). Survey of Sino poetry by Nguyen Bao in the documents aims to identify the basic text for examination and seeking perfection.

2.2. Identify issues relating to the content of the text: structural content, analysis of variations in the title, arrangement and weird literature in the texts, characteristics, (*script writing order, misspellings, misspellings, missing words*), translation of Nguyen Bao’spoems. According to results of the research, such as transliteration, annotation, translation and publishing 162 poems, we can learn the value of content - art to once again identify more clearly the views of composition, soul, personality and talent in Nguyen Bao.

3. TOPIC RESEARCH METHODOLOGY AND ACCESS METHOD

Based on the identified target and object, so as to complete set-out tasks, we use the following basic research methods:

- Literature methodology: used mainly in the survey to indicate issues relating to documents such as formal characteristics, characteristics of content. Identify issues relating to literature and point out possible problems in the text for proper correction.

- Hermeneutics methodology: is the method used to teach and explain the meaning and annotation of original Sino words to clarify their meanings in the process of translating texts, variant and argueissues in the poems written by Nguyen Bao.

- Historical Literary Research Methodology: Used to understand the content values and art of Sino poetry of Nguyen Bao.

- Authoring type Methodology: This is a method of identifying the characteristics of type of middle literary authors based on the organic relationships between the history and culture of the middle Ages. By considering the ideas and creative tendencies to identify Nguyen Bao belongs to which type of author. From there, we continue to examine their effects and expressions in Nguyen Bao's poems.

- Fieldwork Methodology: to collect information about Nguyen Bao's hometown, family, life and career. It is a method that helps to identify the author as well as complement the missing issues in the bibliography.

- Interdisciplinary research methodology: We have used a combination of research scientific methods such as history, literature, etc.

In addition, we also combine othermethods such as translation, survey - statistics, synthesis, analysis, comparative comparison, etc. to clarify the issues that the topic concerns.

4. OBJECT AND SCOPE OF RESEARCH

4.1. Research subjects

Research object of the topic is: 05 copies of *Toan Viet thi luc* (A.1262, A.3200, A.132, A.393, HM.2139 /A) and 01 print engraving of *Hoang Viet thi tuyen* (represented by A.608) which are stored at the Institute of Sino-Nom Studies and other libraries, in aspects such as: collecting, describing, classifying, analyzing characteristics, appearance, substance, copying situation and text structure; investigating the process of publishing, the scope of copying Nguyen Bao's poems in documents; evaluating the meaning of the text, etc.

4.2. Research scope

The research scope of the topic is the documents and bibliographies relating to the person, life and career of Nguyen Bao. The Sino text covers poetry content of Nguyen Bao. Materials study the content and art of Sino poetry of Nguyen Bao. Besides, we are interested in the anthology,

collection of poem, etc. which hastheir copies and translation of Sinopoems to express the ideas relating to the study of Sino poetry.

5. CONTRIBUTION OF THE TOPIC

5.1. Systematic supply of: historical-cultural-literary contexts that impacted on Nguyen Bao's life and poetry; the characteristics of Nguyen Bao's hometown, family, life and creative career.

5.2. Survey of Nguyen Bao's poetry in 05 copies of *Toan Viet thi luc* and 01 in *Hoang Viet thi tuyen* to identify issues relating to the text: form of writing, content, number of works, to determine the basic documents to conduct research on the Sino poetry of Nguyen Bao.

5.3. Survey of Nguyen Bao's poetry to point out the specific issues of the text: structure of content; survey of divergence of the titles, arrangement order and in the texts; Character characteristics (letterheads, cursive script, orderly letters, misspellings, misspellings, misspellings); situation of translating text.

5.4. Announcement of completed Sino poetry, transliteration and translation of 162 poems of Nguyen Bao. Learn the value of content and art to confirm Nguyen Bao's talent and position in the Vietnamese literary treasure.

6. STRUCTURE OF THE TOPIC

In addition to the Introduction, Conclusion and Recommendations, References and Appendices, the content of the thesis contains four chapters:

Chapter 1: An overview of topic relating research status

Chapter 2: Text Sino poems of Nguyen Bao

Chapter 3: Survey of Sino poetry of Nguyen Bao

Chapter 4:Value of content and art in Sino poetry of Nguyen Bao

CONTENT

CHAPTER 1: AN OVERVIEW OF TOPIC-RELATING RESEARCH STATUS

1.1. The bibliographic and dictionary works

The works provide a general introduction of the author and his works and unify upon the contents relating to: identity, hometown, dynasty and contributions in Nguyen Bao's life. All materials confirm that Nguyen Bao'scompositions contain Sino *Chau Khe thi tap*, but it is now lost and only remaining poem in *Toan Viet thi luc*. The materials have confirmed the role and position of Nguyen Bao among the writers and literary works of Vietnamese Middle Age.

1.2. Works of surveying and exploiting materials about Nguyen Bao and his works

The materials contribute to the study, introduction and assessment of the value of Nguyen Bao’s poetry, confirming his contributions to Vietnamese literature. Especially, with a simple and sincere style, expression of his love to his hometown, poetry featuring national identity and people, rural scenes in labor and country life, etc, Nguyen Bao has contributed to the development of literature in the Fifteenth Century.

1.3. The research works specializing in introduction or reviewing typical features about the author - Nguyen Bao

Research works have contributed to clarify issues which interest the topic. Among them, the most notable ones are researches about the *Toan Viet thi luc*. Along with articles relating to Nguyen Bao and his Sino poetry text, we obtain more scientific basis to identify issues relating to the topic.

1.4. Evaluation on the research situation relating to the topic

The materials have identified the contentssuch as: identity, hometown, dynasty of Nguyen Bao; identified thatSino works of Nguyen Bao have both literature and poetry. Nguyen Bao's Sino literature work consists of 2 articles, while his poetry contains 162 recorded in Le Quy Don's *Toan Viet thi luc*. Especially, Nguyen Bao’s poetry demonstrate the lovefor countryside, hometown, tendency of gratitude, praise for the throne, etc., Nguyen Bao has made countless contributions to Vietnamese literature.

However, in relation to the author, Nguyen Bao also has many issues that need to be considered in terms of personality, life, and career. In particular, the most interesting is the issue of Sino poemswritten by Nguyen Bao. Based on the content that has been studied and issues waiting to be answered, we continue to study the text and value of Sino poetry in this thesis.

1.5. Research direction of the thesis

From the contents mentioned in the above works, there are following research concerns:

First, explore the historical-cultural-literary context that influenced Nguyen Bao's life and poetry; features of Nguyen Bao's hometown, family, life and career; examination of Sino poetry in *Toan Viet thi luc* and *Hoang Viet thi tuyen* to identify issues related to: the form of record, age, the content of record and the number of poems recorded of NguyenBao. At the same time, choose the most reliable text to make the basis for the survey of the text of Sino poetry by Nguyen Bao.

Second, in the process of examining the Sino poetry of Nguyen Bao, we point out specific issues of the text: textual features ("huy" words, heterogeneous letters, misspelled letters, wrong words, redudant words, and missing words); characteristics of the content; Examine divergences in titles, arrangement and weird text in poems; situation of translating text.

Third, based on the results of the survey of Sino poetry, conducttransliteration and translation of poems. Learn the value of content and art to confirm the author's point of view, type of author, and art style in Nguyen Bao's poem.

* Summary of Chapter 1

CHAPTER 2: TEXT SINO POEMS OF NGUYEN BAO

In this chapter, we thoroughly explore the historical context - culture - literature, features of Nguyen Bao's hometown, family, life and career, also survey the texts that copied Nguyen Bao's Sino poems in terms of origin, age, form of recording, content of record, the number of records. Basing on the characteristics of each document, we identify the most trustworthy one among these copies as the basis for further investigation of the Sino poetry of Nguyen Bao.

2.1. Author Nguyen Bao

2.1.1. Historical - cultural – literature context

Nguyen Bao was born and raised in a country that thrived in a wide range of fields,including politics, economy, culture and sociaty. Together with a culture of prosperity and development, people's life wasstabilized; children were well educated and developed, contributing to make the country become stronger and stronger. That era had a great impact on the life and career of Nguyen Bao as well as the bureaucracy and Confucian scholars of this period. Along with preferential policies for talented people, Confucian scholars developed, the regime of scholars was expanded, Nguyen Bao soon passed the official exam, was highly entrusted and created for himself a position in the court as well as in the literary work at that time. It was that era that influenced Nguyen's writingssuch as: patriotic tendencies; offensive tendencies, praising the prosperity and merit of King Le Thanh Tong, etc. All are his contributions to the success and development of culture and literature in the Fifteenth century.

2.1.2. Hometown and family

Nguyen Bao was born and raised in the ancient culture of Thai Binh province. He inherited many cultural values and literature of his homeland. These values contributed to the soul and personality of Nguyen Bao. The love for his hometown has entered into poetry to make honest and simple poetic melodies about the Vietnamese rural landscape that leave his own marks in Vietnam's literary treasure.

The Nguyen Bao’s family is recorded in the books: *Phu Lac xa Nguyen Toc gia pha, Nguyen toc dai tong tu phung sao and Gia pha Nguyen toc tu.* Over the past 18 generations, Nguyen Bao's line age has many changes in the same time, but the descendants still maintain the style and continue tradition of learning.

Based on the materials of Nguyen Bao genealogy, we establish the general order of later generations of Nguyen Bao in **Table 2.1. Nguyen Bao Genealogy.**

2.1.3. The life and career of Nguyen Bao

Based on the records about Nguyen Bao, we divided his life into three phases: before passing the exam; after passing and becoming mandarin;

and retiring and returning to countryside. From the information collected, we have established Nguyen Baogenealogy.

Nguyen Bao's compositions can only be identified in Sino. Sinceones in Nom did not mention the author's name, we delay the resreach. Nguyen Bao's Sino compotions have both poem and prose. There are only two remaining proses (*Phat Tich son Thien Phuc tu hien Thuy am bi minh* and *Khon Nguyen chi duc bi minh* composed with Nguyen Xung Xac.) and 162 remaining poems in the *Toan Viet thi luc* (or *TVTL* for short, from now on), including 12 in *Hoang Viet thi tuyen* (or *HVTT* for short, from now on).

2.2. Works copying Sino poems of Nguyen Bao

2.2.1. Sino poetry of Nguyen Bao in *Toan Viet thi luc*

Among 13 existing copies of *TVTL*, there are only 5 signatures HM.1239/A, A.1262, A.3200, A,393, A.132 are poems of Nguyen Bao. Through the textual survey, we can see the differences between the copies and Nguyen Bao’s original poems in terms of their origin, dynasty, form of recording, content of recording and number of poems. Moreover, in quantity: the A.132 contains 161 poems; HM.1239/A, A.1262, A.3200 contain 146 poems; The A.393 contains 12 poems. Based on the contents of Nguyen Bao's poetry survey in *TVTL*, along with the selection and compilation method, *TVTL* is a valuable and important source for studying Sino literature works of Nguyen Bao.

2.2.2. Nguyen Bao’s Sino poetry in *Hoang Viet thi tuyen*

By examining the *HVTT* texts No. A.608, A.2857, VHv.1780, VHv.1451, VHv.1477, VHv.2150, we see that the text was printed from a engraving. Nguyen Bao's poems were selected to be 12, adding explanation after each poem's title. These ones coincide with poems in the *TVTL*, especially the title and order of arrangement and number of matches with *TVTL* text A.393.

The results of Nguyen Bao's poetry survey are listed in detail in Table 2.2, survey of Nguyen Bao’s Sino poetry in literature works.

Based on the survey, we divide Nguyen Bao's poetry into three groups: Group 1, A.132. This is the group that documents Nguyen Bao's greatest number of poems (161 poems); Group 2, consisting of the DMTs

HM.2139/A, A.1262, A.3200. This is a group of texts with the same number and arrangement of poems in the text (146 poems); Group 3, text A.393 and *HVTT*. This is the group with the least number of poems (12 poems).

Among the documents containing Nguyen Bao's works, we see A.132 has a large volume record of Nguyen Bao (161 poems). The number is close to the information written in the document. This is also close to comments on Nguyen Bao's poems in the research documents. Moreover, this is a document that has stable recording format, coherent recording content, clear script, easy to read. This is also a text written by researchers, based on recruiting translator for Nguyen Bao's poems. Therefore, we choose the A.132 as the basic document for examining Sino poetry of Nguyen Bao.

* Summary of Chapter 2

CHAPTER 3: SURVEY OF SINO POETRY OF NGUYEN BAO

Based on the characteristics of Sino poetry of Nguyen Bao in documents examined in Chapter 2, we choose the *TVTL* No.A.132 as the basis document to conduct the survey and clarify following issues: characteristics in structure content; examine differences in titles, arrangement order and weird divergence in poems; character traits; translation situation. From examined Sino poetry, carry out establishing complete version, transliterating, translating and publishing 162 poems of Nguyen Bao.

3.1. Structural feature of the text

In Nguyen Bao's poetry, the content is divided into two parts: "co the" and "can the" poetry. The "co the" has 05 poems; while "can the" has 156. According to the actual survey, the text A.132 contains 161 poems. Meanwhile, 9 were missing characters, 6 were supplemented by 3 others, 1 was supplemented from the translation and 2 had no reasons to be added. At the same time, compared with the three texts of group 2, the A.132 lacked 01 poem. So, we added 01 poem to follow the arrangement order in the copies. Thus, the total number of Sino poetry of Nguyen Bao is still 162 poems divided into kinds of the composition: octagons has 142, quartet has 14 and celestial has 06 poems.

3.2. Examination of the divergence in the title, arrangement order and divergence in the Sino poetry of Nguyen Bao

Based on the intimate relationship of Nguyen Bao's poems in works discussed in chapter 2, we divided the texts into three groups: Group 1, which is the copy of *TVTL* No.A.132; Group 2, which is the copy of *TVTL* No.HM.2139/A, A.1262, A.3200; Group 3, which is the copy of *TVTL* A.393 and *HVTT* (A.608).

Choosing A.132 as the foundation, we investigate the differences by comparison between group 1 and group 2 (including 145 poems); Group 1 and Group 3 (including 12 poems).

3.2.1. Survey of the divergence between the *Toan Viet thi luc* A.132 and *Toan Viet thi luc"* HM.2139/A, A.1262, A.3200.

In this context, in order to clarify the issue, we divide into two sub-topics: 1) examination of divergence in title and arrangement order in poems; 2) Survey of weird text in poems.

The results of the surveys are listed in Appendix 4, Section 4.3: Survey and Explanation of Sino Poems by Nguyen Bao in texts and Section 4.4,survey of the divergence of Nguyen Bao's Sino poetry in texts in *TVTL* A.132 (A), HM.2139/A (B), A.1262 (C), A.3200 (D). Here are the summary results:

Table 3.1:Survey of the divergence between Nguyen Bao's texts of group 1 and 2

Issues	***Group 1 & 2* (145 poems)**			**Notes (total)**
	Homogeneousness	Divergence		
Title	117 poems	17 divergent cases with 3 texts	11 divergent cases with 1 or 2 texts	28 poems divergent in title
Order sort	122 poems	07 poems in Group 1 have different arrangement order with	16 poems are not available in Group 2	23 cases

		group 2		
Weird text	16 poems	50 divergent cases have the same meaning	153 divergent cases have different meanings: 108 cases different from 3 texts, 45 cases have different meanings with 1 or 2 texts	203 cases/ 129 poems have weird text in sentences.

In 145 poems included in A.132 and the copies in group 2, 117/145 poems are homogenous in titles, 28/145 poems with different titles from those of other copies. 23 cases in group 1 are arranged differently than group 2. 16/145 have no weird texts, while 129/145 have ones. Among them, there are about 50 different cases of morphological form or audible readings, but having the same meaning, there are also about 153 different cases of morphological reading and meaning. For the case of same meaning, it will not affect the content of transmission and text value. On the other hand, for the case of different meaning, we can only statistically compare the differences between the copies. Corresponding to different words, there will be different content of translation. Also, on that basis, during the translation process of poems of Nguyen Bao, we only examine the words which have the potential to be wrong, but we still respect the correct ones used in A.132 when publishing Nguyen Bao's Sino poetry.

3.2.2. Survey of the divergence between the *Toan Viet thi luc* A.132 and *Toan Viet thi luc* A.393 and *Hoang Viet thi tuyen*

During the survey of copies, we find out that the *TVTL* A.393 and the print version of *HVTT* (A.608) were consistent in the number of poems; arrangement order of poems; title poems, content of poems. The *HVTT* has only three distinct points with the A.393 copy, which are: 1) adding the type at the end of each poem; 2) at the end of the *Xuan nhat tuc su*, there was “De quyet dieu danh bo coc” 鵜鴣鳥名佈穀; 3) at the end of title of

Phung canh ngu che de Ban A son, there was writing *Canh thong tu nien* 景統四年 (Fourth year of Canh Thong).

When comparing Group 1 and Group 3, we find divergences in the titles and arrangement order and weird texts in the poems. By title and arrangement order of 12 poems in group 3, we compare with A.132. The results are summarized in the table below:

Table 3.2: Studying about poem of Nguyen Bao between group 1 and group 3

Issues	***Group 1 and group 3* (12 poems)**		**Notes**
	Homogeneousness	Divergence	
Title	09 poems	03 divergent poems (02 divergent title poems with 2 copies; 01 divergent title poem with 1 copy)	03 divergent poems about Title
Order sort	12 poems	12 poems in group 3 have different order with group *1*	12 poems
Weird poems	03 poems	24 cases of weird poems/09 poems	09 poems having weird

Thus, in 12 poems, there are 9 poems homogenous titles. There are 3 different titles between groups 1 and 3. In which, there are 02 different cases with 02 copies, 01 case with one copy. Order sorted items in group 3 are inverted in different positions compared to A.132. They appear interwoven with the order of the other articles in A.132. There are 03 articles without weird poems. There are 24 cases in 09 poems.

The results of the detailed survey of the copies have been fully reported in Appendix 4; Items 4.3 and 4.4. Through comparison between Group 1 and Group 3, we have an additional basis for identifying intimate relationships

among clones in Group 3. At the same time, we also get a more complete view of the situation of copying the sino poetry of Nguyen Bao in existing texts.

3.3. Characteristics of the script

3.3.1. "Huy" word

In the A.132 text is abstinence word *thoi* 時 (official name of Emperor Tu Duc in Nguyen Dynasty was Nguyen Phuc Thi 阮福時), word *hoa* 華 (name of Thuan Duc, mother of king Thieu Tri, grandmother King Tu Duc was Ho Thi Hoa 胡氏華), word *tong* 宗 (the main name before King of Thieu Tri, King Tu Duc's father was Nguyen Phuc Mien Tong 阮福綿宗). By comparison with the copies, we find the A.132, A.3200 copies of the Nguyen Dynasty. HM.2139/A, A.1262 are copies of the Le dynasty. A.393, according to previous researchers, was a copy of the Nguyen Dynasty. Because of the low number of poems by Nguyen Bao, we do not have any background to further comment.

3.3.2. Bowdlerized writing

Based on the most complete form of the text, we determined that there were words which are bowdlerized in A.132. These are the words that are written out of context, not in convention and only in the text of the Sino-Nom Vietnam. It is a simpler way of writing by combining some of the strokes of Chinese characters for the purpose of writing faster, easier.

3.3.3. Reserve order writing system, misspelled

Textbooks are manuscripts, so in the process of copying the text often leads to errors in order, or confusion between the words that have a way of writing, reading the same or missing words. With the letters inverted order, wrongly written in A.132 we based on reference materials, based on their

identity, the meaning of meaning in each sentence, each article, based on The words used in the other clones for examinations in the text.

3.3.4. Redundant words

Nguyen Bao's Han poetry was composed in the form of poetic and near-verse poetry. Based on the genre of composition: octaves or quadruplets, the text has extra characters and most of them are indicated in the text by marking dots to identify them.

3.3.5. Missing words

In A.132, the missing letters were added to the text and the letters were missing but blank in the text. We have added some missing letters in the poems, but there are some missing words that are not groundless to supplement so we can only guess. and leave it open in the text.

3.4. Some issues with Nguyen Bao's translation of poems

In 162 poems of Nguyen Bao, 42 poems have been translated. However, there are misinterpretations that are not in the case of readings, so we class them into problematic phenomena. That issue needs to be reviewed and revised. Incorrectly interpreted words are listed in Appendix 04, Section 4.4. Statistics Table translate words wrong in the translation of poetry Nguyen Bao.

* Summary of Chapter 3

CHAPTER 4: VALUE OF CONTENT AND ART IN SINO POETRY OF NGUYEN BAO

Nguyen Bao poetry is a bold symbol of Vietnamese middle-class literature in the second half of the 15th century. In terms of content, it is the inheritance of patriotic content, the development of poetry in the tendency of the enemy, praising the throne and merit of King Le Thanh Tong. These contents have shown the thought of a monk. At the same time, with the poetry written about the countryside, Nguyen Bao has contributed to make a new leap forward for literature in Vietnam. On art, Nguyen Bao's poetry

is normative and irregular in some artistic aspects such as using the classic, using words.

4.1. Value content

In this content, we will explore the value of Nguyen Bao poetry with the content shows: patriotic trend; the tendency of gratitude, praise the prosperity and merit of King Le Thanh Tong; and sense of responsibility ... to see the views of a practitioner. On the other hand, through the poetry of sincere, simple, rural village, we will identify more clearly the private mark in the poetry of Nguyen Bao.

4.1.1. The tendency to offend, praise the prosperity and merit of King Le Thanh Tong

Content of gratitude, praise of the throne and justice of King Le Thanh Tong was derived from the subjective and subjective reasons. Inspiration is evoked from a variety of contexts: sometimes from the mighty mountains; from the happy life of the people which made the author think of the merits of the king; from the actual work of the king, he felt the heart of the people, caring for the country. The inspiration for authorship is the realism, patriotism and humanism typical of Vietnamese literature.

4.1.2. Rural theme

Nguyen Bao is one of the early and well-written poets on human subjects and rural scenes in agricultural work, cohabitation. His hometown love is often attached to people and scenes; expressed through empathy with the worry, sadness and happiness of the farmer; just show lyrical love, and show attachment to the love of the homeland. The scene and people in Nguyen Bao's poem are boldly depicted in rural Vietnam.

4.1.3. Patriotic trend

The love of the homeland of Nguyen Bao's poetry is shown in more detail through the pride of writing about the monuments. This love has a bold identity, sincere, rustic, simple that is imbued with national colors.

4.1.4. A sense of responsibility

The sense of responsibility for the homeland of Nguyen Bao is expressed from the desire to contribute to the country's peace, prosperity. He expresses the concept of life for the people, for the regime. He repeatedly reminded himself to cultivate, study and practice in the light of history, in the court of the ideal life, behavior, how to lead the way to benefit the people for water. Nguyen Bao respects the way of living pure, simple but keep the heart pure, loyal. From the depths, he always believed, optimistic about the regime. He is always aware of his role, duties and position. Thus, he emphasized the norms of the king, reminding him of the duty of the army to pay attention to the life of the people. In addition, the author expressed the attitude of grumbling, condemned the way of living greed, selfish.

4.2. Artistic value

The artistic value of Nguyen Bao's poetry expresses the common features of Vietnamese literary art. First, it is normative and irregular. Second, graceful and idyllic. Third, there are Sino elements, Sino culture. Especially, with the use of classical art, using the original Han language, Nguyen Bao has his own approach to express his thoughts, feelings and thoughts in composition. Therefore, there are some typical artistic aspects that we consider: art of using history, use of words.

4.2.1. The art of using history

Incidental is one of the rhetorical methods used in much of Nguyen Bao's poem. Of 162 poems by Nguyen Bao, there are about 137 poems used in the incidental. He favors the use of incidental to refer to old things. The compass has been used by Nguyen Bao in harmony and unification both literally and figuratively. Stories used often revive history. Typical uses are generalization, visualization, association, concatenation, diversity, and flexibility. By using the dictionary, Nguyen Bao wrote poetic verses, avoiding the nakedness; These examples have contributed to the direction; They are used for expressive, profound, meaningful words; The use of the dictionary makes the expression delicate, delicate; Examples or evidence are valid for the argument. In terms of some aspects, the text is typical, but

the way to help the poetry noble, elegant and more luxurious. That is also a way to show the words to show wisdom, gentle.

4.2.2. The art of using words

The word in Nguyen Bao poetry shows both elegance and simplicity. The elegance of Nguyen Bao's poetry is expressed in Han himself, which is symbolic and meaningful, expressed in compact and conical words; Expressed in the familiar image commonly seen in ancient poetry. In Nguyen Bao's poetry, the image is harmonious with the idiosyncratic images close to the rural village of Vietnam. Thanks to the rich poetry of the image, Nguyen Bao has created the poetry has both classic features and characteristics of the rural village of Vietnam. The poetry of nature and man is also manifested in many nuances: there is a rustic space, simplicity, simplicity and closeness when writing about people, working life of rural village scene; But sometimes there is the imposing, majestic, majestic in the beauty of the heroic king; the beauty of the relics, scenic places ... With the use of special language Nguyen Bao has created the character of "the embodiment" and the music "music center" in poetry. Especially, with the words phonetics, Nguyen Bao's versatility is fresh, dynamic and lively, helping to create a high image, have melodic tone, deep and subtle expressions. At the same time, they are capable of eliciting emotions and moods of people.

* Summary of chapter 4

CONCLUSIONS AND RECOMMENDATIONS

1. Conclusion

1.1. Nguyen Bao was born and raised in a country that thrives in a wide range of fields, both politically, economically, culturally and socially. Together with a culture of prosperity and development, people's life is stabilized, their children are educated, their talents developed and the momentum for the country has been improved. That era had a great impact on the life and career of Nguyen Bao as well as the bureaucracy, Confucian scholars of feudal period. Along with preferential policies for talented people, Confucian scholars, the electoral system was expanded, Nguyen Bao soon passed the mandarins, took advantage and created his own position in the place as well as in his literary career. That era influenced Nguyen Bao's writing through such things as patriotic tendencies, praise, and the will to build the nation; The tendency of the feudalism, praising feudalism, the praise of King Le Thanh Tong ... are his contributions to the success and development of a culture and literature in the fifteenth century. Moreover, Nguyen Bao was born and raised in the cradle of a longstanding culture of Thai Binh. He inherited many cultural values, culture, Literature of his homeland. These values have contributed to the beautiful soul and personality of his poetry. That love went into poetry to make simple, simple poems about the Vietnamese countryside that made his mark in the Vietnamese literary treasure.

1.2. During the fieldwork, we learned more about the Nguyen Bao family in the books: Phu Lac commune, Nguyen Toc genealogy, Nguyen Toc from the star worship and genealogy from the Nguyen. Over the past 18 generations, Nguyen Bao's lineage has changed along the same time, but the descendants still retain the style and continue to maintain the tradition of learning. Through the records of Nguyen Bao, we see Nguyen Bao coming from the peasantry but rich in studiousness. After passing the title, he was used by King Le Thanh Tong. Since then, Nguyen Bao has been relentlessly promoted and promoted. With a peasant from the peasantry, becoming a great deity like Nguyen Bao was a rare thing; He was not only a great deity but also a great deity, trusted by the Emperor and entrusted

with important tasks. It is teaching of Prince Le's paintings. Nguyen Bao is like many Confucians with the same general direction. After paying tribute to the Le dynasty, he returned to his hometown, opened a school of teaching, and later died in his hometown.

1.3. Nguyen Bao's compositions only identify works composed in Sino characters, including poetry and writing. Nguyen Bao's letter identified the remaining 02 items. Nguyen Bao's poems are left over 162 songs copied in *Toan Viet thi luc* of Le Quy Don and some in *Hoang Viet thi tuyen* by Bui Huy Bich.

1.4. During the survey of documents, only 05 copies of *Toan Viet thi luc* HM.2139/A, A.1262, A.3200, A.132, A.393 are the copy of Nguyen Bao and the copy. Engraved in *Hoang Viet thi tuyen* (A.608). Based on the origin survey, age, form, content and quantity of Nguyen Bao poems, we find that between the clones there are intimate relationships. Among them, Group 1, which is a copy of *Toan Viet thi luc* A.132, is the most written record of Nguyen Bao's poetry (by examining 161 copies of poems); Group 2, composed of All Vietnamese copies of HM.2139/A, A.1262, A.3200, is a group of clones with the same number and order of arrangement of poems in the text. close copy of 146 poems); Group 3, which is a copy of *Toan Viet thi luc* A.393 and *Hoang Viet thi tuyen* (A.608), is the smallest group of copies (survey of 12 copy texts). Based on the results of the survey of the above copies, we find that A.132 has a stable form of recording, coherent and clearly written text. In particular, this is the largest record of Nguyen Bao poetry; the number of poems corresponding to the record in the text and in the previous study literature; This is also the text of interest to researchers to translate some poems. Therefore, we determine that A.132 is a reliable text to choose as the basis text.

1.5. Through the process of examining A.132 basic documents, we have clarified the issues related to documents such as:

Firstly, it is about the structural characteristics of the text. In A.132, from page 73a to page 73 is the story of Nguyen Bao, from page 73b to page 109b is a poem written by Nguyen Bao. The content of the text is

divided into two parts: ancient poetry and poetical poetry. Ancient poetry has 5 poems, 156 poems, and 161 poems in A.132. Of these, nine were missing, seven were supplemented and completed from copies and translated materials, and two were not available. Based on other copies, we added 01 poem not included in A.132. Thus, from the written record of the poetry, we summarize the number of poetry in the poetry of Nguyen Bao is still 162 articles, with the compositions: *bat cu*, *tu tuyet* and *truong thien*.

Secondly, investigate differences in the title, arrangement and weird text in Nguyen Bao poems. We find that, apart from differences in origin, date, form, content of copy and the number of poems and copies, there are differences in title, order, writing in the copies. To further clarify this issue, based on the intimate relationship between the copies, we have divided the copies of Nguyen Bao poems into three groups: Group 1, which is Vietnamese Full A.132. Group 2, which is the *Toan Viet thi luc* copy of HM.2139/A, A.1262, A.3200; Group 3, a copy of *Toan Viet thi luc*'s A.393 and *Hoang Viet thi tuyen*'s examination (A.608). Based on A.132 replication as a basis, we compared and contrasted group 1 and group 2 (including 145 poems); between group 1 and group 3 (including 12 poems). The survey results show that there are differences in the titles, the order of arrangement and the appearance of many of the letters in the copies. The difference between group 1 and others is sometimes different from all copies, sometimes different from 1, or 2, or 3, etc. other copies. In particular, the issue that needs attention most is the eccentricity in the copies. In terms of meaning, there are literally meaningful words, which are completely different in meaning. Corresponding to the difference in meaning will have different content translation. On the principle of respecting basic documents, we maintain the order of arrangement, the words used in copy A.132, to publish and recite poetry translation Nguyen Bao.

Thirdly, it is about character traits. There are words that are considered: "huy" word, writing scripts, reserve ordered letters, wrong words, and redundant words. The A.132 and A.3200 have the words of the Nguyen abstinence, so we guess these are copies of the Nguyen dynasty;

and the copies of HM.2139/A and A.1262 are not abstaining, so we speculate that these are documents that were copied in the post-Le period; The A.393 copy is not abstaining, as the number of copies in this copy is low, so the results of our survey are not sufficient basis to get a better understanding of the text, so we respect Previous research results [48] were copies of the Nguyen dynasty; Based on self-identification, we see the A.132 text has a cognitive script written for the purpose of writing faster in the text; Copies of *Toan Viet thi luc* are handwritten, so there are instances of errors in the order, or confusion between the words in the writing, the reading of almost the same, or the omission. In these cases, based on dictionaries, based on duplicates, we have indicated that the letters were inverted, mispronounced in A.132 for the examinations and identification be good. Also, in the A.132 text there are extra words, missing letters. Based on the genre of poetry, based on the copies, we identified the missing letters in the text. There are extra words that have been indicated by marking the dots to identify, the missing words can be edited by writing smaller side to complement in the text, but there are letters missing.The identification should be left blank in the document with the intention of supplement. There are missing words that we have added from the translations, but there are also some unfounded words, so we can only make predictions about the meaning of the verse.

Fourthly, it is about translated text. Of all 162 poems by Nguyen Bao, 42 poems have been translated. However, there are some misunderstandings during the Sino-Vietnamese transliteration process as we have listed in the appendix. The wrong transcripts are not in the case of the need to change the reading sound, so we classify them in the problematic phenomenon is considered, edited when the poetry translation Nguyen Bao.

1.6. The value of content and art in Nguyen Bao's poetry is boldly recognized in the literature of the Vietnamese middle-class in the fifteenth century. On the value of content: his poetry shows the tendency of the tendency to grumble, praises the throne and merit of King Le Thanh Tong; the trend of water-loving country through the pride of relics and places of

interest; trust, pride of the virtuous; and a sense of responsibility for the land homeland itself. These are the contents expressing the inheritance and promotion of the viewpoint of the creation of "literary texts", "literary texts", patriotism associated with humanism, realism in poetry Middle Vietnam. Moreover, the rhetoric depicts the immortal water, beautiful; The peaceful life, the peaceful country, the people living in warmth, the happiness in poetry, Nguyen Bao is very clear about the role of a writer: reflecting reality, building and to consolidate the regime, to live in the ideal, wholeheartedly for the nation, for the nation, etc. These contents have been able to express the views of the monk in Nguyen Bao's writing. In particular, with rural themes portrayed in poems depicting people, scenery and rural life, Nguyen Bao has become one of the early writers on rural issues. With the above content values, Nguyen Bao's Chinese poetry is not only deeply influenced by national colors, but he has made great contributions to the success and development of middle-class literature in the later half of the fifteenth century.

Nguyen Bao poetry is normative and irregular. The norms are reflected in the composition of the poetry of Tang Law, the art of duality, the use of art, the use of word. In particular, with the use of art, Nguyen Bao helped the more condensed verses, the deeper expressions of the content of moral teaching, the "life of the word", the use of poetry to express the will, express their views. The normality is also expressed in the use of elegant, highly visual language in predefined templates. At the same time, Nguyen Bao has created versatile verse expressive value. On the other hand, irregularities are manifested through simple, idyllic, close-knit images associated with the human life of Vietnam; art is the use of idiomatic expressions to describe the rustic, simple image only in the North Delta.

The artistic features have created verses rich in music as well as in art “thi trung huu nhac” which bring the classic and chastity in Nguyen Bao’s poetry. The value of content and art has affirmed Nguyen Bao's contribution to the success and development of Vietnamese literature of the fifteenth century in particular and Dai Viet culture in general.

In 175 poets, with about 1,779 poems transcribed in *Toan Viet thi luc*, there are many issues that have not been studied yet. The results of the study of the text and the value of our Sino poetry of Nguyen Bao, have only dealt with a small part of the task set forth in the study of Sino Nom. Besides the author, Nguyen Bao also has many authors; other works need to be studied. On the one hand, the study of authors, works to complement and perfect the missing issues in the study. On the other hand, the issue of comparing poetry by Nguyen Bao with the poems of other authors of our time has a basis to learn, look more closely.

2. Recommendations

We hope that the printing, introduction of poetry works of Nguyen Bao should be considered, as well as the introduction of poetry works Nguyen Bao to introduce and study in the study program. Editing transcribed poems and translations; it is necessary to continue publishing the poems left by Nguyen Bao, so that his Sino poetry will be more complete to the readers, learners and researchers of Vietnamese literature.