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WANDERING FAIRY POETRY OF TANG DYNASTY

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INTRODUCTION

1. The reason for choosing topic

1.1. Along with other genres of poetry, wandering fairy poetry has contributed to create a plentiful appearance of Tang poetry. In China, in my extensive range, just until the 1980s of XX century, wandering fairy poetry had been researched. And in Vietnam, so far, there is no studies about wandering fairy poetry of Tang dynasty.

1.2. Tang dynasty's poetry in general and wandering fairy poetry in particular has a deep influence on Vietnam's literature. By analyzing one part of Tang poetry helps us understand the quintessence of a foreign culture; in addition, through comparative perspective, it helps us to explore better the poetic pieces that tracing style of wandering fairy genre, especially those of the period 1900- 1945.

1.3. In the curriculum of Vietnam University, high school, and secondary school, Tang poetry occupies an important ratio. Meanwhile, the document about the Vietnamese's poetry which follows rules of Tang Dynasty is still not adequate to meet the needs of teachers, students and readers. This fact impels us to comprehensively study this poetic array and the particular one we chose is wandering fairy poetry. Our research may add some more understandings about Tang poetry in Vietnam

2. Research purpose

2.1. Study wandering fairy poetry from the view of Chinese culture's root, to discover their folk beliefs and characteristics of history, society, philosophical origin, religion, mythology and dialogue which are the root for the emergence of wandering fairy poetry. Whereby, we want to confirm wandering fairy poetry of Tang dynasty is a unique invention of the Chinese culture.

2.2. By learning the basic aesthetic characteristic of Tang wandering fairy poems, we aim to generalize its own identity with full of vitality in the

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panorama of Tang poetry competitions and in the flow of Chinese wandering fairy poetry.

2.3. By looking at the implication of Tang wandering fairy poetry in Vietnam poems in the period from 1900 to 1945, we want to assert the pervasion and eternal vitality of Tang wandering fairy poetry and the ability of Vietnamese poets in the process of acquisition.

3. Subjects and scopes

3.1. Research subjects

The subject of the thesis is wandering fairy poetry of Tang dynasty

3.2. Research Scope

The scope of the project is poems printed in the book "*Toàn Đường thi* "by a local Chinese book shop, 1960. In addition, we refer to the book *Đường thi tuyển dịch*, translated by Le Nguyen Luu, Thuan Hoa Publishing House, Hue, 1997; *Thơ Đường* Volume 1, introducedand selected by Nam Tran, Literature Publishing House, Hanoi, 1987; *Đường thi trích dịch*, translated by Do Bang Doan and Bui, Literature Publishing House, Hanoi, 2006.

4. Research methodology

The dissertation mainly uses three approaches: approaching to culture, approaching to poetic style and studying the effects and reception.

The dissertation uses several research methods: analysis and synthesis; interdisciplinary, statistical manipulation and classification.

5. New contributions of the thesis

5.1. The dissertation is the first project in Vietnam that extensively and comprehensively studies wandering fairy of Tang Dynasty.

5.2. In terms of theory, the thesis contributes to establish the conception of *Tang wandering fairy poetry*. And by learning its effects on Vietnam poetry in period of 1900-1945, the thesis contributes to clarify the value of a literary phenomenon and its marvelous pervasion to other eras, and other

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countries. The extraordinary achievements of national literature are partially thanks to absorbing essence from foreign literature.

5.3. In terms of historical literature, on the perspective of cultural, the dissertation discovers three basic aesthetic principles of this poetic genre: taking magnitude as gorgeousness, getting romantic as gorgeousness, combining narrative and lyrical; associated with three typical characteristics of the Tang wandering fairy poetry are fairization, romanticism and secularization.

6. The structure of the thesis

Besides the introduction, conclusion, references, appendix, the thesis includes four chapters:

Chapter 1: Overview of Research topic

Chapter 2: Tang wandering fairy poetry - a look from the root of Chinese culture

Chapter 3: Typical aesthetic characteristics of Tang wandering fairy poetry

Chapter 4: wandering fairy echoes of the Tang poetry in Vietnamese poetry from 1900- 1945

CHAPTER 1
OVERVIEW OF RESEARCH TOPIC

1.1. Research of Tang wandering fairy poetry in China

1.1.1. Regarding to compilation of poems

The study of wandering fairy poetry had begun from the time of Tang dynasty with activity of compiling poems. Later, in each dynasty, according to each criterion, in the Tang poetry collections, Tang wandering fairy poems had always been compiled in large or small scale. This demonstrates the interest of researchers to this verse genre.

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1.1.2. Regarding to studies about criticism of content and art

Before the twentieth century, the criticism of wandering fairy poems was merely the activity of compiling and writing preamble for poems. Up to the twentieth century, the review of wandering fairy poetry in China had moved to a new period, with appearance of some profound studies on a specific theme, a specific verse, a specific author or a group of authors with the same style. But just from 1980s of the twentieth century onwards, the activitiy of studying wandering fairy poetry has become more aggressively and it has been explored from multiple perspectives. In terms of content, the authors focused on fundamental issues: the influence of Taoism on the Tang wandering fairy poetry; the relationship between wandering fairy poetry and legends in Tang period; the tendency of secularization in the Tang wandering fairy poetry; and the state of mind of the poet when they compiled and human attitude towards the fairy. Besides, some issues relating to poetic art such as genre and idea were initially mentioned.

1.1.3. Regarding to the typical author

Most researchers agree that the typical represents of wandering fairy poetry in the beginning of Tang dynasty were Vuong Tich, Vuong Bot, Lu Chieu Lan, Tran Tu Ngang, in the thriving period were Li Bach, Ngo Quan, in the middle period were Li Ha, Bach Cu Di and in the end of dynasty were Ly Thuong An, Tao Duong. Among them, Li Bach, Li Ha, Li Thuong An and Ta Duong were the authors received the most attention.

1.2. Studies of Tang wandering fairy poetry in Vietnam

1.2.1. Regarding to compilation of poems

In Vietnam, Tang wandering fairy poetry is a virtually new array. In terms of work, wandering fairy poems have not been compiled and published as a book collection; they have only been selected and combined with other genre of poems. Within the scope of available materials, we

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have a list with 73 Tang wandering fairy poems that have been translated into Vietnamese.

1.2.2. Regarding to studies about criticism of content and art

In Vietnam, there is no project that thoroughly researches about Tang wandering fairy poetry. The comments on this verse array only appear in some books written about the culture, about general Tang poetry or about a particular author. Typical ones are the comments of author Dang Duc Sieu in the book *Chinese culture*, when he discussed about the influence of Taoism on literature and art, and by Tran Le Bao in the writing about *Fairy myth - a cultural invention of Chinese, The visionary style and story of Lao mount Taoist* in *Lieu trai chi di* (printed in the book *Decoding literature from cultural codes*), by author Le Nguyen Luu in the book *Tang poetry compilation.*

1.2.3. Regarding to typical authors

Li Bach, Li Ha were the authors received the most attention from researchers. The studies of wandering fairy poetry in Asian countries like Japan, Korea and in Western countries like Russia, America are also quite ebullient. However, because of certain limitations, we do not mention them in this thesis.

Summary of Chapter 1: Tang wandering fairy poetry has been reviewed and evaluated from various perspectives. There are some interesting comments will be considered when we deploy the thesis. However, these reviews are generally not sufficiently proven, some key issues have not been adequately resolved yet: What are the cultural roots of Tang poetry? In the historical development process of wandering fairy poetry in general, are there any remarkable features of Tang wandering fairy poetry? What are aesthetic features of Tang wandering fairy poetry? Secularization is a dominant tendency of Tang wandering fairy poetry, so is it an invention from the context of Tang dynasty or it is an inevitable development of poetic flowing? Some issues have been dotted in some

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papers but they have not been comprehensively explored yet. Those scientific gaps have prompted us to choose the topic of Tang wandering fairy poetry, our ambition is to supplement and address them with more details in this thesis.

CHAPTER 2
TANG WANDERING FAIRY POETRY - A LOOK FROM THE ROOT OF CHINESE CULTURE

2.1. The concept of wandering fairy poetry

According to Tu Hai dictionary, wandering fairy poetry is "poetry depicting the fairy land to present author's emotion and thought". In this thesis, we do not only consider the concept of general wandering fairy poetry, but also take into account the concept of Tang wandering fairy poetry and we choose the definition by Tu Hai dictionary that we have just quoted above to reduce our arguments. Our viewpoint, Tang wandering fairy poetry is the one taking fairyland as the main aesthetic object. The fairy land may be the palace in the heaven, fairy island in the sea, fairy mountains or fairy cave which are imagined as Taoism hermitage. The divinities are not only the god in the heaven, the character existed in myths, legends like Ngoc Nu, Long Ngoc, Thuong Nga,... but also the normal people who reach the peak of the Way like Taoist,hermit or poet who farirized himself. By describing such sublime images, the authors want to reveal their emotion and thoughts. That may be the desire of immortality, freedom, and escape from the life's constraints, the resentment of position and fame or a confidence of his love.

2.2. Cultural root of Tang wandering fairy poetry

2.2.1. Traditional beliefs and social historical basis

Wandering fairy poetry is an invention of aspiration of immortality and desire to take off the mundane constraints to enter into an eternal and freedom world. In addition, certain social conditions of history in Spring -

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Autumn and Warring States period in China was also the source of inspiration for wandering fairy poems.

2.2.2. Philosophical roots

Taoist was a popular philosophy that had far-reaching influence. The highest goal of this philosophy is the nature. Both Lao Tzu and Chuang Tzu took the natural elements as the supreme realm, and appreciated spiritual freedom. The thought of dislike the world, and come back to nature had affected the motto of intelligentsias for long time. In parallel with falling in line with the real life, they were also trying to find a berth for the soul to be able to escape the life. And the fairy land was an ideal world for them.

2.2.3. Religious Roots

The central thought of Taoism is fairy thought. Its supreme ideal is the desire of breaking the limits of life, turning the finite into the infinite, changing the secular body to fairy transcendence and being immortal forever. Taoism brings people in Chinese ancient feudal society a stable, balanced mentality, a dream of immortality by practicing, taking medicine and compounding alchemy.

2.2.4. Mythological roots

Through the stories in the book *Son Hai kinh*, we can see the consciousness of Chinese people about wandering fairy was conceived from ancient mythology. Those stories stimulated Chinese people to desire about a fairy world. From the Warring States period to the Eastern Han period, some myths were fairized. Wandering fairy poetry was arisen from such mythological and fairy stories.

2.3. The arise and development of wandering fairy poetry

2.3.1. Wandering fairy poetry before Tang dynasty

2.3.1.1. Wandering fairy poetry in prior Qin dynasty: initiation of flow

Prior Qin dynasty, consciousness of wandering fairy was obviously shown in *So Tu*.Li Tao and Vien du by Khuat Nguyen were the works that

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clearly presented fairy thought. Basically, both Li Tao and Vien du are not considered as the true wandering fairy poems, they are merely an infancy of wandering fairy thought.

2.3.1.2. Wandering fairy poetry in Qin- Han period: shaping appearance

There was only one poem of wandering fairy in Qin Dynasty: *Tien chan nhan thi.* Different from Li Tao in which the author described his ups and downs feelings, this poem expressed a single desire of immortality. Therefore, even though the poem got lost, its important position in the development process of wandering fairy poetry could not be underestimated. Wandering fairy poetry of Han Dynasty mainly compiled in Han Nhac Phu. In term of number, the composition of wandering fairy poetry by poets in Han Nhac Phu was quite humble. On the other hand, the composition of wandering fairy poetry compiled by common people was quite big in quantity and diverse in quality.

2.3.1.3. Wandering fairy poetry in Wei Jin – Southern and Northern dynasties: brilliant growth

In stage of Jian An, there were some outstanding compositions of wandering fairy poem by Tao Thao, Tao Thuc, Tao Phi. Their wandering fairy poems inherited ideal pattern of wishing for immortality from wandering fairy poetry of Han Qin period, but soon after they saw the nihilistic of fairyland. Also, they expanded the topics and the way of expression for wandering fairy poetry.

In stage of Zhu Shui, two typical authors mentioned are Ke Khang and Nguyen Tich. They composed wandering fairy poems to express a wish of escaping from mundane life, and express a spirit of resistance to reality.

In stage of West Jin: This was a receded period of wandering fairy poetry. It was small in quantity and relatively poor in quality. From the end of West Jin to the East Jin period, there was one representative of wandering fairy poetry, Quach Phac. He had 19 writings of wandering fairy, which expressed his ups and downs emotion rather than the desire of

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fairy pleasures. His wandering fairy poems changed from the supernatural scene to the realistic natural scene.

2.3.2. Tang wandering fairy poetry – a prominent phenomenon in history of wandering fairy poetry

2.3.2.1. Essential appearance

Till Tang dynasty, wandering fairy poetry had unprecedentedly developed, with a boom in number and a pinnacle in quality. The fairy inspiration was flourished and it shaped the style of Tang wandering fairy poetry, which crystallized in typical poet - Li Bach. It was sometimes decorated and fascinated by the poet's life anecdote.

2.3.2.2. The developing stages

In stage of prior Tang dynasty: The politics was stable, the country was prosperous, and the authors' psychology was satisfied with their life, so the poets did not pay much attention to the nihilistic fairy world. The veneration of Taoist by Tang reign was mainly for political purposes rather than for a fairy superstition. Those things inhibited the development of wandering fairy poetry. The typical authors in this period were Vuong Tich, Vuong Bot, and Lu Chieu Lan**.**

In stage of thriving: the typical traits of wandering fairy poetry like a desire of escaping reality was changed. In this period, wandering fairy poetry showed a positive spirit of the life. Ngo Quan and Li Bach were prominent names for this period.

In Middle Tang stage, the society was in trouble time that made poets' soul be perturbed. Poets fiercely criticized the tendency of invoking and practicing for fairy life. The fairyland and immortals were described with colors of mundane life. A representative of this period was Li Ha.

In the end stage of Tang dynasty: the awareness of contrast to wandering fairy was increasingly evident. The illusion color in wandering fairy poems was faded; the favor of humanity became more ardent. Li Thuong An and Tao Duong were two typical author of this stage.

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2.3.3. Wandering fairy poetry from Song Dynasty to Qing Dynasty: a gradual degradation

Till the Song Dynasty, the realistic consciousness was increasing, aspects of life was expanded, and wandering fairy poetry was less enthusiastic than in Tang poets. In Yuan Dynasty, once again, the wandering fairy poetry bloomed, became a means for authors to address their sorrow. After the establishment of Ming Dynasty, Taoism was losing its position in society. Consequently, wandering fairy poetry stepped into a dreary stage since the writers did not believe on fairy world anymore. To Qing dynasty, the physical theory of Trinh Chu and policy of suppressing intelligentsia became prevalence, and bound author's thought and mind, Taoism continuously degraded, following was the declination of wandering fairy poetry.

Summary of Chapter 2: Tang wandering fairy poetry was nourished from the root of Chinese culture; it expressed the desire of youth and longevity, freedom, absolute beauty in impermanent life. That poetic genre was arisen, developed and peaked in some specific historical periods, from infancy stage (in prior Qin dynasty) to shaping stage (in Qin Han dynasty) and growth (in Wei Jin dynasty). There were dreary stage (in Southern and Northern Dynasty) and climax stage (in Tang dynasty). By the time Song, Yuan, Ming, Qing dynasty, wandering fairy poetry still existed, but due to specific context, it was no longer a prominent topic and be given immortal halo as in Tang dynasty.

CHAPTER 3
TYPICAL AESTHETIC CHARACTERISTICS OF TANG WANDERING FAIRY POETRY

3.1. The fairization of landscape and ordinary human being

3.1.1. The basis for fairization

3.1.1.1. The condition of economic and political

For over one hundred years of early Tang dynasty, the country power was strong, the economy was abundant, and the politics was stable.

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Country area was vast with natural majestic mountain and river, this caused people feel like they were at a fairy land. In addition, the method of recruiting talent by Tang reign through examinations inspired intelligentsias display their talent. The ego made them release themselves out of regular manner and standard which had been binding them for a long time, and consider themselves as divinity.

3.1.1.2. The development of Taoism and the notion of the Earth - God

Up to Tang dynasty, Taoism had been prevalent. The concept of *the earth – god*, an important content of Taoism was noticed by Tang society. By admitting the existence of *the earth - god* meant that the gap between human and divinity was broken. Tang wandering fairy poetry considered hermit, recluse, poet's ego as divinity, this was originated from above religious notion.

3.1.2. A main innovative method: taking magnitude as gorgeousness

To compose transcendent wandering fairy poems, to express the tendency of fairizing landscape and human, the poets chose a main artistic method - taking magnitude as gorgeousness, this includes two aspects: magnification method and using great aesthetic image. Magnification is a way to build simile, to convey intense and magnanimous feelings, and to create great images. By taking magnitude as gorgeousness, the great, large, oversized scenes become extraordinary beauty.

3.1.3. Typical similes of "great gorgeousness"

3.1.3.1. Mountains

Through romantic look and magnification tactics, the image of mountain in Tang wandering fairy poetry had following meanings: Firstly, it was a place where Taoist hermit secluded. Secondly, it was a link between the earth and fairy world, a path to the heaven. Thirdly, it was a convergence of divinities. Thus, mountain fairization exhibited romantic feelings and comprehensive thoughts of the poets, and indicated the domination of the world by bards.

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3.1.3.2. Hermit, recluse

In Tang wandering fairy poetry, hermit and recluse had fairy appearance, enjoyed and satisfied with youth, immortality and had magic power. Besides the poems which directly described hermit and recluse, there were many verses indirectly reflected them by tactic of magnification, they described hermit's living place as a hermitage or a cave. But the most special ones were the verses without hermit, but by describing the surroundings, the poets set off the image of a person who reached the peak of the Way, as a divinity on earth.

3.1.3.3. Poet

The tendency of fairizing poet was clearly shown in wandering fairy verses in period of prior and thriving Tang dynasty, this was crystallized in the typical poet, Li Bach. In Li Bach poems, the boundary between human and divinity was broken. He became the protagonist and could be friend of divinities. He also equated himself with nature.

3.2. Romanticism

3.2.1. The basis for romanticism

3.2.1.1. The explosion of hedonism and satirical art

To the middle, and ending Tang stage, the explosion of hedonism spurred bard from tendency of fairization towards human emotions, creating romanticism trend in poetry composition. Certainly, the enjoyment was not a purpose and target, it was just a means, but it inspired hedonisms to expand and this produced many poems which used fairy land to talk about love.

3.2.1.2. The development of female Taoist

The special position of Taoism in Tang dynasty promoted the emergence of female Taoist like princess and noble woman. Then intelligentsia tried to compare those female Taoists with fairies, and they considered themselves as Luu Than, Nguyen Trieu and Tieu Su who accidently stepped into that fairy land. This was a basis for the emergence

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of poems that uses wandering fairy style to express their emotion with female Taoist, and Li Thuong An was the typical author for this style.

3.2.1.3. The influence of Liu reign's fairy myth

A fairy falling in love with a mundane man was an important theme in fairy tale of Liu reign period. However, the tales of fairy descending on earth or the tale of frienship between fairy and normal people were mainly to draw people to be enlightened and invoked for immortality, this expressed religious significance. To the middle and ending period of Tang dynasty, this theme was secularized, and leant towards expressing love.

3.2.2. An essential innovative methods: taking magnitude as gorgeousness

Taking magnitude as gorgeousness is not the only style of romantic wandering fairy verse; it also appeares in the other poems. But undeniably, fiction and illusion art was used the most frequently when the author refers to the love story between fairies, humans and fairy with human. In romantic wandering fairy poem, romanticism created the illusion and metamorphism.

3.2.3. Expression of romanticism in Tang wandering fairy poetry

3.2.3.1. Between fairy and fairy

The scenes of fairies hanging out; joyful and sad because of love are portrayed by writer. Via verses, the author partly reveales that the divinities behave as normal people; they are also ambitious for love and have fond remembrance.

3.2.3.2. Between human and human

The specialty of these poems is the author writing about love drama between human beings but it is put in fairy scene, the poet describes ordinary people as fairy and fairizes their love that partly reduces its tragic color. So we just see its romantic, instead of obstacles.

3.2.3.3. Between fairy and ordinary people

The most beautiful and touching part in Tang wandering fairy poetry is about the love between fairy and ordinary human. A paradigm of love

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between divinity and human is usually in two types. The first one is a fairy descending on earth, meet and fall in love with an ordinary man and then they get married. The second type is an ordinary person gets lost and enters into a fairyland then gets married with a fairy there.

3.3. Fairyland secularization, fairy and dream of human life

3.3.1. Formation of secularization

3.3.1.1. The socio- economic and political context in the Middle Era and the Last Decades of the Tang dynasty

An Lushan's Rebellion severely weakened the Tang Empire. After the civil war, in other words, the power of the Empire was diminished and prospered less than before. Because of survival worries during the wartime, most of writers dreamed about wonderful fairy world to avoid suffering. This was also the social background of establishing fairyland secularization's tendency, fairy and the thought against wandering fairy poetry, criticizing the writers in wandering fairy poetry was formed in the Tang dynasty.

3.3.1.2. The source of Thoughts and Religion

Until the reign of the Tang dynasty, both Confucianism and Buddhism- the philosophical and religious system were professed in the Empire. The sense of harmony and balance in mindsets and outlooks on life caused wandering fairy poetry not ethereal. On the other hand, though Taoism through the Middle era and the Last Decades of the Tang Empire was dominant religion but not sacred, the writers' perspective against wandering fairy became more popular. In fact, the poets were not infatuated wandering fairy but breaking out of dreamlike

3.3.1.3. The growth of city –dweller class and the need of literary secularism

The rapid development of commodity economy and urban growth lead to an increase the number of citizens. In order to meet citizens' predilection, it is important to include secular literature. In particularly, this leaded the writers at that time the way to secularize their literary

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works. When the secular was dominated the Tang's poetry, it became the system of reference in all aspects of life. Consequently, the trend certainly influenced on wandering fairy poetry as well.

3.3.2. The main innovative techniques: combine narrative and lyric

In order to compose a number of secular poems, the poets used to combining narrative and lyric as the main innovative techniques towards secularization's tendency. To put narrative on lyric, the poets in Tang utilized versification in traditional classic poems and cluster poems. By utilizing the innovative techniques that combines narrative and lyric in composing poems, the poets has expressed the mobilization of human perspectives on fairy world and wandering fairy in the Middle and the Last Decades of the Tang.

3.3.3. Characteristics of Secularization of Wandering Fairy in the Tang poetry

3.3.3.1. Secularization of Fairyland

The fairyland in wandering fairy poems at the Middle and the Last Decades of the Tang Dynasty was not depicted with the brightness, joy and the rhythm of a musical instrument. Most of poets at that time paid at tension to exhibit tranquil, gloomy, cold and cheerless nature scenes as a reflection of image in impure life.

3.3.3.2. Secularization of Fairy

According to secular tendency in the Tang poetry, the poet described the routine of Fairy like human beings living on the earth including their daily activities and their inner feelings. The Fairy are like ordinary people even they do not possess supernatural powers. Thus, the poets wanted to escape from dream world and denied the belief on the existence of Fairy.

3.3.3.3. Criticizing people for practicing the fairy faith

In the early phase of Middle to the Last Decades of Tang dynasty, people are no longer pursuing unrealistic dreams like making people immortal. Therefore, the poets composed a number of poems based on

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genre of wandering fairy to criticize the Kings and citizens for practicing the Fairy Faith.

Summary of chapter 3: As the writer presented above, it is necessary to say that fairization, love- poems and secularization are three esthetic remarkable characteristic of wandering fairy poetry of Tang dynasty. It expressed conceptual development process of poets' contrasting state of thoughts such as dream – disillusion, romance- reality, wandering fairy – escaping from dream world. In short, the ultimate purpose of wandering fairy is to affirm temporal life, not to escape from real life. This is the most important esthetic value that the Tang poetry bring to the readers and is also the reason to explain why wandering fairy poetry still plays an important role and places high value in the Tang poetry even it includes less social issues than other type of poetry at that time.

CHAPTER 4
WANDERING FAIRY ECHOES OF THE TANG POETRY IN VIETNAMESE POETRY FROM 1900- 1945

4.1. Introduction

4.1.1. "Hồn cũ Thịnh Đường muôn nẻo sáng" (Chân hứng - Vũ Hoàng Chương)

In the period 1900- 1945, Vietnamese poets inherited quintessence of the Tang poetry including a poetic inspiration, materials, inspiration and metrics to create remarkable value to the modernization. The wandering fairy poetry of Tang has enormous influence on and the echoes profoundly remain in Vietnamese poetry during the period of time 1900 -1945.

4.1.2. Thử "dò cho đến ngọn nguồn lạch sông"

In this dissertation, due to the research limitation, the writer decides to study in depth wandering fairy echoes of the Tang poetry in Vietnamese poetry from 1900- 1945. Firstly, in one chapter the author could not cover

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all poetic works from the Middle Age to Modern. Secondly, the aim of the essay is merely focusing on fairy poems or related to fairy echoes. Thirdly, as the investigation outcomes of comparing Vietnamese poetry through different period of time and typical social milieu, the author discovers that around 45 years-period from 1900- 1945 there were 30 fairy poems. It raises the question to why did the Vietnamese poets in the period 190-1945 turn to fairyland. This explained by current historical context at that time in which temporal society significantly influenced on Vietnamese literature. In brief, the echoes of wandering fairy poetry of the Tang remain in Vietnamese poetry 1900- 1945 in some aspects such as romantic consciousness, topic, word, image, classic reference, historical reference and poetic matrices and relations.

4.2. Romantic consciousness and wandering fairy topic

4.2.1. Consciousness of Angle in exile

The poets always regard themselves as ‘angles in exile’ due to their mission or certain mistakes in life. Two of famous poets represented for this period were Li Bai and Li Shang- yin. Practically, Vietnamese poets expressed sympathy to the poets in the Tang dynasty regarding awareness of angle in exile. In other words, the consciousness of angle in exile indicates typically personal romanticism and disagreement with real life. Thus, the poet looked for other beautiful world to change their sorrow lives.

4.2.2. Wandering fairy journey back to the origin

Profoundly understanding the root of angle in exile, the poets tried to turning to fairyland as their spiritual requirements. Consequently, wandering fairy poems seen as the journey back to the origin as a mean to help poets discover the true essence of their souls.

4.2.3. The remarkable features of Vietnamese poetry in Tang poetry

4.2.3.1. Means of wandering fairy

The Tang’s poets used to wander fairyland by cranes, green birds, dreams and illusions when climbing on the mountain. On the contrary,

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Vietnamese poets in the period 1900- 1945 mainly focused on subjective consciousness in which they draw other beautiful life in their dreams to change the real life. They had to rely on artificial drunks such as drinking wine, dancing, using drugs as the means to reach the fairyland.

4.2.3.2. Purpose of wandering fairy

Vietnamese poetry from 1900 to 1945 mentioned to fairy poems mostly in the Middle and the Last Decades of the Tang dynasty that transformed into secularization. Indeed, the poets wandered to fairyland not for religious aims but for escaping their feeling lost and alone.

4.2.3.3. Secularizing tendency

The secularizing tendency is specialized in chapter III of the dissertation as the main poetry tendency in the Middle and the Last Decades of the Tang dynasty. In fact, Vietnamese poetry in the period 1900- 1945 followed the echoes of the Tang poems accordingly. However, under the significant influence of Western civilization on Vietnamese society and Literature at that time, Vietnamese poets braved to express their shameful in dream world that the Tang poets did not demonstrated.

4. 3. Symbolic, conditioning words and images

4.3.1. Yellow Crane

It is easy to see in poetic works that people used to wander to fairyland by yellow crane in the time of Tang dynasty and in Vietnam in the period 1900- 1945. Yellow crane is a typical image appeared many times on the wandering fairy poems in both Tang poetry and Vietnamese poetry. As a function of mean, yellow crane bridges between fairyland and real life and represents for pureness and immortal.

4.3.2. Peach Garden

In the time of Tang dynasty and in Vietnam from 1900- 1945, the image of pure streams and peach blossom in the fairy world are two typical symbols of wandering fairy poetry. Virtually, the peach blossom

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represents for enlightenment. It is also a symbol of pureness and immortal in wandering fairy poetry.

4.3.3. Fairy Flute

The fairy flute is also a remarkable feature in wandering fairy poetry in the Tang dynasty and in Vietnam from 1900- 1945. The poets utilized the image of fairy flute as the mean of flying to the fairyland. The fairy flute is also representing for the the fairyland itself.

4.3.4. Fairy Stream

Fairy stream- a specific image of the fairyland symbolizes the pureness. The streams also nurture the poets ‘dreams of going on illusion. Continuous flows of water in the stream represents for indefinite time.

4.4. Classic reference, historical reference

4.4.1. Classic reference, historical reference related to place

There were several common places and spaces appeared many times in the wandering fairy poems in the Tang’s poetry and Vietnamese poetry in the period 1900- 1945. Some fairy places were Bong Lai, Phuong Truong, Doanh Chau, Dao Tri, Thien Thai. In addition, some open spaces were utilized in the wandering fairy poems at that time are the moon, fairies’ home, fairyland that commonly appeared.

4.4.2. Classic reference, historical reference related to characters

In the Tang’s poetry, the list of characters was reminded many times in the poems at that time including An Ki Sinh, Thuong Nga, Tieu Su, Long Ngoc, Dong Phuong Soc, Xich Tung Tu, Tay Vuong Mau, Luu Than Nguyen Trieu….However, there is a difference between the wandering fairy poems in the Tang’s Poetry and Vietnamese poetry 1900- 1945. Specifically, some famous listed characters in the Tang’s poetry did not appear in Vietnamese poetry. It is worth noted that only some familiar names with Vietnamese people such as, Hang Nga, Chuc Nu, Luu Nguyen were selected by the poems because it is close to Vietnamese thoughts and mindsets.

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4.5. Poetic matrices based on relations

4.5.1. Fairyland and reality relation

When composing a poem, many Vietnamese poets in the year period 1900- 1945 inherited and strongly influenced on poetic matrices of the Tang dynasty. The poetic matrices built on the relation between fairyland and reality exhibit a deep understanding and profound perspective of the poets on life.

4.5.2. Reality- unreality and the matter of life- death relation

It is easy to see the poetic matrix based on the relation between reality- unreality and the matter of life and death relation on a number of wandering fairy poems at that time regarding to think of the past or in some poems against the thoughts of wandering fairy.

4.5.3. Dynamic and fixed relation

This is one of familiar poetic matrix that the Tang's poets used to apply on their works in general and in wandering fairy poems in particular. Especially, it used to apply in composing poems related to secularization of fairies in order to highlight fairies' characteristics in the fairyland in thousand years.

Summary of chapter 4: This chapter aims to study study the echoes of wandering fairy poems in the Tang dynasty and in Vietnamese poetry from 1900- 1945 in some aspects such as romantic consciousness, topic, word, image, classic reference, historical reference and poetic metrics. Some art materials and functions that used in wandering fairy poetry in the Tang dynasty were put on new artistic form had restored Vietnamese poems and made it appropriate to Vietnamese consciousness in social context at that time. Those significant influences demonstrate not only the humanism of Vietnamese poetry's innovation but also the powerful vitality, immortal and unforgettable value of the Tang's poetry in an eternal life.

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CONCLUSION

1. Key findings

1.1. Together with the change of dynasty, different genres of poetry disappeared accordingly or merely dominated for a short-term. For example, *'huyen ngon'*- a typical style of poetry from the State of Wei did not exist until the reign of Tang dynasty; *"bien tai"* – was typical feature in the Tang's poetry but not prosperous in the Song dynasty. On the other hand, wandering fairy poetry had its own everlasting life and always considered as a favorite topic for the poets through the years. Wandering fairy came out based on typical characteristics of Chinese traditional culture, folk beliefs, a fear of death, pursuit of physical desire and fairy thoughts. Besides, the philosophy of life inspired people heading back to nature, living in harmony with Tao religion that guided people to practice religion in order to become immortal and gods. Especially, mythological stories and fairy folks transparently lighted up people's dreams about beautiful fairy world. Embarking from fairy poetry of the Qin dynasty until the reign of Han dynasty, in the poet- Qu Yuan's works, wandering fairy poem had divided into two ways: praising fairy's pleasures and expressing sorrowful in their souls. Going through rough time under the reigns of the Song-Jin dynasty, Southern and Northern dynasties to the Tang dynasty, the wandering fairy poetry became an outstanding phenomenon of Chinese wandering fairy poetry.

1.2. The appearance of wandering fairy poetry of the Tang dynasty in the development progress of Chinese wandering fairy poetry expressed not only through the number of works including 223 poems, personal style of the poets but also demonstrated the fundamental esthetic characteristics such as fairization, love- poems and secularization. Each remarkable feature possesses its own formation and creative methodology. Fairizing nature and human beings is the most typical characteristics of wandering fairy poetry in the Tang showing the consciousness and spirits of people at

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that time. Through the poets ‘romantic views with magnific methods, the mountain became fairy scenes, Taoist hermit became fairies and the poets themselves became fairies. In addition, eroticism tendency appeared in wandering fairy poetry in the Tang dynasty. Although love stories were rarely mentioned in feudal society but it became a topic in wandering fairy poems in the era of Tang. The love stories among fairies, ordinary people or even between fairy and ordinary people in the fairyland reduce tragedy and demonstrated people’s desire of life. Typically, in the time of Middle and the Last Decades of the Tang dynasty, society had undergone a comprehensive change towards secularization. As a result, wandering fairy poetry had changed accordingly. Practically, secularization indicated awareness level, mentality development and artistic perspective on life and human beings. By combining the narratives and lyrics as the main artistic methods, the poets had secularized fairyland and fairies. Besides, the poets based on reasonable thoughts also criticized the issue towards pursuing unrealistic dreams, practicing the fairy faith and praying for immortal life of people at that time. In fact, the development of secularization trend in wandering fairy poetry reflected typical aesthetics in the age of Tang. Specifically, the poets turned to secular and equilibrium, extension the scope and refection methods of wandering fairy poetry in the Tang dynasty.

1.3. Vietnamese poetry in the year period 1900- 1945 has a poetic flow that inherited from the wandering fairy echoes of the Tang dynasty. However, it is impossible to conduct comparative studies in the poetic treasure but there is no denying that the echoes of wandering fairy poetry the Tang has significant influence on Vietnamese poetry 1900 -1945. It proved in several aspects such as romantic consciousness and wandering fairy topics; symbolic, conditioning words and images; classic reference, historical reference related to characters and poetic matrices based on relations. Regarding themselves as angles in exile, the poets have sought for escaping journey back to origin. However, due to the national

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consciousness, social milieu and poets' typical personalities, Vietnamese poets have something difference in comparison to the Tang's poets in wandering fairy expression, purposes and secular tendency. From 1900 to 1945, there was a wide range of Vietnamese poems showing deeply the philology of life by inheriting poetic metrics of the Tang based on common relations in the Tang's poetry like fairyland and reality, dynamic and fixed, reality- unreality and the matter of life- death relations. Despite of utilizing many common conditioning words and images (such as yellow cranes, peach blossoms, fairy flutes, fairy streams) and using a large number of classic references, historical references from Tang poetry, Vietnamese poets have inherited selectively and innovated to show unique features of Vietnamese poetry in Tang poetry to meet the needs of modernizing national literature.

1.4. Fairy is a typical model representing for Chinese culture values that expresses human ambition towards overcoming difficulties in order to have a happy life, overcome the death to become immortal and overcome nihility to see the meaning of life. Therefore, wandering fairy poetry of the Tang dynasty is a journey going back to real world through dreams. The verse in the Tang's poems contains people's desires, dreams and innermost feelings. Accordingly, an ideal man evaluated by his dreams and reality. In other words, the fairyland is ideal in an un-ideal world and is a hopeful of a hopeless world. If the Taoist hermits looked for fungus, miraculous drugs, processing medicine in the hope of immortal, the poets searched for arts and beauty as the moral support. In short, taking the value of the Tang's poetry as the author mentioned above, in a nihility life, wandering fairy poems are immortal flowers through the age.

1.5. Up to now, the world is in progress of transformation to postmodernity that affects the feelings of people become more arid as the sands. People are trying to escape themselves of the myths in which there is no longer existing personal narratives to look deeply inside their souls.

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However, in the context of post- modern life, the story of fairy and wandering fairy tales are not a thing of the past. In fact, we might listen to the echo of “Eden” somewhere inside the classic music houses and still want to get lost in the peach garden with beautiful fairies as poet- Luu Nguyen. There is a connection between the story of ‘Thuong nga bon nguyet’* and aspiration of modern people for winning the stars. Specifically, it expresses a desire of people to the world of freedom and happiness. It once again shows the meaningful theme of wandering fairy tales and the value of fairy poems in the Tang dynasty despite a thousands of years and two worlds.

2. Future research orientations

2.1. Study more on the achievements in wandering fairy poetry’s content and arts, of which the findings of the dissertation are fundamental materials for further research in the future.

2.2. Expand research field and study the development process and typical features of wandering fairy poetry through the Ancient and the Middle Ages of Chinese Literature.

2.3. Conduct comparative studies towards the Vietnamese wandering fairy through the ages from the Middle to present.

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