

NEW POINTS IN TEACHING CAO BA QUAT POETRY IN THE VIEW OF ARTISTIC THINKING

Le Thi Dung

*Le Thi Dung - Lecturer,
HONG DUC UNIVERSITY, THANH HOA,
PhD Student,
FACULTY OF LITERATURE,
UNIVERSITY OF SOCIAL SCIENCES AND HUMANITIES,
VIETNAM NATIONAL UNIVERSITY, HANOI,
SOCIALIST REPUBLIC OF VIETNAM*

Abstract: *Cao Ba Quat (1809 -1855) - a great poet, a unique phenomenon in medieval Vietnamese literature. His poetry does not only show a respectable personality and bravery (though the author's image) but also shows many issues of profound social-aesthetic significance. Many messages from Cao Ba Quat's poetry, to this day, are still topical and worth a lot for modern people to ponder. The article analyzes and identifies some characteristics of Cao Ba Quat's poetry with that spirit of the poet.*

Keywords: *Cao Ba Quat, Poetry, poetic features, multi-talented amateurs.*

НОВЫЕ МОМЕНТЫ В ОБУЧЕНИИ ПОЭЗИИ ЦАО БА КВАТ В ПОЗИЦИИ ХУДОЖЕСТВЕННОГО МЫШЛЕНИЯ

Ле Тхи Зунг

*Ле Тхи Зунг - преподаватель,
Университет Хонг Дык, г. Тханьхоа,
аспирант,
литературный факультет,
Университет социальных и гуманитарных наук
Вьетнамский национальный университет, г. Ханой,
Социалистическая Республика Вьетнам*

Аннотация: *Као Ба Кват (1809 -1855) - великий поэт, уникальное явление в средневековой вьетнамской литературе. Его поэзия показывает не только respectable личность и мужество (через образ автора), но и многие проблемы, имеющие глубокое социально-эстетическое значение. Многие послания из поэзии Као Ба Куата и по сей день остаются актуальными и стоят того, чтобы их задумали современные люди. В статье анализируются и отождествляются некоторые черты поэзии Као Ба Куата с этим духом поэта.*

Ключевые слова: *Као Ба Кват, Поэзия, поэтические черты, разносторонне одаренные любители.*

УДК 82.0

I. INTRODUCTION

Cao Bat Quat emerged as one of the peaks of bravery and poetic talent. He is a man rich in mettle in life as well as in poetry, a man of bright intellect and refined emotions. In terms of the number of works, Cao Ba Quat can be ranked at the top among the famous people of the Middle Ages. This is special because after he was plagued with "be killed three tribes", all traces of him could be erased, let alone poetry. But it seems that creativity could not be buried by evil. Readers who loved his poetry (possibly the people and intellectuals) dared to preserve and pass it on. In the twentieth century, Cao Ba Quat's poetry and literature were gradually collected, translated, researched, and introduced more and more widely. Up to now, his works have been widely known by readers (mostly Chinese poems, about 1000 articles), maybe just a part of the literary legacy (in Chinese and Nom characters) that he left. It is very necessary to have works that analyze and identify poetic characteristics of such a special personality and talent as Cao Ba Quat.

II. SOME SPECIAL CHARACTERISTICS OF CAO BA QUAT'S POETRY

1. *Cao Ba Quat poetry – the voice of a brave and powerful temperament.*

Contemporaries called Cao Ba Quat and Nguyen Van Sieu (his close friend) "God Sieu, Saint Quat". Cao Bat Quat once determined: "Literature is like its own person. In deep literature, its person is calm, in gentle literature, its person is peaceful, when high in purity, its person is frugal and simple. If it is eloquent, its person is tough and fast; if it is profound, its person is pure and correct" [1, p. 16].

It is not difficult to recognize the broad, noble, strong, and solid character in Cao Ba Quat's poetic thinking. Cao Bat Quat passionately praised the scenery of the country's mountains and rivers; praising Hung Dao King - the hero of saving the country, making the Nguyen army so shocked; praising Chu Van An's virtuous actions,... Poetry is as powerful and majestic as his temperament and frugality. However, due to being imprisoned a lot in

the prison of the Nguyen Dynasty, in his poetry, he had a mood of resentment and anger. He condemns the shackles as the embodiment of evil, injustice; The cuff has no meaning of judgmental justice. Cao Ba Quat wishes the gong would turn into a ladder of clouds so that he could ride the wind and laugh away. He also compared himself to a crane, a pink bird that has been in pain for a long time without hope. When he was convicted and paroled, allowed to go abroad and serve a group abroad, he felt that he had wings to fly in the vast space. Going abroad, opened his eyes, he clearly saw the difference in the lifestyle of Westerners compared to Eastern people.

As both a poet and a leader of the peasant uprising (leader of the My Luong uprising), Cao Ba Quat is a man of special bravery. His poetry also clearly shows that bravery. Cao Ba Quat had no illusions about any dynasty. Poetry later becomes more heroic and liberal. Saying goodbye to friends on the vast river, he thought of "the great solitude of thousands of miles" (poem: From Thanh Tri let go of the boat to the south), crossed Duc Thuy mountain wishing to go to the top of the mountain to sing to send his heart to the clouds and water (poem: Go through Duc Thuy mountain)... Even when writing about historical figures, he also praises those who have great character and have extraordinary careers (a poem about Phu Dong Heavenly King, a poem about Chu Van An). A meaningful life is a life of active activity, dedication to the people for the country, not finding a way to be leisurely. His compositions always show a tall and tall tower, surpassing the low profile of the feudal system of the Nguyen Dynasty in the first half of the 19th century. His works are also completely freed from Confucianism.

Born as a mandarin and also a Confucian family, Cao Ba Quat's constraints could not "tie his feet". He has his view and assessment of life, independent of or the same point of view as the Confucian worldview. "The amateurs have a lot of problems with the same yoke" is a famous work of his, which has both closeness and differences with Nguyen Cong Tru's poem "Confucianism is happy in poverty". Nguyen Cong Tru expressed his poverty in the poem "Confucianism is happy in poverty" which seems to be bitterly endured (perhaps Nguyen Cong Tru is still in the "containment" circle of Confucianism). Cao Ba Quat is not like that. Cao Ba Quat is deeply imbued with poverty and despises those who stoop to seek fame and fortune. He is also not "poetic" about poverty, much less believes in the cyclical or fatalistic philosophy of Confucianism. He believes in himself, taking action to change his life:

Although Duong Hung's article is experienced, I would like to send the poor devil to the East Sea so that we can wear the sword ring to turn the white snail back for a long time.

Even if Han Du's sentence is sacred, please drive the poor god out to the sea of Con Lon so that we can shoulder the burden of the mountains, determined to throw the blue shirt (the shirt of a servant, made to earn money) to the rich... [4, p.219].

Such a broad, open, somewhat arrogant concept cannot be said to be an orthodox Confucian concept. He realized the change of contemporary literature, and it was even more painful to know that this situation was caused by the obscure literary line, caused by sham studies. The consciousness of a poet makes him anxious, at the same time clearly seeing his responsibility.

Cao Ba Quat noticed the restriction in the regulations of the exam school; clearly see the harm of academic studies. He pointed out: "The science of exams has been imprinted on people's brains for hundreds of years, and the echoes of politeness have almost died out." It takes a person with strong will and bravery to dare to go against what the whole feudal society is following a "trail", rigid cliché...

2. *Cao Ba Quat's poetry is the voice of a soul rich in sympathy, heavy in contemplation about life, the human realm, and human life.*

Cao Ba Quat's poetry is full of emotions, full of thoughts, and feelings. These two aspects combine harmoniously and closely throughout his poetry. He often rarely narrows his emotions within specific limits of the object of reflection or description, but expands, enhances, and freely associates many social phenomena, people, the human world... Thanks for focusing on the association, the poet poses many related social problems. The poem on Western women was written during Cao Ba Quat's journey with a delegation to Indonesia (he had to "make atonement for sin" - a form of re-education for those on parole by the court). When he saw the "miniature happy pictures" of a Western couple, "he seemed to find some common ground between a distant country and his people. He saw the landscape of a moonlit night in the sea, the sea. life of a western woman, he felt and subtly expressed the "white as snow" of the western woman's clothes - white is a very rare color for a western woman. Vietnamese women in the past Under Cao Ba Quat's gaze, the young woman's sitting posture, leaning on the shoulder of the old man, looked at the moon and at the merchant ships (including the Southern boats with bright lights), that is the sitting position of lovers, love couples, expressing the freedom of love, freedom to express emotions, rare in our traditional poetry and literature. fullness and affluence through the outward expressions of Western women. The detail "indifferent cup of milk in hand" represents a life of fullness, material affluence, and happiness. The poem has eight lines, each line has seven words, but it is not a seven-word verse, the kind of poetry that Tang law is serious about, but belongs to the "action" genre. The poem has two stanzas. The first stanza is used to rhyme, the second is to rhyme with equals (but in the translation, both stanzas rhyme with; care should be taken when analyzing this poem, not to praise the words and rhyme in the

translation). The poem named The title after the English song Yantai of Censorator surname Bui was born after Cao Ba Quat returned from a job in Indonesia. Author Yen Dai, who was a contemporary of Cao Ba Quat, returned from a mission in China to leave behind this book. Cao Bat Quat expressed his admiration for this book because it is an attractive and strongly motivating book. Although he is a broad learner, well-versed in everything, Cao does not want to bury his head in books. He wants to be horizontal and vertical in the vast universe. Real-life knowledge is really valuable. When he read books of Yen Dai, he saw the attraction of Yen Dai first of all from the point of view: sitting on a "three-meter hammock" but seeing great mountains and long rivers, as if in contact with many geniuses and sages. More important is the value of following Censorator surname Bui's book which is about the ear being seen, so it's born and fascinating. It's different from the books that just talk, boring, kind of books about cadets, literature in the cliches exam style. Cao Ba Quat condemns the kind of method book, lack of practical knowledge that he had learned before. The original poem is in Chinese characters, in the form of a seven-letter poem. Hoang Tao's translation is mainly 8 words, sometimes 9 words or 10 words. But the rhythm in the translation is softer and more elegant. Most lines of 8-word poetry are broken in the rhythm of the first three syllables with the last five syllables. Cao Ba Quat poetry also uses a lot of ancient classics in Chinese history, this is completely consistent with the fact that ancient poetry often uses many classics found in ancient cultural treasures. Each classic, by itself, contains a certain aesthetic content,...

3. Cao Ba Quat's poetry is the voice of a poetic soul, a unique poetic concept.

Before Cao Ba Quat, people believed that there were many types of poetry and each type had certain properties. If you can guarantee it, it will be good, otherwise, it will be bad. According to Le Quy Don, "Talking about serving in the noble families, the tenses are peaceful, skillful and rich; when talking about garrisoning troops they are cool, majestic. Describe the weather, precious scenery in an ethereal, beautiful place; describe the precious reclusive forest in a leisurely, liberal place. Expression of the will should be formal; visit ancient need to feel emotional; giving each other should be soft and nostalgic". However, Cao Ba Quat does not consider it is a comprehensive generalization, does not consider it to be the principles and formulas that the writer must follow. He posed the problem in an artistic way of thinking: about sentences, words, rhymes, and rhythms because only then will it be suitable for poetry, with other genres such as fox, rich, mat, expression ...(They are all political essays, tightly structured, with sharp arguments, often using a prose style). According to him, rules are necessary, but the decisive thing is the thoughts and feelings of the creator. He said: "Talking about poetry, although we have to focus on standards, writing poetry must be rooted in character". Considering "character" is the root of poetry, Cao Ba Quat mentioned a fundamental problem of artistic creation, which is the artist's vibe. Artists must have real vibes in order for poetry to have soul, the ability to inspire and spread.

Poetry of the past and present all refer to things, but talking about things is not for the sake of things but for people. People through objects express their thoughts and feelings and rely on objects to express their feelings and thoughts. Cao Bat Quat widely uses the rhetoric of anthropomorphizing inanimate and inanimate objects in his poetry. Making objects, objective phenomena from large to small, from motion to static.. are all aesthetic, expressing the soul. The poem "*Visiting West Lake - part 2*" shows that the poet is very active and diverse in the use of writing styles (narrative, lyrical, descriptive, ...) and rhetorical devices. For example, in the poem "*Going out to the village gate to say goodbye to the students to go to the Hoi exam*" (Hoi exam is a Confucian examination that is regularly held every 3 years in the capital to select talented people, who study widely). Cao Bat Quat obeyed the law of the evolution of thoughts and feelings, thus faithfully reflecting the up-and-down rhythm of the author's emotional flow, and also because the author has a rich soul, a strong feeling, abundant touch.

From the time took the exam to the time he dropped his sword in the middle of the battlefield, Cao Ba Quat always embraced his ambition for the people and for the country. The ideology of patriotism and love for the people is a progressive political thought, also the main creative thought in Cao Ba Quat's poetry. There is absolutely a basis to affirm: Cao Ba Quat's poetry "has high ideological content, strong educational, motivating and encouraging effects". Cao Bat Quat is a person who reads a lot, travels a lot, experiences a lot, has a unique poetic conception, has abundant creative energy, since then, there are many unique and attractive poems...

III. CONCLUSION

Cao Ba Quat poetry is a unique phenomenon in medieval Vietnamese poetry. Cao Ba Quat's compositions show a unique style, talented, not patchy but strong and fierce... It is a pity that he rarely wrote Nom poetry, especially during the period when the nation's Nom literature reached its peak with a series of life-changing works such as Chinh Phu Ngam, Truyen Hoa Tien, Truyen Kieu... when Cao Ba Quat was not yet able to "take the national language as a literature" ("we dare not take the national language as a literature" - Cao Ba Quat's preface on the Truyen Hoa Tien). His poetry also uses many classics, making it difficult for readers to understand and have to look up carefully. The pervasiveness of his poetry seems to be limited to the "connoisseurs of composing or enjoying literature" academia. However, these few limitations did not reduce the multifaceted value of Cao Ba Quat's poetry. From the phenomenon of Cao Ba Quat's poetry, we find many valuable lessons about political and social thought; on the concept and art of creative poetry.

References / Список литературы

1. *Bien Minh Dien*. Some issues of theoretical and critical thought from the national past literary heritage // *Literary Research Review*, 2018. № 2/2018.
2. *Nguyen Ba Thanh*. Vietnamese identity through the literary exchange. Hanoi: Hanoi National University Publishing House, 2006.
3. *Nguyen Dang Manh, Bui Duy Tan, Nguyen Nhu Y*. Dictionary of Vietnamese literary authors. Hanoi: Vietnam Education Publishing House, 2012.
4. *Nguyen Huu Son, Dang Thu Thao* (editor). Cao Ba Quat about the author of the work. Hanoi: Vietnam Education Publishing House, 2006.
5. *Tran Ngoc Vuong*. Vietnamese literature from the 10th to the 19th century (theoretical and historical issues). Hanoi: National University Publishing House, 2015.