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**THE INFLUENCE OF FOLK LITERATURE
ON MODERN PROSE AND POETRY OF TAY PEOPLE**

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INTRODUCTION

1. The reason for choosing the topic

Throughout the history, the relationship between the folk literature and written literature has drawn the attention of many domestic and foreign scientists. The attention not only focuses on the theoretical aspect but also specific and lively actual surveys.

However, it can be said that the relationship between the folk literature and written literature is truly a fruitful soil with huge potential to be exploited. In addition, because the literature of minority ethnic groups was born late, it has not been studied comprehensively and systematically.

There is no doubt that the folk literature has made profound impacts on the written literature in general, and the modern prose of Vietnamese minority ethnic groups in particular. It is these impacts that create unique features and characteristics for the literary works of the minority ethnic groups. Among the ethnic groups, Tay People have the largest force of authors, many of whom have become famous and gained prizes for their works. Actually, there have been several studies focusing on the relationship between the folk literature and the modern literature of Tay authors. However, these studies have only focused on the subject from a narrow point of view and in particular works. Meanwhile, in fact, the influence of the folk literature on the modern literature of Tay People is profound and predictable.

Driven by above-mentioned reasons, we choose the topic of *The Influence of Folk Literature on Modern Prose and Poetry of Tay People* as our study subject. We hope that our preliminary study in the dissertation can play a role in the evaluation, preservation and promoting of the values of literary works of these minority ethnic groups.

2. The subject and scope of study

- The subject of study:

+ The novels of three following writers: Vi Hong, Trieu An, Cao Duy Son. *Thung lũng đá rơi (The Valley of Falling Rocks) (1985)*, *Vào*

hang (Into the Cave) (1990), Phụ tình (Unfaithfulness) (1993), Đi tìm giàu sang (Seeking for Richness) (1995), Đọa đày (The Misery) (2007), Tháng năm biết nói (Talking Months and Years) (2007), Người trong ống (People in the Tube) (2007), Chồng thật vợ giả (Real Husband – Fake Wife) (2009), Đất bằng (Plane Ground) (2010), ... by Vi Hong; Nắng vàng bản Dao (Sunshine on Yao Villages) (2006), Nơi ấy biên thùy (There the Frontier) (2006), Dặm ngàn rong ruổi (Thousands of Miles of Travelling) (2006)... by Trieu An; Đàn trời (Musical Instrument from the Sky) (2006), Người lang thang (Wanderer) (2008), Chòm ba nhà (Three Houses) (2009)... by Cao Duy Son.

+ The poetry of Tay authors mainly is mainly generated by three following authors: Nong Quoc Chan, Y Phuong, Duong Thuan... Nong Quoc Chan produced volumes of poetry such as: *Tiếng ca người Việt Bắc (The Singing of Northern Vietnamese People) (1960), Đèo gió (Windy Mountain Pass) (1968), Dòng thác (Flows of Fall) (1976), Bài thơ Pác Bó (Pac Bo Poem) (1982), Suối và biển (Stream and Ocean) (1984), Tuyển tập Nong Quốc Chấn (Nong Quoc Chan's Best Collection) (1998).....* Y Phuong produced *Người núi Hoa (People of Hoa Mountain) (1982) Tiếng hát tháng giêng (The Singing of January) (1986), Lời chúc (Wishes) (1991), Đàn then (Gourd Lute) (1996), Tuyển tập thơ Y Phuong (Y Phuong's Best Collection) (2002)....*; Duong Thuan produced *Cưỡi ngựa đi săn (Riding Horse for Hunting) (1991), Đi ngược mặt trời (Go against the Sun) (1995), Hát với sông Năng (Singing with Nang river) (2001), Đêm bên sông yên lặng (Nights on the silent river) (2004), Chia trứng công (Peacock Eggs Distribution) (2006)...*

+ Studying more about the works of authors and poets of minority ethnic groups in the modern time (for comparison if necessary).

- The main study scope of this dissertation includes novels and the poetry of some Tay authors. In terms of the prose, due to the limitation in time and length of a dissertation, we only focus on novels because they have large volume of contents and also because they are typical for narrative types.

In these novels, the style of folk culture can be felt very clearly both in terms of contents and art. Therefore, based on the analysis of the novels, we hope to seek hallmark of the prose according to the orientation of the dissertation subject. Among Tay authors, we choose Vi Hong, Trieu An, Cao Duy Son and Nong Quoc Chan, Y Phuong, Duong Thuan from the study purpose of the dissertation subject. They are sons and daughters of Tay people and have strong bonds with their homeland. They can represent the writing style and the next generation of Tay modern literature. Therefore, the hallmarks of the folk literature can always be seen in their works, whether existing or hiding deep inside the world of arts.

3. The study purposes and missions

3.1. The study purposes

- To clarify the importance and unique features of the approach to the influence of the folk literature on the prose and poetry of Tay people from some literary authors.

- To partly explain the influence of the folk literature on the prose and poetry of some Tay authors in the modern time in order to put forward the approach and promote the importance of traditional factors in the creation of literary works.

3.2. The study missions

- To study theoretical and practical issues (in terms of the folk literature and written literature) regarding the subject.

- To survey, count, analyze, compare and explain the presence of the folk aspects, serving as the materials for novels and poetry – what create the world of folk-enriched arts of Tay authors.

- To partly and successfully explain the achievements and limitations of Tay authors in the using of these folk materials for their works.

4. The study methods

- Based on the viewpoint of methodology, we always comply with the methodology of systematical theories in order to point out the similarities and differences between the two systems of folk literature

and written literature, and then on that basis, we examine to similarities and interrelation between them.

- Based on the viewpoint of specific methods, we use basic methods such as statistics, general analysis, comparison and inter-field analysis to come to satisfactory scientific results.

5. The contributions of the dissertation

- The dissertation has systematically analyzed the influence of the folk literature on the prose and poetry of Tay people in the modern time through several typical authors.

- The dissertation has partly pointed out the origin of these folk hallmarks in Tay modern literature from the comparison with Tay folk literature and culture.

- The dissertation has contributed to the identification and explanation of achievements and limitations when using the folk materials for Tay modern prose and poetry.

- We hope that the dissertation will enable readers to understand, love, appreciate and objectively evaluate Tay modern prose and poetry in particular, and the prose of minority ethnic groups in general.

6. The dissertation's structure

The dissertation was presented on 163 pages of A4 size and divided into 5 parts: 4 pages of Introduction; 4 pages of Conclusion; 1 page of the list of works published by the researcher; 12 pages of reference including 195 units in Vietnamese (including 35 works published in the last 5 years); 142 pages of contents, which were divided into 3 chapters:

Chapter 1: *An overview about the situation of study, theoretical issues and the generalization of Tay literature* (41 pages, from page 5 to page 45).

Chapter 2: *The influence of the folk literature on Tay modern prose* (65 pages, from page 46 to page 110).

Chapter 3: *The influence of the folk literature on Tay modern poetry* (36 pages , from page 111 to page 146).

CONTENTS

Chapter 1: AN OVERVIEW ABOUT THE SITUATION OF STUDY, THEORETICAL ISSUES AND THE GENERALIZATION OF TAY LITERATURE

1.1. The situation of study of the influence of the folk literature on Tay prose and poetry.

1.1.1. The study of the influence of the folk literature on the written literature

** From the generalization viewpoint*

Many researchers have tried to study the influence of the folk literature on the written literature and expressed founded opinions on this issue.

A number of studies which generalize the relationship between the folk literature and written literature have been published. They are *Nhà văn và sáng tác dân gian (Writers and folk works)* by Chu Xuan Dien (1966); “The importance of the folk literature in the development of the people’s literature” by Dang Van Lung (1969); “Some general theoretical issues about the relationship between the folk literature and the written literature” by Le Kinh Khien (1980); “Some issues of study of the relationship between the literature and the folk literature” by Do Binh Tri (1989); “In order to study the relationship between the folk literature and the written literature” by Ha Cong Tai (1989); *The importance of folk literature to Vietnamese modern prose* by Vo Quang Trong (1995); “The importance of folk literature to Vietnamese modern written literature”, “Discussion on the features of folk literature in the comparison with written literature” by Nguyen Xuan Kinh (2011)...

The above-mentioned studies confirm the importance of folk works and point out a wide range of influence of the folk literature, prosody features and the interaction between the folk literature and the written literature...

* *From the specific study viewpoint*

It can be said that many scientists have surveyed, analyzed and put forward founded estimation about the relationship between the folk literature and the written literature at different levels.

Many scientists have focused on the importance of folk literature to other literary genres and works of the written literature. Among these are studies such as “What do poets learn from folk-songs” by Xuan Dieu (1967); “The echoes of proverbs and folk-songs in the *Quoc Am* poem volume by Nguyen Trai” by Bui Van Nguyen (1980); “Ho Xuan Huong – Betel invitation poem of the tradition community and creative characteristics in the relationship between the folk literature and written literature” by Dang Thanh Le (1983); *Fairy tales in the eyes of scientists* by Chu Xuan Dien (1989); “The importance of folk narrative stories to the formation of types of narrative genres in Vietnamese literature” by Kieu Thu Hoach (1989); “Study about the folk style in the Chinese-transcribed Vietnamese poems by Nguyen Khuyen” by Trinh Ba Dinh (1995); Some methods to exploit the folk literature materials to apply them to Vietnamese songs” by Trinh Lan Huong (2013)]; “How to use folk idioms and proverbs in Nam Cao’s works” by Ngo Thi Thanh Quy (2014); “The folk factors in Han Mac Tu’s poems” by Nguyen Toan Thang (2014)... Above-mentioned studies all focus on the relationship in a favorable direction: to find out the influence of folk literature on written literature in terms of the contents, arts and there have been scientific grounds to confirm the influence.

The study in the reverse direction or the assumption that some art features of the folk literature and written literature are the principles of creation have also been mentioned in some studies such as “Classic references in Quan Ho songs’ lyrics of the Northern area of Cau river” by Nguyen Huu Son (2013); “The repeat in folk literature and the issues

of old volumes in written literature” by La Nham Thin (1991); The influence of Kieu Story on Vietnamese riddles” by Truong Xuan Tieu (2015)...

1.1.2. Studies about the influence of the folk literature on the literature of minority ethnic groups

* *The relationship between the folk literature and the literature of minority ethnic groups*

The first one to be mentioned is *The Literature of Vietnamese Minority Ethnic Groups* before the Revolution of August 1945, (1981) by Phan Dang Nhat. The next one is *The Folk Literature of Vietnamese Minority Ethnic Groups* by Vo Quang Nhon. The most noticeable one is a theoretical and comprehensive book about *The Literature of Vietnamese Modern Minority Ethnic Groups* by Lam Tien (1995)...

* *The influence of folk literature on Tay modern prose*

The Seminar about Vi Hong writer co-organized by the Faculty of Literature of Thai Nguyen University of Education – Thai Nguyen University and the Arts and Literature Association of Vietnam (2006) and *The Seminar about Ma Truong Nguyen writer* organized by the Arts and Literature Association of Thai Nguyen Province (2009) gathered a large number of articles about Vi Hong and Ma Truong Nguyen.

The most noticeable ones are still theoretical reviews and comprehensive introduction about Tau literature in *The Literature of Vietnamese Modern Minority Ethnic Groups* by Lam Tien (1995).

In addition, Cao Duy Son’s works are also introduced on public media or other source of information of culture and entertainment.

To some extent, the scientific studies have focused on the natural and inevitable relationship between the folk literature and the modern literature in literary works of Tay writers.

In 2011, the book *The Literature of Vietnamese Minority Ethnic Groups in the modern time – Some characteristics* by Tran Thu Viet Trung and Cao Thi Hao (co-chief editors) was published by the

Publishing House of Thai Nguyen University to readers. In this book, the authors sketched the outline of the literature of Vietnamese Minority Ethnic Groups based on the most fundamental features and introduced a number of poets and writers of these minority ethnic groups, including works which are truly typical for the culture of Tay writers...

* *The influence of folk literature on Tay modern poetry*

Some authors such as Bui Van Nguyen, Ha Minh Duc, Nguyen Van Hoan, Dang Thanh Le, Phan Ngoc, Cu Dinh Tu, Hoang Tien Tuu, Nguyen Xuan Kinh, Pham Thu Yen... have mentioned the influence of the folk literature on poetry and songs in general. The book *The Literature of Vietnamese Modern Minority Ethnic Groups* by Lam Tien; *The national character in the poems of Vietnamese Modern Minority Ethnic Groups* by Tran Thi Viet Trung; The dissertation *Poems of Tay people from 1945 until now* by Do Thi Thu Huyen are typical works focusing on the issues about the poems of minority ethnic groups and Tay people. In this works, the authors mentioned the national character and tradition in Tay modern poetry. Especially, Nong Quoc Chan – a poet, a critic and a reviewer of the culture and literature of Tay people, came up with accurate findings about the hallmarks of *Phuoi Pac* and *Phong Slu* (genres of singing of Tay people)...among works of Tay poets...

Up to this moment, there has never been a comprehensive and systematical study on the hallmarks of folk literature in works of Tay authors. However, those previous works of other authors are truly valuable suggestions for us to carry out our study named: ***The influence of folk literature on modern prose and poetry of Tay people.***

1.2. Some theoretical issues about the relationship between the folk literature and written literature

The folk literature and written literature are two parts of the literature which have both similarities and differences in terms of the

time of birth, creation methods, producing and target subjects, ways of preservation... In order to study the influence of the folk literature on the writing literature, it is necessary to first define the characteristics, directions and influential aspects... of these two parts of the literature.

The study of the hallmarks of the folk literature in the written literature and the study of the influential aspects will provide an overall and clear point of view of the relationship. In general, there are clear “folkalization” and potential influences; there are also influences that leave marks on every aspect in the world of arts or just on a number of aspects... in the works. Based on the theoretical foundation and the study of the works, we found that the influence of the folk literature on the written literature mainly focuses on two aspects: the contents and the arts.

1.3. An overview about Tay people, the literature of Tay people from the tradition to the present time.

1.3.1. Brief summary of Tay people, Tay culture and society

Among 54 races of Vietnamese people, Tay people are the native and oldest residents. They live on a wide area, from the Northern border area of Ha Giang Province, Cao Bang Province and Lao Cai Province down to the central part; from the Eastern border area of Quang Ninh Province, Lang Son Province, Cao Bang Province to Van Chan District of Yen Bai Province and Da Bac Province of Hoa Binh Province. Tay people live in almost every province across the country but focus mostly on the Northern mountainous provinces (from Yen Bai to Quang Ninh Province), also called as Viet Bac.

Tay people have diversified and early-developed culture. Both the physical culture and mental culture possess their own unique characteristics. Within the scope of this study, we mainly focus on the written language and some forms of cultural, folk and artistic activities of Tay people.

By studying Tay people in the course of the history, we can partly explain their courage to improve themselves in their life, the social struggles, the righteousness and the love of other people..., which are all expressed in Tay literature.

1.3.2. The literature of Tay people

** The folk literature of Tay people*

As well as the literature of other minority ethnic groups, the literature of Tay people is made of two parts: the folk literature and the written literature. The folk literature of Tay people are fundamental, serving as the “*mother literature*” (said Huy Can) of all the achievements of the written literature.

The folk literature of Tay people includes types of folk narrations, folk lyrical genres and other types such as proverbs and riddles...

Typical characteristics of the art contents

In the folk narrative prose of Tay people, the subjects, characters and plots are the most important factors contributing to create the world of arts. Due to the characteristics of creativity and preservation, the plots of folk works have to be simple and easy to understand. The characters in those folk works have to be functional, consistent in their dignity, serving as an artistic statement of the ways and principles of life. In the folk poetry of Tay people, the national poem genre of 7 or 5 words per verse..., images and lively symbols are the ways and tools to convey the ideas and feelings of these people.

** The literature of Tay people in the modern time in the context of the literature of other Northern minority ethnic groups*

An overview about the literature of Tay people

The literature of minority ethnic groups in general and the prose and poetry of Tay people in particular were born late, developed slowly

and unevenly, which can result from many causes: both subjective and objective ones. The economic, cultural, social conditions of the people in mountainous areas and the authors' awareness of the life and artistic literature are also among those causes.

Despite being born late, the prose and poetry of Tay people have obtained many achievements and flourished especially after 1975. What is noticeable is that Tay authors harmoniously mixed the traditional and modern aspects, shown in both prose and poetry works.

The prose and poetry of Tay people – the continuity of the folk literature

In this modern time, the literature of minority ethnic groups has its own opportunity to develop and prove itself. Prose and poetry of Tay people are no exception for that trend. Writers and poets of different times in the history, such as Vi Hong, Trieu An, Cao Duy Son, Nong Quoc Chan, Y Phuong, Duong Thuan...are among those who represent the unique and diversified face of the modern literature of Tay people. We can consider them as the representatives of the stages of formation and development of the literature history of Tay people as well as of different styles and writing methods. Their works are typical for the continuity of the folk literature.

Chapter 2
THE INFLUENCE OF THE FOLK
LITERATURE ON TAY MODERN PROSE

2.1. The hallmarks of the folk literature on the subject selection and the reality reflection

2.1.1. The subject of male-female love and the fate of women in mountainous areas

We can agree that: *Subjects are concepts referring to types of described life's social phenomena, reflected directly in literary works, serving as the objective aspects of the works' contents.*

The subject of women and the ways to deal with the subject of women in Vi Hong's novels are truly inherent ideas inside his artistic mind. He sympathizes with miserable lives, tries to understand and share with their miseries. That may be the promising love between Dao Ki Noi and beautiful Boi Hoan, or between Quynh The and a beautiful and strong Xu Mi in the novel *Doa Day*. That may be the romantic love affair between Thieu Si and Rang Sao in *Real Husband – Fake Wife* and other many women who suffer from miseries in his other novels.

In Trieu An's works, the women are described as those who suffer from miserable lives but are vital and thirsty for freedom and happiness. We can see this in novels such as *Nơi ấy biên thùy (There the Frontier)*, *Dặm ngàn rong ruổi (Thousands of Miles of Travelling)*, *Nắng vàng bản Dao (Sunshine on Yao Villages)* by Trieu An. The author led his readers into the miserable life and fate of his characters, including Niem, Lo, Ngọc Lan teacher... They all have heart-rending and fateful lives and destinies.

In Cao Duy Son's works, the love and fate of women are selected and combined with other subjects. They are Dien, who is beautiful,

gentle and very good at singing but suffers from a miserable life, or Nang Ban, May Nhung, who are beautiful but suffer many miseries or even a painful and bitter death in the novel *The Wanderer*. The novel *Đàn trời* (*The Musical Instrument from the Sky*) put forward many modern and difficult issues. Nice and kind-hearted women such as Dieu or Nhan also suffer from unstable and unlucky lives...

2.1.2. The reflected reality is imbued with the national folk features

Vi Hong, Trieu An and Cao Duy Son are three among typical Tay writers, with unique and special ways of writing; their works feature the hallmarks of the culture and the folk literature, representing very clearly the national spirit – especially the cultural characteristics of Tay people.

The works of these Tay writers to some extent feature the spirit of the traditional culture and literature. For each writer, the traditional characteristics are expressed at different levels but bear the same feature – the affection, understanding, sympathy and richly cultural national folk literary way of expression. These features can be seen clearly through the description of habits, customs and folk festivals including nice and deep singing from people.

2.2. The plots and factors beyond the plots with folk hallmarks

2.2.1. The structure of plots according to the models of folk narration

Plots are specific sequences of events and are organized according to the requirements in compliance with certain ideas and arts, creating the basic and most important part in the movement of literary works of narration and dramatics.

From the viewpoint of events, the plots in Vi Hong's novels feature chronological plots. In his novels, Vi Hong tends to organize the plots into the streams of cause-result, which is similar to those of fairy tales. His characters are usually classified into two groups – the good

and the evil. *Đọa đầy (Misery)*, *Chồng thật vợ giả (Real husband – fake wife)* ... are typical for these kinds of chronological plots.

From the viewpoint of timeline, the plots in Vi Hong's novels are mainly Linear plots. Vi Hong's novels are usually built on common styles which can be seen regularly in the folk literature such as "one good turn deserves another", "the good beats the evil" or "honest people will be proved innocent and bad people will be punished".

From the viewpoint of characters, the plots in Vi Hong's novels are mainly single-linear plots. Most of Vi Hong's works feature a small number of characters; if the characters are divided into different groups, then the groups only include the good one and the evil one without any intermediate group; the density of the events is also low and there is almost no combination of the plot's lines.

Some of Vi Hong's novels feature Zigzag plots such as *Đất bằng (Plane Ground)* or *Người trong ống (People in the Tube)* as lively examples.

Trieu An's *Nơi ấy biên thùy (There the Frontier)* và *Dặm ngàn rong ruổi (Thousands of Miles of Travelling)* feature the inheritance of the folk fairy plots. The threads in these novels feature Chronological plots and the events were organized into the stream of cause-result, continuously and from the beginning to the end of the stories. The most noticeable characteristic seen in Trieu An's novels as in other minority authors' works is the happy ending.

In some of Cao Duy Son's novels, the plots bear the folk hallmarks along with modern and professional characteristics, becoming outstanding features in come works. To some extent, his plots are usually more reasonable. However, the folk features are still there in the organization of the plots; in different works, however, the level of those features varies. The novel *The Wanderer* was divided into

eight different segments. The events in the story were narrated based on the timeline; what came first was narrated first; the relationship of cause-result was maintained; the theatricality was paid attention to. Especially, the author chose a happy ending for his story. *Đàn trời* (*The Musical Instrument from the Sky*) is his only work which features a Zigzag plot.

2.2.2. The factors beyond the plot – the convergent point of cultural and folk literary colors

There have been many studies focusing on the factors beyond the plots and their role in the works. However, there has not been any study which puts forward the study of folk hallmarks in the factors beyond the plots as in the works of Vi Hong, Trieu An or Cao Duy Son. After studying some typical novels of these writers, we found that the factors beyond the plots had been expressed vividly. The most important thing to concern is that the factors beyond plots in the works of these authors feature many similarities to those of folk works. Especially, the introduction of characters' biographies and the description of natural scenes feature the folk hallmarks very clearly.

2.3. The characters built based on the folk models

2.3.1. The characters were divided into two contrary groups

Reading the works of Tay writers, we can feel that the contrast of the good and the evil is expressed more intentionally and also more fiercely. Vi Hong and Cao Duy Son are among those who pay significant attention to the issue and make strong impression of this issue. Vi Hong's novels such as *Đọa đày* (*Misery*), *Chồng thật vợ giả* (*Real husband – Fake wife*)... are typical proofs for the fact that the author expressed his clear opinions through the two groups of characters – the good and the evil. With the folk thinking and conception, Vi Hong exaggerated the evil in his

works. When building the two groups of characters, the author always tended to defend those who suffer from miseries and condemned the evil.

The characters in Trieu An's novels are usually divided into two groups – the good and the evil. Niem, Mrs. Lua, Trien, Mrs. Sui...in *Nơi ấy biên thùy (There the Frontier)*, Teacher Ngoc Lan, Piao, the Principal, the teacher Council...in *Nắng vàng bản Dao (Sunshine on Yao Villages)*... are the representatives of those with good virtue and dignity. These features are different from those in Vi Hong's and Cao Duy Son's works, where the contrast between the good and the evil is not very clear although they are separated.

The characters in Cao Duy Son's novels always feature shapes and lines, no matter which group they belong to. Reading *The Wanderer*, the readers will walk into a world of different groups of characters. The first group includes the characters who are good at everything, from the appearance to the mind and dignity, all of which bear the symbols of the good. The second group includes those who are bad and evil. The contrast between these two groups of characters contributed to emphasize the ideas of the works, describe the personality and dignity of the characters. The characters in these novels are said to be of the current affairs with high artistic quality, such as *Đàn trời (The Musical Instrument from the Sky)*, whose its characters were divided into two groups of the good and the evil.

2.3.2. The personalities of the characters tend to be constant

The influence of the folk literature is not only expressed in the dividing of characters into two the good and the evil, but also influential in the artistic concepts when describing the virtue and personality of the characters.

In Vi Hong's novels, the building of the characters shows both the creativity and limitations of the author. In novels such as *Đọa đày*

(*Misery*), *Chồng thật vợ giả* (*Real husband – Fake wife*), *Vào hang* (*Into the cave*), *Người trong ống* (*People in the tube*), *Đất bằng* (*Plane Ground*)..., the personalities of the characters are almost unchanged. The dignity and evil features of these characters tend to be constant throughout the stories.

In novels such as *Nơi ấy biên thùy* (*There the Frontier*), *Dặm ngàn rong ruổi* (*Thousands of Miles of Travelling*) of Trieu An, we can easily see the image of Niem, Trien, Phon, Luong... with good personalities throughout the stories. Contrary to the good personalities of Niem or Trien, Mrs. Binh, Thao, Lin, Lua... are evil characters.

The world of characters in Cao Duy Son's novels tend to be more diversified and tough compared to the characters in Trieu An's works. In Cao Duy Son's works, each stage of creating and plot features different appearances, structures; however, the world of characters is still subject to the influence of the folk artistic concepts. Characters with constant personalities and dignity can be found easily in the works of the author.

In *The Wanderer*, Mr. Noong, Na Ban, Phung, Dien, Mr. Ten, Ngan, Nung Chan...are characters with good personalities. Mr. Lam, Phan, Sen Si, Pin Si...are evil, caddish and malicious. In this novel, while many good characters bear the manners of modern people, the bad characters still bear the manners of people in the traditional literature.

In *Đàn trời* (*The Musical Instrument from the Sky*), Cao Duy Son built a complex and diversified world of characters. However, compared to *The Wanderer*, the good characters in *Đàn trời* (*The Musical Instrument from the Sky*) feature new characteristics. They think and act like modern people. Bao, Thuc, Vuong, Thuc Vy are such people. On the contrary, president Dinh Xuan An and Luong Nhan... are evil characters, bearing the manners of evil people in stories of the old times, but even more evil and malicious.

Chapter 3

THE INFLUENCE OF FOLK LITERATURE ON MODERN POETRY OF TAY PEOPLE

3.1. Folk elements in inspirations of the history and origin

3.1.1. Inspiration of the history harmonized in love with homeland and villages

National history is the inspiration in poetry of many poets of minority ethnic groups, including Tay people. Many poets, especially the first generation of ones, have expressed their attitude and emotion to the fate of the people and the country. It can be named Nong Quoc Chan (Tay), Ban Tai Doan (Dao), Cam Bieu, Hoang No, Luong Quy Nhan (Thai), Ma The Vinh (Nung), Dinh Son (Muong), etc., of which Nong Quoc Chan, Y Phuong and Duong Thuan are regarded as three greatest faces in the Tay poets.

It is concerned that the inspiration of the history is originated from love with homeland and villages. Poems about the country and history are all associated with images of homeland and familiar people. Poems about history are also pictures of highlands – as a homeland of naive people.

The poetry of minority ethnic groups in general and the poetry of Tay people, namely Nong Quoc Chan, Y Phuong and Duong Thuan in particular are popular after the August Revolution (1945). Since 1945, the poetry of minority ethnic groups in general and the poetry of Tay people in particular can be classified into 1945-1975 period and 1975-present period. The inspiration of the history is expressed in works of the first period when our people spent the entire strength and potential into the struggles against French colonialism and American Empire.

3.1.2. Inspiration of the origin associated with the pride in cultural values and folk literature

Back to the origin is the inspiration of most poets of minority ethnic groups. For them, the origin is really the homeland of traditional

cultures and folk literature. The inspiration is associated with the pride in cultural values and traditional literature. These values have existed from thousands of years and brought spirit and dignity of the people. The poets have been proud of historic stories, the tune Sli which is like the motherland's stories and pictures. The inspiration connected with the pride in traditional cultures and folk literature seems to the flow of the soul and feelings of poets. They are proud of majestic and wonderful natural settings and rich and unique traditions and folk literature. Those are outstanding inspirations in the poetry of minority ethnic group, especially Tay people. The distinctive difference from the poetry of lowland areas is that the inspirations of poets are rooted from their real lives of mountainous areas, from the cradle of Tay culture and folk literature.

3.2. Verse form – Integration from rules of the traditional poetry

Understandings of verse forms of modern Tay poetry have provided the knowledge of the folk poetry, especially Tay's. The is comparison and contrast in verse forms of poetry are considered to be based on form and easily recognizable features, but it is extremely essential to realize characteristics of elements called as “structures of poetry” by Ma Giang Lan, including poetic sentences, language, rhythm, four-sentenced poems and symbols.

The Tay modern poetry has applied many verse forms such as seven-syllable form, eight-syllable form, five-syllable form, four-syllable form, free verse form, six-eight form and “mixed form”, etc.

The poetry of minority ethnic groups in general has inherited traditions in the folk poetry. The poetry of Nong Quoc Chan, Y Phuong and Duong Thuan has both similarities to the folk poetry and differences and distinctions.

3.3. Images and symbols originated from the traditions

In the Tay modern poetry, images and symbols has imbued with Tay folk literature and has associated with traditional cultures and literature.

Flowers together with other images and symbols such as waterfalls, mountains, passes, rocks, horses, rivers, musical instruments, tunes and rhythms, etc. are all “original patterns in Tay culture”. Those are representations of the soul, dignity and aesthetic conception of the indigenous peoples in the Northern mountainous areas. The above images and symbols are aesthetic signals in Tay folk works of literature and sometimes in other minority ethnic groups’ ones. Like other poets’ works, the poetry of Nong Quoc Chan, Y Phuong and Duong Thuan has manipulated these traditional and folk images and symbols. The use and exploitation the unique beauty of images and symbols of each poets make personal features in their works.

The exploration of the art world of the Tay poets, notably Nong Quoc Chan, Y Phuong and Duong Thuan - three outstanding faces of Tay modern literature through studying in the characteristic aesthetic signals is the proper approach to the people’s origins.

CONCLUSION

1. The folk literature is the destination of literary poets and writers, including minority ethnic authors. They have exploited suave and rich “mother literature” not only as a learner, researcher or user of materials for their works but also as “a family member” or “an insider”. In fact, folk culture and literature have become flesh, blood and inner part of each person and been a source of inspiration, a natural material for ethnic writers’ manipulation and exploration. Those are the endless wellsprings, which can bring about true values for the literature in general and for Tay prose and poetry in particular.

2. There are findings of profound influences of the folk literature on minority ethnic groups’ one in terms of both contents and arts. In novels, *in term of contents*, the folk literature has obvious influence on selecting traditional themes and reflecting the reality. *In term of arts*, the folk literature dominates in formation of plots, elements outside plots, characters’ appearance and personalities, etc. Similarly, in poetry, inspiration, choice of verse form, creation of images and symbols, etc. are markedly affected by the folk literature. Therefore, folk imprints in Tay modern literature are getting unique and deeply imbued with identities.

3. Vi Hong, Trieu An and Cao Duy Son are three of the most remarkable authors with great contributions. In Vi Hong’s novels, folk elements seem to be applied so consciously and regularly that it can be said that the author has “folkalized” his works. Vi Hong’s works are like the world of ancient stories with their contents and formations of plot, characters, description of details and manipulation of images imbued with folk culture and literature. According to a researcher, his works are the same as strings with sounds of folk, ethnic tunes when being touched. Those make his works become strange, unique and

attractive. Trieu An has not written as fast and numerous as Vi Hong, but his works including *Nắng vàng bản Dao* (*Sunshien on Yao Villages*), *Nơi ấy biên thùy* (*There the Frontier*), *Dặm ngàn rong ruổi* (*Thousands of Miles of Travelling*) contributes to his reputation in Tay modern literature. His novels are permeated with not only Tay identities but also Dao culture that is natural exchange with Tay people. In Trieu An's novels the subject, reality, plot and characters are all stamped with features of ethnic groups. The works with full of cultures of Tay and Dao, Trieu An has provided readers with a realistic sense of the mysterious mountains with traditional imprints. As a writer of the younger generation, Cao Duy Son has confirmed his strong position in outstanding prose writers in the modern time. Reading Cao Duy Son's works, readers can realize folk factors in each page. Folk features has absorbed into the inner part of the author and been delivered into his works. Besides, Cao Duy Son's works have nearly completely approached to features of modern prose. In the later period, his works has expressed more clearly.

However, it cannot be concluded that Cao Duy Son's prose has little connected with the tradition. Cultural traditions, including Tay folk literature have stimulated creativity, fostered inspiration and directed the author on the path of art creation. As a result, it can be found out that his works contain both highlighted features of modern prose and traditional identities and particular marks. Of which, the subject and elements outside plot brings most imprints of Tay folk culture and literature.

4. Tay modern poetry has also marked by folk quite clearly. Tay poets consciously or not always keep in mind with the soul of the nation. Their compositions are a continuation of folk poetry. Nong Quoc Chan, Y Phuong and Duong Thuan are considered as three

representatives for three generations of Tay modern poetry. Their poems are inspirational with mountains, homelands, villages and gentle and honest mountainous people; and cram-full with patriotism. Their poems are imbued with inspiration of origins and pride in cultural traditions and folk literature. Tay poets often use familiar folk verse forms and renew them by combining with other verse forms. Images and symbols in Tay modern poetry have brought clear imprints. Those images and symbols are derived from Tay folk poetry and other literary forms. Flowers, spring, musical instruments, rivers, waterfalls, mountains, moon and so on have not only brought traditional values but also renewed by modern thoughts and attempts to find out new things. Whatever own personal features of each poet, the folk soul and dignity and the richness in Tay folk culture and literature has remained, sublimated and created distinctions and uniqueness.

5. The profound influence of folk literature on Tay modern literature has created national cultural identities and distinctive folk in works. The distinctions provide positive effects such as making works become familiar, close and rich in identities. Prose and poetry are permeated with Tay culture and influenced by Tay folk literature. Those are precious mental food of the people. Tay people enjoy works written by people of their own ethnic group to realize the fate, love, past, present and future of their own ethnic group.

However, the influence of folk literature has also had negative influence on reducing the values of the works. The influence in "raw form" has made works inevitably lengthy, monotonous, spontaneous and lowly professional as seen in some folk compositions. The "unprofessionalism" is expressed in both the contents and the artistic forms, but mostly in the artistic forms. In case of novels, they are usually

single-linear plot models and happy endings... This phenomenon, in some cases, may cause the boredom, dull and lack of the reality-reflecting values. In case of the poetry, the influence of the folk poems, folk singing and folk narration...may make the works of some writers and poets constant and lacking in the keenness of expression.

6. The relationship of influence of the folk literature on the literature of minority ethnic groups in general and the works of Tay writers and poets in particular are inevitable and predictable. In other words, writers and poets of minority ethnic groups, including Tay authors, go the right way of the development of a true literature system, which is the inheritance of the tradition to create a modern system of literature with a long cultural history... Tracing back to the folk origin, no matter consciously or unconsciously, no matter by which way or method has been and will be a popular phenomenon in the creation of literary and artistic works from the old times to the present and then forever after.

**LIST OF WORKS PUBLISHED BY THE RESEARCHER
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