



Tang Poetry and Symbolic Poetry China - Vietnam in the 1930s: A Cultural Intersection

By

Huang Wei

PhD student, Hanoi National University of Education, Vietnam



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Abstract

In this article, the author analyzes the characteristics of the quintessence of Tang poetry in China in general and the influence of this poetic form in Vietnam in particular. In which, the author conducts detailed research to make comments and comparisons between the two poetic traditions to clarify the influence and relationship and the intersection between symbolist poetry and Tang poetry in China - Vietnam in the 1930s.

Keywords: Symbolist poetry, Tang poetry, China-Vietnam, 1930s, Cultural intersection.

1. Introduction

In the context of colonial rule and parallel literary reform, Chinese and Vietnamese symbolist poetry in the 1930s emerged and developed. Despite facing different historical circumstances, both countries formed efforts to innovate modern poetry through symbolism, stemming from the need for cultural transformation and similar social crises. Below is a macro analysis of the social context and the literary reform movement - two key factors shaping the development path of symbolist poetry in the two countries.

In the 1930s, Vietnamese and Chinese symbolist poetry not only absorbed Western symbolism but also absorbed the quintessence of Tang poetry. In China, symbolist poetry was deeply influenced by the late Tang poetry style, represented by the poetry of Wen Tingjun and Li Shangyin (abbreviated as 'Wen-Li poetry'). Characteristics such as the leaping connection between images, non-functional writing style, and the beautiful and melancholy poetic style are the bridge to explore the relationship between Chinese symbolist poetry and the legacy of 'Wen-Li poetry'[14]. Meanwhile, Vietnamese symbolist poetry did not focus on a specific period of Tang poetry but received systematic influences from Tang poetry, including imitating Li Bai's style, borrowing classical images, and imitating poetic forms. This adaptation reflects the flexibility in the process of East-West cultural fusion of the two poetic traditions.

2. Literature review

2.1. Social context

In the 1930s, China was deeply immersed in a semi-colonial, semi-feudal society. The Japanese invasion exacerbated the

national crisis, while the militaristic civil war and the rule of the Kuomintang caused economic collapse and people's lives to be extremely miserable. Although the May Fourth New Culture Movement (1919) opened a stream of ideological liberation, the 'enlightenment' ideal gradually failed in the face of disintegrating political reality. Intellectuals were caught in a contradiction between 'national salvation' and 'enlightening the people'. On the one hand, they wanted to use literature to awaken the masses, on the other hand, they felt helpless in the face of social chaos. This collective impasse promoted a shift in literary expression – from direct social criticism to metaphorical, introspective writing with symbolic meaning, seeking spiritual comfort through alienation from reality.

Since the end of the 19th century, Vietnam had become a French colony. The colonialist policy of economic exploitation and cultural assimilation had weakened the traditional Confucian system. In the 1930s, the national independence movement had failed repeatedly, the imposition of capitalism had exacerbated social polarization, and indigenous cultural identity was at risk of being lost. Intellectuals were torn between colonial modernity and traditional values. They were both attracted by Western liberal ideas and afraid of losing their cultural roots. Symbolist poetry became a tool for reconciling contradictions - through ambiguous images and transcendental themes. It both indirectly criticized colonial oppression and reconstructed the national cultural identity.

2.2. New Poetry Innovation and Collision with Western Thought

The rise of Chinese Symbolist poetry is closely linked to the May Fourth New Literature Movement. In 1917, Hu Shih



published the Preliminary Proposal for Reformed Literature, proposing to replace classical Chinese with vernacular, breaking the shackles of classical poetic rules, and paving the way for new poetry. Tai Yuan Pei once summarized the development of the Vernacular Movement as follows: 'In the past, the purpose of writing vernacular literature was only to simplify the language, helping to popularize knowledge for the masses, not to replace classical Chinese. The policy of 'using vernacular to replace classical Chinese' and raising the flag of literary revolution only really began during the period of the New Youth magazine'[13]. In the 1920s, Li Jinfa introduced French symbolism to China. His poetry collections *Weiwu* (1925) and *Dine and the Hungry Years* (1927) with their abstract images and decadent moods caused a stir in the literary world, marking the birth of the 'Symbolism School'. In the 1930s, the 'Modernist' group led by Dai Wangshu and Bian Zhilin promoted the localization of symbolism. They abandoned the Europeanization tendency of the previous generation, combining classical poetics (especially the melancholy mood of late Tang poetry) to form a unique style: 'free verse + classical meaning'. The Modern magazine edited by Shi Jincun became a theoretical forum, advocating 'unrhymed, free' poetry and 'vague meaning', emphasizing the fusion between modernity and classicality, and national character.

Vietnamese symbolist poetry originated from the 'New Poetry Movement' in 1932. Poet Phan Khoi published the article "A new style of poetry presented in the middle of the poetry world" in the Phu Nu Tan Van Newspaper, criticizing the old poetic rules and calling for reform of the form and content of poetry [11]. The movement developed through three stages: the first stage (1932-1937) focused on breaking away from old poetry; the middle stage (1937-1939) absorbed French symbolist aesthetics; the final stage (1939-1945) formed groups of symbolist poetry such as 'Tho Loạn' and 'Xuan Thu Nha Tap'. Although influenced by Baudelaire and Verlaine, Vietnamese poets did not copy mechanically but combined symbolism with indigenous culture. On the one hand, inheriting the tradition of ancient poetic ideas (influenced by Tang poetry for thousands of years), Hoai Chan and Hoai Thanh once said 'For Vietnamese poetry, the influence of Tang poetry always holds a strong position [12]. Among the poets influenced by French poetry, there is still a part that returns to Tang poetry'. On the other hand, absorbing Buddhist philosophy and the image of the countryside, creating an aesthetic system that is both modern and has a profound Oriental character.

3. Research method

To conduct this research, the author/scientist uses and combines many different scientific research methods. First of all, the scientist synthesizes and analyzes documents related to the exchange between Sino-Vietnamese symbolic poetry in the 1930s and Tang poetry art. In addition, the author uses survey questions and interviews with experts and individuals on the issue of the intersection between Sino-Vietnamese symbolist poetry in the 1930s and Tang poetry. From there,

conclusions and general assessments of the research issue are drawn.

4. Research results

4.1. Late Tang poetry in Chinese symbolist poetry

'Modernism' is the 'reinforcing stick' of the Yuejin school and the early Symbolist school in Chinese poetry. At the same time, its formation also has the characteristics of inheriting from the tradition of classical Chinese poetry. Bien Chi Lam once commented: *'Modern poetry must not hesitate to connect with the long-standing tradition of national poetry, taking advantage of the artistic heritage passed down through the transformation of genres over thousands of years. This trend reverses the focus on accepting Western poetic styles to focusing on inheriting the flavor of ancient Chinese poetry.'* The Modern school in accepting ancient poetic styles mainly leans towards late Tang poetry.

Regarding the 'late Tang poetry group', based on the synthesis of materials and theoretical foundations, modern scholars have classified it into many different types. Yu Shucheng divided the late Tang poetry group into two major branches: One branch is the group of poets and scholars, inheriting the style of 'Dao-Gia' and 'Giao Han Dao Crocodile'. The remaining branch is the group of talented poets, with Wen Tingjun, Li Shangyin and Du Mu being the typical examples. Meanwhile, Zhao Rongwei divided late Tang poetry into five types: 'Regular poetry (with Bai Juyi as a representative): Poetry that promotes simplicity, a mind that leans towards Buddhism and Taoism, and exudes a negative aura. Suffering poetry (Gu Feixiong, Yao Ge, Liu Deren): Pursues a simple style, expressing the spirit of accepting one's fate. Lawful poetry (Xu Hun, Liu Shang, Zhang Hu): Focuses on neat structure, refined rhythm, and aims for the art of perfect poetic rules. Talented poetry (Li Shangyin, Wen Tingjun): Poetry that is mournful, beautiful, and graceful, reaching the pinnacle of late Tang poetry. Scholarly poetry (Bi Rixiu, Lu Guimeng): Poetry that is like a warning during the late Tang period, full of anger and a deep satirical tone'. 'From the Chinese poetic tradition, modern poets mainly inherited and developed the 'pure poetic vein' of Li Shangyin and Wen Tingjun from the late Tang Dynasty to the Five Dynasties.' Li Shangyin's poetry contains a profound personal spiritual world, emphasizing non-functionality in creation. 'From the perspective of historical poetry, the spiritual world that Li Shangyin expressed can be compared to the ideal world of Li Bai and the real world of Du Fu, forming the 'three pillars' of Chinese poetry.' The polysemous ambiguity and concise expression in his poetry lead readers into a magical space. The flexible use of images and allusions breaks the order of space and time, creating a unique symphony. The nostalgic and sentimental language weaves a dreamlike world 'like rain, like dew, like wind', even paving the way for the genre of 'untitled poetry'. Scholar Dong Nai Bin highly appreciated: 'Li Shangyin's outstanding contribution was to become the person who summarized the art of Tang poetry – or more precisely, summarized the art of Chinese poetry.' [7] Wen Tingjun, considered the 'ancestor of the Huajian School', had outstanding achievements in both

poetry and prose, especially prose that left a profound influence on later generations. His poetry was closely associated with the debauched life in the brothels, immersed in the colors and sounds. Most of his works were written for singing and reciting by courtesans, so they had a clear literary entertainment value. Wen Tingjun's poetry focused on stimulating the senses, often describing the beauty of women's makeup, sparkling jewels, combined with images of nature. This broke the tradition of 'borrowing objects to express love' of classical Chinese poetry – Wen Tingjun aims to simply evoke extreme emotions from the senses. He focuses on depicting realistic details. In terms of language, Zhang Huiyan in the Collection of Poetry assessed his poetry as 'profoundly aesthetic and horizontal', both profound, magnificent, and concise. The poetry of Wen Tingjun and Li Shangyin inherits and innovates the traditional art of poetry. Both pursue 'purely non-functional poetic art', breaking the traditional way of 'borrowing scenery to express feelings', using poetry as a means to explore the personal spiritual world. The poetic language inherits the splendor of the Six Dynasties style, meticulously polished, rich in musicality and evocative power. 'Li Shangyin is the one who summarized the traditional elegant literature, while Wen Tingjun is the one who paved the way for new, customary literature.'

The Modernist poets have referenced, imitated, and created from late Tang poetry, which belongs to the category of 'diaspora' in comparative literary theory. 'The influence of literature on an author creates a vast and organic element in thinking/writing. Without it, the work cannot exist as it is now, or at that stage, the author would not have written such a work.'

The Modernist School is a large group of poets. Overall, most of their poems are reminiscent of late Tang poetry, but each poet absorbs them in his own way to preserve the original creative nuances. Based on specific texts, the article takes three typical poets, Dai Wangshu, Bian Zhilin, and He Qifang, as examples, to explore the connection between the Modernist School and the Wen-Li (late Tang) poetic style.

The symbolism in late Tang poetry is the element closest to Western symbolism in the Chinese poetic tradition. In the early stages, Dai Wangshu's poetry was deeply influenced by Anglo-American symbolism and romanticism. After returning from studying in France (mid-late period), he sought a balance – or fusion – between Chinese poetic tradition and Western literary thought. From the collection Wangshu Cao, Dai Wangshu's poetic art was no longer confined to any movement, but formed an independent style. In the context of East-West integration, the late Tang color in his poetry needs to be traced in detail.

The poetry of Wen Tingjun and Li Shangyin uses the leaping connection between images to create a difficult-to-explain poetic logic, making the hazy beauty arise naturally, while creating a strong visual impression and emotional resonance. For example in the sentence:

'Thương hải nguyệt minh châu hữu lệ
Lam Điền ngọc nổi nhật sinh âm.'[1]

Using the allusions 'Giao nhân khẩu châu', 'Lam Điền nhật hoãn, Lương ngọc sinh âm', combined with other images, readers find it difficult to explain the connection between them because there is no clear instruction, they can only feel that this is a series of 'polysemous symbols' related to the theme of the poem. This method is completely different from traditional poetry (using images to explain the meaning), but it is prominent in Đại Vọng Thư's poetry. Take the Impression poem as an example:

*Là tiếng chuông nhỏ rơi vào vực thăm
Hay con thuyền bé bập bềnh giữa khói nước
Nếu là viên ngọc xanh biếc
Nó đã chìm vào đáy giếng tối tăm
Ánh dương tàn trên ngọn cây lấp ló
Nó khẽ khàng lẩn mất
Theo nụ cười mơ hồ trên gương mặt
Từ nơi cô tịch vang lên
Tiếng khóc xa xăm, cô độc
Lại nhẹ nhàng trở về nơi cô tịch, cô đơn.[2]*

The theme of Impression is 'illusion'. It is not clear whether this is the author's love or ideal of life. The whole poem consists of five 'impressions': 'deep bell', 'smoke and water boat', 'green jade in a dark well', 'hidden setting sun', 'lonely cry'. Although not connected in space-time or logic, they all have a cold, quiet tone, creating a vague scene but stimulating the imagination. This helps the poem achieve a 'melancholy, winding realm', while forcing the reader to maintain a balance between the ambiguous world and personal associations. [3]

In the study of the relationship between Modernism and late Tang poetry, Bian Zhilin is the most convincing evidence. He frankly admitted the influence of the late Tang poetry style: 'In the early stages, my poetry unintentionally carried the apocalyptic tone of poetry from the late Tang - Southern Song.' His collection of poems Untitled clearly reflects the influence of Li Shangyin's 'untitled poetry'. Bian Zhilin's poetic style always pursues the subtlety and conciseness of language, taking advantage of historical allusions to polish poetic language – a great similarity with Li Shangyin.

Li Shangyin's 'untitled' poetry is mainly love poetry, rejecting utility, worshipping the ambiguous conciseness, focusing on exploring the personal spiritual world. This is clearly inherited in Bian Zhilin's collection of poems Untitled. Take Untitled I as an example:

*Dòng suối nhỏ trong núi ba ngày trước
Lướt qua bóng cười thoáng của em
Sáng nay em lại thấy, dụi mắt nhìn
Trước sau nhà, triều xuân tràn ngập
Trăm vạn nẻo chẳng nói cùng em
Nước mang sầu, nước mang ai, nước muốn chở em
Thuyền em đâu? Thuyền đâu? Xuống lâu đi!
Ngoài Nam thôn, một đêm mặn nỏ trắng trời. [4]*

This poem shares the same theme of love as the 'untitled' poem by Nghĩa Sơn (Ly Thuong An). The central image of 'water' inherits the tradition of using water meaning to convey love in ancient poetry. However, unlike ancient poetry (which

tends to 'harmonize the scene'), Bian Zhilin's poetry unites 'water' with the poet, showing the concise flexibility – a characteristic of late Tang poetry and the 'treasure' of Li Shangyin. In Untitled I, the 'self-questioning and self-answering' style complicates the image of 'water', both as a search for something and as the author's own response to love, revealing sensitivity and inner conflict through layers of ambiguous language.

In the Prophecy period, He Qifang pursued aestheticism and purity in poetics. Influenced by Baudelaire, Valéry, Eliot, and with subtle experiences with poetry from the late Tang Dynasty - Five Dynasties (Li Shangyin, Wen Tingjun, Li Yu), his poetry refined images, worked hard on rhythm, listened to the deep heart, the shadow of the stream, and the dreamy flowers. It is not too much to call him a 'poet of suffering' [5].

On - Ly's poems are full of 'the scent of powder and rouge', especially On Dinh Quan is passionate about describing beauties. As mentioned, when describing beauties, On Dinh Quan often incorporates images of nature - this is also present in Ha Ky Phuong's poems. For example, the poem "Oan chiech ao lua":

*Ta từng là chiếc áo lụa điểm trang mùa hạ của em
Giờ mềm mại gấp lại, cùng nỗi oán hờn
Cổ áo lưu hương sen sóng đôi mái chèo rong ruổi
Tay áo thấm lệ vui, son môi lười biếng
Và bóng hoa cầm quỳ dưới trăng
Lén in lên ngực khi em khép mi
Mây ơi, khi nắng thu ảm áp soi vào phòng
Em không mở rương, xếp lại áo xưa sao?
Ta muốn nghe lại giọng em
Lời em nói: 'Ngày lại ảm dần lên.'
Ta sẽ quên mùa đông băng tuyết sắp tới
Mãi không tin giọng ngọt ngào em là dối lừa. [7]*

When describing a lonely woman, her silk dress contains the 'lotus fragrance', 'flower shadow under the moon', 'warm autumn sunshine'. The 'silk dress' is personified, observing the beauty's status from its own perspective, indirectly expressing pure love. This technique inherits the graceful style of Wen-Li poetry, and is similar to Wen Tingjun's concept of 'describing a beauty like describing a landscape, describing a landscape like describing a beauty'. The Modern School enthusiastically worships the beautiful and mournful poetry style of Wen Tingjun and Li Shangyin of the late Tang Dynasty, breaking the traditional way of expressing 'harmony of love and scene', shifting to a concise and ambiguous style [8]. Their poetic language is refined and magnificent, valuing non-functional writing, focusing on exploring the personal spiritual world. These characteristics are different from the ancient poetic tradition, but the Modern School does not completely eliminate classical content outside of the late Tang poetry style. In the use of imagery, they inherited traditional imagery from ancient poetry, making the poetry have an elegant temperament. For example: 'sunset', 'sunset', 'moon', 'fallen leaves', 'silent night', 'autumn night', 'green lamp'...[9]

In Dai Vong Thu's poetry, the overlapping of traditional sad imagery creates a style of decline similar to late Tang poetry. Typical examples are the poems under the setting sun, The fourteenth journey. Ha Ky Phuong also skillfully used classical cold imagery such as 'cold night', 'sad rain', 'silver dream', 'paradise tree', 'frost covering roof tiles', building a poetic realm in harmony with the nostalgia of Wen-Li poetry, such as the poems Under the moon), Don't wash the pink shirt.

The choice of imagery in Modernist poetry is the result of the process of absorbing the thousand-year-old traditional Chinese poetic culture. Although the late Tang poetry style is the aesthetic focus, the classical imprint in their poetry is undeniable.

4.2. The influence of Tang poetry on Vietnamese literature

Tang poetry is the crystallization of ancient Chinese poetry, inheriting the art of poetry from the Tang Dynasty, poetry developed brilliantly, representing the highest achievement in the history of Chinese poetry.

China and Vietnam have a deep historical relationship. In 214 BC, during the Qin-Han period, many Central Plains intellectuals migrated to Vietnam, opened schools, and spread Chinese culture. Another important channel was Vietnamese monks going to Central Plains to study Buddhism. 'The monks of that time were profound in knowledge, deeply knowledgeable in the art of Han poetry, many were good at writing poetry and left behind rich works. They were not only proficient in literature but also studied the fusion of Zen and literature, indirectly influencing Vietnamese literary thought.' Tang poetry also followed them into Vietnam, and was warmly welcomed and imitated by local poets. It can be said that classical Vietnamese poetry and Tang poetry have a relationship like form and shadow.

Although the Vietnamese New Poetry movement in the 20th century mainly adopted Western literary thought, the influence of Tang poetry was still indirectly present. Vietnamese literary critic Phan Cu De once commented: 'The New Poetry movement was clearly influenced by Western literature, this has been recognized. However, many New Poetry works were also influenced by classical Chinese literature, led by Tang poetry.' The Loạn thi phái, Xuân Thu Nhã Tập, Dạ Đài poetry groups – products of New Poetry – although adopting Western symbolism, still had poets such as Vũ Hoàng Chương, Chế Lan Viên, Đoàn Phú Tứ, Huy Cận... influenced by the Tang poetry style [10].

Among the Vietnamese symbolist poets of the 1930s, Vu Hoang Chuong was deeply influenced by Li Bai - a poet of the Tang Dynasty. Li Bai's poetry was imbued with the spirit of a pioneer, promoting freedom, blending into nature, and viewing life as an illusion. Vu Hoang Chuong inherited this spirit through simulating the supernatural realm in his poetry. For example, the poem Chan Hung by Vu Hoang Chuong recreates the legend of 'Li Bai catching the moon'. In the poem, Li Bai 'catching the moon' is interpreted as a journey of

transcendence, pursuing a dream of freedom, a metaphor for abandoning the mortal world.

Vu Hoang Chuong also composed many poems about alcohol such as Say di em, Tuy hau cuong ngam, Con tau say. However, 'say' in his poetry is different from Li Bai's: Vu Hoang Chuong's say is a way to escape the reality of a chaotic country, while Li Bai's say (living during the prosperous Tang Dynasty) is a way to transcend reality, heading towards the realm of nothingness.

Second, the reception of Tang poetry art by Vietnamese symbolist poetry in the 1930s was also reflected in the use of images and language, which was an inevitable problem for Vietnamese symbolist poets. The images commonly used in Tang poetry such as 'willow', 'moon', 'spring wind', 'parasol tree', 'fallen flowers' were all adopted by Vietnamese poets into their compositions. Below, we will analyze within the scope of the works of poets Han Mac Tu, Bich Khe, Che Lan Vien, and Vu Hoang Chuong. 'Moon' is the most frequently appearing Tang poetry image in the poems of Han Mac Tu, Bich Khe, and Che Lan Vien. In Tang poetry, the moon often symbolizes purity, illusion, reunion, and beauty. According to statistics, 'moon' appears in 'Desolation' (11 poems), 'Tinh Huyet' (14 poems), and 'Thuong Dau' (33 poems). The symbolic meaning of the 'moon' in the eyes of Vietnamese symbolist poets is different. For Han Mac Tu, the moon is a dreamy, distant beauty: 'Who swallowed the golden moonlight/ Who swallowed the shadow of the Russian fairy/ Who craved the dream of flowers' ('Drinking the Moon'). The world of Che Lan Vien's poetry leans towards darkness and ghosts, his poems are woven from horrifying images such as white bones, human skulls, blood, exuding a breath of madness. Therefore, the moon in Che Lan Vien's poetry is the embodiment of coldness, soullessness, 'colluding' with death and demons:

*'I strip naked! I strip naked!
Outside the bright moon flows endlessly
I jump in and spin, stop rolling around
Stop diving in the chaotic golden light*

Let the moon press, the moon squeezes my skin' ('Moonbathing'). In Bich Khe's poetry, the moon symbolizes nobility and sophistication, blending with the scent of flowers and music, creating a dreamy poetic picture:

*'Here the shadow of the leaves and the moonlight
overflow
A lonely soul may have passed by
Stars dotted on the tree lying down.
A series of wild laughter in the flowers' [18].*

'Willow' in Tang poetry symbolizes softness and separation, Han Mac Tu also applied this. See his poem 'Tuong Tu':

*'Since then you left
I am thinner than the willow
I am sad like a cloud
The nights when the moon is missing'. [19]*

The poem compares the thin body to the willow, every sentence is filled with sadness, showing that the image of 'willow' here represents separation. 'Ngo Dong' in Tang poetry symbolizes loyalty and loneliness. See how Bich Khe and Vu Hoang Chuong received it:

*'Oh, how sad is the willow tree
Oh gold! Oh gold: the immense autumn'
(Pipa' - Bich Khe).*

'The moon gate, butterflies lost their way in bed/ the face of the well embroidered with gold is corn' ('Resentment of powder' - Vu Hoang Chuong). In these two poems, the parasol tree blends into the deep autumn, carrying loneliness, permeating the poet's soul.

Some symbolic poets also borrow words from Tang poetry. See the excerpt 'Da Giang' by Vu Hoang Chuong:

*'Somewhere in Tam Duong, sadness waits,
Hearing the soul of a separated woman crying on
the silk.

The cup is empty but filled with wind and dew.....
The wine intoxicates Tam Duong's thoughts.
Where is the lotus heel of a prostitute beside the
pillow,

Looking for old love, easy to get lost!'*

Although the title is 'Da Giang', the poem twice mentions Tam Duong - a place name that appears frequently in Tang poetry, the most famous being 'Pipa Xing' by Bai Juyi. The thoughts in 'Da Giang' are similar to 'Pipa Xing', both are about the tragic love of a prostitute. Let's look at Bich Khe's poem 'Ice and Snow':

*'Who gives you the Chieu Duong moon
Don't let the Hoang Hac clouds give it to the poet'.*

'Nguyet Chieu Duong' borrows from the line 'Ngoc nhan bat cap han nha sac/ Do dai Chieu Duong nhât anh lai' [18]. 'May Hoang Hac' is a re-creation of the image in Thoi Hieu's 'Hoang Hac Lau':

*'Tich nhan di thua Hoang Hac khu
Thu dia khong du Hoang Hac lau
Hoang Hac nhât khu bat phuc phan
Bach van thien tai khong du du'.*

Another manifestation of the absorption of Tang poetry in Vietnamese symbolic poetry in the 1930s is the poetic form. The Tang poetry genre mainly includes ancient style, quatrain and poetic rules. Ancient style is divided into five-word and seven-word. Quatrain includes five-word quatrain and seven-word quatrain. Poetic rules are divided into five-word rules, seven-word rules, based on the number of lines, divided into eight-word, quatrain and poetic rules. Tang poetry is famous for its strict rules of rhyme, tone, and antithesis. Most poets of the Vietnamese New Poetry movement wrote regulated poetry, including the groups of 'Loan thi phai', 'Xuan Thu Nha Tap', and 'Da Dai'. They did not experiment with all the rules but preferred seven-word eight-line verses and seven-word eight-line verses, quẻ câu, ngũ ngôn khuể câu. Hàn Mặc

Tử and Bích Khê are two typical symbolist poets in applying Đường luật. Their typical works include 'Xuan', 'Day thôn Vĩ Dạ' [19], 'Cam ƠN', 'Tieng ca' [18].

5. Conclusion

The study shows that, although both are influenced by Tang poetry, the reception of Sino-Vietnamese symbolist poetry has distinct nuances. Chinese symbolist poetry focuses on exploiting the spirit of 'pure art' and the ambiguous polysemy of late Tang poetry; while Vietnamese symbolist poetry aims to recreate the system of images and classical poetic forms as a way to preserve national identity in the colonial context. This exchange not only enriches the poetic appearance of the two countries but also affirms the intermediary role of Tang in the journey of modernizing Asian literature. The study opens up a new approach to the multidimensional relationship between tradition and innovation in comparative literature.

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