

INTERFERENCE BETWEEN DAI VIET – CHAMPA MUSIC AND DANCE THROUGH THE CARVING ART AT HOA LONG PAGODA

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Hoa Long pagoda - an ancient pagoda imbued with bold Buddhist architecture, sculpture and culture belonging to the Tran Dynasty - is located in Vinh Thinh commune, Vinh Loc district, Thanh Hoa province. Although the temple is small but carved with unique wood and stone materials, clearly imprinting the Dai Viet - Champa culture. Hoa Long Pagoda is like a lotus that slowly opens and shows off its fragrance and beauty to the sacred and magical Buddha realm.

Key words: Hoa Long Pagoda; carving art; imprints of Dai Viet - Champa culture.

1. Introduction

The exchange of culture, religion, beliefs between Dai Viet and Champa country in the land of Thanh has been imprinted in history. Following the process of “going to the South” of Le Dai Hanh, Le Thanh Tong, Nguyen Hoang... we realized that Thanh Hoa people defended the border land of Dai Viet country and took people of Thanh Hoa - Nghe Tinh to Champa land for a new life. Due to the cultural exchange, Dai Viet culture and religion had influence on Champa culture and beliefs and vice versa.

2. A research overview

Due to the contact and exchange between different lands and countries, cultural interference is inevitable. In the process of “going to the South”, the cultural influence and interference of Champa - Vietnam has enriched the music of Dai Viet country. It also clearly shows that cultural harmony is the foundation for the unity of ethnic groups in Vietnam from ancient times to the present day.

3. Approach and research methodology

To clarify the interference between Dai Viet – Champa music and dance through the carving art at Hoa Long pagoda, some methodologies are used in the paper as follows:

(1) Document analysis and collection of history, music and fine art under the Ly Dynasty and relationship with Champa country...;

(2) The historical and logical method is used to judge and argue about the historical, cultural and social relationship of the two countries Dai Viet - Champa as well as Champa sculpture through the carving art at Hoa Long pagoda.;

(3) Interview method is used to interview some experts on cultural heritage, architectural art of Champa,...

4. Research results

Champa people have a rich traditional folk music which was formed and developed very early in our country's history. For Champa people, music is a sacred, noble and pure language which is a means of communication between humans and gods. Therefore, in the festival, procession and ritual of the Champa people there is always music and dance. The music captivated and motivated everyone to come to the ceremony. Music becomes an element of the ceremony and is the soul of the ceremony. Music is associated with Champa people's folk and religious festivals which worship Brahman deities and Buddha..

Seeing the carvings at Hoa Long Pagoda, we noticed that many decorative projects and carvings imbued with Champa culture and religion which are blended and met in the minds of Vietnamese people in the Buddha worship.

Hoa Long Pagoda is structured in the shape of a gong (J) with a mallet handle. It is a rare ancient architecture in Thanh Hoa. Entering the incense burning house, many carvings are performed on the four sacred animals, flute playing... In "A brief history of Vietnamese music" (1993), Assoc. Prof. Dr. Nguyen Thuy Loan discussed the emergence and development of Vietnamese Buddhist music: "...*The improvement of Taoism, especially Buddhism under the Dinh and Le dynasties and the Ly - Tran dynasties, inevitably has led to the development of musical genres associated with those religions. In addition to drums, gongs are often used in festivals and traditional ceremonies.. Music, as an indispensable catalyst in the capricious forms associated with the original beliefs of Lac - Viet residents, is developing more and more....*"[3].

The image of a musician playing the piano is very similar to the reliefs carved on stone in the pagodas under the Ly Dynasty such as Thai Lac Pagoda, Phat Tich Pagoda, Long Doi Pagoda, etc., due to the Hindu influence of the Champa people. The image of musicians riding oxen and playing music at Hoa Long Pagoda shows the cultural and religious interference between the two countries Champa and Dai Viet.

Entering the upper hall of the temple, we meet the altar of Buddha. A rectangular altar which is 3.1 m long; 1.1 m wide and 1.1 m high is assembled from many two-layer stone slabs. The body of the altar is divided into 9 squares which are not equal. In the middle is the image of a lotus cluster, which has flowers and lotus leaves reaching out as if emitting incense and making it fragrant at the place of worshipping Buddha. . The four squares on both sides of the altar are carved with pictures of 8 graceful and flexible young women, with both hands raised above their heads, palms facing up as if waiting for and receiving the compassionate teachings of Buddhism. Those vivid and mysterious images showed aesthetic thinking and high idealization before Nirvana about the beauty of virgins through the carving art of Champa – Dai Viet folk artists. That image is very similar to the altar of Tra Kieu people, dating from the middle to the end of the 10th century. The image of these young women is similar to the Apsaras on the monuments which worship Tra Kieu dancers.

5. Discussion

Champa sculpture is deeply influenced by Hinduism with the system of the Trinity (Brama, Visnu, Siva), gods, dancers..... However, those dancers have been localized by Vietnamese people in accordance with their consciousness, so that the sculptures imbued with Champa imprints which are attractive and unique. With the talented and skillful carvings of folk artists, both people and plants, flowers and leaves are also fluttering and alive. An intoxicating longing for life is conveyed through the image of dancers dancing towards Buddha. The carving of female dancers singing and dancing to the Buddha at Hoa Long pagoda also has similarities with the relief depicting a young girl singing and dancing in front of the Buddha platform at Thai Lac pagoda, Hung Yen province. In our country, the image of goddess Apsara appeared under Ly Dynasty and Mac Dynasty due to the influence of Hinduism of the Cham and Vietnamese people on the image of fairies dancing, singing and offering flowers associated with events in Buddha's life....

Music plays a very important role in the spiritual life and community activities of the Champa and Vietnamese people. Existing musical instruments and remaining sculptures of Champa and Vietnamese people in Thanh Hoa today show that there are similar instruments..

Champa people have a Ginang drum which has a similar shape but is larger than Vietnamese drum .. This type of drum is known by the fishermen of Bach Cau village (Nga Bach commune, Nga Son district, Thanh Hoa province) as the Va drum (using hands to beat the drum). This instrument is often used in singing greetings or singing stories at sea. In Thanh Hoa, there is also a rice drum which is said to be transmitted by Champa people and soldiers of the Tay Son insurgent army and used by Thanh Hoa people in singing and dancing at festivals.

The Muong and Thai ethnic minorities in Thanh Hoa province use gongs commonly. Champa people use the gong in the traditional orchestra with a harmonized gong and other musical instruments commonly used in ceremonial music.

Champa people have a Saranai trumpet which is used in most of the ceremonial music in the folk festivals.

Thus, the Champa and the Vietnamese have many of the same traditional musical instruments and are certainly borrowed from each other. It is also the result of voluntary cultural exchange and acculturation between the two nations.

Champa people have a treasure of folk songs with melodies closely related to Vietnamese folk songs and folk songs of other ethnic groups. Champa people also have Ariya folk song which are performed in the form of *Trường ca* singing in the form of storytelling and poetry. At the same time, they have a treasure of lullabies, god-worshipping songs, and sacrifices originated from ancient India and Brahman's religion.

Dân ca Chăm có nhiều thể loại: Dauh Mryut (hát ân tình), Dauh dam dara (hát đối đáp), Dauh rathung chhai (hò xay lúa, giã gạo), Dauh padoau (hát đố), Pwoch jal (hát vãi chài)... các loại hình dân ca này cũng có những nét tương đồng với dân ca hát dân gian của người Việt tỉnh Thanh Hóa.

There are many genres of Champa folk songs such as: *Dauh Myyut* (singing love), *Dauh dam dara* (challenge-and-response singing), *Dauh rathung chhai* (singing in rice milling and pounding rice), *Dauh padau* (singing quizzes)... Champa folk song also has similarities with that of Vietnamese people in Thanh Hoa.

Champa people's love songs are performed in the form of folk songs of couples. Following is a version translated from Champa love song:

Male: *I love you, I can't stop*
Walking around the rice field to remember someone

Female: *I love you, I can't stop*
Who can know I'm lonely?

The melodies and rhythms of Champa folk songs, especially love folk songs (*Dauh dam dara*, *Dauh myyut*), are placed in a tight structure and soft melodies.

6. Conclusion

Thanh Hoa is a land imbued with cultural and religious imprints of bygone eras. On discussing the musical interference of the two countries of Champa and Dai Viet, Professor Tran Van Khe stated: "Due to cultural contact and exchange, the value of Vietnamese music is enriched...".

References

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