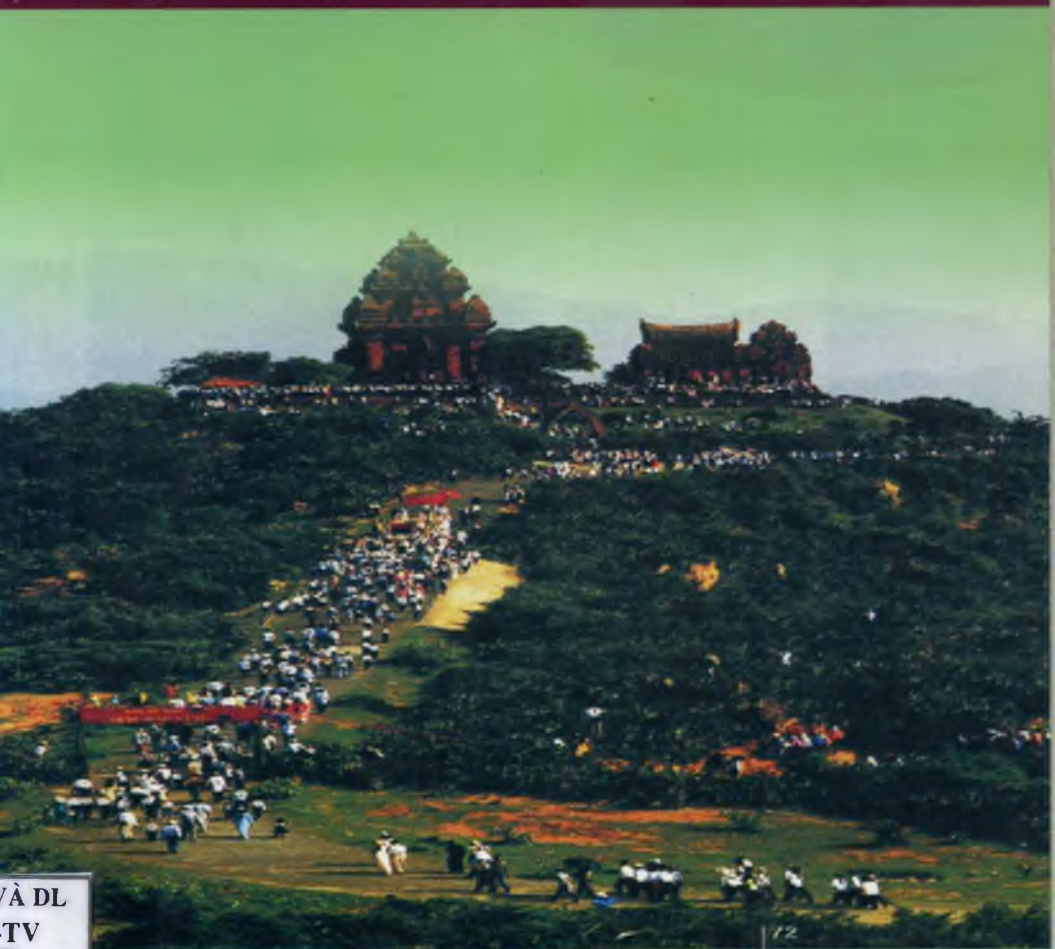


LÊ THỊ TUYẾT MAI

DU LỊCH LỄ HỘI VIỆT NAM

TOURISM THROUGH FESTIVALS IN VIETNAM

(Giáo trình dùng cho sinh viên đại học và cao đẳng ngành Du lịch)



VÀ DL
TV



TRƯỜNG ĐẠI HỌC VĂN HÓA HÀ NỘI
HÀ NỘI 2006

more prosperous neighbors. This tradition was based on the sentiment that “prosperity and happiness may flow to your house like water”. The wealthy folk would then distribute gifts to the less privileged.

Who's first:

While some people no longer believe in the significance of the ‘first – footer’, it’s probably wise to play it safe and stay home. Many Vietnamese people don’t venture outdoors on the first day of the New Year, fearful that, should they inadvertently be the first guests to show up at someone’s house, they could be blamed for any misfortune in the coming year.

When it comes to delivering holiday greetings, children should first wish their parents and grandparents a hearty “chúc mừng năm mới” (Happy New Year). Older people then distribute ‘lucky money’ – small red envelopes containing crisp new bills – to their kids and to the kids of friends, neighbors and relations.

People typically wish each other good luck, good health, prosperity and happiness in the New Year. Everybody tries their best to avoid depressing topics. Elderly people in Vietnam aren’t usually in the habit of celebrating their birthday. Instead, many old folk choose to celebrate the start of their 70th, 80th, or 90th decade around the Lunar New Year.

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LÊ THỊ TUYẾT MAI

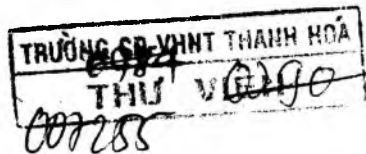
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TRƯỜNG ĐẠI HỌC VĂN HÓA,
THỂ THAO VÀ DU LỊCH THANH HÓA

PHÒNG ĐỌC

DU LỊCH LỄ HỘI VIỆT NAM

TOURISM THROUGH FESTIVALS IN VIETNAM

*(Giáo trình tiếng Anh dùng cho sinh viên đại học và cao đẳng
ngành Du lịch)*



TRƯỜNG ĐẠI HỌC VĂN HOÁ HÀ NỘI

Hà Nội – 2006

Good time:

In those families that still observe the old ways, youngsters are not allowed to play cards or drink alcohol during the first days of the New Year. Everyone's words and actions during the festival are thought to foreshadow their behavior during the coming year.

On the 28th and 29th days of the 11th lunar month, however, kids are permitted to play Chinese chess and tam cuc, a traditional game involving 32 cards. At the end of the festival, these playing cards will be burned, along with votive offerings.

During the first few days of Tet, nobody sweeps their house for fear of sweeping away good luck. This superstition was imported from China, based upon a legend about a merchant named Au Minh. One day, according to the tale, a lake deity sent a maid named Nhu Nguyet to serve Au Minh. Thereafter, Au Minh became very rich. But in the first days of the New Year, Au Minh beat his servant, at which point she vanished, leaving only a pile of dust. Thereafter, Au Minh lost his wealth. Fearing a similar turn of bad luck, people refrain from clearing up during the first days of the lunar year.

Writing's on the wall:

Another Tet tradition is that of khai but, which means "to set pen to paper". The first time that pen was set to paper during the New Year was considered very important. Men

FOREWORD

In Vietnam, English is of great necessity in the innovation and development, principally in the modernization and industrialization of the country. It is a compulsory subject at universities. At the advanced level, there should be a variety of English materials for different purposes appropriate for students' specialties, which will surely lead students to their satisfaction.

***Tourism through Festivals in Vietnam**, forming a part of **Tourism of Culture** series, is designed for college and university students who are trained for Tourism Industry in Vietnam. This manual is particularly designed for the third year students of Cultural Tourism Faculty of the Hanoi University of Culture. It will also be of some help for tour guides and anyone who works for tourism industry.*

In this course students will be provided a large number of words, phrases and useful information as well for tourism through festivals in Vietnam. They will not only learn how to build an interesting and well-organised commentary but also have a good chance to practise speaking skills and presenting necessary information.

The manual consists of eight units, seven of which are the

typically chose a propitious hour to perform this ceremony. If his first brushstrokes were firm and correct. It was taken as an auspicious sign for a man's career in the coming year.

While traditions do change, what remains the same is the sense of anticipation with which Vietnamese people await the New Year. With frantic activity followed by general good cheer, Tet is the most festive time of year to be in Vietnam.^(*)

(*) Nguyen Nung, *Tet traditions*// Heritage, January/ February 2002, Vietnam airlines Inflight Magazine, p. 39 – 41.

main ones and the last is the revision. Each of the main units deals with one particular aspect (or traditional festival) of Vietnamese festival treasure. The main units provide the texts from variety of sources with **pre-reading questions, vocabulary, questions for discussion, various kinds of exercises for practice and further readings** compiled in a way that helps students become more positive and self-confident. The book may possibly be better exploited if students are encouraged to promote their self-study to the greatest extent.

Classroom use: the course has been designed for approximately 60 hours of classroom work on the basis of 8 hours per main unit and 4 hours for revision and tests. These timings should not, however, be taken as more than suggestions. The actual amount of necessary work will vary depending on the student's level of English, their knowledge of the professional background, the amount of tasks done at home, and adaptation by teachers to their own situation.

The students will be evaluated periodically and it should be noted that grades given on these evaluations do not count in the final result but will be the foundation for permission to take their final exam.

The exam is of two kinds: Oral test and Written test. The last grade is the average of the two.

We would like to express our sincere thanks to the Leading Board of the Hanoi University of Culture, the

Unit 3

HUONG PAGODA FESTIVAL

• Pre-reading task

1. When and where do Vietnamese usually hold Huong Pagoda Festival?
2. How long does the festival last?
3. What's special about Huong Pagoda?
4. Why do most of people pilgrimage to Huong Pagoda on this occasion?
5. What make Huong Pagoda Festival different from the other pagoda festival?

• Reading

HUONG PAGODA FESTIVAL

Time : *From the 6th day of the 1st lunar month to the 15th day of the 3rd lunar month, main festival days lasting from the 15th day to the 20th day of the 2nd lunar month.*

Faculty of Cultural Tourism, the Centre of Information and Library, and functional units that have given considerable support to the publication of this book.

*We also would like to thank these people for their assistance with **Tourism through Festivals in Vietnam** in both this and previous editions: Assoc. Prof. Dr. Tran Duc Ngon, the Rector of the Hanoi University of Culture; Assoc. Prof. Dr. Tran Duc Thanh, University of Social Sciences and Humanities – VNU; Dr. Nguyen Dang Suu, Hanoi Open University; Mr. Pham Huu Bao, the Deputy Director of the Institute for Tourism Development Research; MA Pham Hoang Uyen, Military Technical Institute; Nguyen Thi Thu Huong, Vietnam National Administration of Tourism; Nguyen Thi Thu Hong, Vietnam National Administration of Tourism; Nguyen Quynh Trang; Le Thanh Tu ... and all my colleagues.*

Limitations and shortcomings may naturally be unavoidable, and we are really looking forward to receiving sincere advice, comments and supplements from students and colleagues for further completion of the book.

Le Thi Tuyet Mai

Place: *Huong Son Commune, My Duc District, Ha Tay Province.*

Objects of worship: *Sakyamuni Buddha, Avalokitesvara Bodhisattva, Holy Mothers.*

Characteristics: *One of the longest festivals with the most spacious area.*

Approximately 70 kilometers southwest of Ha Noi, Huong Son boasts quite a few pagodas built in the Posterior Le Dynasty. Until the beginning of the 20th century, there have been over 100 pagodas. Visitors can go to Huong Son via the Ha Dong – Van Dinh route.

Vietnamese or foreigners alike wish to come to Huong Son in springtime. Heading there tourists come to a magnificent land, a famous beauty spot in Vietnam.

Going boating in Yen Stream, visitors get a stunning view of the landscape in springtime. Here lies Ngu Nhac Mountain, there stand Hoi Bridge, Dun and Voi Phuc (Prostrating Elephant) mountains. Then come Thuyen Rong (Dragon Boat) and Con Phuong (Phoenix) mountains, not to mention various other mountains named after their shape like Ong Su (Buddhist Monk), Ba Vai (Buddhist nun), Mam Xoi (Tray of Sticky Rice), Trong (Drum), or Chieng (Gong). At Trinh Temple visitors stop to burn incense and present to the Mountain Deity before going on their journey to Ba Cave. In front of the cave spreads a land with magnificent beauty.

BẢNG NHỮNG CHỮ VIẾT TẮT

AD	anno domini
BC	Before Christ
eg.	exempli gratia
esp.	especially
sb	somebody
sth	something
usu.	usually
etc.	et cetera
UNESCO	United Nations Educational, Science and Cultural Organization
VNAT	Vietnam National Administration of Tourism
Mr.	Mister
VN D	Vietnam Dong
PA	public address

Leaving Ba Cave, tourists go to Tro Wharf, the starting point for the trekking up the mountain. Thien Tru Pagoda is the first destination. Known as the Kitchen of Heaven, it boasts Thien Thuy – a tower-like natural rock, and Vien Cong Tower, exquisite terracotta architectural structure dated back to the 17th century. On the right of the pagoda stands Tien Son Grotto, housing five statues carved out of stone and many stalactites and stalagmites which can be used as musical instruments.

To reach Huong Tich Grotto one go past a winding path paved with slabs of stone nature has smoothed. Alongside the path visitors have a chance to feast their eyes on stunning landscapes. In the 18th century, upon coming here Lord Trinh Sam had the words “The most beautiful grotto under the Southern sky” chiseled above the mouth of the grotto. Pushing into its belly, visitors get a spectacular view. Many stalactites and stalagmites are named after their shape: Rice Pile, Money Pile, Gold Tree, Silver Tree to name but a few. Inside there are statues of King’s Father, Queen, Avalokitesvara, and so on. Noteworthy is the Cuu Long structure with nine dragons flanking from above.

There are many interesting pagodas, caves and grottoes in Huong Son. Among them include Long Van, Tuyet Son, Hinh Bong, and so forth. The Ong Bay (Sung Sam) Cave, 2 km

Unit 1

TRADITIONAL FESTIVALS IN VIETNAM

• Pre-reading task

1. What is a festival?
2. When do Vietnamese usually hold festival?
3. Where are traditional festivals held?
4. Why do we hold festival?
5. Do you often go to festivals? List some names of traditional festival in Vietnam.

• Reading

TRADITIONAL FESTIVALS IN VIETNAM

Traditional festivals constitute a form of cultural activities, a spiritual product, which the people have created and developed during the course of history. From generation to generation, the Vietnamese people preserve the fine tradition of “remembering the source while drinking water”, “when eating fruits remember who grew trees”. Festivals are events, which represent this tradition of the community as

from Long Van Pagoda, still retains traces of ancient people some tens of thousands of year ago.

Unlike any other places, Huong Pagoda harmonizes the characters of a Buddhist architectural complex with the impressive natural beauty. Coming here, tourists have chances to live in a boisterous atmosphere of a spring festival amidst beautiful landscape. They seem to be free from all tiredness and sorrow and come to pay respect to the compassionate Buddha.

Legend has it that the 19th day of the 2nd lunar month is the birthday and the 18th day of the 2nd lunar month the metamorphosis day of Avalokitesvara Bodhisattva.

The pagoda opens its gate on the 6th day of the 1st lunar month. This day also marks the ceremony of “opening the forest” in the locality, welcoming the first visitors in celebration of the New Year.

The ceremony of opening the forest is held in Trinh Temple on the 6th day of the 1st lunar month. A pre-agricultural ritual of the mountain people in paying respect to the Forest Deity and Mountain Deity, praying for bumper crops happiness, this ceremony takes place solemnly in a wish for opening a year of great luck. Only after this ceremony can the villagers be allowed to enter the forests to hunt animals and exploit forestry products. This also signals the opening of Huong Pagoda Festival.

well as a chance for them, honor the holy figures named as “gods” – the real persons in national history or legendary persons. The images of gods converge the noble characteristics of mankind. They are national heroes who fought against foreign invaders, reclaimed new lands, treated people, fought against natural calamities, or those legendary characters that affect the earthly life. Festivals are events when people pay tribute to divinities that rendered merits to the community and the nation. Festivals are occasions when people come back to either their natural or national roots, which always form a sacred part in their mind. Festivals represent the strength of the commune or village, the local region or even the whole nation. Worshipping the same god, the people unite in solidarity to overcome difficulties, striving for a happy and wealthy life. Festivals display the demand for creativity and enjoyment of spiritual and material cultural values of all social strata. Festivals become a form of education in which fine traditional moral values can be handed from one generation to the next in a unique way of combining spiritual characters with competition and entertainment games. Festivals are also the time people can express their sadness and worries in a wish that gods might bestow favor on them to help them strive for a better life.

Festive activities are living museums in which typical cultural values of the nation have been preserved for centuries.

Huong Pagoda Festival lasts three spring months. During this time not any single day goes by without pilgrims. From Duc Khe tourists can reach Huong Son via the land or sea routes. The latter is much preferred as it provides a stunning approach. Duc Wharf is where tourists start their journey in and Tro Wharf the place they come out. In festive time, all the things seem to be brightened. Pagodas are cleaned and decorated, ready for welcoming pilgrims near and far.

Huong Son is the land dedicated to Buddhism. Buddhist monks or most Venerables preside over the pagodas. The pagodas here also incorporate ancient indigenous beliefs such as animism (the cult of stone, the cult of fecundity), ancestral worship, the cult of cultural or historical genie, tutelary gods and the cult of four palaces. In the complex of historical sites and beauty spots of Huong Son one can recognize the congregation of different religions and beliefs.

Pilgrims going to Huong Pagoda to sense the harmonious combination between real and mysterious feelings, the heaven and the earthly worlds. The Vietnamese people and foreign tourists have chosen Huong Pagoda the place of their pilgrimage.^(*)

^(*)Extracted from *Huong Pagoda Festival*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center.

Generally speaking, every festival will include the following three steps:

Preparation: The preparation work is divided into two phases: prior to the coming festive season and in the immediate time before the festive day. The preparation work for the coming festive season starts right after the pervious festival comes to an end. When it is coming to the festive day, people need to check the worshipping objects, attire, decoration, and cleaning of the worshipping place and statues.

The festive day: Many activities take place, including rituals of procession, incense offering, and rejoicing games, among others. They form the most important and significant part of any festival. These activities also play a decisive role in attracting tourists and deciding the timing of the festival itself.

The ending of the festival: The organization board expresses their thanks to all festival goers and closes the worshipping place.

In Vietnam festivals often take place during the months in spring and in autumn when people have a lot of leisure time. In addition, the climate in spring and autumn is especially suitable for holding festivals and for festival goers to enjoy.

In Vietnam almost all festivals aim at honoring specific figures. These figures are real personalities in history or legendary characters who reveal the noblest characteristics of

• Vocabulary

Words and phrases to remember

Rice Pile

Money Pile

Gold Tree

Silver Tree

burn incense

animism

stalactite

stalagmite

ancestral worship

the cult of stone

the cult of fecundity

the cult of four palaces

“The most beautiful grotto under the Southern sky”

feast their eyes on stunning landscapes

the Posterior Le Dynasty

present to the Mountain Deity.

get a stunning view of the landscape

the Kitchen of Heaven

tower-like natural rock

exquisite terracotta architectural structure

a Buddhist architectural complex with the impressive natural beauty

boisterous atmosphere of a spring festival

pay respect to the compassionate Buddha

the metamorphosis day of Avalokitesvara Bodhisattva

the people. Through these idols, the people wish to express their desires of conquering hard challenges in life. From time immemorial, various generations of the Vietnamese people still preserve their customs. Once or twice a year, they gather at a worshipping place to pay tribute and respect to holy images. These events are festivals in Vietnam.

Festivals in Vietnam have strongly developed for centuries. People go to festivals with a sincere spirit and willingness. Coming to the festivals, the people have a chance to pay tribute to and give gods their offerings in a wish for gods' bestowal. Festivalgoers can also join in competition and entertainment games to make their minds peaceful.

As a form of community activity, festivals always take place at a specific site of a locality. Festive content and form reflect clearly the cultural identity of a locality, namely customs, festival program, decoration, costumes, festive rituals, content of festive oration, or offerings, among others. Customs play a significant part in establishing the peculiarities of a locality. Traditional games in festivals also show the difference from location to location.

Festive costumes, decoration, procession, ways of movements and conducting rituals often imitate life in the feudal Court. This manifests the fact that the Court used to manipulate all activities in every locality so that each locality became a Court in miniature.

Though strongly imbued with traditional characteristics,

the ceremony of “opening the forest”

ancient indigenous belief

the cult of cultural or historical genic, tutelary gods

the congregation of different religions and beliefs

Exercises

1. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|-------------------|---|
| 1. boast | a. icicle-shaped formation lime hanging from the roof of a cave, formed by the steady dripping of water containing minerals |
| 2. stunning | b. formation of lime extending upwards like a pillar from the floor of a cave as water from a stalactite drips onto it |
| 3. prostrate | c. tool with a sharp cutting edge at the end, for shaping wood, stone or metal |
| 4. destination | d. mark, track, sign etc showing what has existed or happened |
| 5. exquisite | e. pity for the sufferings of others, making one want to help them |
| 6. stalactite | |
| 7. stalagmite | |
| 8. instrument | |
| 9. wind | |
| 10. chisel | |
| 11. trace | |
| 12. impressive | |
| 13. respect | |
| 14. compassion | |
| 15. metamorphosis | |

festivals have been being and are influenced by the present life's impact. The adaptation in terms of concept or worshipping objects preserves traditional cultural values and at the same time creates a sustainable foundation for festivals, helping them stand the test of time. (*)

• Vocabulary

Words and phrases to remember

traditional festival	village festival
worshipping place	cultural activities
legendary person / character	foreign invader
holy figure/ image	community
national hero	specific figure
The organization board	“gods”
images of gods	divinity
festival goers	idols
festive costume	attire
decoration	procession
social strata	noble characteristic
moral value	spiritual character

(*) Extracted from *Research on Traditional Festivals, CD-ROM Tourism through Festivals in Vietnam*, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center.

- | | |
|------------------|--|
| 16. wharf | f. possess (sth to be proud of) |
| 17. brighten | g. impressive; splendid |
| 18. animism | h. change of form or nature. eg. by natural growth or development |
| 19. cult | i. belief that all natural; objects and phenomena (eg. trees, stones, the wind etc) have souls |
| 20. congregation | k. throw oneself on the floor and lie face down, esp. as a sign of submission or worship |
| | l. place to which sb/sth is going or being sent |
| | m. group of people gathered together for religious worship (usu. excluding the priest and choir) |
| | o. system of religious worship, esp. one that is expressed in rituals |
| | p. extremely beautiful or delicate; finely or skillfully made or done |
| | q. apparatus for producing musical sounds, eg. a piano, violin, flute or drum |
| | r. (cause sb/sth to) become brighter, more cheerful or more hopeful |

worshipping object	natural calamity
festive season	festive ritual
festive oration	rituals of procession
offering	incense offering
with respect to	a sincere spirit
in a unique way	a Court in miniature
the cultural identity of	
the timing of the festival	
From time immemorial	
the present life's impact	
a wish for gods' bestowal	
the peculiarities of a locality	
a sacred part in their mind	
the real persons in national history	
spiritual and material cultural values	
competition and entertainment games	
to imbue with traditional characteristics	
to be handed from one generation to the next	
to create a sustainable foundation for festivals	
to come back to one's natural/national roots	

- s. (cause sth to) follow a curving, twisting or spiral course
- t. structure made of wood or stone at the water's edge, where ships may moor to load or unload cargo
- u. admiration felt or shown for a person or thing that has good qualities or achievements
- v. having a strong effect on sb, esp. through size, grandeur, or importance

II. Select the correct word or phrase from the list below to complete each of the sentences.

floral	faunal	implore
life	boasts	annually
wonder	value	harmoniously
environment	longest	meeting
enlightenment	catching	announce

1. Huong Son is a complex of humane vestiges and beauty spots. It a system of temples, pagodas, and caves set among large green forest and imposing limestone cliffs.
2. The whole Huong Son complex is situated in primeval forests with precious and rare carpet.

Exercises

1. Match each word or phrase in the column on the left with its meaning in the column on the right.

- | | |
|--------------------|--|
| 1. board | a. meet at a point |
| 2. idol | b. give sth in return or exchange, or as sth which is due |
| 3. costume | c. god or goddess |
| 4. render | d. person or thing that is greatly loved or admired |
| 5. converge | e. group of people controlling a company or some other organization |
| 6. Divinity | f. garment or style of dress, esp. of a particular period or group or for a particular activity |
| 7. attire | g. number of people, vehicles, etc moving along in an orderly way, esp. as part of a ceremony or demonstration |
| 8. ritual | h. distinguishing feature |
| 9. calamity | i. serious misfortune or disaster |
| 10. procession | k. that cannot be explained by natural or physical laws; of the world of spirits, magic, etc |
| 11. supernatural | n. clothes |
| 12. characteristic | m. series of actions used in a religious or some other ceremony |
| 13. timing | |
| 14. miniature | |
| 15. oration | |
| 16. roots | |
| 17. bestowal | |

3. Huong Son is worth being called a great of Vietnam.
4. The place is said to be where Goddess Quan Am (Avalokitesvara) entered monkshood and reached
5. The most attracting elements in the pagoda's landscape are the high mountains, deep forests, and the streams intermingled with rice fields.
6. ... , from after Tet (lunar New Year) to the end of the third lunar month, pilgrims come to Huong Pagoda to take part in the festival, pray Buddha for happiness and sightsee romantic landscapes in springtime.
7. Huong Pagoda Festival is the one held in Vietnam: three months from the 6th day of the first lunar month until the 15th day of the third lunar month.
8. During Huong Pagoda Festival, tens of thousands of tourists and pilgrims come to admire the beautiful landscapes and the grottoes and caves, and to the spirits for good luck, wealth, and happiness in the several pagodas spread in the mountainous area.
9. Besides rehabilitation and conservation of pagodas and caves and expansion of streams and gills, there are also projects to restored and protect
10. Huong Son has become a large cultural and tourist center of the country, the needs of pilgrims.

- o. formal speech made on a public occasion, esp. as part of a ceremony
- p. determining or regulating the time when an action or event occurs
- q. very small copy or model of sth
- r. present sth as a gift (to sb)
- s. family ties, feelings, etc that attach a person emotionally and culturally to the society or community where he grew up and/ or lives or where his ancestors lived

II. *Select the correct word or phrase from the list below to complete each of the sentences:*

- | | | |
|---------------------|------------|-------------|
| embodiment | festival | ceremony |
| integration | activities | characters |
| village festival | tradition | constitute |
| worshipping objects | ritual | holy images |

1. Honored figures..... spiritual foundation for the people to surmount difficulties and firmly believe in a brighter future.
2. Faithfulness and philanthropy are two typical in the life of the Vietnamese people.

• Questions for discussion

1. Speaking about temple festivals, one cannot but think of the Huong Pagoda Festival, the biggest and longest annual festival in Vietnam. Discuss the idea.
2. In the hearts of Vietnamese Buddhists, Huong Son is Buddha's Kingdom. Discuss the idea.
3. Unlike others, Huong Pagoda Festival does not involve games but sightseeing trips to pagodas, temples and caves and ceremonies to beseech favours from Lord Buddha. Prove the idea.
4. In Huong Pagoda Festival, rituals are not as important and attractive as visiting beauty landscapes. Prove the idea.
5. Prove the idea that the Huong Pagoda has a long history in Vietnamese literature.

• Using English

Using prepositions

Notice how the prepositions are used below to describe position and direction.

Just *off* the coast lies a group of islands.

You can take boat trips *to* Tuyet Son.

There is a festival *in* the village.

They traveled *from* Madrid *to* Barcelona overnight.

1. *Read the text again and find out all the prepositions used to describe position and direction.*

3. The..... and number of pilgrimages are considered two factors to decide whether it is a big or small, regional or national festival.
4. Festivals honor..... , who were attained the love of people as they had deserved well of country.
5. Vietnamese hold festivals in a solemn manner so as to satisfy their wishes and become..... of their “noble” figures.
6. New styles of decoration, offerings and games diversify and enrich the..... of festivals, thus attracting more and more pilgrimages.
7. In the process of..... , technology has been introduced naturally into life.
8. Plastic arts and decoration constitute a factor that partly decides the success of a
9. In Vietnamese traditional festivals, music, dancing and singing comprise two main parts: music and singing and dancing performance.
10. In a..... , many rejoicing activities take place in the courtyard outside the communal house.

● **Questions for discussion**

1. What is the origin of traditional festivals in Vietnam?
2. What is the characteristic of traditional festivals in Vietnam?

II. *Fill in the blanks in the following sentences with appropriate prepositions.*

1. The tour buses depart the central square at two-hourly intervals.
2. The medieval monastery is situated seven miles the town.
3. The coach driver drovethe main road in order to visit the craft centre near Cordoba.
4. I would like a table.....the window. It's too bright today.
5. You can find the Hotel Jorge just the Ramblas.
6. His room looked the main street.
7. Locatedthe limestone rocks of Huong Son Mountain beautiful and mystical surroundings, the pagodas are 70 km or two-hours drivingHanoi.
8. Unlike other temples Vietnam, the only way to reach this sanctuary is floating..... a narrow but extremely poetic steam by rowing boats that takes 45 minutes.
9. Traveling the Yen stream, visitors pass landscapes, many of which are named according to their forms.

3. What is the value of traditional festivals in Vietnam?
4. What is the role of ceremony in a traditional festival?
5. Make comparison between traditional and modern festivals.
6. What is the role of traditional festivals in modern social life?

• Using English

Non-defining relative clauses

Non-defining relative clauses are placed after nouns that are definite already. They do not therefore define the noun, but merely add something to it by giving some more information about it. Unlike defining relative clauses, they are not essential in the sentence and can be omitted without causing confusion. Also unlike defining relatives they are separated from their nouns by commas. The pronoun can never be omitted in a non-defining relative clause. The construction is fairly formal and more common in written than in spoken English.

Exercises

1. *Read the text again to find out the complex sentences that have relative clauses.*

10. the river bank, pilgrims proceed on foot, various ancient pagodas, monasteries and shrines, hundreds of stone steps and a switchback trail, all worn smooth by the passage of countless feet.
11. The path leading Ngoai Pagoda Trong Pagoda is full of visitors coming and the mountain.
12. The Giai Oan Pagoda is a small one to worship Bodhisattva Quan Am, located a high mountainNui Tien Grotto.
13. One must pass a large gate the entrance and then go broad steps in order to enter the cave.
14. In addition to Huong Tich Cave, the visitors can also see the Tuyet Son Mountain and there have a full panorama of Huong Son area with rivers and brooks crossing the landscape, stone walls following one another like a long rampart, and valleys where grow apricot-trees.
15. And among all the sacred temples and pagodas Northern Vietnam, Chua Huong is even more attractive and mysterious not only for its spectacular scenery, but for the painstaking road you passed to reach the top.

II. Write *which* or *that* in the blanks if it is necessary.

1. Festivals honor holy images. ... were attained the love of people, as they had deserved well of country.
2. Phu phong, the seat of Tay Son District. ... is in the West of Binh Dinh Province, is on the Highway N^o19, some 30 km from Highway N^o1.
3. Every year, a ceremony takes place from the tenth through the twelfth of the first lunar month at Thuan An, ... a coastal commune in Thua Thien-Hue Province, to pray for thriving fishery.
4. Yen Tu Festival takes place at Yen Tu Pagoda. ... is actually a group of ancient pagodas in Yen Tu Mountain in Thuong Yen Cong Commune, Uong Bi Municipality, of Quan Ninh Province.
5. All pagodas and temples in Yen Tu Mountain are closely related to legends and narratives of Truc Lam School of Vietnamese Zen Buddhism and King Tran Nhan Tong (1258 – 1308), ... one of the great national heroes in Tran Dynasty that three times led people in the country to trounce Yuan aggressors.
6. Elephants are among intelligent animals in the wild life ... can be tamed and become friendly to human.
7. Buffalo fighting is an age-old consuetude ... derives from the practice of worshipping a water deity in communities of people living on the coast.

AM THÔNG TIN - THƯ VIỆN
TRƯỜNG ĐẠI HỌC VĂN HÓA
THỂ THAO VÀ DU LỊCH THANH HÓA

PHÒNG ĐỌC

16. The festival is officially begun by what is called the ceremony to 'open the forest' the Ngu Nhac temple, the first stop the road leading..... the main pagoda which lies a high mountain.

• **Practical exercises**

Translation

Translate into Vietnamese

PERFUME PAGODA

Considered Vietnam's most important Buddhist site, the Perfume Pagoda (Chua Huong) is the largest of a cluster of shrines carved into the limestone of the Huong Tich Mountains. In the late spring the trails leading up to the shrines are clogged with thousands making their pilgrimage to pray to Quan Am, the goddess of mercy and compassion.

According to a Vietnamized version of the Chinese legend, Quan Am was a young wife falsely accused of trying to kill her newlywed husband. She had been trying to clip a hair growing out of a mole in his neck. Thrown out of her mother - in - law's house, she took refuge in a monastery posing as a monk. A reckless girl one day blamed her pregnancy on the monk, not knowing he was a female.

8. Festival on Kwan Yin Bodhissattva's anniversary is one of the fifteen countryside festivals and ceremonies ... were invested in a plan to promote cultural tourism for the year 2000 by Vietnam National Tourism Administration, under the slogan "Vietnam - Your Destination in the New Millennium".
9. The Dau Pagoda festival, ... is held on the 8th of the fourth lunar month, involves a different story ... asserts that the festival was initially dedicated to the Cloud, Lightning and Thunder Spirit.
10. In the festival, games and entertainment play an important role... makes up of the cultural identity of Vietnamese people.

- **Practical exercises**

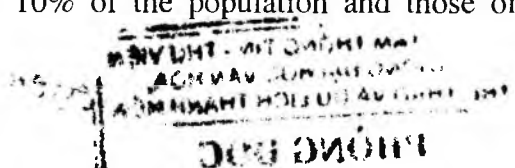
- Translation

- Translate into Vietnamese*

TRADITIONAL FESTIVALS IN THE PHILIPPINES

Prof. Jose Maceda

Traditional festivals in the Philippines may be divided into two genres: those enjoyed by indigenous non-westernized cultures of only about 10% of the population and those of



Without a word in self – defense, the vilified monk took the child in and raised him. Only after Quan Am died did villagers discover her silent sacrifice. In the past, pilgrims came to the grottoes to pray for Quan Am’s help in bearing sons and in fighting unjust accusations.

From the shores of the Yen River, you are ferried to the site, 4 km (2½ miles) away, on sampans that seem to be made of flimsy aluminum. It is a spectacular ride through the flooded valley, past boats laden with fruit and farmers at work in their fields. You are let off at Chua Tien Chu. From there, follow a stone path uphill to the various pagoda and shrines. Three kilometers (2 miles) later you reach the Perfume Pagoda. A steep set of stairs takes you inside the impressive cavern, where gilded Buddhas and Bodhisattvas sit nestled in rocky recesses. The air is misty from incense and the cooking fires of Buddhist monks who tend the shrines.

In early spring, from just after Tet to the middle of the second lunar month, thousands of Buddhists make their pilgrimage to the Perfume Pagoda. This is an intense – and sometimes stressful – time to visit, as the crowds of Vietnamese faithful clog the Yen River with extra boats and make navigating the slippery stairs more of an exercise in caution than a journey of discovery. The atmosphere at this time of year is positively electric with thousands of Buddhists crowding into the cavern to leave offerings, catch a droplet of

Hispanic or Christian influence, nearly 400 years old, practised by the greater majority.

The author of the paper considers two samples of traditional festivals among the non-westernized cultures, one being from the Bontok and the Kalingga in the Cordillera Mountain Range of Northern Luzon who cultivate wet rice in a wet system of agriculture with rice terraces along the sides of steep hills and the other being from the Palawan in mountain and river areas of Mindanao, Palawan and Mindoro islands who cultivate dry rice in a slash and burn system of agriculture.

In their traditional festivals the Bontok and the Kalingga in the North as well as the Palawan in the South sip rice beer from bamboo tubes protruded from the beer jars, play gongs and dance, sing “call and response” songs, etc... But prayers and rituals differ according to the different modes of production: wet rice cultivation or slash and burn cultivation.

The traditional festivals of the non-westernized populations of the Philippines are in many aspects similar to those of the Ede, an ethnic group in the Central Highlands of Vietnam.

Beside the two above mentioned samples of traditional folk festivals among non westernized populations who live in the countryside especially in the mountainous regions, the author of the paper considers one sample of traditional folk

water from a holy stalactite, or buy Buddhist trinkets and mementos from the dozens of stall owners.^(*)

Translate into English

1. Chùa Hương không phải là một ngôi chùa mà là một hệ thống chùa chiền, đền thờ và hang động nằm trong khu vực có những ngọn núi đá vôi và rừng nhiệt đới, diện tích khoảng 6 km².

.....

.....

.....

2. Từ xưa Hương Sơn đã trở thành một Sơn môn lớn trong vùng. Nơi đây có dấu tích tu hành, đặc đạo thành Phật, trở thành Phật Tổ Như Lai mà tiền kiếp là bà chúa Ba. Bởi lẽ đó Hương Sơn được coi là cõi đẹp, nhưng cũng là cõi Phật.

.....

.....

.....

3. Theo truyền thuyết, vùng núi có hang động này được tìm thấy cách đây hơn 2000 năm và được đặt tên Hương Sơn, lấy tên một ngọn núi ở phía Bắc Tuyết Sơn trong dãy

^(*) *Perfume Pagoda, Vietnam*, Folder's Travel Publications, Inc, p.69

festivals among westernized populations in the towns. Christmas and Easter are the most important Christian feasts of town dwellers. The term fiesta applies more particularly to feasts in honor of a particular Saint in whose honor each town in the Philippines dedicates itself.

During the fiesta, which lasts two or three days, people play marches, overtures from Italian operas and popular musical genres. At night, a special concert is held in the town plaza where the different music bands vie with each other. The town plaza becomes transformed into a bazaar or a little carnival.

While the cultural atmosphere of the fiesta has strong Western attributes, its roots may sometimes be traced to pre-Christian ways. Thus in the province of Batangas in Southern Luzon, a dance called “subli” is also “poetry, theatre, music, celebration, myth, history and belief”.

The three above mentioned samples of traditional festivals deeply rooted in their respective cultures are spiritual expressions of thanksgiving and sacrifice for the material benefits that life gives whether these come in the form of harvests or in modern day benefits. (*)

^(*) Extracted from *Lễ hội truyền thống trong đời sống xã hội hiện đại* **Traditional folk festivals in modern social life**, chief editors Prof. Đinh Gia Khánh, Prof Lê Hữu Tấn, Nxb Khoa học xã hội, Hà Nội 1993, p. 53, 54.

Himalaya (Ấn Độ), nơi có đức Phật ngồi tu khổ hạnh suốt sáu năm ròng rã.

.....
.....
.....

4. Hương Sơn nằm ven bờ sông Đáy, có dãy núi đá vôi Hương Tích nhấp nhô, bên cạnh có những dòng suối chảy men chân núi, những cánh đồng màu mỡ trông ra châu thổ.

.....
.....
.....

5. Hàng năm, hội chùa Hương mở từ ngày mùng sáu tháng giêng đến rằm tháng ba âm lịch, trải dài trên ba tuyến chính: tuyến động Hương Tích, tuyến chùa Tuyết và tuyến chùa Long Vân.

.....
.....
.....

6. Hương Sơn hấp dẫn du khách không chỉ bởi cảnh trí nên thơ bên ngoài mà còn có cái đẹp sâu lắng, giàu chất triết lý của bên trong hệ thống hang động (trong số đó có hai hang động nổi tiếng là Hương Tích và Tuyết Sơn)

.....
.....

Translate into English

1. Lễ hội là một hình thức sinh hoạt văn hoá cộng đồng.
.....
.....
2. Ở nước ta, lễ hội gắn bó với làng xã như một thành tố, một nhu cầu tất yếu không thể thiếu vắng trong đời sống xã hội.
.....
.....
3. Nếu hình ảnh cây đa, bến nước sân đình ... đã trở thành biểu tượng trong tâm thức của mỗi người dân Việt Nam thì lễ hội lại là thành tố gắn bó không những thân thiết mà còn rất thiêng liêng, mãnh liệt.
.....
.....
4. Cũng qua lễ hội ta cảm nhận được những suy tư, lo lắng cũng như ước mơ, hy vọng được ấp ủ trong mỗi cá thể hay cả cộng đồng làng xã.
.....
.....
.....
5. Đó cũng là nơi con người ký thác mọi niềm vui, nỗi buồn, là chỗ dựa tinh thần của cá nhân, dòng họ, cộng đồng ...

.....
7. Cảnh vừa thực vừa mộng đủ để dẫn dắt bước chân con người như lạc vào chốn bồng lai tiên cảnh.
.....
.....

8. Hội chùa Hương còn là nơi hội tụ các sinh hoạt văn hoá dân tộc độc đáo như: Ngày hội bơi thuyền, ngày hội leo núi, ngày hội hát chèo, hát văn ...Những sinh hoạt này diễn ra hết sức sôi nổi trong suốt thời gian lễ hội.
.....
.....
.....

9. Đến với chùa Hương, du khách thường mang theo mình những ước mơ cụ thể và được họ gửi gắm qua nghi thức cúng bái.
.....
.....

10. Khách đến Hương Sơn có thú vui ngồi thuyền bơi theo dòng suối, lại có thú vui trèo non tiên đến các chùa động vãn cảnh Phật cầu nguyện cho những ước vọng của con người.
.....
.....
.....

trong một xã hội nông nghiệp đầy pháp phóng, lo âu cùng bao trắc trở, rủi ro đều có thể ập đến.

.....
.....

6. Vì những lễ đó nên lễ hội có sức hấp dẫn, lôi cuốn mọi tầng lớp xã hội, và là nhu cầu mãnh liệt của từng cá thể, cộng đồng qua nhiều thế hệ.

.....
.....
.....

7. Tìm hiểu về lễ hội cũng là một cách tìm hiểu về đời sống tâm linh, nét văn hoá ... của một dân tộc.

.....
.....
.....

8. Số lượng, tính chất lễ hội nước ta quá phong phú và đa dạng, lại xuất phát từ đặc điểm thiên nhiên, lịch sử của từng vùng nên hình thức, nội dung của từng lễ hội cũng có những đặc điểm khác nhau.

.....
.....

9. Lễ hội là sự kiện chứa đựng rất nhiều nghi thức mang tính bắt buộc.

.....

Speaking

Group work

1. Topics

- Thien Tru Pagoda/ Temple
- Giai Oan Pagoda
- Huong Tich Grotto:

You may present your topic in your own words or you may use the following prompted words:

Thien Tru Temple:

Yen stream / end / Tro wharf//

walk / Tro temple /(Thien Tru / “ Heavenly Kitchen”) / also / Chua Ngoai (Outer Temple)//

On the way / wharf / temple / roof-covered stele / “ Thien Tru tu bi ky”/ 7th year of the Chinh Hoa era / recorded / repairs of Thien Tru and Huong Tich temples / monk Vien Quang//

temple yard / 3-metre high bronze tripod//

Next to / yard / semicircular pool / relic-stupa area / in which / the Vien Cong stupa / built / 17th century / remains of the monk Vien Quang – kept//

It / bare red bricks / four stories / the second and the third / curved roofs / curved corners//

10. Thông thường một lễ hội có các nghi lễ: lễ mọc dục, lễ tế gia quan, lễ rước, lễ tế khai hội và tế giã đám.

.....
.....
.....

Speaking

Group work

1. Topics

- Common rituals
- Water procession

You may present your topic in your own words or you may use the following prompted words:

Common rituals

Statue washing rite / midnight / before//

preceded / ceremony of water procession//

ceremony to inform gods / held / prior//

Next / rite of wearing hats and costumes / or / putting / worshipping tablets / if / no statue//

After that / statues / or / worshipping tablets / even costumes / put / palanquin / procession / opening / festival//

bell / cast / the second year of the Canh Thinh era (1793) /
Tay Son period / extant / here / temple//
inscriptions / on the bell / tell / collection of money for
the casting of this bell / monk Hai Vien//
previously / Thien Tru / large-scale architectural work /
but / destroyed / 1947//
present temple / smaller / old//
Main Hall / Inside chamber / recently / constructed//
middle / altar for Buddhas / 2.8-metre high stone statue /
Quan Am Nam Hai / follow / same model / Huong Tich
temple / but / 2.5 times bigger//

Giai Oan Pagoda:

route / Thien Tru / Huong Tich / Giai Oan / middle /
mountain//
three curved doors / like / citadel's gate//
Above / main gate / carved / "Giai Oan Khe Tu"//
In front / pagoda / old frangipani trees//
Inside / relatively large stone cave / running stream
water//
Pilgrims / put / money / stream / drink / water / do away
with all injustices//
name of Giai Oan Pagoda / connect / legendary story//

Procession ritual: content / meaning / vary / with regard
to / object / organization / participants//

procession of gods / water processions / prior to /
opening and closing ceremonies//

festival / take place / courtyard / village's communal
house / temple / the ritual of god procession / held / route
/ places of worship / place of liturgy// .

end / festival / another procession / gods' statues / back /
temples//

After / ritual of presenting offerings to gods / opening of
the festival//

traditional festivals / require / participants / men above 18
/ selected carefully / physical strength / good ethics//

Women / join / Phu Day / Ha Loi//

Anyone / chosen / own honor / family//

closing day / a final ritual//

Water procession

The ritual of water procession / stem / concept / using
water from the sky / offerings to gods and divinities /
bath the statues of gods / bumper crops//

same in every locality//

elderly man / no mourning / during the year / behalf of
the community / scoop water / pure place / river / well//

Upon enlightenment Sakyamuni / have -/ powerful
magic//

He / want / bath / but / no water//

think of / well / one / appeared//

It / Gai Oan well//

Another story / Goddess Chua Ba (third princess of Dieu
Trang Vuong)/ determine / enter / monkshood//

Unable / stop / father / have her beheaded//

However / holy tiger / rescue / brought / mountain//

On dismounting from the tiger / left / footprint / where /
Phat Tich Shrine / now//

place / she / bath / become / Gai Oan Pagoda//

Huong Tich Grotto:

over 2 km / Thien Tru / Huong Tich Grotto//

path / winding / steep slopes//

stone gate / go down / 120 stone stairs//

Trees / grow / luxuriantly / around/ mouth / grotto//

Inside / smoke of incense and candles / sparkling light//

middle / grotto / stand / Dun Gao//

Near the mouth / two ways/ Heaven / Hell

stalactites / stalagmites / various shapes and sizes /
noteworthy / statue of Avalokitesvara / chiseled / stone /
1793//

rainwater / substitute//

water / purified / before / poured / jar / another filter / red cloth//

some localities / required / water / handed / respected elderly men / before / poured / jar//

jar / put / dragon palanquin / brought / altar / place of ceremony//

Water from the jar / used / statue-bathing ritual / other ceremonies//

act of offering sky's water / display / veneration / ancestors//

Water / one / four elements / decide / productivity of wet-rice cultivation//

The ritual / imply / pray / favourable climate / bring / bumper crops//

ritual also / express / deep respect / pay / ancestors / divinities//

As such / one / fine characters / traditional culture / imbued / national identity//

II. Pictures

1. Your teacher will give you some pictures of Traditional Festival in Vietnam. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

II. Pictures

1. Your teacher will give you some pictures of Huong Pagoda Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Speak about springtime festivals in the north of Vietnam

Consider the these aspects:

- Why are they held in spring?
- The longest annual festival in spring.
- Festivals held during the 1st lunar month of the year.
- Festivals held during the 2nd lunar month of the year.
- Festivals held during the 3rd lunar month of the year.
- Some characteristics of springtime festivals.

Writing

I. Complete the following sentences:

Eg. *Early spring, from the 6th of the first lunar month to the 15th of the third lunar month, is the time of*

→ *Early spring, from the 6th of the first lunar month to the 15th of the third lunar month, is the time of the Buddhist pilgrimage to the Perfume Pagoda near Hanoi.*

Monologue

You might have been in a traditional festival once. Speak about that festival.

Consider these aspects:

- It's name, origin
- Place and time of the festival
- Holy figure, legend
- Activities (rituals of procession, incense offering, and rejoicing games, strange customs and others)
- Food and drinks
- Attendants
- Your impression

Writing

1. Punctuate the following article. Divide it into paragraphs if necessary.

PHU DAY FESTIVAL

phu day is located in *kim thai* commune *vu ban* district *nam dinh* province some 15 km away from the downtown *co le* it is the place where queen *lieu hanh* is worshipped and where she was proclaimed queen mother her legend is sung

1. Buddhism was first introduced to Vietnam in the 2nd century B.C. The Buddhist religion reached its peak ...
.....
.....
.....
2. It was then regarded as the official religion dominating court affairs. Buddhism was preached broadly among the population and exerted ...
.....
.....
.....
3. Its influence also left marks in various areas of Many pagodas and temples ...
.....
.....
.....
4. At the end of the 14th century, Buddhism began to show signs of decline. Yet the ideological influence of Buddhism ...
.....
.....
5. Now, over 70 % of the population of Vietnam is either ...
or ...
.....
.....

from one generation to another throughout the nation from the north to the south from the deltaic regions to the mountainous ones it was believed that *phu giay* was the center of the homeland the *phu giay* festival is held from the 1st to 10th day of the 3rd lunar month but the main day of the festival occurs on the 3rd day the annual event of the *phu giay* festival is a procession from the main mansion of *tien huong* to the *goi* pagoda on the 6th day of the 3rd month to honour the queen mother this procession is nearly 1 km long and has a somber atmosphere with musicians and an octet band a letter forming game is held on the 7th day of the 3rd month these types of games are a typical feature of the festival for each game there can be about 100 participants holding flags and wearing uniforms with red and white trousers yellow shirts blue belts and red leggings each person holds one stick which is about 2m long the commander of each team is called the flag manager when the game starts the procession owner asks the queen mother for "letters" the owner then commands the flag managers to guide his team to form a letter the letters formed are decided by the annual organizers during the festival there are other games and competitions such martial sports at the *phu giay* festival one can participate in the anniversary festival of queen mother's death enjoy the beauty of the mansion and wish for luck and happiness from the queen mother

6. The function of the Vietnamese Buddhist monk (bronze) is
.....
.....
.....
7. A monk may live ... or
.....
.....
.....
8. The Perfume Pagoda is about 60 km southwest of Hanoi by road. It is a complex of
.....
.....
.....
9. Among the better known sites here are
.....
.....
.....
10. The fun boat trip along the scenic waterways between limestone cliffs take about
.....
.....
.....
11. Great number of Buddhist pilgrims come here
.....

2. Topic: The traditional festival that made a strong impression on you.

Consider these aspects:

- It's name, origin
- Place and time of the festival
- Holy figure, legend
- Activities (rituals of procession, incense offering, and rejoicing games, strange customs and others)
- Food and drinks
- Attendants
- Your impression

Prompted words and phrases

to imitate

to rejoice games

to reveal

to preserve

to honor

to converge

to render merits to

to unite in solidarity

to bestow favor on sb to help

to strive for a happy and wealthy life

.....
.....
12. It's *very* busy

.....
.....
.....
13. In 2002, on the particularly auspicious sixth day of the first lunar month, 3000 boats crammed

.....
.....
.....
14. Weekends tend to draw crowds all year, when pilgrims and other visitors

.....
.....
.....
15. The crowds at this time can clog

2. Topics: Give a general introduction to Huong Pagoda Festival

Consider the these aspects:

- location of Huong Pagoda
- stunning landscapes on either sides of the way to the pagoda

to reclaim new lands to treat people
to pay tribute and respect to
to manifests the fact
to manipulate all activities
to preserve traditional cultural values
to help sb/sth stand the test of time
to conquer hard challenges in life

- **Further reading**

TRADITIONAL FESTIVALS IN VIETNAM

In the context of an agricultural economy, traditional festivals of Vietnamese people are usually linked to the cycle of crops. In the plains of North Vietnam, where two crops are gathered in a year, spring (early February to March) and autumn (August and September) are periods when paddy plants have already been transplanted and are waiting for appropriate weather to develop. The festivals held in spring and autumn reflect the peasants' hope for a bumper crop and prosperity. Festivals thus have a cyclical, seasonal character.

Since the Festivals are organised at the level of villages, which are the cells of Vietnamese society, they are also called

- Huong Tich Grotto, Tuyet Son Mountain
- Buddhism
- Time of the festival
- Visitors and pilgrims in the festival

- **Further reading**

WHERE BUDDHA WALKS

No, determined to make the most of it, we recruit a multinational group – a Scottish couple, a Danish woman and her son, a Swiss couple from Hong Kong, and us, two Australians – to share a minibus to My Duc, about 69 km south of Hanoi. From there we will travel by boat to Chua Huong, the Perfume Pagoda. It is said to be Vietnam's most famous Buddhist pilgrimage site.

The two-hour drive flies by as we pass thatched roof houses, market farms and rice paddies. I still can't get over how green this country is, like a luxurious carpet across the landscape. Now and then we pass a farmer, a non bai tho (conical hat) perched on her head, stooped under quang ganh (twin baskets slung from a bamboo pole), as she walks to the local market, or a young boy tending a water buffalo. For a moment I envy them the slow, measured cadence of their lives, so far removed from the frantic pace at which modern

village festivals. Nevertheless, since villages result from the splitting up of a big village or the merger of several smaller ones, some festivals involve many villages, and sometimes an even larger area.

In his work "Totem and Taboo" (1913) Sigmund Freud wrote that "a fête is a permitted excess, even an ordered and solemn violation of a prohibition" Vietnam's traditional festivals offer a clear illustration of this definition. Owing to the influence of Confucianism, Vietnamese society operates under the constraints of tight rules, which determine the status of each person in accordance with age, sex and kinship. Yet, during festivals, many social conventions were ignored, and this led to some kind of confusion, which upset various taboos and social barriers. But it was precisely this confusion, which provided for greater communication, communion and closer links among fellow villagers.

Until recently, many villages in the Red River Delta still retained the custom of permissive promiscuity during village festivals: girls who by chance became pregnant as a result of their participation in the festivals are not liable to punish, while those who do so in ordinary circumstances are severely punished.

Also until recently, during the last night of the festival in some villages of Bac Ninh, Bac Giang, Ha Tay, Thai Binh provinces, lamps are extinguished so as to give full freedom to girls and boys, men and women, irrespective of age and kinship.

life, for all its advantages, forces us to move. At My Duc we split up and board the canoes, which will take us up the River Yen Vi to the base of Huong Mountain. A woman and her son share the rowing as we wind past little, jungle covered islands, some of them crowned with Buddhist shrines. Limestone cliffs alternate with wetlands and areas of plain and we pass the occasional fisherman, wading in the shallows. The tranquil scenery, the gentle rocking of the boat, and the rhythmic slap of the oar lull us into a quiet that is only broken when we arrive at the base of the mountain. By now I'm lost in a time warp where centuries are meaningless. This quickly changes when a smiling child rushes up and yells, "Hey mister! Coke? Fanta?" I have to laugh. Is there any corner of the world where you can't buy a Coke? I drink one to fortify myself for the long climb ahead. And a long climb it is, up hundreds of stone steps and a switchback trail, all worn smooth by the passage of countless feet. Along the way we pass old temples and monasteries. One of them, the Thien Tru Temple, or Heavenly Kitchen, is named after some rock formations said to look like chefs at work. I can't see them and am more impressed by a nearby cave- temple, full of hollow stalagmites and stalactites which ring like bells and gongs when struck.

At last we reach our destination, Huong Tich Grotto. Legend has it that the cave was discovered over 2,000 years

In some festivals, contests are organised in which many people scramble for a sacred artifact that is perceived to bring luck to its winner. In such contests, all villagers compete on an equal basis, hustling and edging out anyone and everyone in order to seize the coveted article.

The festivals not only remind us of time immemorial but also resurrect the chaos of origins. The atmosphere of revelry, great ecstasy and inspiration engendered by festivals helps people forget about various restraints and transcend the limits of the actual society wherein they live in order to return to the early day's of humanity. On such days, mythology, with its eternal fragrance, pervades the festivals, and strengthens further the peasants' confidence in the future growth of human population, plants and animals.

The festival is composed of two parts: ceremony and festivity, and one can find festivity in the ceremonial part of the programme, and vice versa. Rural festivals usually involve the performing of dances, songs and plays in the communal house, right in front of the altar of the Village Genie. The procession of palanquins also involves the game of overturning the palanquins, thus linking a sacred religious rite with merrymaking. And the games held outside the limit of the sacred communal house are also governed by mystic rules reflecting the aspirations and hopes of human being with respect to supernatural powers. For example, when a tug-of-war is held between a male and female team, or between two

ago. The first Buddhist shrine is said to have been built in 1575, and the Huong Tich Pagoda itself was allegedly built during the reign of Le Chinh Hoa (1608-1705) by a monk who stopped by on his search for enlightenment. The words "Nam Thien De Nhat Dong", carved in the granite slab at the entrance, translate as "the most beautiful grotto under the southern sky". After we have picked our way down the 120 steps into the cave, we can't argue. It is worth every step.

The cave entrance is surprisingly narrow, considering its vast interior. It is maybe the length of two football fields. Even more impressive than the cave's size are the stalactites and stalagmites, which bear names according to their shapes.

A few of the more famous ones are Cay Gao (Rice Stick) and Nui Co and Nui Cau (the Maiden and the Youth) - reputed to resemble the busts of children. Childless couples come to worship these stalagmites and pray for kids. Like at the Heavenly Kitchen, where I saw no cooks, here I failed to find the children. But who am I to argue with centuries of tradition?

The day of our visit, the grotto was cool and quiet. Had it been February or March, the picture would have been dramatically different. In the weeks that follow Tet, the Vietnamese lunar new year, hundreds of thousands of people from all over Vietnam flock to the pagoda to pray for good

male teams, the result is always decided in advance: either the female team should prevail over the male one, meaning that water will overcome drought, or the team standing on the eastern side, meaning that light will prevail over darkness.

In the Dong Ky Festival, there is a game involving the scramble for a column: young men belonging to four *Giap* (each village comprises several *Giap*, each of them having a number of young men of similar age) of each village strive to have the leader of their *Giap* sit at the main column. Yet, when the result is announced the winner is not necessarily the team having its leader sitting at the main column at the last minute, because locations are arranged in accordance with a pattern set in advance. Thus, there is a certain concurrence and harmony between religious rites and festivity. While entertainment is not necessarily the main purpose of festivals, the latter are indeed something lying in between genuine religious rites and plain entertainment.

For a long time, Vietnam had a centralised monarchy whose power and grip extended far down to the villages. All local customs and practices which ran counter to the orthodox ideology - that is Confucianism - were unwarranted. Possibly, because of that, some old customs were, for the purpose of concealment, performed strictly inside the village community and outsiders were not allowed to get any inkling of them. Such old religious rites, called Hem, were performed at night, with the aim of reminding villagers of what bound them to the

luck. It's hard to imagine how they all fit, or how many boats must make their way up and down the river. It's also hard to imagine how anyone could breathe in the pagoda during those frantic months, since each pilgrim lights sticks of incense as part of his or her devotions.

Back outside, we pause to take in the stunning scenery and then make our slow way down the mountain. What little breeze there had been has disappeared and the water reflects the foliage-draped limestone cliffs like a mirror.

Tomorrow we will be a world away, consumed by a flurry of last minute shopping in Hanoi, before we board our plane. We chose to visit Vietnam because it seemed like the perfect place to get away from it all. It was that and more. In places like the Perfume Pagoda, we glimpsed some of Vietnam's deep cultural roots and its thriving traditions.^(*)

^(*)Song Xanh, *Where Buddha walks*, Heritage January / February 1999, Vietnam Airlines Inflight Magazine, p. 50,51

past. Some villages practised the cult of the Robber Spirit, the Beggar Spirit and the Night Soil Collector Spirit. The religious ceremony re-enacts the acts of these spirits. For instance, the robber would bore a hole through the wall of a house, or the beggar with his stick and bag in the presence of the villagers, but thereafter no one would refer to them.

From at least the 16th century, the Royal Court also strove to strengthen its control over the villages by laying down the official rites that must be performed during the first part of the festivals. These rites, as worked out by the Ministry of Rites and applied throughout the country, covered the presentation of incense sticks, offerings, prostrations, prayers etc, in the communal house. The same ministry also went so far as to record the genies in order to eliminate elements of folk culture that are not in keeping with Confucianist tenets. Also, in order to strengthen the prestige of the reigning dynasty, Emperors usually bestowed ranks and honors on village genies. With respect to village genies who have a special position or are important historical or legendary figures, village festivals in their honour were raised by the Royal Court to the level of State festivals. That is precisely the case of the Hung Pagoda festival (in Phong Chau, Phu Tho nowadays), the Dong festival (Phu Dong village, Hanoi), the festival of Trung Sisters Pagoda (Dong Nhan village, Hanoi) etc.

Village festivals are usually held in the communal house,

Unit 4

LIM FESTIVAL

- **Pre-reading task**

1. When and where does Lim Festival take place?
2. Why is it called Lim Festival?
3. What is the progress of the Lim Festival?
4. What is Quan Ho?
5. Where do people sing Quan Ho folk song in Lim Festival?

- **Reading**

LIM FESTIVAL

Objects of worship: Lady King and Hieu Trung Han, the two legendary patriarch of quan ho tunes.

Time : the 13th day of the 1st lunar month.

Place: Lim Hill, Lim Town, Tien Du District, Bac Ninh Province.

Characteristics: Quan Ho singing in the hills, boats or at home.

where the Protector Spirit of each village is worshipped. But in some areas, the festivals are held in the village pagodas, such as the Huong Pagoda festival, the Thay Pagoda festival (Ha Tay province), and the Keo Pagoda festival (Thai Binh province). In-depth studies show that at the root of these festivals lie ancient animist beliefs which largely preceded the influx of Buddhism. For example, the Thay Pagoda festival is held on the seventh of the third Lunar month apparently because that was the date of the death of Buddhist Superior Tu Dao Hanh in the 11th century, the founder of the pagoda. But historical annals show that Tu Dao Hanh passed away at a different date. It is therefore more reasonable to assume that this festival started before the construction of the pagoda, and was initially the festival of Sai Son village. The Dau Pagoda festival, held on April 8 each year (Lunar Year) and apparently dedicated to the Four Rules, also involves a different story which asserts that the festival was initially dedicated to the Cloud, Lightning and Thunder Spirits. Historical annals also show that Buddhism came to the Dau area (That is Luy Lau village) only in the 3rd century AD.

From the above, one can see that as different from the religious rites which were codified and ritualised, the entertainments and games inherent in the festival reflect deeply the Vietnamese national culture and are the most attractive part of festivals as they are an instrument in developing the diversity of rural cultural life. Through the

Kinh Bac has 49 Quan Ho singing villages, so naturally the region also boasts several Quan Ho singing festivals. The Lim festival in Bac Ninh Province, held on the 13th day of the first lunar month, however is the most popular. Like other categories of folk singing, there are numerous Quan Ho songs composed by successive generations of artists.

Lim Festival constitutes one of the most original artistic celebrations of Quan Ho villages. Every spring, tourists from near and far head to the festival for singing and for finding their other halves. This cultural event becomes a treasure in the wealth of popular culture of Vietnam.

Like many other traditional festivals, Lim Festival includes the ritual and rejoicing parts. The ritual is meant to honor the merits of divinities while the rejoicing part is for festivalgoers to enjoy and compete. Early on the morning of the 13th day of the 1st lunar month the procession of Buddhist sutra from Trung Pagoda to Hong An Pagoda is held. After carrying out solemn rituals, the procession of water goes back to Trung Pagoda. At the end of this procession the festival opens.

Quan Ho signing constitutes the most salient features of Lim Festival. Quan Ho is a particular genre of folk singing that involves trading both the traditional and improvised lyrics between singers. It boasts more than 200 tunes. Quan Ho is also imbued with original characteristics rarely seen in other kinds of folk singing. Quan Ho singers are always modest and

games and entertainments performed at the festivals, one can make out the traces and vestiges of ancient beliefs that belong to the pre-agricultural period.

But they also, to a great extent, reflect beliefs closely associated with agricultural production and the life of the Vietnamese people until the recent past. One can see certain vestiges of the cult of the Moon in the Buffalo Fighting game in Do Son, Thuy Nguyen, Hai Phong, of the cult of the Sun in the Hat Phet Hien Quan Festival in Vinh Phuc province and the triumphal return of Ong Dam procession in the Dong Ky Festival in Bac Ninh province. Also one can detect the traces of a hunting and gathering economy in the Lang Tho fishing game in Dao Xa, Vinh Phuc and in the game of hunting licks in Thanh Hoa province. And most common to villages bordering on the Red River is the boat race which originated as a rite of the ancient Vietnamese to pray God for rain.

As a result of social changes, the festivals have gradually lost their initial significance. In modern times, the revolution in the countryside has brought about many changes in customs and habits of life, as a result, traditional festivals have been discarded in some places while new festivals have come into being with a wider community character. Recently, however, the restoration of traditional festivals in many places signals the revival and strengthening of the village community spirit of Vietnamese peasants.

In the weeks that follow, we give an account of a number

moderate in their speech and behavior in their daily life as well as during the festive days. The custom of establishing a relationship between Quan Ho villages or making friends between Quan Ho groups has become a fine moral tradition. Each singer is called Quan Ho brother or Quan Ho sister.

Coming to Lim Festival, tourists have a chance to listen to *Quan Ho singing held indoors*, *Quan Ho singing in the hill*, *Quan Ho singing at the back of the pagoda* or *Quan Ho singing on boat*, they can also listen to alternate songs. Each group, which comprises two man singers or woman singers exchanges to their partner group. Fascinating extras include such cultural activities of the locality as swinging, human chess, wrestling, cock fighting, bird competition, and more. It is also a traditional opportunity for young men and women to seek life partners. But the Quan Ho singers remain the most striking feature of the festival. Their elegant dresses, men holding umbrellas, women wearing traditional large flat hats and colorful belts, their discreet manners, and their way of approaching one another in the form of songs. If these overtures appear promising and show to both groups that there can be fruitful co-operation, the song exchange will start in earnest. Otherwise, each group tries to find another group of partners.

Quan Ho singing held indoors

Indoor Quan Ho singing involves elaborate preparations and thoughtful hospitality, with a host and a hostess providing

of well-known festivals in the plains of North Vietnam (arranged in according to the Lunar months) in order to give readers a picture of Vietnam's diversified traditional culture. The following articles also deal with a number of festivals of minority ethnic groups that have coexisted with the Kinh (Viet) group for a very long time. The interactive cultural influence among these groups is not negligible.(*)

(*) Dao The Hung, *Traditional festivals in Vietnam*, <http://www.nhandan.org.vn/English/identity/20000410.html>

tea, betel and food. Upon entering the house of the host party, the visitors perform songs of greetings and the host songs of welcoming. Thereafter they enter the house. And song exchanges begin in earnest. Indoor Quan Ho singing requires strict rules in the form of chamber music. During lunch, the host singers provide company to their partners, offer them food and, again, songs. In the afternoon the host singers take their visitors to the pagoda for enjoying the festival. Thereafter the song exchange goes on until dawn, when the host singers and their visitors, again in the form of songs, bid farewell and express keen hope to meet again some time in the future.

Quan Ho singing in the hill:

Singing Quan Ho in the open air spaces and around Lim Hill - in Lim Hill stands Hong An Pagoda (Lim Pagoda), an ancient construction that has just undergone restoration. The pagoda still retains a precious bell cast in the reign of Canh Hung (1740 – 1786) - requires no regulations, restrictions or advance arrangement. Upon meeting each other man singers and woman singers can exchange songs immediately. During song exchanges the man singer holds an umbrella while the woman singer uses her traditional large flat hat to cover half of her face, thus making their manners more discreet and adding more charm to their songs.

This kind of Quan Ho singing attracts boys and girls who have not got time to date each other yet. They themselves

Unit 2

TET — LUNAR NEW YEAR FESTIVAL

• Pre-reading task

1. What does the word “Tết” mean?
2. Why do Vietnamese people call “Tết Nguyên Đán” “Tết Cả”?
3. Tet is the biggest event of the year in Vietnam. Do you agree with this idea? Why/Why not?
4. What are the customs practised during Tet?
5. What are the rites held during Tet?

• Reading

TET NGUYEN DAN OF THE KINH

Place: Nation-wide

Time: The 30th day of the twelfth lunar month of the previous year to the 3rd day of the first lunar month of the New Year

select the suitable wording, tune and partner in song exchanges, especially amidst the boisterous atmosphere of the festive day.

Quan Ho singing on boat:

Each boat carries four singers (two men and two women). Once embarking the boat one cannot give up the performance. Like singing in the hill, singing on boat requires no regulations. However each party must know of each other and should invite one another beforehand. Singing on boat amidst the poetic landscape in springtime is much interesting. It is no wonder why the singers often want to lengthen their song exchanges. As such, Quan Ho singing on boat draws much attention of tourists near and far.^(*)

• Vocabulary

Words and phrases to remember

constitute	head to
rejoicing part	compete
verse	composed
Quan Ho song	tune of Quan Ho
Quan Ho music	trading

^(*) Adapted from *Lim Festival*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center

Objects of worship: Grandparents and ancestors

Participator: The biggest national festival that attracts to people through the country.

Characteristics:

- *Nice clothes, or traditional costumes.*
- *Ritual of ancestral worshipping and a rite to see Tao Quan (Kitchen God) off*
- *Best wishes for a prosperous New Year and family gathering*

Tet is the biggest and the most sacred festival. It is the most attractive to a majority of the Vietnamese. Tet falls on a time when the old year is over and the New Year comes by lunar calendar. This is also the time when the cycle of the universe finishes: winter ends and spring, the season of birth of all living things, comes.

Tet is an occasion for pilgrims and family reunions. It is a time when one pays respect to his/her ancestors and grandparents who have brought up him/her. It is an occasion when everyone sends each other best wishes for a New Year, stops thinking about unhappy things and says good things about each other.

On the 23rd day of the twelfth month by lunar calendar, there is a rite to see Tao Quan (Kitchen God) off. The rite to

Quan Ho brother	Quan Ho sister
constitute	salient feature
fruitful co-operation	alternate song
seek life partner	elegant dress
discreet manner	overture
the wealth of popular culture of Vietnam	
to honor the merits of divinities	
the procession of Buddhist sutra	
a particular genre of folk singing	
traditional and improvised lyric tune	
categories of folk singing	
successive generations of artists	
Quan Ho singing held indoors	
Quan Ho singing in the hill	
Quan Ho singing at the back of the pagoda	
Quan Ho singing on boat	
traditional large flat hat and colourful belt	

Exercises

1. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|---------------|---|
| 1. category | a. all people born at about the same time |
| 2. folk-music | |

say goodbye to the old year is held on the 30th or 29th day (if that month has only 29 days) of the twelfth month by lunar calendar. The rite to welcome the New Year is held at midnight that day. The rite to see off ancestral souls to return to the other world is often held on the 3rd day of the first month by lunar calendar when the Tet holidays finish and everybody goes back to work.

There are various customs practiced during Tet such as ancestral worshipping, visiting a person's house on the first day of the new year, giving Tet wishes, offering lucky money to young children and old people, wishing longevity to the oldest people, opening rice paddies or opening a shop.

For months before the New Year, businessmen are getting ready for the big selling season. It is very difficult for foreigners to get tailoring work done in Vietnam right before Tet, as the tailors are very busy working for the local population. The items that are the greatest in demand are clothing, food, candles and flowers. Practically every family forgets thrift and buys a large quantity of food for the Tet holidays not only to eat but also to place on the altar for the ancestors. Downtown streets are a riot of color with flowers and decorations at each store, including temporary ones, set up on the sidewalk.

All the Vietnamese want to pay off their debts, as it is bad luck to owe money during Tet. Employers give their employees bonuses at this time of the year...

- | | |
|-------------------|--|
| 3. successive | b. words of a song, eg. in a music play |
| 4. generation | c. particular style or kind, esp. of work of art or literature grouped according to their form or subject -mater |
| 5. head | d. music or sing in the traditional style of a country |
| 6. compete | e. compose or play (music), speak or act without previous preparation |
| 7. genre | f. tasteful and stylish in appearance or manner |
| 8. lyrics | g. move in the specified direction |
| 9. improvise | h. class or group of things in a complete system of grouping |
| 10. charm | i. coming one after the other in an unbroken series |
| 11. modest | k. (of two things) happening or following one after the other |
| 13. alternate | l. try to win sth by defeating others who are trying to do the same |
| 14. elegant | m. piece of music written as an introduction to an opera, a ballet, a music play, etc. |
| 15. discreet | n. having or showing a not too high opinion of one's abilities, qualities, etc; not vain or boastful |
| 16. overture | |
| 17. elaborate | |
| 18. hospitality | |
| 19. chamber music | |
| 20. exchange | |

In addition, Tet is a time for correcting all faults, forgetting past mistakes, pardoning others for their offenses and no longer having enemies. One should behave in a friendly manner to all and should not have any grudges, envy or malice at this time.

All the busy activities of preparing for Tet come to an abrupt end at noon preceding the beginning of the holiday. Merchants reduce their prices, sell everything they can, and shut their doors. Servants are left off work and everyone heads for home. If a person can possibly get home, no matter how far, he goes. The sidewalks are practically “rolled-up” and hardly any business is transacted during the holidays.

On the afternoon before Tet of “tất niên” (New Year ceremony) a special ceremony takes place at which a sacrifice is offered to the deceased relatives and they are invited to come back for a few days and share the festivities with the living members of the family.

At midnight on the New Year’s Eve, a ceremony called “Giao thừa” is held in the which a sacrifice for the spirits and ancestors is made on a lovely candle-lit altar in the open air the house. Fire-crackers which heralded in the new year may still be heard. After this, the family may break off some new buds from the special new plant and trees recently purchased for Tet and go to the pagoda. There, they place incense before the altar and pray for the prosperity of the New Year. When

- o. friendly and generous reception and entertainment of guests or strangers. esp. in one's own home
- p. of or having (usu. Political) opinions that are not extreme
- q. careful or showing good judgment in what one says or does
- r. power of pleasing, fascinating or attracting people
- s. (action or process of) give one thing or person in return for another
- t. very detailed and complicated; carefully prepared and finished
- u. vocal or instrumental music adapted to performance in a chamber or small apartment or audience room, instead of a theater, concert hall, or church

II. Select the correct word or phrase from the list below to complete each of the sentences:

appearance

form

performances

springtime

ritual

farmers

singers

reply

participated

they leave the pagoda, another new bud is picked from a plant or tree and placed on the top of a column at their house on returning. This symbolises good luck.

The next morning, the family arises early and dress in their new clothes. Dishes of special foods are prepared to the places on the family altar for the ancestors who are back in the home during Tet. This will be repeated twice daily until Tet is over.

Everyone offers each other New Year wishes, and the children are given lucky red envelopes containing money. Traditional attached great importance to the first visitor from outside home on the New Year. He is believed to influence the happiness or well-being of the family during the rest of the year. Some families do not trust anything to luck. They invite their first guests and discourage those they consider unlucky not to come early. Generally, the visitors receive some form of refreshment at each home they visit.

On the fourth day of Tet, the Vietnamese believe that their ancestors return to their heavenly abode. The stores begin to re-open a life regains its normalcy. People visit graves on this day acting as an escort for their departing ancestors.^(*)

^(*)Extracted from *Tet Nguyen Dan of the Kinh*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center.

enjoyed	lasting	competition
singing	type	festive

1. The folk-song Quan Ho, a very rich and beautiful musical storehouse of our people, has a very longhistory.
2. Every year, on the 13th of the first lunar month, Tam Son village held a party at the communal house and invited five or six elderly men and five or six elderly women together with a great number of young singers of Lung Giang to come to join them.
3. At the festival came into being a form of dialogue. Alternately, each time the young man of one of the villages had sung, the girls from the other village would in singing.
4. People of ancient times narrated as follows: although their capital had been established in Thang Long, every year atthe Ly Kings always returned to their native locality, Kinh Bac, to hold joyful festivals.
5. For centuries, men and women in the northern province of Bac Ninh havein a festival that draws on their poetic and musical talents.
6. The Lim Festival takes place every year on the 13th day of the 1st lunar month of the year. Visitors come to enjoy

• Vocabulary

Words and phrases to remember

- lunar calendar
- ancestral worshipping
- opening rice paddies
- give sb bonuses
- the deceased relatives
- pay respect to one's ancestors and grandparents
- send each other best wishes for a New Year
- the rite to see Kitchen God off
- the rite to say goodbye to the old year
- the rite to welcome the New Year
- the rite to see off ancestral souls to return to the other world
- visiting a person's house on the first day of the new year
- giving lucky money to young children and old people
- wishing longevity to the oldest people
- living members of the family
- a lovely candle-lit altar
- family reunion
- wishing Tet wishes
- opening a shop
- New Year ceremony
- the New Year's Eve

the festival and see the of “Lien anh” and “Lien chi”.

7. “Lien anh” and “Lien chi” are male and female who sing different types of songs in the pagodas, on the hills, and in the boats.
8. Visitors can come to Lim Festival to enjoy the weaving of the Noi Due girls. They weave and sing Quan Ho songs at the same time.
9. Like other religious festival, the Lim Festival goes through all the stages, from the procession to the worshipping ceremony, and includes other activities.
10. Vietnam has been pushing for the art to be given cultural heritage status by UNESCO.

• **Questions for discussion**

1. What is the origin of Quan Ho?
2. Prove the idea that “different from song exchanges in other places, the Quan Ho folk song festival is very well organised”.
3. Lim Festival is always attracting many more visitors than other Quan Ho folk song festivals in Bac Ninh province. Discuss the idea.
4. What do you know about Quan Ho stage?

pray for the prosperity of the New Year

offer each other New Year wishes

a lucky red envelope containing money

one's ancestors return to their heavenly abode

acting as an escort for one's departing ancestors

Exercises

1. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|----------------|---|
| 1. reunion | a. chart showing the days, weeks and months of a particular year |
| 2. bud | b. average time between one new moon and the next (about 29 and 1/2 days) |
| 3. calendar | c. (expression of) hopes for sb's happiness or welfare |
| 4. lunar month | d. careful or economical use of money or resources |
| 5. wishes | e. social gathering of people who were formerly colleagues, etc |
| 6. well-being | f. be in debt to (sb)(for goods, etc) |
| 7. item | |
| 8. thrift | |
| 9. downtown | |
| 10. riot | |

5. The Diem and Lim Festivals are arguably the two most important Quan Ho festivals in Bac Ninh. Discuss the idea.

• Using English

Two-word verbs

Eg. Quan Ho folk-song festivals are organized every year in 49 villages of the former Kinh Bac province, which *account for* a majority of villages in Bac Ninh province.

In addition, in autumn, or during the ceremony *dedicated to* the leaders of various villages and other merry-making occasions, Quan Ho folk songs are also held among villages which have entered the Quan Ho relationship.

1. Fill in the blanks in the following sentences with appropriate prepositions

1. There are 49 villages of the former Kinh Bac province organizing Quan Ho folk song festivals, which make ... a majority of villages in Bac Ninh Province
2. The singers must consist ... 2 groups: a group of male singers and a group of female ones.
3. On the occasion of festival, all groups of Quan Ho singers take part ... the Quan Ho folk song festivals.

11. temporary	g. feel resentful about sth; do or give sth very unwillingly
12. debt	
13. owe	h. knob from which a flower, branch or cluster of leaves develop
14. bonus	i. sum of money owed to sb that has not yet been paid
15. candle	
16. offense	k. single article or unit in a list, etc
17. grudge	l. round stick of wax with a wick through it which is lit to give light as it burns
18. envy	
19. herald	m. state of being healthy, happy etc
20. prosperity	o. to or in the centre of a city, esp. the main business and commercial district
	p. lasting or meant to last for a limited time only; not permanent
	q. a collection of a lot of different types of the same thing
	r. announce the approach of sb/sth
	s. thing that causes displeasure, annoyance or anger
	t. state of being successful or rich; good fortune

4. Quan Ho folk song festivals can be held in different place, depending ... the traditions and conditions of various villages.
5. There are many legends that relate ... the opening date of the festivals.
6. All the singers look forward ... finding the converse in elaborate questions and answers.
7. Peasants, teams of men and women show ... their quick wits and beautiful voices at the famous festival district official.
8. In one game of the festival, people try to prevent a frog ... jumping out of a circle marked on the ground.
9. The female singers hold flat palm hats with silk-tasseled straps to protect their eyes ... the sunlight and to make themselves more elegant during singing contests.
10. Nowadays, many elderly singers participate in the singing as well in respond ... the Quan Ho movement initiated by the provincial government.

II. Each sentence has a mistake in using preposition. Find and correct them

1. Quan Ho singing can be carried with both as for formal or informal events, called indistinguishably Canh Quan Ho or Quan Ho period by the local.

- u. feeling of discontent caused by sb else's good fortune or success, esp. when one wishes this for oneself
- v. payment added to what is usual or expected, e.g. an extra dividend paid to shareholders in a company or to holders of an insurance policy

II. *Select the correct word or phrase from the list below to complete each of the sentences.*

outgoing	satisfy	living
depart	rebirth	soul
wife's	husband's	spring
embraces	spirit	environment
failings	successes	leave

1. As early as the beginning of the twelfth moon, the last month of the year, Vietnamese have been making their many preparations.
2. Tet, the Vietnamese Lunar New Year, is not unlike some of the ancient European rites of..... or the Christian Easter. It even recalls some of the elements of the Jewish Seder.

2. Each formal Quan Ho singing event follows a conventional procedure that includes a ritual singing in front of a guardian spirit's altar before proceeding on the extensive courtship singing.
3. Common titles sung in festival can be divided by two categories, and reflect a certain familiarity with recordings and productions of the Quan Ho Troup.
4. Quan Ho singers do not always try to hide the fact that they long of living together as husband and wife.
5. The poetic introduction also provides listeners to the basic content of the song text, which otherwise can be difficult to follow in singing.
6. It is amusing to hear professional singers sing with a greater degree of nasality partly as a result of uncritically apply the "bel canto" technique into the peculiar Vietnamese pronunciation, which mostly consists of closed syllables.
7. Quan Ho singer always sing in their speaking voice, which set them apart to the professional singers of the Quan Ho Troup, as well as from those who have received formal training in schools for traditional performing arts in the region.
8. Quan Ho villages in the past had to constantly deal up their own internal conflicts among various factions, as well as develop their distinct customs.

3. Tet is considered the first day of spring and carries with it all connotations ofand renewal. both physical and spiritual. The environment and theshould be purified. so there are many cleansing rituals, the ceremonial washing of hair or bathing, polishing bronze or furniture, or just giving the house a good spring-cleaning.
4. On the first day of Tet, the family loads food on a prominently displayed table, the first meal for the ancestors since they have returned to the world of
5. On the second day of Tet a wider circle of connection is observed. This is the day for going out beyond the immediate family to visit the.....family and close friends.
6. On the third day of Tet, the circle of connections the community.
7. And on the evening of the third day the ancestors will, the smoke from burning votive objects assisting them in their fight.
8. All over the cities, towns and villages shops are selling sweets in bulk or in assortment, packaged in elegantly arranged boxes to the sweet tooth of Tet.
9. Everywhere, either in the cities or villages, the of Tet is clearly observed particularly in the markets.

9. In the past, when the drought occurred every year, people gathered to sing Quan Ho songs for days in front of their altar to pray to rain.
10. Compared with the Diem festival, the Lim festival was a lot more diverse, spread out, less tradition bound, better known to outsider, and therefore always attracting many more visitors.

- **Practical exercises**

- Translation**

- Translate into Vietnamese*

The folk-song Quan Ho, a very rich and beautiful musical storehouse of our people, has a very long lasting history. During all its existence, successive creations have unceasingly changed the type of the folk-song Quan Ho. Today, there are “Quan Ho dai”, “New Quan Ho”, “the renovated Quan Ho”. This shows that there may be some kinds of Quan Ho that are not real Quan Ho. Thus, from what epoch has the tradition of Quan Ho dated?

One of the old popular tales narrates as follows: Once upon a time, Lung Giang village (Diem village) and Tam Son village (Tu Son), both in Bac Ninh province, were in very good relations. Every year, on the 13th of the first lunar month, Tam Son village held a singing party at the communal house and invited five or six elderly men and five or six

10. The Vietnamese believe that every kitchen is inhabited by a kitchen god or Tao Quan. Tao Quan watch over their respective households throughout the year and on the 23rd day of the 12th lunar month go to heaven to report to the Jade Emperor on the merits and..... of the families that they live with.

• Questions for discussion

1. What is the significance of Tet? -
2. Prove the idea that “Everywhere, either in the cities or villages, the spirit of Tet is clearly observed particularly in the markets”.
3. What’s special about food for Tet?
4. Comment on the customs practised during Tet.
5. “For visitors to Vietnam, no time is more fascinating – nor more confusing – than the weeks leading up to Tet Nguyen Dan, the Lunar New Year”. Discuss the idea.

• Using English

Appositive clause

Appositive clause modifies the subject or the object of the sentence, making them clearer. Look at the following sentences:

Tet , *Vietnamese Lunar New Year*, is unlike some of the ancient European rites of spring or Christian Easter.

elderly women together with a great number of young singers of Lung Giang to come to join them. At the festival came into being a form of dialogue. Alternately, each time the young man of one of the villages had sung, the girls from the other village would reply in singing. Such singing competitions lasted all night until the morning of the following day. However, it's asserted that only under the Ly dynasty (1009-1225) did the folk-song Quan Ho begin to develop strongly and become joyful festivals lasting as much as half a month.

People of ancient times narrated as follows: although their capital had been established in Thang Long, every year at springtime the Ly Kings always returned to their native locality, Kinh Bac, to hold joyful festivals. Each time, the fleet of dragon boats of the king entered Thien Duc river (or Duong river), the kindred and officials (Quan Vien Ho) of the Ly family, including children, the elderly, young men and young girl, all stood on the two banks of the royal canal which is reserved to welcome royal dragon boats. They sang hymns of praise, clapping their hands and sang songs praising the king to the rhythm of the boat's oars and to the rhythm of the castanets of the Chief Rower. The ding often gave a special traditional feast, granted money, silk and opened a official sanity party who recited poems and sang. Since then on, this kind of folk-song bears the name of Quan Ho songs, or the songs of the Officials and the Kindred.^(*)

(*) [http://www.vnstyle-vcd.com.vn/myhomeland/arts_style/traditionaltheatres/quan ho.htm](http://www.vnstyle-vcd.com.vn/myhomeland/arts_style/traditionaltheatres/quan%20ho.htm).

Vietnamese Lunar New Year Festival falls between 21st January and 20th February of the Western sun-based calendar, *half way between the winter and spring equinox.*

Combine these two sentences using appositive clause

1. Tet Nguyen Dan is the most important Vietnamese festival. It is the Lunar New Year festival.

.....
.....

2. Tet Thanh Minh lasting 3 months is the time for tidying up the graves. These graves are the places burying their dead relatives.

.....
.....

3. The Tet of the New Year is an opportunity for the household genies to meet. This Tet is a fete of the family.

.....
.....

4. Tao Quan will make their report to the Jade Emperor. He is the Kitchen God.

.....
.....

Translate into English

1. Hàng năm, cứ đến mười ba tháng giêng du khách khắp nơi lại nô nức rủ nhau đi dự lễ hội Lim, để được đắm mình trong không khí hội hè, để được nghe những *Liên anh*, *Liên chị* đắm say trong điệu hát lời ca quan họ và xem tục kết chạ, kết bạn đây tình nghĩa.

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2. Nơi tổ chức hội Lim cách Hà Nội 25 km theo quốc lộ 1, tại đồi (núi) Lim thuộc địa phận xã Lũng Giang, huyện Tiên Du, tỉnh Bắc Ninh.

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3. Hội tung bồng suốt bảy ngày từ mồng chín đến mười sáu tháng giêng.

.....
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4. Việc chuẩn bị cho hát quan họ ở hội Lim khá chu đáo. Trước đó mấy tháng các “quan họ Liên anh”, “quan họ Liên chị” đã tập luyện nhiều ngày và mời được các quan họ có tiếng về tham dự Hội.

.....
.....

5. Tet Nguyen Dan is called Tet Tam Nguyen. Tet Tam Nguyen is the Fete of Three firsts.

.....
.....

6. This is an opportunity for the people to memorize the Craft Creator. He/She is a person who founded the village craft.

.....
.....

7. Today, the tray contains 5 or more fruits in the form of pyramid like before or in a different shape. Regardless, it is still called Mam Ngu Qua. It is the five fruit tray.

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.....

8. From the first days of the lunar year, everyone strives to plan the perfect Tết by erecting “cây nêu” 5 to 6 metres high in front of their house, making “bánh chưng”, redecorating their homes, painting the foot of trees with white lime powder or painting the pictures of a bow and arrow on the walls to wipe out ghosts and devils. “Bánh chưng” is a square cake made of sticky rice stuffed with beans and pork.

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5. Trai gái đến hội Lim đều ăn mặc đẹp. Các quan họ Liên anh, Liên chị có lối ăn mặc riêng: Trai mặc áo lụa, quần ống sớ, đội khăn xếp, gái thì áo tứ thân bằng nhiều điều, trong yếm đào xẻ con nạm, đeo khuyên vàng ...

.....
.....
.....

6. Từ lâu lễ hội Lim đã được coi là hội lớn, trung tâm nhất không chỉ của Tiên Sơn, xứ Bắc mà còn hơn thế nữa, của một vùng, của một quốc gia.

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7. Cả một khu vực đồi núi rực rỡ sắc màu, chập ních tiếng nói cười rộn ràng, sáng khoái. Những giọng hát mượt mà ngọt ngào ... được các cặp trai thanh gái lịch trao nhau đây tình tứ làm say đắm những người về dự hội.

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8. Có thể nói hát quan họ ở hội Lim là một sinh hoạt văn hoá nghệ thuật đặc sắc của nền văn hoá truyền thống xứ Bắc.

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9. As the legend goes, the Banh Chung came into being under King Hung 3,000 – 4,000 years ago. King Hung is the national founder.

.....
.....

10. There was a custom of “gọi gạo, a rite of “trảm tự” (chopping the words) to teach marshal arts to the young people in the villages and a rite of “bẻ cành hái lộc” (cutting a small branch from a tree to bring home) which symbolises the bringing of a new life into one’s family. “Gọi gạo” is a rite of keeping the fire burning over the night to symbolise the wish of transferring the life of the old year over to the New Year.

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11. Tet ended with a ritual. This ritual is Le Khai Ha.

.....

9. Bên cạnh hát quan họ, người dự hội còn được biết tục kết chạ, kết bạn (kết nghĩa giúp đỡ nhau ...)

.....
.....

10. Tất cả những âm sắc tình cảm, những hình ảnh lễ hội ... đã tạo nên phong vị, bản sắc văn hoá độc đáo thực sự có sức quyến rũ mạnh mẽ.

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Speaking

Group work

I. Topics

- the progress of the Lim Festival.
- Diem Festival

You may present your topic in your own words or you may use the following prompted words:

The progress of the Lim Festival.

11th / 1st / Nhập tịch / Co Lung temple//

procession / Dinh Ca / Co Lung//

back / Dinh Ca//

12th // procession / Dinh Ca / temple//

13th / Dinh Ca / Lo Bao//

- **Practical exercises**

Translation

Translate into Vietnamese

FAMILY REUNIONS

*Based on writings by Pham Quynh and L. Cadere, Indochina
through texts – World Publishers*

The concept of family is central to Vietnamese culture. Vietnamese spirituality rests on the concept of family, which includes not just the living but also the deceased. Family, therefore, forms a link between the past and the present.

Just as the ancient Greeks felt close to their gods, the Viet or Kinh people view themselves as the children of a mythical dragon and a fairy. Vietnam's origin myth holds that the Fairy Mother Au Co gave birth to one hundred eggs, from which the first Viet emerged.

Each Viet family can be viewed as a temple that holds both the living and the dead. Sacred ties bind those born under the same roof. Death does not dissolve these bonds but rather strengthens them. The ancestors are seen to play a central role in the fate of the living. Vietnamese people believe that when a person dies, his or her soul remains in the family altar. The soul of the deceased, represented in the ancestral tablet, inspires strong feelings, especially in times of sacrifice.

great festival / move up / Lim hill//
14th / procession / Do and Nguyen church//
15th / killing buffalo / offering//
16th / closing / festival//

Diem Festival

place / Quan Ho singing / originate//
1994 / change / annual festival / 6th day of the 8th lunar
month / 6th day of the 2nd lunar month / Vua Ba / from
heaven / help / establish / village / teach / village people /
Quan Ho singing//
Vua Ba / creator / Supreme Being//
teach / Diem people / cultivate the land / form plantations
/ grow crops / plant rice / raise silkworms for textiles /
plant sugar cane for honey / perform ritual practices//
in the past / drought / sing Quan Ho songs / pray / rain//
1999 festival / presence / officials / the Center for Quan
Ho Culture television crew from Hanoi / official guests//
chance / better known / media / village of Quan Ho
origin//
in the past / evening before / main day / primarily
significant / singing ritual//
in singing ritual / bonded Quan Ho groups / get together /
sing the mandatory tunes / praise / show gratitude to Vua

Members of the same family line hold death anniversaries to commune with the dead. On other important occasions, larger family groups meet at the ancestor-worshipping house. They place sticks of incense on the family altar to honor those who died recently and long ago. Men stand solemnly before the altar while women sit on grass mats. When the head of the family presents votive offerings like incense, flowers, cakes, and wine to their ancestors, other members kneel before the altar to pray. Everyone senses the presence of the ancestors on the altar. On New Year's Eve and New Year's Day, the ancestors are present to receive their children's offerings.

For the Kinh, Vietnam's ethnic majority, the biggest festival of the year is the Lunar New Year, or Tet, which celebrates the renewal of nature and all living beings. This is a time for Viet people to proclaim their faith in life and their thirst for happiness and well-being. Tet also sanctifies and glorifies the cult of the ancestors. It is a celebration of Vietnamese family values and culture.

Tet is a time for Vietnamese families to gather together and share. Preparations begin two weeks in advance. People take great care in arranging the altar and decorating the house. They hang parallel scrolls written in calligraphy on pink paper and arrange colorful flowers and flowering peach boughs in vases. They prepare special dishes to be shared by the living and the dead, who will come to stay with their

Ba / before / proceed / private homes / the rest of the singing event//

Nguyen Van Trung / leader / Diem quan ho troupe / recall / old days / only quan ho groups / between / two villages / bounded as opposed to nowadays / even the villages' administrative organizations / join / bounding relationship//

II. Pictures

1. Your teacher will give you some pictures of Lim Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Speak about Festivals of Kinh Bac

Consider these aspects:

- the Lim festival of Quan Ho singing
- Ly Bat De Temple festival
- Dinh Bang Communal House festival
- Dau Pagoda festival
- Festival of Dong Ky firecracker making village
- Giong festival

descendants for three days. Everyone wants to receive their ancestors with dignity.

In a traditional Viet family, a father, mother, children, grandparents, uncles and aunts often live under the same roof. Families whose members are scattered throughout the year reunite at Tet, under the watchful eyes of the ancestors. The ancestors' tablets are uncovered on the richly decorated altar, where candles and incense burn day and night. Family members pile replicas of gold and silver bars on the altar as symbolic gifts to fulfill the ancestors' needs in the next life.

During the three days of Tet the ancestors commune with the living. On the eve of Tet, the family makes offerings to welcome the ancestors to spend Tet in the family home. At lunch and dinner, the ancestors are invoked to share offerings of tea, fruit and cakes. At the end of the third or the fourth day, the family holds a ceremony to bid the ancestors farewell. It is time for their souls to return to the other world full of the wishes and confidences of the relatives with whom they've shared Tet. In the other world, the ancestors will continue to watch over and protect their descendants.

It is this communication between the dead and the living that gives Tet its spiritual significance. Tet affirms the continuity of the family and of the race and the link between generations. The ancestors understand their descendants' doubts and fears. Whatever the ancestors were in their former lives, they are now living in a more spiritual world and are

Writing

1. Complete the following sentences:

1. So far, it is known that the Quan Ho folk song festivals are organised every year in

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.....
.....

2. They start from

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.....
.....

3. Quan Ho singing closely connects with the custom of establishing relations between

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.....
.....

4. According to traditional customs, inter-marriage among

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.....
.....

5. Depending on the traditions and conditions of various villages, Quan Ho folk song festivals can be held

.....
.....
.....

able to communicate with the living. The ancestors feel their children's pain and delight in their children's joy. Even when the living feel far removed from their ancestors, they are treading in their ancestors' footsteps.

The Viet people pride themselves on being serious, hard working and resilient to life's hardships. Life is not something to be trifled with. It is ruled by principles that have been handed down from the ancestors, which we in turn will hand down to our descendants. The greatest of these principles is the cult of the ancestors and the perpetuity of the Viet race.^(*)

Translate into English

12. Tết là một sinh hoạt văn hoá cổ truyền quan trọng nhất của người Việt ở đồng bằng. Tết bắt đầu từ ngày mùng một tháng giêng đầu năm mới theo lịch cổ truyền (âm lịch) – là sự mở đầu của mùa xuân.

.....
.....
.....

13. Trong thực tế thì từ ngày hai ba tháng chạp (23 tết), mọi công việc làm ăn đông áng, buôn bán tạm dừng.

.....
.....

^(*) Based on writings by Pham Quynh and L. Cadriere, *Family reunions*, Heritage, January / February 2003, Vietnam Airline Inflight Magazine, p. 18 – 20.

6. In addition to Quan Ho folk songs, village festivals also contain

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.....
.....

7. Lung Giang village (of Noi Due commune, Tien Son district) ranks

.....
.....
.....

8. Groups of Quan Ho singers come to the Lim festival dressed in their best and with a distinctive style: young men wear ..., while girls wear

.....
.....
.....

9. In addition to singing performances, the Lim Festival involves many other games such as

.....
.....
.....

10. In order to attend the Lim Festival, one should, starting northward from Hanoi, follow

.....
.....

14. Ngày xưa các công sở đều đóng cửa và làm lễ “hạp ăn”
(niêm phong mọi con dấu, ấn triện ...)

.....
.....

15. Đối với người dân Việt, dù đi làm ăn, buôn bán nơi đâu
quanh nam suốt tháng đến thời điểm này, người ta cũng
tìm cách về quê, về nhà để cúng tổ tiên. Họ có tục lệ mời
tổ tiên, những người thân đã chết cùng về ăn tết với gia
đình, đây cũng là dịp để họ viếng thăm thân quyến nội
ngoại, bạn bè ...

.....
.....
.....

16. *Mông một thò ở nhà Cha*

Mông hai nhà Mẹ, mông ba nhà Thầy.

Đó chính là đạo đức hiếu lễ, “tôn sư” của người Việt theo
nếp nho phong.

.....
.....

17. Tết cũng là dịp các món ăn dân tộc thể hiện phổ biến:

Thịt mỡ dưa hành câu đối đỏ

Cây nêu – tràng pháo – bánh chưng xanh

.....
.....

II. Topics: Write about Quan Ho folk song festivals

Consider the these aspects:

- 49 Quan Ho singing villages in Bac Ninh province
- the participants
- the contents of Quan Ho song exchange
- Quan Ho stage
- Lim Festival
- Diem Festival

Prompted words and phrases

trimming

red tunic

song exchange

Quan Ho brothers

Quan Ho sisters

inter-marriage

Quan Ho relationship

a brother-sister relationship

a group of Quan Ho male singers

a group of Quan Ho female singers

a tray of betel leaves and areca nuts

elaborate preparation

intense rehearsal

traditional long red crepe dress

rosy coloured belt

18. Trong sinh hoạt, tết người ta rất chú ý đến các thủ tục cổ truyền như: tắm gội tất niên, mặc quần áo mới, nói lời hay ý đẹp, chúc tụng nhau năm mới, hái lộc, xuất hành, khai bút ...

.....
.....
.....

19. Người có tang kiêng đến nhà người khác năm mới, kiêng quét nhà - đổ rác ngày đầu năm mới (sợ mất lộc) ...

.....
.....

Nhiều trò chơi văn hoá dân gian cũng được tổ chức rộng rãi trong những ngày tết.

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.....

20. Sau ba ngày hay năm ngày hoặc lâu hơn chút nữa, (tùy từng gia đình), người ta làm lễ và cỗ cúng “hoá vàng”, đưa tiễn tổ tiên về lại thế giới của người đã khuất (âm phủ), sau đó hạ nêu (coi như kết thúc tết)

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.....
.....

- **Further reading**

DUELLING DUETS OF LOVE

Quan Ho singing dialogues are a living link to the cradle of Vietnamese civilization

A pair of young women dressed in colorful silks stand to one side, seemingly admiring each other's clothes and the round flat-brimmed hats they both carry. Not far off a couple of young men speak in low voices. They are also well-dressed, and one of them carries a black umbrella. Suddenly one of the women bursts into song:

Burn, fire! The water boils for ten

Please have a cup of tea to make me happy

I wish the rivers would run dry

So you could come easily come to me...

The sitting is the annual Quan Ho festival held at the Lim village hill, about 30 km north of Hanoi. People have come from 50 villages to sing – and more have come to watch and enjoy – a celebration of the traditional singing dialogues unique to the area of Vietnam north of Hanoi.

Quan Ho is thought to have originated in the days when young men and women, working on the estates of feudal lords, were forbidden to talk to each other. Singing as they worked, the peasants could communicate, to declare their love, praise the charms of their beloved, and even set trysts.

Speaking

Group work

I. Topics

- Home activities to prepare for Tet
- Tet market
- Activities in three days of Tet

You may present your topic in your own words or you may use the following prompted words:

Home activities to prepare for Tet

Father / visit / ancestors//

fresh earth on the graves / pull the weeds / replace / flowers//

light incense / invoke the souls of their dead from the other world//

the beginning of the twelfth moon / making / many preparations//

Grandmother / chickens / glutinous rice//

Mother / purchase / piglet//

Grandmother / purchase / some paper / paint the first ideograms//

He / also / buy some festive red paper / write poems / benedictions and good wishes//

children / anticipate / new clothes//

Though virtually every Vietnamese in the country knows what Quan Ho is, nobody knows why they are called Quan Ho, nor exactly when the practice dates to. Few could cite an example, much less hum an air.

In was largely fact aside from a few television recordings, this unique cultural legacy overlooked until 1995, when the Quan Ho Cultural Centre was opened in Ha Bac Province^(*), about 50 km forth east of Hanoi.

Part of the reason for this lack of academic knowledge is that Quan Ho is an oral tradition. It is thus continuously evolving, enriched by its very lack of recorded rules. However, the process of classification is under way, and now, of the hundreds of villages in Kinh Bac (the Red River delta area north of Hanoi), only 50 are officially listed as “Quan Ho” villages. This means they meet two basic criteria: firstly, at least three generations can sing Quan Ho songs, and secondly, the villages regularly organize Quan Ho festivals.

What then is a “Quan Ho” song? It consists primarily of lyrical compositions in lines of six and eight syllables, sung alternately by teams of men and woman. The singing is essentially courtship, with introductions, questions and answers, flirting, and declarations of love and sorrow. The

(*) A former province which is devided into Bac Giang and Bac Ninh provinces nowadays.

All things / done in time / in the hope / ancestors / come /
the 23rd day / the twelfth lunar month / the Kitchen Gods /
depart / Earth//

these deities / make / reports / the Jade Emperor (The
Creator)//

Heaven / know / if / family hearth / a place of strife / or a
place of love//

give the Gods a farewell dinner / make offerings of
money / tuck into bright red envelopes - lay upon the
kitchen altar//

Part of these gifts / saved for future use / part / spent for
Tet amusements//

The Tet market

open / 23rd-24th / 12th lunar month / “Chợ Tết” (the Tết
market) / 28th-29th / “Phiên áp Tết” (the market just before
Tet)//

these days / everyone / rush / sell and buy things//

variety / food / drink / goods in special demand for Tet /
available: fruit / clothing / silk / jewellery / Tet paintings /
incense / worship offerings / etc//

People / go to the markets / buy things / contemplate the
beauty of the Tet markets//

Young people / rural areas / visit / markets / look at /
comment on / clothing//

language is drawn from nature, with metaphor and double meanings the norm.

Most of the songs are memorized, but new compositions, adhering to the scansion and style of the classics, are introduced at every festival. Set pieces appear in every dialogue, and while hackneyed sequences are acceptable, originality, wit and style are the aim. There is a strong competitive element to the dialogue: the teams try to manoeuvre the opposite sex into being unable to answer a question. The answer must be made using the same imagery as the question, as well as obeying other Quan Ho conventions. Sometimes younger singers will be coached by older members of their village in their replies, otherwise the losers must ask for time to prepare a response. This may be delivered at the following year's festival, and a particularly apt repartee will be recorded in the Quan Ho annals, becoming common property of all the villages.

The dialogues begin, after preliminary introductions, with one young woman on behalf of the whole female party venturing an "invitation", made up of four verses. Meanwhile, another girl courteously offers the men a tray of meticulously prepared betel-nut. This is reciprocated by an equally polite gesture from a representative of the men, who would sing a "friend-seeking" stanza. Both the invitation and the first reply are largely conventional, drawn from the hundreds of verses recorded in the Quan Ho repertoire.

That is why / markets / crowded / Tet time//

joyful / Tet occasion / busy / beautiful / Tet market /
things / expensive / Tet time//

Activities in three days of Tet

first day of Tet / load / food / table / first meal for the
ancestors//

head of the family / offer / grace / then light / three sticks
of incense / kneel / bow / head / pray//

whisper / names the deceased of the family up to the fifth
generation / invite / partake / feast / prepared//

“ancestor calling” / unify / family / share / meal / as a
form of communion with / ancestors / each other//

same ceremony / repeated / morning and evening meals /
three days of Tết / reaffirm / connection / family
members//

important / this eating together / Vietnamese / not say /
celebrate Tet//

say / “eat Tet”//

not refer / physical act of eating / but / spiritual
nourishment//

second day of Tet / wider circle of connection / observed//
going out / visit / wife’s family / close friends//

A few shops / open//

The crux of the dialogue comes when the women begin the farewell song:

“Why do you go away and leave me alone?

My love for you is still unchanged.

You leave and my room is empty,

And I wait for you, day and night.

You leave and a part of my soul is also gone

I’m yearning for you in grief, through the night...

To which a representative of the male team might reply:

Today is the first meeting between the bamboo and apricot trees,

May this brief moment result in a lifelong partnership

Our promise to love forever

Forms an emotion deep and wide.

We leave at the height of this festival

Will you remember us?

A singing party is usually held in the open air at the best time of the year, when the air is cool and the paddy fields cloaked in lush green. One of the best-known places is the Lim hill, where a major Quan Ho festival is held on the 13th day of the first lunar month. The day begins with singers from all 50 Quan Ho villages in a procession of bunting and costumes that converges on a large ground, where temporary

Some lottery stands / sell / lucky chances//

People / come out / display / new clothes / picture / taken//

third day of Tet / circle of connections / embrace / community//

call on / teachers / patients / doctors / soldiers / commanders//

People / visit / astrologers / get / good start on the year's fortunes//

evening of the third day / ancestors / depart / burn / votive objects//

II. Pictures

1. Your teacher will give you some pictures of Tet – the Lunar New Year Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Speak about Tet festivals in Vietnam

Include the following elements:

- Tet Nguyen Dan (The Lunar New Year)
- Tet Thuong Nguyen (Nguyen Tieu)

tents have been set up to accommodate visitors. As the night wears on, singers young and old pair off and disperse into the neighbourhood to sing to their hearts' content, sometimes until dawn, while song lovers sit by to listen and relish the most fitting or wittiest replies.

Quan Ho costumes are part of the ritual. Men wear a grey jacket buttoned up to a high round collar, over a coloured long sleeved shirt. Women wear three shirts of different colours. The outer jacket reaches down to above the ankles and is buttoned on one side. Rain or shine the men singers will take a long a black umbrella, presumably to enhance their dignified allure. The women hold in one hand a large palm leaf hat with broad brim, decorated with an ornate chin strap that serves as a charm-enhancing device.

Every procedure of a Quan Ho festival must follow strict rules, from the ritual preparation of the betel to its presentation, from the manner of greeting to the way an invitation to enter a house is accepted. Physical contact and unbecoming gestures are anathema to the art. In the old days, Quan Ho parties involved protracted and elaborate rites which, though devoid of any religious implications, required degrees of subtlety and refinement that defied all but the most urbane and sophisticated minds.

The aim of the Quan Ho Cultural Centre is thus more than

- Tet Khai Ha
- Tet Doan Ngo
- Tet Trung Nguyen
- Tet Trung Cuu
- Tet Trung Thap

Writing

1. Complete the following sentences:

E.g. For the Vietnamese, the significance of the Lunar New Year is best projected in the saying “ ... ”

→ For the Vietnamese, the significance of the Lunar New Year is best projected in the saying “as exciting as the Tet”

1. Rural and urban markets become centers of color and glamour, as people ...

.....

2. ... gather to visit ancestors' graves.

.....

3. Then comes the most significant moment of Tet: on New Year Eve, urban dwellers pick ...

.....

the preservation of a folk-song genre, in a broader sense Quan Ho is a set of cultural rites of which the songs are just one part. The appearance of men and women in their costumes conveys images of courteousness that epitomise an early era of Vietnamese civilisation. Quan Ho is a pattern of social behaviour born of the Red river delta which embodies all the delicate trappings of an agricultural society and its customs. (*)

(*) *Duelling duets of love*, Heritage March/ April 1997, Vietnam Airlines Inflight Magazine, p. 22 – 24.

4. The young leaves symbolize ...

.....
.....
.....

5. The first visitor to the home brings ...

.....
.....

6. On the Tet altar, ...

.....
.....

7. The Tet altar has become a means of maintaining ...

.....
.....
.....

8. During the three-day Tet holiday, ...

.....
.....

9. During Tet, every village holds ...

.....
.....

10. During the Spring festival too, young men and women
take the opportunity to ...

.....
.....

Unit 5

HUNG TEMPLE FESTIVAL

• Pre-reading task

1. When and where do Vietnamese usually hold Hung Temple Festival?
2. Why do Vietnamese worship Hung kings?
3. Originally, when was Hung Temple Festival held?
4. When is the open ceremony of Hung Temple Festival held?
5. How long does the festival last?

• Reading

HUNG TEMPLE FESTIVAL

Time: *from the 8th to the 11th day of the third lunar month, the main festival day is on the 10th day of the third lunar month.*

Place: *Nghia Linh Mountain, Hy Cuong Commune, Lam Thao District, Phu Tho Province.*

2. Topic: Tet – New Year in Vietnam

Consider these aspects:

- the meaning of Tet
- Tet market
- food for Tet
- home activities to prepare for Tet
- activities in 3 days of Tet
- some customs at Tet

Prompted words and phrases

symbolic activities

the rite of starting a new spring

the ground breaking ceremony

the start of a new writing rite

open forest rite

first fishing rite

the opening of officials' seals

to wish for a better year

to show the spirit of humanity

the market just before Tet

five sacred fruits

depart Earth for one's annual mission to Heaven.

Objects of worship: Hung Kings^() – 18 generations of Hung kings established Van Lang State, the predecessor of the present-day Vietnam.*

Characteristics: the national ancestral worshipping day, the incense offering ceremony is held simultaneously at Hung Temples in Phu Tho, Ho Chi Minh City and Nha Trang City (Khanh Hoa Province) as well as in many other localities.

The festival begins with a palanquin procession performed by three villages of Co Tich, Vi Cuong and Trieu Phu. The procession carries bamboo elephants and wooden horses symbolizing the submission of animals to the Hung kings and the wedding of the Mountain Genie and Princess Ngoc Hoa. Banh chung (square sticky rice cake) and Banh giay (round sticky rice cake) are indispensable offerings in the procession in order to honour the merit of the Hung Kings who taught people to plant rice and to remind people of Lang Lieu who invented these cakes.

In the past, about 40 villages took part in a palanquin procession contest. The procession matches started from their villages and gathered at the foot of the mountain. A jury decided the winner. The palanquins that won the first prize

(*) The reading includes some proper nouns “Hung Kings” and “Hung Emperors” since they are used in the source material.

Jade Emperor
the world of living
“ancestor calling”

- **Further reading**

TET TRADITIONS

In the weeks leading up to Tet, the Lunar New Year, the streets of Vietnam’s cities and villages are ablaze with color. People buy flowers and potted trees, busily tidy their homes, the local pagoda and communal house, then turn to making and buying all of the treats that will ensure a festival Tet.

As the big day draws near, people rush off to get a haircut, buy new clothes, decorate their ancestral altar and prepare massive quantities of special foods. The whole family gathers in the kitchen to boil *Banh chung*, sticky rice cakes that are a Tet staple.

A good show:

Parents remind their children to behave themselves and – at least for a few days – feuds with the neighbours are dropped. Since nobody wants to spoil the first few days of the year and invite bad luck by bickering, everyone is on their best holiday behavior.

According to Vietnamese lore, on the eve of the Lunar New Year new officials are elected in Heaven and charged

would be carried to Thuong Temple for the coming festival. Such a procession included three gilded palanquins carved with elaborate designs. The first palanquin carried incense, flowers, candles, betel nuts, and jars of water and wine. The second palanquin contained altar, a tablet that is followed by parasols and an octet. The third palanquin carried Banh chung and Banh giay (or sticky rice) on boiled pig head (or a whole one). The procession was accompanied by a group of cheo performers, gongs and drums, flags. The master of ceremonies in the robe went first, and dignitaries went after the palanquins.

The worship service is held on the 10th day of the third lunar month and commences with a flower ceremony with the participation of state representatives. Held in Thuong Temple, where the Hung Kings used to worship deities with full rituals, the ceremony is conducted with the traditional rituals representing the whole nation. During that time, the *nha to Do Ngai* guild performs singing and dancing to welcome visitors.

The descendants of the Hung Kings throughout the country converge on the temple to offer incense. The procession includes the state representatives, one hundred young men and women in traditional costumes symbolizing “children of the Dragon and Fairy” and pilgrims.

The procession marches are followed by a *Xoan* singing (a kind of folk song of Phu Tho Region) in Thuong Temple, *ca tru* (a kind of classical opera) in Ha Temple and other

with overseeing the world. If the newly appointed officials are trustworthy, harvests will be good and the world will be free of wars, natural disasters and plagues. If this year's crop of officials are lazy and greedy, however, life down on earth will be dreary.

To give thanks to Heaven's departing officials and to welcome the newcomers, it became customary for Vietnamese families to place offerings of steamed sticky rice, boiled chicken, cakes and fruits out-of-doors on New Year's Eve.

Spring into action:

Spring, it was thought, was an annual gift from the God of Heaven. Flowering tree branches, which symbolize spring, were typically brought into people's homes. Today, people in southern Vietnam decorate their houses with ochona blossoms, while northerners buy potted pink peach trees.

The most crucial time during the festivities is New Year's Morning, when the first person to step across the house's threshold is thought to set the tone for the family in the coming year. Homeowners go to great lengths to arrange the first footer, whose age must be lucky according to the complicated calculations of the traditional Vietnamese horoscope.

Long ago, during the first days of the New Year, poor people would carry buckets of water to the houses of their

activities including bamboo swings, *nem con* (throwing a sacred ball through the ring), *cham thau* (beating bronze drum), *dam duong* (pounding rice). Hung Temple Festival not only attracts visitors from all over the country because of its special traditional cultural activities, but also is a chance for a sacred trip back in time to the origins of the Vietnamese nation. People usually show their love and pride of their homeland and ancestral land. This religious belief deeply imbedded in the minds of every Vietnamese citizen regardless of where they originate.(*)

During the festival, pilgrims always spend time visiting the temples and historic sites on Hung Mountain. The Den Ha, memorial temple for the primal mother Au Co, is approximately 100 steps higher up, in a courtyard entered through a gate with a bell tower. The mother of the Emperors Hung and of all Vietnamese is represented of the main altar, the left – hand altar is dedicated to the last Emperor Hung. The steps continue to the Den Trung (Middle Temple), the main temple, which dates from the 19th century. It is dedicated to the founder of the dynasty and all other Hung Emperors. On the summit of the wooded hill is the Den Thuong, which is dedicated to the gods of heaven and earth. Lying on the middle altar is the sword of Phu Dong, the country's first hero, another altar is dedicated to the wives and daughters of the Hung Emperors. On the hill is a

mausoleum for the dynasty. Upon the Stone of Oaths here An Duong Vuong, founder of the realm of Au Lac, who came from the hills to the plain, swore to defend the land of his farther.

At present, the Hung Temple Festival is regarded as a nationwide one, with a representative of the ministry of Culture and of the People's Committee of Vinh Phu (currently Phu Tho) province taking part in the incense presenting ceremony. New games and cultural items are being added to the program of the Hung Temple Festival in order to remind the present and future generations of the origins of our nation and the feats of our founding fathers, sources of strength which we should draw on in our present nation – building endeavors.

The Hung Temple Festival is one of the most important and sacred festivals of the Vietnamese people, deeply imbedded in the minds of every Vietnamese citizen, regardless of where they originate from. (**)

(*) Extracted from *Hung Temple Festival*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center.

(**) Extracted from *Hung King Festival*,

http://vn-style.com/myhomeland/festivals/Hungking_festival.html

• Vocabulary

Words and phrases to remember

predecessor	parasol
simultaneously	octet
participation	tablet
palanquin procession	submission
the procession march	contest
indispensable offering	jury
state representative	altar
flower ceremony	descendant
converge	pilgrim
beating bronze drum	bamboo swing
be dedicated to	primal
lunar month	bell tower
the main festival day	realm
religious belief	nationwide
founding father	endeavor
pounding rice	mausoleum
the Ministry of Culture	feat
deeply imbedded in the mind of	
the People's Committee of Phu Tho province	
the incense presenting ceremony	

one's homeland and ancestral land
throwing a sacred ball through the ring
the national ancestral worshipping day

Exercises

1. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|------------------|--|
| 1. contest | a. any of the people from whom sb is descended, esp. those more remote than his grandparents |
| 2. jury | b. offspring |
| 3. indispensable | c. happening or done at the same time(as sth) |
| 4. predecessor | d. state in which one accepts the superior power of sb else |
| 5. simultaneous | e. that cannot be dispensed with absolutely essential |
| 6. descendant | f. event in which people compete against each other for a prize |
| 7. submission | g. group of people chosen to decide the winner or winners in a competition |
| 8. gilded | h. wealthy and of the upper-classes |
| 9. parasol | |
| 10. robes | |
| 11. participant | |
| 12. imbed | |
| 13. elaborate | |
| 14. pilgrim | |
| 15. feat | |

16. nationwide
17. dignitary
- i. very detailed and complicated; carefully prepared and finished
 - k. light umbrella used to give shade from the sun
 - l. such a garment worn as a sign of rank or office, or for a ceremony
 - m. person with a high rank or position
 - n. person or group of people who participate in sth
 - o. person who travel to a holy place as an act of religious devotion
 - p. fix sth deeply and firmly (in a surrounding mass)
 - q. over the whole of a nation
 - r. successful completion of sth needing skiff, strength or courage

II. Select the correct word or phrase from the list below to complete each of the sentences.

main altar	drums	pilgrimage
traditional	annually	officially
veneration	tradition	combines
anniversary	ancestor	commemorate
includes	temples	performance

indispensable offering
worshipping customs

religious belief
entertainment

1. The Hung Temple Festival not only attracts visitors from everywhere and allows visitors to participate in the special traditional cultural activities, but it is also a sacredback to the origins of the Vietnamese culture.
2. A celebration is held annually on the tenth of the third lunar month to Kings Hung, the first Viet ethnic kings who set Van Lang state of Viet people four thousands years ago.
3. Joining the festival on King Hung's, not only will one enjoy sightseeing the cultural features that are unique in a locality, but one may also deeply understand the magnificent pilgrimage made by generations of Vietnamese people towards their ethnic origin.
4. The performance have been previously well prepared, with performers incostumes, and are carried out on the background of traditional music, all make a thrilling sight.
5. King Hung's anniversary is held in high esteem throughout history of the country. Previously, the anniversary was on the twelfth of the third lunar month.

6. Xoan (spring) singing is a kind of folk performance art that originated in Phu Tho region. This art formsinging, instrumental music and dance, and is often performed in the spring.
7. During the festival days, the bronze drum players dress in costumes that imitate the images carved on the ancient
8. The art form of bronze drum of Muong ethnic group at Hung Temple festival connects to the sense of community.
9. In Khanh Hoa province, Hung Temple Festival is organized on the 10th day of the third lunar month at Hung Vuong Temple, which situated on Ngo Gia Tu Road, Nha Trang City.
10. The solemn and unique ritual of the Hung Temple Festival expressing the notable and beautifulof our nation “when drinking water, remember its sources”, “when eating fruits, think of the person who planted the tree”, “birds must have nets, human must have their birth places”
11. Worshipping ceremony for Kings Hung is full of but regardless of material requirement, however, perfumed incense is indispensable.
12. Nowadays people all over country still flock to Hung Temple to attend to the cult of the and go on pilgrimages.

13. When the ceremony is going on the Temple guardian stands by the and from time to time makes three strokes at the bell to report to the ancestor and pray for good happening.
14. Coming to Hung Temple you may have opportunity to watch the vivid and concrete expression of and religion of Vietnamese nation.
15. The anniversary is also a festival, with many traditional and folk games such as *to tom* (a five – handed card game), Chinese chess contest, old – styled wrestle, swinging, and so on at people’s

● **Questions for discussion**

1. What do you know about the Hung Vuong ancestor worshipping custom?
2. What is the preparation work for Hung Temple Festival?
3. What are the festive activities on the open day of the festival?
4. What do the participators do in the second day of the festival?
5. What do you know about the old palanquin procession?

• Using English

Participle phrases

Study the following examples

The festival begins with a palanquin procession. The palanquin procession is performed by three villages of Co Tich, Vi Cuong and Trieu Phu.

→ *The festival begins with a palanquin procession performed by three villages of Co Tich, Vi Cuong and Trieu Phu.*

The procession carries bamboo elephants and wooden horses. The bamboo elephants and wooden horses symbolize the submission of animals to the Kings Hung and the wedding of the Mountain Genie and Princess Ngoc Hoa.

→ *The procession carries bamboo elephants and wooden horses symbolizing the submission of animals to the Kings Hung and the wedding of the Mountain Genie and Princess Ngoc Hoa.*

Exercises

Combine these sentences using participle phrases (present or past participle phrases).

1. A ceremony is held in Thuong Temple, where the Kings Hung used to worship deities with full rituals. The ceremony is conducted with the traditional rituals. The traditional rituals represent the whole nation.

.....
.....
.....

2. The procession includes the state representatives, one hundred young men and women in traditional costumes and pilgrims. One hundred young men and women in traditional costumes symbolize “children of the Dragon and Fairy”.

.....
.....
.....

3. The procession matches are followed by a *Xoan* singing (a kind of folk song of Phu Tho region) in Thuong Temple, *ca tru* (a kind of classical opera) in Ha Temple and other activities. Other activities include bamboo swings, *nem con* (throwing a sacred ball through the ring), *cham thau* (beating bronze drum), *dam duong* (pounding rice).

.....
.....
.....

4. At present, the Hung Temple Festival is regarded as a nationwide one, with a representative of the ministry of Culture and of the People's Committee of Phu Tho province. The representative of the ministry of Culture and of the People's Committee of Phu Tho province take part in the incense presenting ceremony.

.....
.....
.....

5. The Hung Temple Festival is one of the most important and sacred festivals of the Vietnamese people. The Hung Temple Festival is deeply imbedded in the minds of every Vietnamese citizen, regardless of where they originate.

.....
.....
.....

6. In some festivals, contests are organized in which many people scramble for a sacred artifact that is perceived to bring luck to its winner. In such contests, all villagers compete on an equal basis. They hustle and edge out anyone and everyone in order to seize the coveted article.

.....
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.....
.....

7. A day before the festival, ancient and modern flags are to be hung along a road. The road leads from Viet Tri to Hung Mountain.

.....
.....

8. Such a procession included three gilded palanquins. These palanquins were carved with elaborate designs.

.....
.....

9. From the fork of Hac River to Hung Temple area alone there have been collected hundreds of legends. These legends glitter with the truth of the ancient history.

.....
.....
.....

10. Au Co Lady is the mother of the nation and was a kind-hearted, industrious girl in a silkworm growing family and, at the same time, a chieftain. The chieftain helped her tribe to seek and exploit new land.

.....
.....
.....

11. Recently organizing board of Hung Temple Festival has also invited professional ensembles from various regions of the country to participate in the festival with unique and

diversified programs. The programs include South Vietnam modern theatre, human and animal circus and movie show during the festive days.

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.....

.....

12. On the last night of the festival, fireworks are burst with dazzling and bright multicolored rays. Dazzling and bright multicolored rays light up the dark sky in an animated and exciting festive atmosphere.

.....

.....

.....

13. Other processions of multicolored flags and parasol and unicorn dances and folk singing and dancing following gilded majestic palanquins. The palanquins represent the authority of Kings Hung, both solemn in royal formality and animated with various sounds of different musical instruments and traditional games.

.....

.....

.....

14. In Vi village, a girl was disguised as the queen Lord, and, is carried in a palanquin to the communal house followed by villagers and young girls and boys. The young girls

and boys are dressed in multi-colored festive costume. They carry production tools such as plough, harrow, sickle, and scythe. And they cheer merrily all the way.

.....

.....

.....

15. The ceremony over, six youngsters run about in the yard. They make rice seeds get loose and scattered all over the yard. And the villagers tried to snatch these seed. The villagers believe that the seeds would bring them luck.

.....

.....

.....

• **Practical exercises**

Translation

Translate into Vietnamese

GAMES PEOPLE PLAY

Through the courtyard portals fronting the Temple of the God of Chess snakes a line of silk-clad Vietnamese matrons, hands fluttering and feet mincing. Close behind, eyes straight ahead and steps measured by the beat of drums pace two parallel columns of human chess-pieces – 16 boys in red silk alongside 16 girls in yellow. Faces impassive making robotic

right-angle turns, they move into position on a painted chess-board the size of a tennis court.

The drums stop, the chess-pieces sit in unison on folding chairs red facing yellow. An enthusiastic crowd in winter scarves and caps jostles along the margins of the board, craning for a better view. It's the finals of the Hanoi co nguoi (human chess) championships. Today's match will cap the series that has been played throughout the city during the weeks of festivities that follow the Tet Lunar New Year.

Two master chess players step onto the field- one hawk-faced, narrow-eyed, dapper in vest and cloth cap, the other with a checked scarf and a gentler, troubled face. Neither is older than 30. Each is followed by a small boy with a drum.

A time-clock on the sidelines starts the play, after two minutes Mister Cloth Cap, who's pondering the first move of the chess-pieces in red, starts getting pressured by insistent drum-beats from the boy behind him. He frowns, darts looks around the board, then decides: left elephant diagonally two squares towards the center. He points with a furled flag to the piece and the new location, then strides to the sidelines and slaps the time-clock. The elephant-piece gets up and moves with his chair to the new spot. The crowd murmurs comments as Mister Scarf ponders his response. Soon the boy behind Mister Scarf begins his insistent drumming.

Experts disagree on the origins of human chess, but there's no question that the form of chess being played – with

elephants, generals mandarins, carriages, cannons and soldiers – is Chinese chess, and that it crossed the border into Vietnam about 900 years ago.

India is chess' original home, but the game spread east and west over the centuries, adapting to local conditions. Chess took on two distinct forms – Chinese and Western – with quite different pieces making quite different moves. The main objective, however, remained the same: the capture of the opposing leader, called “general” in one version and “king” in the other.

In Vietnam, Chinese chess played with human pieces was first an amusement for the royal court, but by the 16th century it emerged as an entertainment for ordinary folk in villages near Hanoi, particularly during the post Tet festival season.

Mister Scarf has now pulled ahead of his rival, having captured or “eaten” a number of important pieces, and is controlling the vital center of the board. The crowd is animated, pointing and shouting out suggestions. In the nearby temple, the ladies in silk dance, pray and make offerings of small bills and smoking joss to a life-sized figure of the God of Chess.

Mister Cloth Cap is chain-smoking now, eyes narrow, looking for a flash of insight, for the brilliant chain of moves that will turn the tables and win him the game. The chess-pieces themselves look bored on their folding chairs- a three-hour game already this morning, and this one now more than

two hours old. They're all from the same village: Lien Xa, in Ha Tay province north of Hanoi. They've been chosen because they're attractive, smart, unmarried, and have had no recent deaths in their families or other signs of bad luck. Away from home for weeks, they've been chess-pieces in a series of games that is culminating today at the Temple of De Thich, right-hand man of the Jade Emperor, and the celestial God of Chess.

The temple grounds are a swirl of sights and sounds. Thirty meters from the human chess match, a popular opera troupe makes broad pantomime gestures and sings over a screechy PA system. Hoots of laughter from those thronged around the opera stage interrupt the concentration of the nearby chess players. On the human chess-board, a narrator is singing a mock-tragic commentary on the plight of Mister Cloth Cap, wondering whether his choice of outfits led to his current predicament.

Mister Cloth Cap squints against a pull on his cigarette and, drum beating frenetically behind him, indicates a move with two impatient flicks of his furled flag. Judges on the sidelines move a piece on the normal-sized board that's used to follow the game, and onlookers lean in to study the small board and shake their heads about the hopelessness of Mister Cloth Cap's situation.

Mister Scarf moves fast, before the boy drummer behind him can begin the heckling drum-beats. He strides deep into

enemy territory and gestures for a yellow chariot to move in close to the red general. The crowd roars. Mister Cloth Cap shakes his head, acknowledging defeat. It's over. The chess-pieces are on their feet, the crowd is swarming across the chess-board. Part game, part theatre, part religious ceremony, the slow-motion drama at the Temple of the God of Chess is over. For this year.^(*)

Translate into English

1.

*“Dù ai đi ngược về xuôi
Nhớ ngày giỗ Tổ mùng 10 tháng 3
Khắp miền vang mãi câu ca
Nước non vẫn nước non nhà ngàn năm”*

.....
.....
.....
2. Lễ giỗ tổ Hùng Vương hàng năm được Chính Phủ giao hẳn cho tỉnh Phú Thọ chịu trách nhiệm trực tiếp điều hành mọi công việc.

^(*) Eric Herter, *Games people play*, Heritage, January / February 1998, Vietnam Airlines Inflight Magazine, p. 24, 25.

3. Năm nào cũng vậy, vào ngày 10-3 (âm lịch), đích thân ông Chủ tịch tỉnh làm chủ lễ.

.....
.....
.....

4. Trong lễ dâng hương trọng thể này, có mặt đông đủ các vị quan khách: đại diện Bộ Văn hoá (Bộ trưởng hoặc Thứ trưởng), các vị quan chức của tỉnh Phú Thọ, đại diện các ban ngành trong tỉnh.

.....
.....
.....

5. Sau lễ dâng hương, các tầng lớp nhân dân từ mọi miền đất nước vào dâng lễ cầu cúng các vua Hùng và các vị thần linh...

.....
.....
.....

6. Hành hương về đất Tổ, tức trở lại cội nguồn dân tộc, từ bao đời nay đã trở thành nhu cầu tâm linh của đại bộ phận dân chúng nước ta.

.....
.....
.....

7. Họ về đây mang trong lòng một niềm tin thiết tha và niềm tự hào dân tộc, được thấp nén hương thơm trước bàn thờ Tổ linh thiêng, và họ cảm thấy mãn nguyện...

.....
.....
.....

8. Sáng mùng 7 tháng 3 (âm lịch) lễ giỗ Tổ Hùng Vương chính thức khai mạc, các nơi đền, chùa đều mở rộng cửa để đón du khách và nhân dân dự hội thăm viếng đền Hùng.

.....
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.....

9. Ở phía dưới chân núi Hùng, các cuộc thi đấu thể thao, văn nghệ, các trò chơi dân gian đã được tiến hành, với sự tham gia và chứng kiến của dân chúng.

.....
.....
.....

10. 8 giờ sáng ngày mùng 10 tháng 3 âm lịch, cuộc rước kiệu do dân xã Cao Mại cử hành, xuất phát từ chân đồi Công Quán, rước lên đền Thượng.

.....
.....
.....

Speaking

Group work

I. Topics

1. Palanquin procession in the past.
2. Xoan singing
3. Beating bronze drum

You may present your topic in your own words or you may use the following prompted words:

Palanquin procession in the past.

40 villages - palanquin procession contest//

villages / foot of the mountain//

jury / winner //

won / Thuong Temple / the coming festival//

three gilded palanquins//

first / incense / flowers / candles / betel nuts / jars of water and wine

second / altar / tablet / parasols / octet//

third / Banh chung and Banh giay / boiled pig head//

a group of cheo performers / gongs and drums / flags//

master of ceremonies / robe / dignitaries//

Xoan singing

Xoan singing / Phu Tho//

ceremonial folksong / be sung / spring / worshipping
Xuan Dung//

combined: singing / instrumental music / dance

songs / sung / “Xoan guilds” //

communal houses / “Cua dinh” singing / names / called
after / villages//

ceremonies / Thuong Temple / finish / performance//

a guild chief / the master of ceremonies / altar / sing their
prayers//

a young man / small drum / four young women / a
religious song / offering incense / also / hymns of praise//

Beating bronze drum

beating bronze drum / pray / rain / stopping rain//

four small statues / toads / connect / story / uncle / heaven
/ surface / drum / show / desire / good weather//

loud sounds / attract / listeners/ accompany / dancing /
singing//

players / costumes / imitate / images / ancient drums//

art form / ethnic group / connects / sense of community//

traditional activities / show/ ancestors / held / activities /
based on / bronze drums//

II. Pictures

1. Your teacher will give you some pictures of Hung Temple Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Give brief introduction to Xoan and Gheo singing.

Consider these aspects:

Xoan singing

- xoan singing- the ceremonial folksong
- time
- place
- procedure
- legend

Gheo singing

- gheo singing- a popular folk song in Phu Tho province
- legend
- time
- manner

Writing

1. Here is a jumbled composition about Hung Temple Festival. First read the paragraphs quickly then put them in the right order.

a. The Hung Temple Festival not only attracts visitors from everywhere and allows visitors to participate in the special traditional cultural activities, but it is also a sacred pilgrimage back to the origins of the Vietnamese culture. People usually show their love and pride of their homeland and ancestral land.

b. Next to the stage procession for deities, there are several marches in the procession such as the elephant march followed by the procession chair. These procession marches are conducted in Tien Cuong, Hy Cuong, Phuong Giao, and Co Tich villages. The procession marches are followed by a Xoan song performance (a classical type of song) in the Den Thuong, a “Ca Tru” (a kind of classical opera) in Den Ha (Lower Temple), and other activities like cross – bow shooting rice cooking, swinging contests, cock fighting, and dragon dancing. Later on this day, a march of local people, including representatives of the country’s 54 ethnic minorities will be rounded off with a speech and the release of doves, carrying the hope for peace of Vietnamese people.

c. The Kings Hung Temple is located on the Nghia Linh Mountain, Hy Cuong commune, Phong Chau district, Phu Tho province, 85 kilometers northwest of Hanoi. Every year,

a national festival called Hung King Temple festival is held to worship the Kings Hung, who were instrumental in the founding of the nation.

d. The steps continue to the Den Trung (Middle Temple), the main temple, which dates from the 19th century. It is dedicated to the founder of the dynasty and all other Emperors Hung.

e. The Hung Temple Festival is one of the most important and sacred festivals of the Vietnamese people, deeply imbedded in the minds of every Vietnamese citizen, regardless of where they originate.

f. On the summit of the wooded hill is the Den Thuong, which is dedicated to the gods of heaven and earth. Lying on the middle altar is the sword of Phu Dong, the country's first hero, another altar is dedicated to the wives and daughters of the Emperors Hung. On the hill is a mausoleum for the dynasty. Upon the Stone of Oaths here An Duong Vuong, founder of the realm of Au Lac, who came from the hills to the plain, swore to defend the land of his farther.

g. The festival lasts for 4 days from the 8th to the 11th of the 3rd month of the lunar calendar. A day before the festival, ancient and modern flags are to be hung along the road leading from Viet Tri to Hung Mountain. A large ballon will also publicise the festival to surrounding areas. On the eve of the festival, 100 flying lights are released into the night sky.

The main worship service is held in earnest the following morning, 10th day, beginning with a flower ceremony. In Den Thuong (Upper Temple) where the Kings Hung used to worship deities with full rituals, the ceremony consists of a lavish five-fruit feast. Banh chung (square cake) and Banh giay (circle cake) are also served to remind people of the Lang Lieu Legend (the 18th King Hung who invented these cakes), and the merit of the Kings Hung who taught people to grow rice.

h. During the festival, pilgrims always spend time visiting the temples and historic sites on Hung Mountain. The Den Ha, memorial temple for the primal mother Au Co, is approximately 100 steps higher up, in a courtyard entered through a gate with a bell tower. The mother of the Emperors Hung and all Vietnamese is represented of the main altar, the left-hand altar is dedicated to the last Emperor Hung.

2. Topic: a folk tale explains the origins of Banh chung and Banh day.

Consider these aspects:

- what does it look like
- when are they served
- how to make it
- the legend

Prompted words and phrases

soak	wrap
anxiety	sticky rice cake
cupola-shape	ingredients
banana leaves	shape of heaven
fat and lean pork	split bamboo
round bun-like cake of glutinous rice	
square glutinous rice cake	
the abundance of the earth	
stuffing of been paste	
flexible bamboo lacing	
white and lemon-yellow	
brown bits of lean pork	

• **Further reading**

***TRADITIONAL OF XOAN AND GHEO SINGING IN
FESTIVE OCCASIONS ON THE ANCESTRAL LAND***

By Musician Dao Dang Hoan

Xoan and Gheo are two traditional forms of folk song singing in the midland of Vinh Phu^(*). They are folk songs closely associated with festive occasions, and are not so

^(*) Currently Phu Tho province

popular that can be performed in any place. Xoan and Gheo singing used to be performed in certain villages of Thao, Lo and Bua river basins. Both forms of singing are rich in lyricalness and have many characteristic features in common. However, regarding the history of their origin and art of performance, they are quite different forms

Xoan singing is the ceremonial folksong that used to be sung in spring and was connected with the custom of worshipping Xuan Dzung princess – a daughter of King Hung. Xoan singing is a form of combined arts. It comprises singing and dancing with the accompaniment of musical instruments. Xoan songs are sung by a group of singers known as “Xoan guilds”. Being sung only in communal houses, Xoan singing is called “Cua dinh” (communal house’s gate) singing. The Xoan guilds are called after the names of villages, such as: Phu Duc, Kim Doi, Thet and An Thai, which now belong to Phong Chau district. The origin of Xoan singing was told in “the legend of Kings Hung” as follows:

The Queen of the sixth King Hung was expecting for a long time and when birth time came she was suffering an acute pain of childbirth. A maid reported to the King Hung on a beautiful girl named Que Hoa, who was both graceful dance to entertain the Queen and release her pain by doing so. And, as the Queen agreed with the idea, Que Hoa was called for. Que Hoa came at the moment the Queen was having a sharp

pain. The Queen immediately told her to dance and sing. Red lips, bright eyes, long hair, fair complexion... Que Hoa danced and sang. Her clear voice filled up the air and sounded like bird warbling and stream murmuring and her movement was so graceful and charming that she completely infatuate everybody present. The Queen, indulged in watching Que Hoa's dancing and listening to Que Hoa's singing, forgot all about her pain and, finally, she gave birth to 3 handsome boys. King Hung was very pleased and heaped praises on Que Hoa, and then the King told the princesses – Mi Nuong – to learn those songs. That event happened in spring, so Mi Nuong called those songs Xoan (In Vietnamese it also means Spring).

Xoan singing had to observe a strict sequence comprising 3 parts.

- Religious ceremonial part, wherein the performers both danced and sang in the action of offering incense and flower to the deity.
- Performance part, wherein the life activities of people were depicted and plays based on fairytales were performed by singing in 14 various tunes.
- Festive singing part was composed of dancing and singing, which showed labour activities and sounded out and exchanged feeling between boys and girls, and this part was usually ended by a

play depicting vividly a “fish catching spectacle” for offering to saint.

The forms of performance were diversified and exciting: Singing in soloist, in repartee, in chorus, in accompaniment with dancing, and with performance and musical instruments such as drums, paper fans etc. As Xoan singing is a far remote form of cultural activity, it is of a great help to ethnographers, musicians in studying a very far remote stream of music and style of performance.

Whether Xoan singing actually took source in Kings Hung time is still problematic. But the fact is the land of xoan singing performance is the ancestral land – Kings Hung land where is the birthplace of the Vietnamese nation. This land still bears many vestiges of primitive economy and everyday life activities with many traditional customs, habits and religions. Based on what is existing in the texts of Xoan songs and the music, it has been concluded that Xoan singing is a form of old ceremonial folksong singing that came into existence at very early time therefore, it did not exchange with or inherit other folk songs of Vietnamese and, for this reason, the nativeness is clearly manifested in the form of singing both in text and music. But, it is this nativeness that gives Xoan singing a naive style, and, studying Xoan singing would give us an insight into the aesthetics of the old Viet people.

Gheo singing is also lyrical, and performed with the aim

of exchanging affection between sworn brotherhood villages at Thao river's bank in Tam Son and Thanh Son districts in Vinh Phu province. Gheo singing is not ceremonial folksong and has religious elements as Xoan singing. The singing festival was occasions for young girls and boys of the fraternised villages to go together and exchange songs to each other. Regarding art of performance Gheo singing does not involve dancing and is not accompanied by music as the case in Xoan singing and its sole purpose is to sound out the feeling of each other. As the legend goes, Gheo singing is closely associated with the worshipping of a national heroine at the beginning of BC – Xuan Nuong a daughter of general in Dai Man canton.

The legend has it that in time in memorial in Nam Cuong village communal house dedicated to Xuan Nuong was burnt to cinder. The villager chose their best boys led by an old man to look for precious timber in order to rebuild the communal house.

The men, following Thao riverbank came to a dense forest. Here, they went invited by old man, young boys and girls Muong village and were treated to same bat deer meat and alcohol. Learning purpose of Nam Cuong's men the village of Muong village merrily joined Nam Cuong men in the search. Timber cut down, a raft made and let floating down the river, the villager of Muong, then parted with Nam Cuong villagers.

On reaching Hung Nhi (Thanh Son) village where there was a sacred waterfall, the raft suddenly got stranded. How hard Nam Cuong boys tried but the raft would not move an inch. Just then Muong girls were heard talking and laughing in the mountain and they were looking for fire wood and bamboo shoots. Coming up to the stranded raft, they said: "This is a sacred waterfall, no raft could avoid getting stranded here, and you just sing and the "sacred waterfall" will be pleased to let the raft pass".

Having so said the Muong girls joined Nam Cuong in pushing the raft, exchanging songs to each other all the while: Nam Cuong boys sang a song and, in repartee, Muong girls sang another. And, little by little, the raft got out of the stranded place and floated down the river.

Since then the sacred waterfall was called "the waterfall of couples" and the songs sung by Muong girls and Nam Cuong boys while pushing the raft were called "Brother – Sister songs" or "Gheo nuoc nghia".

On the offering day to Xuan Nuong heroine in Nam Cuong village as well as in spring offering festival to Mountain God of Tan Vien in Hung Nhi village, both villages chose their best boys and girl to attend the festival and sing "Brother sister songs" to each other. Through this activity the friendly relationship between the villages became more and more consolidated.

That is the story of Gheo singing told by old actors. Like

other folksongs, Gheo songs was descended from working people. It vividly reflected the labour life of people, the natural scenery and the love between girls and boys. Gheo singing came into being later than Xoan singing. On singing festivals, Gheo singing was performed more freely without observing strict “rules”, as it is the case in Xoan singing. And, this offered it opportunity for art creation with some songs attaining high delicacy. It is believed by some critics that Gheo songs were exchanged with and influenced by many currents of Vietnamese folksongs, because Gheo singing born a resemblance to Quan Ho, Binh Tri Thien and Nam Bo folksongs both in text and music. But other authors, among them is scholar, Hong Thao, have different supposition: “Vinh Phu Gheo singing is the far remote origin of Quan Ho singing, which the Viet people, while transferring from Vinh Phu to Kinh Bac, brought along with other forms of cultural activities”.

Anyhow these suppositions need more studying. But Gheo singing has been confirmed to come from an ancient region – the cradle of the Vietnamese nation. Despite the fact that Gheo singing share some features with folksongs in other areas of the country, Gheo singing is plainer, therefore, this supposition deserves a thorough consideration in order to trace down the origin of various forms of folksongs in Vietnam, among which is Gheo singing which had a decisive influence in discovering the origin of the culture of the old Viet people.

Unit 6

BA CHUA XU FESTIVAL

- **Pre-reading task**

1. What is the origin of Ba Chua Xu?
2. Where is Ba Chua Xu worshipped?
3. Where is Ba Chua Xu Temple? When was it built?
4. When is Ba Chua Xu Festival held?
5. What have you already known about Ba Chua Xu Festival?

- **Reading**

BA CHUA XU FESTIVAL

Objects of worship: Ba Chua Xu (local goddess).

Time: *The 23th to the 27th day of the fourth lunar month, main festival day on the 25th of the fourth lunar month.*

Place: *Ba Chua Temple at Sam Mountain, Chau Doc, An Giang Province.*

Characteristics: *Five strict and solemn rites.*

Ba Chua Xu Temple, along with Tay An pagoda, and Thoai Ngoc Hau's tomb, are located on Sam mountain five kilometers from Chau Doc in An Giang province.

The festival of Ba Chua Xu, also called Via Ba ceremony, is held from the night of the 23rd to the 27th of the fourth lunar month.

Ba Chua Xu Pagoda is one of the scenic spots situated at the foot of Sam Mountain, Vinh Te commune, Chau Doc town. Dating back to as early as the 19th century (around 1820 – 1825), it was just a rudimentary thatch – roofed temple then. The Pagoda saw many reparations and restorations before it was rebuilt into a magnificent and imposing pyramid – shaped structure in 1972. It has outstanding features with 4 green enameled tube tile-roofed layers with curved edges. The interior and exterior decorations are embellished with sophisticatedly carved woodwork. It can be said that the whole Pagoda is a work of art that typifies the harmony of traditional and modern traits of architecture.

In 1989 the Pagoda was therefore recognized as a cultural and historical vestige by the Ministry of Culture and Information.

The Statue in Her Name was once situated at the peak Sam Mountain where traces of a square sandstone pedestal

can still be seen. It was not until the early years of the 19th century that did the Vinh Te villagers discover Her Statue and bring her downhill for worship in the Pagoda.

Various interpretations are associated with her legendary Statue. In particular, as a legend told from generations to generations and written in a lot of books goes, Her Statue, first seated at the peak of Sam Mountain, was damaged by the Siam invaders nearly 200 years ago. They managed to move Her Statue but in vain. Later, She appeared in a little girl's dream saying, "Please choose nine virgins and ask them to bring me downhill". The villagers followed her advice, and surprisingly they could easily move Her Statue. When they arrived at the foot of the mountain, however, they were unable to move it any farther. As a result, the villagers built a Pagoda in Her Name right there. The procession of Her Statue was on lunar April 25, therefore, this date was officially considered as Her Birthday. Since then Ba Chua Xu Festival has been held yearly on this occasion.

At first, only Vinh Te villagers gave worship and offerings in the annual Festival in Her Name. Gradually, more and more visitors from all over the country have come to the Festival. It can thus be considered as one of the greatest folk festival in the Mekong Delta. Recently, millions of tourists and pilgrims have been drawn to the Pagoda to admire and sightsee the scenic spot.

The practiced rituals include:

Having Her Statue bathed: starting on 23 at 12 pm. Actually, the Statue is cleaned and dressed in striking bonnet and gown.

On the night of April 23rd, there is bathing and changing of robes ceremony for the statue of Ba Chua. The bathing water is scented and Ba Chua's old clothes are cut into small pieces to distribute to visitors and pilgrims. The small pieces of clothes are considered lucky, keeping one in good health and driving away evil spirits.

Receiving Thoai Ngoc Hau's memorial tablets: starting on 24 at 3 pm. The memorial tablets engraved with Thoai Ngoc Hau's and his two wives' name are brought from Thoai Ngoc Hau Tomb to the Pagoda in a solemn procession with flags, canopies, drums and lion dances.

After this ceremony is ***the Tuc Yet rite***, which starts at midnight on the 25th and continues into the early morning of the 26th. This rite petitions Ba Chua nomination to the heavens with an imposing procession of dragon dances. The imperial Sedan Chair is taken to Thoai Ngoc Hau Tomb for a chanting ritual before being taken back to the shrine of Ba Chua.

Donating offerings and classical drama (tuong) performance: starting on 25 at 12 pm. The offerings to Her Statue include a roast pig, steamed glutinous rice,

fruit, rice wine, betel and area, rice, salt, etc. The offering donation is followed by thrilling drum calls that signal the excellent performance of classical drama actors and actresses in traditional customs.

Official worship and sacrifice rituals: starting on lunar April 26 at 4 am.

Returning Thoai Ngoc Hau's memorial tablets: starting on 27 at 3 pm. This is the last stage of the ceremony.

Interesting music programs, recreation, folk games, sports, and other services are simultaneous with the ceremony at the Pagoda. All in all, the Festival puts everybody in tune with its hilarity and promises a more exciting return in the next year.

The Ba Chua Xu Festival, a folk religious activity, has become popular routine with a far-reaching impact because it meets people's spiritual needs, fortifies their belief in life, and enriches their cultural and spiritual life.

In 2001 as a result, the Ministry of Culture and Information and the Vietnam National Administration for Tourism officially ranked The Ba Chua Xu Festival among the 15 typical national festivals in Vietnam.^(*)

^(*)*Ba Chua xu festival*, <http://www.angiangservice.com.vn/bachuaxu/>

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• **Vocabulary**

Words and phrases to remember

rudimentary	trait
reparation	restoration
magnificent	imposing
engrave	enamel
tube tile-roofed layer	curved edge
to be embellished with	harmony
practiced ritual	interpretation
thatch-roofed temple	virgin
scented	pedestal
canopy	hilarity
routine	fortify
rank	ceremony
donate offerings	chanting ritual
the Tuc Yet rite	
pyramid-shaped structure	
Having Her Statue bathed	
to admire and sightsee the scenic spot	
be dressed in striking bonnet and gown	
a bathing and changing of robes	

distribute to visitors and pilgrims
drive away evil spirits
sophisticatedly carved woodwork
Receiving Thoai Ngoc Hau's memorial tablets
drums and lion dances
petition Ba Chua nomination to the heavens
procession of dragon dances
The imperial Sedan Chair
classical drama performance
The Ministry of Culture and Information
The Vietnam National Administration for Tourism
typical national festival

Exercises

I. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|--------------|---|
| 1. imposing | a. be a representative example of (sb/sth) |
| 2. enamel | b. (instance of a)pleasing combination of related things |
| 3. embellish | c. things made of wood, esp. the wooden parts of a building, eg. doors, stairs, etc |
| 4. woodwork | |

- | | |
|----------------|--|
| 5. typify | d. element in somebody's personality; distinguishing characteristic |
| 6. harmony | e. impressive in appearance or manner |
| 7. trait | f. glass-like substance used for coating metal, pottery, etc for decoration or as protection |
| 8. virgin | g. make something beautiful by adding ornaments etc |
| 9. worship | h. Reverence, respect or love for God or a god |
| 10. bonnet | i. woman's dress, esp. a long one for special occasions |
| 11. gown | k. earnest request, esp. to God |
| 12. tablet | l. person, esp. a girl or woman, who has never had sexual intercourse |
| 13. canopy | m. hat tied with strings under the chin, worn by babies and formerly by women |
| 14. rite | o. fixed and regular way of doing things |
| 15. petition | p. support or strengthen (sb) physically or morally |
| 16. sacrifice | q. slab or panel with words cut or written on it, esp. one fixed to a wall as a memorial |
| 17. recreation | |
| 18. routine | |
| 19. impact | |
| 20. fortify | |

- r. strong impression or effect on sb/sth
- s. hanging cover forming a shelter above a throne, bed, etc
- t. (means of)refreshing or entertaining oneself after work
- u. religious or other solemn ceremony
- v. offering of sth valuable, often a slaughtered animal, to a god

II. *Select the correct word or phrase from the list below to complete each of the sentences.*

- | | | |
|-----------|-------------------|------------|
| annually | hilarity | enameled |
| scented | a chanting ritual | complex |
| charms | possessor | recreation |
| offerings | imposing | including |
| festival | ceremonies | locals |
| prayers | beauty | province |

1. Sam Mountain is located 5 kilometers from the town of Chau doc in An Giang Province. This mountain is the center of a of historical sites such as the old Tay an Pagoda, the Ba Chua Xu Temple, the Hang Pagoda, and the imperial Tomb of Thoai Ngoc Hau.

2. The Pagoda saw many reparations and restorations before it was rebuilt into a magnificent and pyramid – shaped structure in 1972.
3. It has outstanding features with 4 green tube tile-roofed layers with curved edges.
4. The festival of Ba Chua Xu (also called the Via Ba Ceremony) is held from the 23rd night to the 27th day of the 4th lunar month.
5. On the night of April 23rd Ba Chua statue is bathed and dressed. The bathing water is and Ba Chua's old clothes are cut into small pieces to distribute to visitors and pilgrims.
6. The small pieces of clothes are considered as lucky and keep ... in good health and drive away evil spirits.
7. At midnight on the 25th, the Tuc Yet ritual takes place. It is an imposing procession dragon dances and banners.
8. The imperial Sedan Chair is taken to Thoai Ngoc Hau Tomb for before being taken back to Ba Chua Xu Temple.
9. The include a white pig, a dish of pig's blood and a little hair, called mao huyet, a tray of sticky rice, a tray of fruits, a tray of areca and betel, a dish of rice and salt, which are placed on a table before the statue.

10. The master of and notables burn incense on the altar.
11. The master of ceremonies holds two drumsticks and says his before the altar.
12. Interesting music programs,, folk games, sports, and other services are simultaneous with the ceremony at the Pagoda.
13. All in all, the Festival puts everybody in tune with..... and promises a more exciting return in the next year.
14. Legend has it that, one day thewent to forest to collect wood, they happened to find a statue in the forest.

• **Questions for discussion**

1. What do you know about the Ba Chua Xu worshipping custom?
2. Speak about the rituals for worship and making offerings including in Ba Chua Xu festival.
3. Speak about Ba Chua Xu statue and the legends associated with.
4. Why is the festival to be considered one of 15 typical national festivals of Vietnam by VNAT?
5. When did the festival become flourished? Why?

- **Using English**

Compound adjective

adjective + adjective:

a dark-blue stone

noun + adjective:

snow-white skin

noun + participle (present or past):

a horse-drawn cart

a heart-breaking story

adjective + participle (present or past):

ready-made clothes

good-looking boy

adverb + participle (present or past):

newly-built pagoda

an ill-smelling odour

noun + noun-ed:

a tile-roofed house

adjective + noun-ed:

a dark-haired girl

a group of words:

a twenty-year-old girl

a never-to-be-forgotten story

Exercise

Fill in the following chart, using the compound nouns that you've learnt.

adjective + adjective	
noun + adjective	
noun + participle	
adjective + participle	
adverb + participle	
noun + noun-ed	

adjective + noun-ed	
a group of words	

- **Practical exercises**

Translation

Translate into Vietnamese

Classical drama was formed in the 12th century, and in the 17th century it was very much in vogue. Since 1950, Classical drama has referred to Classical drama art. Classical drama play consists of dances, songs and music which are highly stylized, conventional and imbued with symbolism. Thanks to the stylized, symbolic gestures used by the actors, and a good deal of imagination on behalf of the spectators, the scenery is very simple. Mountains, hills, rivers, dawn, twilight, horse riding and battlefields, are all presented on stage by using a minimum of accessories and technical equipments. Tuong includes many strict norms on styles of speaking, singing and dancing. In chronological order and by their contents, the Tuong plays are divided into traditional plays, royal plays, social plays and modern plays. The most popular ones include

Son Hau, Dao Phi Phung, Tam Nu Do Vuong, Trung Nu Vuong and Ngheu So Oc Hen.

Cai luong: (reformed theatre, renovated theatre, modern play)

Born after the First World War (1914-1918), Cai luong (Reformed Theatre) based itself on popular airs and pieces of music composed by groups of artists in western Cochinchina. During the first ten years (1920-1930), the key airs of Cai luong had been created since 1918 by Sau Lau (Author of the Da Co Hoai Lang song). There were many Cai luong teams with many actors and actresses among who some remain famous till our days, such as Nam Phi, Ba Van, Phung Ha, Tam Danh, Nam Chau... Cai Luong often takes inspiration from the ancient legends or the sensational and romantic novels. In comparison with Cheo and Tuong, Cai Luong is a new type of theatre. If Tuong is characterised by royal court and Cheo is popular in the countryside, Cai Luong has urban feature. Cai Luong originated in the Mekong River delta. The principal supporting song in Cai Luong is the Vong co (literally, nostalgia for the past). The play owes much of its success to the sweet voices of the cast, much appreciated by the audience.

Cheo (Traditional opera, popular opera)

Cheo (Traditional opera) is an original synthesis of folk songs, dances and narration. The words of the play are imbued with the lyricism of folk songs, proverbs and popular

sayings. A Cheo play could be put on stage in a large theatre, but it also could be performed successfully on one or two bed mats spread in the middle of a communal house with a cast of only three: a hero, a heroine and a clown. The clown in a Cheo play seems to be a supporting role, but actually he or she is very important to the performance. The clowns present a comic portrayal of social life, with ridiculous and satirical words and gestures they reduce the audience to tears of laughter. The national Cheo repertoire includes among others Truong Vien, Kim Nhan, Luu Binh Duong Le and Quan Am Thi Kinh, which are considered treasures of the traditional stage.

Translate into English

1. Miếu Bà Chúa Xứ là một khu di tích kiến trúc nghệ thuật có tiếng ở miền Nam, cũng chính từ ngôi miếu này đã nảy sinh ra bao truyền thuyết và lễ hội mà người đời truyền tụng.

.....
.....
.....

2. Miếu Bà và khu danh thắng Núi Sam hàng năm đón nhận rất nhiều lượt người trong và ngoài nước đến tham quan chiêm bái.

.....
.....

3. Chánh điện của miếu Bà gồm hai lớp. Lớp trong cùng là nơi thờ tượng Bà bằng đá đặt trên bệ cao, sát hai bên là hai con hạc trắng biểu tượng cốt cách tiên thánh của bà.

.....
.....
.....

4. Bên phải tượng bà là một Linga cũng bằng đá đặt trên một hương án thờ, gọi là bàn thờ Cậu. Bên trái tượng Bà là hương án thờ một tượng gỗ chạm hình nữ giới, gọi là bàn thờ Cô. Lớp thứ hai là bàn thờ Hội đồng.

.....
.....
.....

5. Chưa biết từ khi nào lễ hội miếu Bà Chúa Xứ đã trở thành một lễ hội lớn không chỉ ở khu vực Châu Đốc-An Giang mà còn ở các tỉnh thuộc khu vực đồng bằng sông Cửu Long.

.....
.....
.....

6. Người ta truyền nhau rằng, “Bà” rất linh ứng, nếu đến dâng hương trước tượng Bà vào dịp này thì “cầu được ước thấy” nên vào dịp lễ hội khách hành hương từ khắp nơi đổ về đông nghịt.

.....

.....
.....
7. Song song với lễ hội chính ở miếu Bà Chúa Xứ, các hoạt động văn hoá nghệ thuật dân gian được trình diễn như múa lân, múa mâm thao, múa đĩa chén ... thu hút nhiều du khách.

.....
.....
.....

8. Nhiều hoạt động văn hoá truyền thống, sôi nổi được diễn ra liên tục trong những ngày này.

.....
.....

9. Từ một hội làng Vĩnh Tế mang đặc điểm lễ cầu mùa trong nông nghiệp đã dần biến thành lễ Vía Bà, thu hút ngày càng đông đảo khách thập phương.

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10. Lễ hội Bà Chúa Xứ núi Sam là một lễ hội văn hóa dân gian mang nhiều ấn tượng hấp dẫn đối với đời sống văn hoá đồng bằng Nam Bộ.

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Speaking

Group work

I. Topics

- Bathing and changing of robes ceremony for the statue of Ba Chua Xu
- Receiving Thoai Ngoc Hau's memorial tablets
- The Tuc Yet rite
- The Xay Chau rite

You may present your topic in your own words or you may use the following prompted words:

The statue of Ba Chua Xu washing rite.

rite / midnight / 24th//

first ritual / two big candles / front / statue//

offering incense / wine / tea / burning joss / sticks / praying//

four or five women / selected / open / curtain / go inside / perform / bathing ritual / statue//

foot / statue / fragrant water basin//

women / wash / statue / spray / perfume//

change / statue / new robe and hat//

rite / last / one hour//

After that / pilgrims / burn / incense / pray / good things//

Receiving Thoai Ngoc Hau's memorial tablets

3 pm / same day / locals / hold / procession / start / Ba Temple / Thoai Ngoc Hau Mausoleum//

They / want / express / gratitude / Thoai Ngoc Hau / merit / reclaim / this land//

members of procession / offer incense / flowers / Thoai Ngoc Hau//

they / bring / three tablets / Thoai Ngoc Hau / ladies Chau Thi Te / Truong Thi Miet // and one tablet / those / merit / help / Thoai Ngoc Hau / Ba Temple//

tablets / placed / sanctuary//

The Tuc Yet rite

rite / begin / midnight / 25th / continues / early morning / 26th//

Participants / dressed / smart traditional costumes / stand / two sides / master / ceremonies / stand / front / statue//

offerings / include / white pig / pig's blood / mao huyet / sticky rice / fruits / areca and betel / rice and salt / placed / table / before / statue// master of ceremonies / notables / burn / incense / altar

Following / rituals / offering incense / wine / tea / oration//

One person / read / oration / then / master of ceremonies / burn / oration and votive papers//

pig / turned over / before / taken away//

The Xay Chau rite

Xay Chau rite / performed / Tuc Yet rite//

to prepare / people / replace / table / before / altar / drum//
master of ceremonies / hold / two drumsticks / say /
prayers / altar//

he / dip / willow / water bowl / the left / altar / sprinkle /
water / floor// When / finish / pit / bowl / willow branch /
altar / and beat / three salvos of drumbeat / begin / hat boi
(classical opera) performance//

II. Pictures

1. Your teacher will give you some pictures of Ba Chua Xu Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Speak about Ba Chua Xu Festival.

Consider these aspects:

- It's name, origin
- Place and time of the festival
- Holy figure, legend
- Bathing and changing of robes ceremony for the statue of Ba Chua Xu

- Receiving Thoai Ngoc Hau's memorial tablets
- The Tuc Yet rite
- The Xay Chau rite
- Attendants

Writing

Complete the following sentences:

1. Ba Chua Xu temple (the local tutelary goddess) lies at the foot of Sam Mountain, Chau Doc Town, An Giang province. Its front side faces
2. The sanctuary includes.....
3. It is said the goddess is so sacred that.....
4. Therefore, during the festival of Ba Chua Xu (also called the Via Ba ceremony), numerous pilgrims
5. Legend has it that, one day the locals

6. According to another legend, a goddess who proclaimed herself Ba Chua Xu
.....
.....
7. There is another legend related to the merit of Thoai Ngoc Hau and the restoration of the temple
.....
.....
8. Another legend of Via Ba Festival stems from the practice of agricultural production of the locals.....
.....
.....
9. During the festival days, many traditional cultural activities.....
.....
.....
10. Ba Chua Xu Festival is rich in.....
.....
.....

2. Topic: Write about Ba Chua Xu Festival.

Consider these aspects:

- It's name, origin
- Place and time of the festival

- Holy figure, legend
- Bathing and changing of robes ceremony for the statue of Ba Chua Xu
- Receiving Thoai Ngoc Hau's memorial tablets
- The Tuc Yet rite
- The Xay Chau rite
- Attendants

• Further reading

An Giang is a province in the western region of South Vietnam. The province is inhabited by the Kinh (92% of the total population), the Khmer (5%), the Cham (1.5%) and the Hoa (1.5%). An Giang has long been famous for its traditional occupation of mulberry growing, silkworm raising and silk weaving. Archeologically, An Giang is the location where many relics belonging to the Oc Eo Civilisation have been excavated. These are some tourist attractions of An Giang:

Nui Sam (Sam Mountain): As a good spot for sightseeing, the Sam mountain range is home to many relics such as Tay An ancient pagoda, Temple of Ba Chua Xu (Queen Xu), Chua Hang (Grotto pagoda) and Lang Thoai Ngoc Hau (Tomb of Thoai Ngoc Hau).

Chua Tây An (Tay An Pagoda) was built in 1847

following designs often found in both Vietnamese and Indian pagodas.

Den Thanh Mau (Temple of Thanh Mau) is dedicated to a woman. The sanctuary of the temple is for the worship of a granite statue of Thanh Mau (Mother of God). Organised between the 22nd and the 2nd days of the fourth moon, this annual festival draws as many worshippers as that at the Huong Pagoda in northern Vietnam.

Built inside a natural grotto, Chua Hang (Grotto Pagoda) was the hideout for resistance fighters during the last two resistance wars.

Lang Thoai Ngoc Hau (Tomb of Thoai Ngoc Hau) is the place to commemorate Thoai Ngoc Hau who was merited with reclaiming the wilderness, at the basin of Mekong River to build villages and dig the canals Vinh Te and Thoai Ha for drainage.

Nha luu niem Ton Duc Thang (President Ton Duc Thang Memorial House): To arrive at this memorial house, visitors are taken on board a launch for a cruise along the Hau river. On the way back to Long Xuyen (provincial capital of An Giang), the launch will take visitors on a detour to see the beautiful lush green riverbanks.

Cuu Trung Dai (Nine-level Tower) is very close to a road that runs from Vietnam into Cambodia.^(*)

(*) *An Giang*, mtd^{EVA} 300® Du lịch

BA CHUA XU FESTIVAL

Bà Chua Xu temple (the local tutelary goddess) lies at the foot of Sam Mountain, Chau Doc Town, An Giang province. It is said the goddess is so sacred that anyone who offers incense to her can realize all his/her wishes. Therefore, during the festival of Bà Chua Xu (also called the Via Ba ceremony), numerous pilgrims from everywhere flock to the temple. The festival is held annually from the 23rd of the fourth lunar month with the ceremonies as follows:

The statue of Ba Chua Xu washing rite.

This rite takes place at midnight of the 24th day. The first ritual is to light two big candles in front of Ba Chua Xu statue. It is followed by the rites of offering incense, wine, tea, burning joss – sticks and praying. A group of four or five women selected before open the curtain to go inside and perform the bathing ritual for the statue.

At the foot of the statue is a small fragrant water basin. These women wash the statue of Ba Chua Xu and spray it with perfume. And then, they change the statue into a new robe and hat.

This rite often lasts one hour. After that, pilgrims burn incense and pray for good things.

The procession from Thoai Ngoc Hau Mausoleum to Ba Chua Xu Temple:

At 3 p.m. of the same day, locals hold a procession that

starts from Ba Temple to Thoai Ngoc Hau Mausoleum. They want to express their gratitude to Thoai Ngoc Hau who had merit to reclaim this land.

The members of procession offer incense and flowers to Thoai Ngoc Hau. Then, they bring three tablets of Thoai Ngoc Hau, ladies Chau Thi Te and Truong Thi Miet, and one tablet of those who had merit to help Thoai Ngoc Hau to the Ba Temple. These four tablets are placed at the sanctuary.

Tuc Yet rite:

The rite begins at midnight of the 25th and continues into the early morning of the 26th. Participants dressed in smart traditional costumes stand on the two sides and the master of ceremonies stands in front of the statue of Ba Chua Xu. The offerings include a white pig, a dish of pig's blood and a little hair, called mao huyet, a tray of sticky rice, a tray of fruits, a tray of areca and betel, a dish of rice and salt, which are placed on a table before the statue.

The master of ceremonies and notables burn incense on the altar. Following are the rituals of offering incense, wine, tea and an oration. One person reads the oration, and then the master of ceremonies burns this oration and votive papers. The pig is turned over before it is taken away. It marks the end of the Tuc Yet rite.

Xay Chau rite:

The Xay Chau rite is performed after the Tuc Yet rite. In

order to prepare for this rite, people replace the table before the altar with a drum.

The master of ceremonies holds two drumsticks and says his prayers before the altar. After that, he dips a branch of willow into a water bowl on the left of the altar, and sprinkles water on the floor.

When he finishes the ritual, he pits the bowl and the willow branch on the altar, and beats three salvos of drumbeat to begin the hat boi (classical opera) performance.

Chanh Te rite:

The Chanh Te rite takes place at 4 am of the 26th with the rituals similar to Tuc Yet rite. On the afternoon of the 27th day, the four tablets are brought back to Thoai Ngoc Hau Mausoleum, marking the end of the festival.

During the festival days, many traditional cultural activities are organized, including unicorn dance, dance with dishes and cups. Ba Chua Xu Festival is rich in the national identity and the southern colors.^(*)

BA CHUA XU TEMPLE

The Ba Chua Xu Temple is located at the foot of Sam

^(*)Extracted from *Ba Chua Xu Festival*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center

Mountain. Its front side faces the mountain and backside faces a vast field. Seen from the mountain, the temple looks like a lotus.

The sanctuary includes two rooms: the room consists of a 1.25 meter – high marble statue of Ba Chua Xu placed on a pedestal. Its two sides stand two white flamingos. The outer room contains an altar of the Council, with two phoenixes on the two sides. To the left of the altar is an altar dedicated to Tien Hien Khai Khan and to the right is an altar dedicated to Hau Hien Khai Co.

Ba Chua Xu Temple is a famous architectural structure in the south. It is associated to many legends. The temple and the complex of Sam Mountain attract numerous domestic and foreign visitors every year.

Legends of Ba Chua Xu statue:

Legend has it that, one day the locals went to forest to collect wood, they happened to find a statue in the forest. They brought it to the village and built a temple to worship the statue.

According to another legend, a goddess who proclaimed herself Ba Chua Xu told the villagers in their dream that “Choose nine virgins to go to Mount Sam and bring me to temple to worship. I’ll bless you with happiness and prosperity.” After that, nine girls were selected to find the statue. Indeed, they saw a stone statue in sitting pose and

brought it to the village. The inhabitants washed the statue and erected a temple dedicated to it. Ever since, the villagers hold an annual festival on the day the statue was seated in the temple.

There is another legend related to the merit of Thoai Ngoc Hau and the restoration of the temple. Thoai Ngoc Hau was a general under the Minh Mang's reign. When he went to the front, his wife made a pilgrimage to Ba Chua Xu Temple to pray for her husband's victory and peaceful life to everybody. After Thoai Ngoc Hau defeated the invaders, his wife had the temple rebuilt in order to give thanks to Ba Chua. The inauguration of the temple was held during three days, from 24th to 26th of the fourth lunar month. Since then, residents have chosen those days to organize the annual festival.

Another legend of Via Ba Festival stems from the practice of agricultural production of the locals. In the fourth of lunar month, farmers began a new crop. On that occasion, they held a ceremony to pray for a bumper crop. Games were also organized during those days. Gradually, a festival of Vinh Te Village has become Via Ba Festival that attracts numerous pilgrims throughout the country.^(*)

^(*)Extracted from *Ba Chua Xu Festival*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center

Unit 7

KATE FESTIVAL OF THE CHAM

- **Pre-reading task**

1. Whose Kate Festival is it?
2. What is the origin of Kate Festival?
3. When is Kate Festival held?
4. Why is it held at that time?
5. Where is it held?

- **Reading**

KATE FESTIVAL OF THE CHAM

Place: *Po Nagar Tower Temple (Huu Duc Hamlet), Po Klon Garai Tower (Do Vinh Ward, Cham Tower), Po Rome Tower (Hau Sanh Hamlet).*

Time: *The 1st day of the 7th month according to Cham calendar (equivalent to 25 September to 5 October by solar calendar)*

Objects of worship: *Gods: Po Klong Garai, Po Rome*

Characteristics: Ritual of the Cham people

The Cham people's Kate Festival is held on the 1st of the 7th month according to Cham calendar (equivalent to 25th September to 5th October by solar calendar). It lasts three days on a large area, from tower temple to villages to each family. This is the most unique festival of the Cham community. It is not only connected with ancient tower temples where the highest technical and aesthetic values of Cham culture are stored but also other cultural aspects such as votive things, costumes, music instruments, and songs praising kings who made great service to the country and people. The festival is also an occasion where the participants can enjoy unique folk singing, dancing and music. They can dance with Cham girls and relax with Gi nang drumming and Saranai trumpeting. The festival serves as evidence for the cultural richness of the Vietnamese.

The Cham people's Kate Festival takes place in three tower temples at the same time and same day. The rituals are similar in content and the way of conducting.

The festival consists of two parts, rituals and festivities, as follows:

The first day is for the ceremony to receive Goddess Po Nagar's costumes in Huu Duc Hamlet.

The ceremony takes place from 1.30 p.m of the first day

to 9 p.m the same day in the hamlet's temple. It is for receiving the costumes of Po Nagar, who the Cham people consider the mother of their land. At the temple, people hold ceremonies to receive and give the goddess's precious things and cultural exchanges between the Cham and Raglai people

The second day is for Kate Festival at Cham towers.

Rituals:

The costume receiving ritual

All the royal costumes at Cham tower temples are kept by the Raglai people. Therefore, at the Katê Festival, the Cham people have to do a ceremony to welcome the Raglai people who bring the costumes to the Cham tower temples. The ceremony is held solemnly because it initiates the whole festival.

The ceremony to receive costumes at Po Nagar Temple takes place in the afternoon, one day before the official festival day at the tower temples. Similar ceremonies at Po Rome and Po Klong Garai towers take place in the next morning.

The tower door opening ceremony

The ceremony takes place in front of the door and is managed by both the chief monk and the man who looks after the tower. After that, a shaman starts saying prayers. Next, the man who looks after the tower scatters the water over the statue of God Shiva above the main entrance, sits next to the

statue of Cow God Nandin and sings a prayer asking for permission to open the tower door so that the worshipping ceremony can be carried out. When she finishes singing, she and the tower manager open the door amid the smoke of the incense. The procession enters the tower.

Statue washing ceremony

This ceremony is carried out by the chief monk, the man who plays Kanhi, the female medium, the temple manager and some other followers, when the participants sit down around the statue pedestal, the female medium offers liquor and the man who plays Kanhi starts singing a song. While he is singing, the temple manager lifts the vase containing water. Then everyone washes the statue. Enthusiastic followers quickly apply water from the statue on their bodies in the hope of having good health, wealth and good luck.

The ceremony to dress the god

The ceremony is carried out according to the Kanhi player's singing. As he sings, the costumes for the statue are brought in by the temple manager and female medium. First, they dress the statue with the dress, then the blouse. When the song is over, the dressing of the statue also finishes.

Great ceremony

The female medium brings in the offerings, and the Kanhi player sings a song inviting gods to join the ceremony. Such gods are those who did great service to people and the country

and won villagers' admiration. When each of them arrives, the female medium brings in the offerings, the Kanhi player sings a song and other participants put their hands in front of their chest and pray to the god for good health and good luck.

The Kanhi player keeps singing to invite 30 gods to join the ceremony. There is a different song for each god. Meanwhile, the chief monk casts a spell and says prayers to invite the god to join the ceremony, enjoy the offerings and do the villagers a favor. The female medium's sacred dance will end the great ceremony.

Festivities:

When the sacred dance in the tower finishes, festivities outside the tower begin. Ginang drums and Saranai trumpets are played. At the same time, Cham folk dances are performed and songs sung, bringing about an exciting atmosphere. The Kate festival at Cham towers finishes in late afternoon.

Village Kate festival:

After the Kate festival at towers finishes, a festive atmosphere immediately rises in Cham villages. Before the festival day, the villagers take turns to clean the temple, communal house and prepare the stage.

At the same time, another group prepares sacrifices. In the morning, a person does a Kate worshipping ceremony at

the communal house to pray to the god for prosperity for the villagers. Each Cham village worships a different god. In this ceremony, the master of the ceremony, on behalf of the villagers, offers the sacrifices to the god and prays to him for a favor to the villagers. After that, fun games are held such as weaving contest, carrying water with the head, football, and singing.

The festivities finish in late afternoon. The Kate festival also comes to an end. Everyone gets back home where they do familial Kate rituals.

Familial Kate rituals:

When Kate rituals in the village finish, similar ones are held in families. Masters of such rituals are members of the family or a senior person of the family line. During the festive day, all members of the family get together and pray to their ancestors and gods for good business and good luck. This is also an occasion when parents and grandparents educate their children on the respect for their ancestors. They prepare fruits and confectionery to treat their guests. The whole village is full of fun, friendship and solidarity. Almost everyone forgets their daily life hardships and enjoys themselves.^(*)

^(*) Adapted from *Kate Festival of the Cham*, CD-ROM Tourism through Festivals in Vietnam, 1st Edition 2003, directed by VNAT, produced by Tourism Information Technology Center

• Vocabulary

Words and phrases to remember

votive thing	follower
the way of conducting	participant
cultural exchanges	festivities
the official festival day	the chief monk
the female medium	cast a spell
master of the ceremony	Great ceremony
scatter the water over	sacrifice
the smoke of the incense	apply water
do the villagers a favor	weaving contest
the temple/tower manager	
the man who plays Kanhi	
aesthetic values of Cham culture	
the man who looks after the tower	
The costume receiving ritual	
carry water with the head	
unique folk singing, dancing and music	
the ceremony to receive Goddess Po Nagar's costumes	
give the goddess's precious things	
The tower door opening ceremony	
Statue washing ceremony	

The ceremony to dress the god
do a Kate worshipping ceremony
a senior person of the family line
educate their children on the respect for their ancestors
prepare fruits and confectionery to treat their guests

Exercises

1. *Match each word or phrase in the column on the left with its meaning in the column on the right.*

- | | |
|--------------|---|
| 1. aesthetic | a. of or involving the mechanical arts and applied sciences |
| 2. technical | b. information that gives a reason for believing sth or proves sth |
| 3. votive | c. reciprocal visit between two (often young) people or groups from different countries |
| 4. enjoy | d. presented (esp. in church) to fulfill a promise made to God |
| 5. evidence | e. concerned with beauty and the appreciation of beauty |
| 6. exchange | f. get pleasure from |
| 7. scatter | g. in the middle of sth |
| 8. amid | h. throw (sth) in different directions |
| 9. incense | |
| 10. medium | |
| 11. follower | |
| 12. apply | |
| 13. spell | |

- t. series of people following one another in time, esp. generation of the same family
- u. admiration felt or shown for a person or thing that has good qualities or achievements

II. Select the correct word or phrase from the list below to complete each of the sentences.

- | | | |
|-----------|-----------------|----------|
| service | contributions | subjects |
| dedicated | remembering | worships |
| reaching | characteristics | tower |
| festivals | multiplication | rituals |

1. Po Klong Garai towers were built in the late 13th century and early 14th century to worship King Po Klong Garai, who did great to the country and people.
2. Po Klong Garai is a group of marvelous towers, reaching the peak of the Cham architectural art. This is also the place for the Cham people in Ninh Thuan Province to do and have fun during the annual Kate Festival
3. Po Rome tower the stone statue of King Po Rome which takes the form of Mukha Linga and the stone statue of Queen Bia Thanh Chanh of E De origin

4. Though not big, the tower has a distinctive style. It is considered the last in the history of Cham architectural art in Vietnam
5. According to a legend, King Che Man had a tower builtto King Po Klong Garai, who did the Cham people a great service in fighting foreign invasion and digging irrigation canals
6. When King Po Rome passed away, his contributions to the country, people put him in the tower where his father-in-law, King Mahtaha was worshipped. The tower was called Po Rome.
7. The Cham people are descendants of the of the Kingdom of Champ that existed along the coast of central Vietnam from the 6th century to the 15th century.
8. Cham people's music and dance have both of religion and native folk creating an original folk art.
9. Most of Chamhave dance and singing. It is mainly influenced by Balamon ancient religion
10. Through the Kate festival, we can see Cham people's thought – an agricultural thought imploringof human, animals and fresh harvests. All of those things contain a peaceful life and a prosperous country of Cham ancient people

• **Questions for discussion**

1. Make a comparison between Kate festival of the Cham and the Lunar New Year Festival of the Kinh.
2. What is the role of Kate Festival in the spiritual life of the Cham Balamon?
3. Kate festival bears the village communal characteristic. Discuss the idea.
4. What are the characteristics of Kate Festival?
5. Speak about the culture of Kate Festival of the Cham.

• **Using English**

Time expressions

Look at the chart

at	in	on	no preposition
at five o'clock at midnight at Christmas at the weekend	in the morning/ afternoon / evening in December in summer in 2005 in three weeks' time	on Sunday on Tuesday morning on Christmas Day on March 8	Today Yesterday Tomorrow the day after tomorrow the day before yesterday last night last week next month yesterday evening tomorrow morning this evening tonight

• **Questions for discussion**

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• **Using English**

Time expressions

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Read the text again then fill in the chart

at	in	on	no preposition

Adverb clause of time

Adverb clauses of time are introduced by conjunctions such as: *as, as soon as, after, before, till, until, when, while*.

- I. Read the text again and underline all the adverb clauses of time*

II. Complete the following sentences. Joint each pair of sentences using coordinating conjunction (as, as soon as, after, before, till, until, when, while)

1. The welcome of clothes is ended. Clergymen ask permission of Shiva Deity to hold the ceremony of opening the tower door.

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.....

2. The participants sit down around the statue pedestal. The female medium offers liquor and the man who plays Kanhi starts singing a song.

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3. The tower keeper (Camuney) holds the vase of bath water to splash into Shiva statue being in the main hard palate. After that, Khani (the person who plays a musical instrument) and Ba Bong approach the main door, sit by Nadin cow statue and sing a song of asking for opening the tower door.

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4. The song is ended. People come into the tower, Ba Bong and Camuney (the tower keeper) begin to open the tower door.

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.....

5. Attendance of the oldest bonze, Kanhi, the tower keeper and some believers sit by a table, around the altar. Ba Bong pours out the wine to offer the ceremony.

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6. The Kanhi player sings. The costumes for the statue are brought in by the temple manager and female medium.

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7. The dressing of Statue is finished. The great festival is started.

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8. Ba Bong is performing the holy dance in the tower to finish the great festival. At the same time, the festival is begun in outside, Ghinang drum – beat and Sanarai wind

instrument resound and keep pace with Cham dances and songs attracting men's heart.

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9. The sacred dance in the tower finishes. Festivities outside the tower begin.

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10. The Kate festival at towers finishes. The festive atmosphere immediately rises in Cham villages.

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11. The Kate Festival in the towers is finished. The Kate is taken place in Cham villages.

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.....

12. Po Ong climbed down. At that time the tree shook and suddenly turned into a dragon.

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13. Po Klong Chanh brought in some boiled rice. He saw a dragon licking scabs on Po Ong's body.

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14. The king passed away. Po Ong was crowned.

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.....

15. He left the mountain where he learned to be a Buddhist. After that the country suffered a lot of successive disasters including crop loss and epidemics.

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• **Practical exercises**

Translation

Translate into Vietnamese

OVERVIEW OF HISTORY OF KINGDOM OF CHAMPA

The ancient kingdom of Champa was situated in the central coast of Viet Nam at one time stretched from the Ngang Pass (present Quang Binh province) to the upper basin

Khmers to the west invaded the southern portion of Champa and occupied the Mekong delta. But in 1217, the Khmers and Chams allied against and defeated the Vietnamese, and the Khmers withdrew from the Mekong delta. Late in the 13th century, the Mongol army of Kublai Khan occupied Champa for five years, until it was defeated by the Vietnamese in 1287. From then on and little by little, the Vietnamese became master of all the land north of Hai Van pass by 1306. From 1313 on, the Vietnamese only allowed their puppets on the Cham throne. Che Bong Nga (1360-1390) alone resisted for a time and he even succeeded raiding the Red River delta and pillaged the Vietnamese capital of Thang Long (Ha Noi) in 1372. But his successors could not protect their own territory. In 1471, the Vietnamese invaded Champa, captured its capital of Vijaya and massacred thousands of its people. This event signified the cease of existence of Champa as a kingdom. In the mid-17th century, the Vietnamese again marched southward and captured the remaining Cham land in the present provinces of Phu Yen and Khanh Hoa. In 1832, the absorption of Champa land was completed and Viet Nam extended its total control over the Mekong delta all the way to Ca Mau, the southern most tip of the land. (*)

(*) *Overview of History of Kingdom of Champa*
www.vietnamtourism.gov.vn

Translate into English

1. Người Chăm có nhiều lễ hội trong năm nhưng quan trọng hơn cả, có qui mô lớn và kéo dài nhiều ngày là lễ hội Katê.

.....
.....

2. Đây là lễ tết của người Chăm và cũng là dịp để tưởng niệm các anh hùng liệt sĩ, các vị thần linh, và cúng tổ tiên, ông bà.

.....
.....

3. Những người hiếm muộn con, nhân dịp này cũng mang lễ vật đến đền tháp để cầu xin thần linh ban phúc lành.

.....
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4. Lễ hội tổ chức vào đầu tháng bảy (theo lịch Chăm) tại các đền tháp và sau đó chuyển về các làng, rồi về từng gia đình cúng trong 3 ngày.

.....
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5. Nhân dịp này những người làm ăn xa cũng thu xếp về sum họp với bà con, làng xóm.

.....
.....

6. Trước kia, thời gian vui chơi, thăm viếng của người Chăm trong dịp lễ kéo dài cả tháng bảy.

.....
.....

7. Trong những ngày đầu của tháng lễ hội, già làng các khu vực dẫn đầu từng đoàn người về nơi tập trung cùng tham gia lễ hội.

.....
.....

8. Họ mang theo những bảo vật mà trước đây hoàng tộc Chăm đã ký thác cho họ cất giữ và lo việc thờ cúng.

.....
.....

9. Riêng tối ngày sáu tháng mười (theo lịch Chăm là tối 30 tháng 6) người ta tổ chức hát múa suốt đêm cho đến tận giao thừa. Sáng ngày bảy tháng mười (mùng một Tết), người dân mang lễ vật, hương hoa lên đền tháp cúng.

.....
.....
.....

10. Lễ hội Katê là lễ hội lớn, có ý nghĩa thiêng liêng của người Chăm giống như Tết Nguyên Đán của người Việt.

.....
.....
.....

Speaking

Group work

1. Topics: Kate Festival at Cham towers.

The costume receiving ritual

The tower door opening ceremony

The tower door opening ceremony

You may present your topic in your own words or you may use the following prompted words:

The costume receiving ritual

royal costumes / Cham tower temples / kept / Raglai people //

Therefore / Kate Festival / Cham people / do a ceremony / welcome / Raglai people / bring / costumes / Cham tower temples//

ceremony / Po Nagar Temple / afternoon / one day / before / official festival day // start / 1.30 pm / finish / 9 pm / same day//

Similar ceremonies / Po Rome and Po Klong Garai towers / next morning// Although / different times / rituals / almost the same//

On the day of the ceremony / Po Klong Garai temple / Phuoc Dong / Raglai / arrive / early morning//

man / take care / temple / offer / liquor / eggs / ask / gods'

permission / take / costumes / Po Klong Garai Tower / ritual//

When / finish / King Po Klong Garai's costume / put on / palanquin / taken / Po Klong Garai Tower//

procession / arrive / tower / dancers / perform / front - tower//

The tower door opening ceremony

Monk / ask / God Shiva's permission / ceremony / open / tower door// ceremony / front / door / managed / both / chief monk / man / look after / tower//

Offerings / liquor / egg / areca nut / betel leave / water / scented / aquilegia / other sweet smells//

After that / shaman / start / prayer//

Next / man / look after - tower - scatter - water - statue - God Shiva - main entrance/ sit / statue / Cow God Nandin / sing / prayer / ask / permission / open / tower door / so that / worshipping ceremony / be carried out//

When / finish / singing / she / tower manager / open / door / amid / smoke / incense// procession / enter / tower//

Great ceremony

statue - wearing - smart costume//

Offerings / placed / front / statue pedestal//

great ceremony / start//

female medium / bring / offerings / Kanhi player / sing /
song / invite / gods / join / ceremony//

Such gods / did great service / people / country / won
villagers' admiration / as Po Nagar (goddess of land) / Po
Klong Garai / Po Rome / Po Par//

When / each / arrive / female medium / bring / offering /
Kanhi player / sing / song / other participants / put / hands
/ chest / pray / god / good health / good luck//

Kanhi player / keep / singing / invite / 30 gods / join /
ceremony//

different song / each god//

Meanwhile / chief monk / cast / spell / say / prayer / invite
/ god / join / ceremony / enjoy / offerings / do / villagers /
favor//

female medium's sacred dance / end / great ceremony//

II. Pictures

1. Your teacher will give you some pictures of Kate Festival. Comment on those pictures.
2. Put the pictures in an order of your choice then give a commentary on them.

Monologue

Speak about the Cham

Consider the these aspects:

- population, small local groups
- area of habitation
- material life
- social and family relationship
- spiritual life

Writing

Write about “How do the Khmer and the H’Mong welcome the New Year”

Consider the following aspects

The Khmer

location: in the southern Mekong Delta

religion: Theravada Buddhism

time: between the 12th and 15th of the fourth lunar month
prior to the festival

on the first day of the festival

during the three days of the festival

The H’Mong

location: concentrated on steep slopes in the country’s far
North and Northeast

time: at the end of the 11th month and the beginning of the

12th month of the lunar calendar

the night before tet (Tet Eve)

Prompted words and phrases

canal

fruit orchard

Brahmanism

folk belief

migrate

Buddhist monk

Theravada Buddhism

ethnic Khmer people

Ban Chuonch nam Thmay

steep slope

hemp and cotton

bamboo pole

corn liquor

archery contest

indigo tunic

elaborate skirt

batik

communal celebration

predict the family's fortune

secure bountiful harvest

strips of black, white and red cloth

• **Further reading**

THE CHAM

Denomination: Cham. Other names: Chiem or Chiem Thanh, Cham, Champa, Hoi.

Small local groups: Cham Hroi, Cham Poong, Cha Va Ku, Cham Chau Doc.

Population: 99,000.

Language: Malayo – Polynesian

Area of habitation: Binh Dinh, Phu Yen, and Ninh Thuan and Binh Thuan provinces, An Giang, Dong Nai, Tay Ninh provinces and Ho Chi Minh City.

Material life:

In Ninh Thuan and Binh Thuan, the Cham live in villages along the coast, each village comprising several hundred inhabitants, sometimes up to a thousand. The houses are arranged in orderly rows and surrounded by a garden with a wall or hedge. The doors open to the south west or between. The house is constructed in the Viet manner's with walls made of brick or a mixture of lime and shells, and covered with tiles, corrugated iron or thatch. Houses of more than one storey are rare. In certain localities, houses on stilts are found but the floor is only 30 cm above the ground.

In certain Cham village in Ninh Thuan and Binh Thuan, inside the perimeter of the living area, each family may possess several houses built side by side in certain order: a house for receiving guests, one for parents and young children, one for married daughters, a kitchen, and one where the granary, nuptial room and living place of the youngest daughter and her family are located.

This arrangement reflects the break-up of the matrilineal extended family system among the Cham.

The Cham in Binh Thuan and Phu Yen provinces settle in areas of grassland in small houses on stilts, with floors 1 m above the ground and a door on one of the longer sides. At each end of the ridge of the roof a letter V can be seen, formed by the two “horns of the house” (chke vang) which are extensions of the two main rafters. The houses of the Cham Hroi group are smaller (about 8m long the 4m wide) adapted to their ancient nomadic way of life and culture.

The Cham dress in the traditional manner of the Viet on the plants, except for women, whose dresses are put on over the head. Cham Hroi women wear a pagne with a square cloth piece of sewn behind (as on the skirt of the Ba-na) and cover their heads with a black hood resembling the mourning veil of Viet women. Elderly men in Ninh Thuan and Binh Thuan wear their long hair wound in a turban, and cover themselves with a blanket similar to the women’s pagne. The Cham grow wet rice and fruit trees. Agriculture and gardening provide the main income for the Cham in central Vietnam. Based on the nature and topography of the land, they divide cultivated land into three categories with different crops:

1. Submerged rice fields of first quality: low-lying ricefields in fertile valleys are reserved for the cultivation of 10th-month rice. The seeds are sown in concentration at

the edges and more thinly at the centre. Those areas which have been sown too densely are thinned out and the seedling replanted in other fields; wherever the density of the plants is acceptable, they will be left untouched.

2. Submerged fields of second quality will remain immersed all the year round. Nursery seedlings are transplanted there; the sowing of seeds is not done much in these fields.

3. Mountain rice fields (dry fields on mountain slopes): one crop per year can be produced here. Thanks to rainwater seeds are put in holes with a digging stick or the land is ploughed and seeds are sown. Only the Cham Hroi in dryland regions cultivate burnt-over land where food plants account for half the cultivated area.

By contrast with their fellow Cham in central Vietnam, Cham in the south live mainly from fishing, weaving and small-scale trade, agriculture only being of secondary importance.

The Cham make carts which are drawn by buffaloes or oxen. Cham weaving is quite sophisticated, producing silk and the *sa rong*. the potter's wheel is not always in a kiln as is done elsewhere. The Cham have some knowledge of metallurgy and from their forges come finely-wrought objects in gold and silver.

The Cham have for a long time had contact with

ethnic groups on the western high plateaux, and with the Viet, Lao and Khmer.

Social and family relationships:

Before being integrated into the Vietnamese community, Cham society was a feudal one marked by vestiges of the matriarchal system.

According to a stele in My Son temple, in the 11th century, warriors, common people, and outcastes. A few decades ago the vestiges of this social differentiation were still visible in the four strata which made up the then society: the brahman priests were considered to be the principal family line, the nobles the descendants of the royal family, the common people the farmers the serfs and the servants who were looked down upon.

The society is also divided into two clans: that of the areca palm and that of the coconut palm.

Under the clans are the family lineages, each venerating a specific kut in the cemetery. A kut is a tombstone placed in front of the tomb of an ancestor in the maternal bloodline. At the head of each lineage is a mu raya, a woman from the youngest branch who is in charge of the celebration honouring ancestors in the cemetery, an event which occurs every two to three years on the occasion of the ethnic group's grand festival. Each lineage is divided into several branches placed under the authority of a woman called the mu paro and

comprising 10 – 15 families of matrilineal lineage. About 100 families in the lineage generally live in a certain location within the living area of the village.

Among the Cham of Ninh Thuan and Binh Thuan province, the basic unit of society is the matrilineal nuclear family. By contrast, in the Cham society of Chau Doc (An Giang province), which is under the influence of Islamic orthodoxy, a process of shifting to the patrilineal family has occurred but vestiges of matriliney are still visible.

In Central Vietnam as well as in the south, matrilocate is always the rule among the Cham.

The dead are either buried or cremated. The Brahmanic group cremate the dead, except in the case of children below 15 years of age and people of the lowest caste. Funeral rites depend on the age, caste, religion and wealth of the deceased. They are very complicated and last sometimes as long as 15 days, incurring considerable expenditure in terms of garments, rice and meat.

Spiritual life:

While retaining traditional beliefs, the Cham in Southern Vietnam have adopted Islam. The Cham in Central Vietnam are divided into two groups: about two-thirds of them, called Cham Ka phia or Cham Chuh are adepts of Brahmanism (the Hindu sect which venerates Shiva), a system of beliefs that

has left a profound impact on social structure and customs. The others follow the Bani and are considered to be traditional Islamists.

These religions of Indian origin have been grafted on to a foundation of popular creeds manifest in the veneration of genies symbolizing natural forces: the genies of mountains, thunder and lightning, water, agriculture (genies of rice, the rat and earth), genies teaching cultivation, transplantation and construction of a system of rites, prohibitions and customs connected with production, for instance the cult of the *linga*, the custom of ploughing the field in secret, the ritual building of a hut in which to keep rice, and that of invoking the soul of rice when the rice ears begin to appear.

Cham architecture saw a particularly brilliant period of development, with many monuments built of red brick surviving to this day. These comprise palaces, temples and multi-storey towers constructed on hillocks of earth in the middle of the plains of Central Vietnam.

Popular songs and proverbs reflecting popular wisdom and aspects of daily life, stories, didactic poems, novels in verse such as the Song of Cham Bri, Song of Ta Tha Va and Song of Ka Lin Parang are known even to the younger generation. Cham popular tunes and traditional music have exerted a strong influence on those of the Viet in Central Vietnam, something which can be discerned when listening to

the song of the tambourine, the tune of *nam ai* and the songs of the boatwomen of Hue. Traditional dances, plastic arts, especially stone and woodcarvings, terra-cotta moulds and bas-reliefs on monuments all testify to the high level of Cham culture.

The Cham very early devised a script based on Sanskrit, facilitating the development of a Cham literature and the assimilation of other cultures. The tale “Tám Cám”, directly received from the Viet, has been transcribed in the Cham script, likewise, the Indian epics such as the Ramayana and Mahabharata, and the Arabic story *A thousand and One Nights*.(*)

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(*) Dang Van Nghiem, *Ethnic minorities in Vietnam*, World Publish, Hanoi 1993, p. 185-189

REVISION

• Vocabulary

Words and their meaning

Example:

divinity	→	god or goddess
idol	→	person or thing that is greatly loved or admired

Now complete the following

1. ... → garment or style of dress, esp. of a particular period or group or for a particular activity
2. ... → number of people, vehicles, etc moving along in an orderly way, esp. as part of a ceremony or demonstration
3. ritual → ...
4. ... → family ties, feelings, etc that attach a person emotionally and culturally to the society or community where he grew up

- and/ or lives or where his ancestors lived
5. ... → person who travel to a holy place as an act of religious devotion
6. dignitary → ...
7. ... → such a garment worn as a sign of rank or office, or for a ceremony
8. parasol → ...
9. descendant → ...
10. ... → any of the people from whom sb is descended, esp. those more remote than his grandparents
11. ... → average time between one new moon and the next (about 29 and 1/2 days)
12. wishes → ...
13. ... → music or sing in the traditional style of a country
14. generation → ...
15. ... → particular style or kind, esp. of work of art or literature grouped according to their form or subject-mater
16. lyrics → ...

17. ... → vocal or instrumental music adapted to performance in a chamber or small apartment or audience room, instead of a theater, concert hall, or church
18. ... → throw oneself on the floor and lie face down, esp. as a sign of submission or worship
19. terracotta → ...
20. ... → admiration felt or shown for a person or thing that has good qualities or achievements
21. ... → belief that all natural; objects and phenomena (eg. trees, stones, the wind etc) have souls
22. ... → system of religious worship, esp. one that is expressed in rituals
23. tutelary → ...
24. ... → group of people gathered together for religious worship(usu. excluding the priest and choir)
25. votive → ...
26. ... → (smoke from a) substance that

• Comprehension

1. What is the origin of traditional festivals in Vietnam?
2. What is the characteristic of traditional festivals in Vietnam?
3. What is the value of traditional festivals in Vietnam?
4. What is the role of traditional festivals in modern social life?
5. What is the significance of Tet?
6. What are the customs practiced during Tet?
7. What's special about food for Tet?
8. What is the role of Kate Festival in the spiritual life of the Cham Balamon?
9. What are the characteristics of Kate Festival?
10. Which is the biggest and longest annual festival in Vietnam, Huong Pagoda Festival or Yen Tu Festival?
11. Why can we say that in the hearts of Vietnamese Buddhists, Huong Son is Buddha's Kingdom?
12. Does Huong Pagoda Festival involve games?
13. Why can we say that in Huong Pagoda Festival, rituals are not as important and attractive as visiting beauty landscapes?
14. Why can we say that the Huong Pagoda has a long history in Vietnamese literature?
15. Is Quan Ho folk song festival very well organized? Why/ Why not?

16. Is Diem Festival always attracting many more visitors than other quan ho folk song festivals in Bac Ninh province?
17. Is Diem Festivals arguably the most important quan ho festival in Bac Ninh?
18. What do you know about the Hung Vuong ancestor worshipping custom?
19. What is the preparation work for Hung Temple Festival?
20. What are the festive activities on the open day of the festival?
21. What do the participators do in the second day of the festival?
22. What do you know about the old palanquin procession?
23. What do you know about the Ba Chua Xu worshipping custom?
24. Why is the festival to be considered one of 15 typical national festivals of Vietnam by VNAT?
25. When did the festival become flourished? Why?

- **Right or wrong**

In the following sentences there are some mistakes. Find them and correct them. Be careful! There isn't a mistake in every sentence.

1. Unlike other temples in Vietnam, the only way to reach Huong pagoda is floating across a narrow but extremely

poetic steam by rowing boats that takes 45 minutes.

2. Traveling along the Yen stream, visitors pass along landscapes, many of which are named according to their forms.
3. From the riverbank, pilgrims proceed on foot, past various ancient pagodas, monasteries and shrines, over hundreds of stone steps and a switchback trail, all worn smooth by the passage of countless feet.
4. One must pass through a large gate at the entrance and then go up broad steps in order to enter the cave.
5. In addition to Huong Tich Cave, the visitors can also see the Tuyet Son Mountain and in there have a full panorama of Huong Son area with rivers and brooks crossing the landscape, stone walls following one another like a long rampart, and valleys where grow apricot-trees.
6. And among all the sacred temples and pagodas in Northern Vietnam, Chua Huong is even more attractive and mysterious not only for its spectacular scenery, but for the painstaking road you passed by to reach to the top.
7. The procession carries bamboo elephants and wooden horses symbolize the submission of animals to the Hung kings and the wedding of the Mountain Genie and Princess Ngoc Hoa.

8. Holding in Thuong Temple, where the Hung kings used to worship deities with full rituals, the ceremony is conducted with the traditional rituals representing the whole nation.
9. The procession includes the state representatives, one hundred young men and women in traditional costumes symbolizing “children of the Dragon and Fairy” and pilgrims.
10. The procession marches are followed by a *Xoan* singing (a kind of folk song of Vinh Phu Region) in Thuong Temple, *ca tru* (a kind of classical opera) in Ha Temple and other activities include bamboo swings, *nem con* (throwing a sacred ball through the ring), *cham thau* (beating bronze drum), *dam duong* (pounding rice).
11. Lying on the middle altar is the sword of Phu Dong, the country’s first hero, another altar is dedicated to the wives and daughters of the Hung Emperors.
12. At present, the Hung Temple Festival is regarded as a nationwide one, with a representative of the ministry of Culture and of the People’s Committee of Vinh Phu (currently Phu Tho) province took part in the incense presenting ceremony.
13. The Hung Temple Festival is one of the most important and sacred festivals of the Vietnamese people, deeply imbeds in the minds of every Vietnamese citizen, regardless of where they originate.

14. In some festivals, contests are organised in which many people scramble for a sacred artifact that is perceived to bring luck to its winner. In such contests, all villagers compete on an equal basis, hustling and edg out anyone and everyone in order to seize the coveted article.
15. A day before the festival, ancient and modern flags are to be hung along the road lead from Viet Tri to Hung Mountain.
16. From the fork of Hac River to King Hung Temple area alone there have been collected hundreds of legends glittering with the truth of the ancient history.
17. Au Co Lady is the mother of the nation and was a kind-hearted, industrious girl in a silkworm growing family and, at the same time, a chieftain to help her tribe to seek and exploit new land.
18. Festivals honour holy images, who were attained the love of people, as they had deserved well of country.
19. Every year, a ceremony takes place from the tenth through the twelfth of the first lunar month at Thuan An, a coastal commune in Thua Thien-Hue Province, to pray for thriving fishery.
20. Yen Tu Festival takes place at Yen Tu Pagoda, where is actually a group of ancient pagodas in Yen Tu Mountain in Thuong Yen Cong Commune, Uong Bi Municipality, of Quan Ninh Province.

21. All pagodas and temples in Yen Tu Mountain are closely related to legends and narratives of Truc Lam School of Vietnamese Zen Buddhism and King Tran Nhan Tong (1258 – 1308), one of the great national heroes in Tran Dynasty that three times led people in the country to trounce Yuan aggressors.
22. Elephants are among intelligent animals in the wild life so can be tamed and become friendly to human.
23. Buffalo fighting is an age-old consuetude derives from the practice of worshipping a water deity in communities of people living on the coast.
24. Festival on Kwan Yin Bodhissattva's anniversary is one of the fifteen countryside festivals and ceremonies and were invested in a plan to promote cultural tourism for the year 2000 by Vietnam National Tourism Administration, under the slogan "Vietnam - Your Destination in the New Millennium".
25. In the festival, games and entertainment play an important role and makes up of the cultural identity of Vietnamese people.

• Translation

Translate the following words and phrases into English.

- a. một hình thức sinh hoạt văn hoá cộng đồng
- b. cư dân nông nghiệp

- c. nghề trồng lúa nước
 - d. vòng quay của thiên nhiên và mùa vụ
 - e. nhu cầu tâm linh
 - f. di sản văn hoá phi vật thể
- 2.
- a. nghi lễ
 - b. lễ mộc dục
 - c. lễ gia quan
 - d. lễ rước
 - e. lễ tế khai hội
 - f. lễ tế giã đám
 - g. lễ “hạ án”
 - h. lễ giỗ tổ
 - i. lễ dâng hương
 - k. lễ thỉnh sắc thần
 - l. lễ túc yết
 - n. lễ xây châu
 - m. lễ chánh tế
 - o. lễ hồi sắc
 - p. lễ tạ ân
- 3.
- a. cúng tổ tiên
 - b. lễ và cỗ cúng hoá vàng
 - c. lễ giao thừa/lễ trừ tịch
 - e. cúng ông Công ông Táo
 - f. cúng năm mới
- 4.
- a. thủ tục cổ truyền
 - b. tám gọi tất niên
 - c. mặc quần áo mới
 - d. nói lời hay ý đẹp
 - e. trang hoàng nhà cửa
 - f. gửi Tết
 - g. biếu Tết
 - h. bữa tiệc tất niên
 - i. thăm mộ gia tiên
 - k. xuất hành

- l. chúc tụng nhau năm mới n. khai bút
m. hái lộc o. mừng tuổi
p. xông nhà
5. a. Tết Hàn Thực
b. Tết Thanh Minh
c. Tết Đoan Ngọ
d. lễ Thất Tịch/ Tết mồng 7 tháng bảy
e. Tết Trung Nguyên/lễ Vu Lan
f. Tết Trung Thu
g. Tết Trùng Cửu
6. a. trò chơi dân gian b. cuộc rước kiệu
c. hành hương d. đất Tổ
e. cội nguồn dân tộc
7. a. khu di tích kiến trúc nghệ thuật
b. truyền thuyết c. truyền tụng
d. linh ứng e. “câu được ước thấy”
f. hành hương g. lễ cầu mùa trong nông nghiệp
8. a. hệ thống chùa chiền
b. một sơn môn lớn trong vùng
c. chốn bồng lai tiên cảnh
d. văn cảnh Phật
e. nơi hội tụ các sinh hoạt văn hoá dân tộc độc đáo

1. Explain the different between
 - a. a traditional festival and a modern festival
 - b. Tet of the Kinh and Kate festival
 - c. A daily market and a Tet market
 - d. Quan Ho folk song festival and song exchanges in other places
 - e. Huong pagoda festival and another pagoda festivals
 - f. Hung Temple festival and another festivals
2. Describe some activities take place on the festive day
 - a. rituals of procession
 - b. incense offering
 - c. playing games
 - d. performing folk songs
3. What is the purpose of
 - a. a palanquin procession contest?
 - b. pilgrimage to the Ancestral Land?
 - c. pilgrimage to Huong Pagoda?
 - d. pilgrimage to Ba Chua Xu Temple?
4. List the kinds of
 - a. offerings that are displayed on the palanquins in the palanquin procession contest?
 - b. rites that are held in a traditional festival?

- **Speaking**

- Speak about*

1. Rituals that take place in
 - a. Hung King Temple Festival
 - b. Ba Chua Xu Festival
 - c. Kate Festival
2. Activities that take place in
 - a. Lim Festival
 - b. Huong Pagoda Festival
 - c. Hung King Temple Festival
3. Folk songs that are performed in
 - a. Lim Festival
 - b. Ba Chua Xu Temple Festival
 - c. Hung King Temple Festival

ADDITIONAL ARTICLES – OPTIONAL READING

THE GRATEFUL DEAD

Nguyen Quang Thieu explains the Festival of Forgiveness when lost souls are fed, clothed and forgiven

An old woman carefully places bowls of fruit, rice cakes and rice gruel on the sidewalk. She steps back to admire the feast, then turns and retreats into her house. But where are the dinner guests?

They're there, but you can't see them. It's a day for ghosts – the Festival of Forgiveness – when the dead are absolved of their sins and welcomed back to the land of the living.

This custom stems from a story about the Buddha and one of his disciples, a magician by the name of Muc Lien. Muc Lien used his supernatural powers to peer into the depths of hell, where he saw that his mother had been condemned to internal hunger. Beside himself with worry, Muc Lien tried to bring her food. But each time she reached out for a bowl, it burst into flames. The Buddha, when he learned of Muc Lien's terrible discovery, offered the following advice: "On the 15th day of the seventh lunar month, offer food and other

necessities to the dead and pray for the salvation of all damned souls.”

While many people have forgotten the story behind the ceremony, the day (September 5th this year) remains sacred. The festival is also known as Trung Nguyen (mid-year) or Vu Lan, after the Vu Lan (offering bowls) which are heaped with gifts for the dead.

And although Vietnam has many sacred days, this festival has made the deepest impression on me. When I was a child, people in my village would offer rice porridge to those souls who had no refuge. These were the spirits of people who had died young, far from home, or without any relatives to mark their death anniversary. Everyone would gather at the village communal house in the afternoon and spread offerings in the courtyard: fruits, dried rice, sticky rice, joss paper, and plenty of plain rice porridge. On the road leading out to the fields, we stuck vessels made of jack leaves on bamboo stakes and filled these bowls with rice gruel. I stood in the dying light, surrounded by incense and the pounding of drums, and imagined the lost souls swooping down on those jack leaf bowls. It was as if I had strayed into another world.

I had an aunt who died very young. Each year on her death anniversary, my grandmother prepared a special tray of food to worship her. And on the 15th day of the seventh lunar month, my grandmother never failed to lay bowls of rice gruel beside our front gate. “It’s for your aunt and her friends to

treat themselves”, she told me. Then she burned joss paper goods for our dead relatives. She sent paper turbans and tunics to her husband and tailored tunics and scarves to my aunt. And when she told me to fill the jack leaf bowls with rice gruel, I did so until the porridge splashed out: I wanted my aunt and her friends to eat their fill, since I knew how it felt to go hungry.

In my village, like in many others, offerings were made to the living as well as to the dead. Older people received trays of food from their adult children on this day. The meals varied of course, depending on the wealth of the giver, but always included the following two dishes: sticky rice with green beans and a soup made with snails, green bananas and turmeric. At 11 am the village’s streets and alleys were full of people carrying trays in a show of filial piety.

Only years later did I learn that our village was extremely poor. It lay in a region with little to offer – except for snails. Those offerings to the living and the dead served to maintain everybody’s spiritual balance and ensured the spiritual health of the whole community.

In the last years of the 20th century, many once sacred practices have faded away. In my village, snail soup remains a traditional dish, but few people treat wandering souls to rice gruel or burn joss paper for their sake. The same is true in other rural areas. City dwellers, however, burn mounds of joss paper goods, not just on the Vu Lan festival, but also on the

first and 15th days of every lunar month. Consequently, the number of businesses making joss paper has swelled, and even Dong Ho village, once famous for its colourful wood block prints, has been taken over by joss paper workshops.

Long ago, my grandmother burnt paper goods in the belief that she was sending necessities to her husband and daughter. Today, these offerings are often bribes, gods and devils are petitioned for money and power. And, just as people's motives have shifted, the joss paper products have changed. On Hanoi's Hang Ma Street, it's possible to find full-size Honda Dream motorbikes, US dollar bills, mobile phones and even maid servants – all made of paper.

I fear that materialism, combined with superstition, is corroding the bridge between the living and the dead and wonder where those lost souls will find shelter. Not enough people understand that without respect for the past, a nation's ethics are at stake.^(*)

^(*) Nguyen Quang Thieu, *The Greatful Dead*, Heritage, July / August 1998, Vietnam Airlines Inflight Magazine, p. 13 –15.

MOONSTRUCK

On the evening of the mid-autumn festival, the whole country is alive with colour and children's eyes shine with anticipation of a magical night

On the night of the mid-autumn festival it never rains. Everybody says so. "Never once in my whole life", insists an old woman, resting at a teashop on Hanoi's Hang Ma street. Her grand-daughter nods emphatically. "That night, the sky is always clear", agrees the shop's owner, "It's as if by magic".

If anything is magical, it's the transformation that comes over Hang Ma street as the mid-autumn festival approaches. This street is one of Hanoi's traditional guild streets, which, for centuries has been devoted to the production of paper goods. Ma is an old-fashioned word meaning "paper offerings", and to this day, the shops are festooned with paper products to be burned as offerings to the dead.

Gold bangles, diamond-studded tiaras, Honda Dream motorcycles... all manner of valuables are painstakingly recreated in paper. Anything that loved ones coveted but were unable to afford while alive can be supplied to them in the after-life.

But, in the days preceding this festival, which this year

falls on September 16th, presents for the dead are pushed aside and the shelves are stocked with gifts for children. “It’s a children’s festival”, explains a young mother, out strolling with her daughter. “It’s a celebration of summer, good weather, the joy of life”.

Also known as the “moon-gazing festival”, this event is said to have started in China during the Tang Dynasty (618-907 AD), following the magical experience of a king named Tang Ming Huang. According to this well-known legend, on the night of the full moon of the eighth lunar month, the king met an ancient hermit, who invited him to visit a glittering silver palace on the moon, where beautiful fairies sang and dance. The king was so impressed by this spectacle that he decided to hold an annual festival to recreate the wonders of the moon palace.

On this night the whole country is awash with colour. In Ho Chi Minh City, the reds and yellows of the children’s lanterns mingle with the city’s riotous neon lights, while in the rural villages of the Red River Delta, the blackness of the paddies is broken by the lanterns’ gently bobbing glow. In addition to their brightly coloured lamps, shaped like moons, stars or animals, children are presented with masks and other toys. Water guns are a recent hit, and on this night unwary revelers are sure to get wet.

Laden with gifts, families make their way home for dinner. Bowls of sticky rice, fruit and boiled chicken are

placed on the family altar, incense is lit, and the ancestors are invited to join the festivities. Much to the children's delight, dishes of fruit, carved into whimsical animal shapes, are unveiled and, best of all, moon cakes are served, these cakes come in two varieties: the square nuong cakes, filled with lard, onions and spices, and the round deo cakes, which are made of sticky rice and stuffed with a sweet lotus seed and soybean paste.

Later in the evening, neighbourhood groups organise games, sing-songs and dances for the youngsters. Children form colourful processions and scamper from house to house, where they are given sweets and moon cakes. In the south and central provinces, people often hide the moon cakes on top of furniture or in other hard to reach places. A house full of children searching for hidden cakes is seen as a lucky omen.

Another typical event, also thought to bring luck, is the lion dance. Accompanied by raucous music, a man engulfed in a huge lion mask is followed by a train of children carrying a long tail. These performances are based on a folktale which tells of an old woman, who on the night of the mid-autumn festival met a fierce lion. Realising that the beast meant to eat her, the old woman begged it to let her attend the village party. She promised that, once the festivities were over, she would return and accept her fate. The lion agreed and the old woman joined her neighbours in celebration. But, as the first glow of dawn appeared on the horizon, the old woman

remembered her promise and began to cry. The gods, alerted by her pitiful weeping, decided to intervene and sent a snake to her rescue. The lion dance is a recreation of the battle that ensued, between the snake and the gullible lion.

Today, the only battle being fought on the mid-autumn festival is between locally-made toys and imports from China. And the Vietnamese products are losing ground. Mass-produced plastic lanterns are cheaper and sturdier than the traditional paper and bamboo lamps, and paper mache masks are undercut by plastic ones. “My grandparents started the business 70 years ago”, says Ngoc Anh, a 21 – year old whose family is one of only three families on Hang Ma street who still make traditional toys. Mr. Anh sits in the back of his family’s shop, surrounded by dusty photographs, drying laundry and dozens of grinning masks. “Five years ago, our family would make 30,000 toys for one festival, now we only sell a few hundred”, he says. Producing lanterns and masks is now a side-line, the family earns most of their income from making women’s sun hats.

Mr. Anh can only hope that interest in handicrafts will revive. He has some reason to be hopeful, for people’s enjoyment of this traditional festival shows no sign of waning. And, if everyone is to be believed, at least sales of sun hats will be brisk around that time of year, since, after all, it never rains.^(*)

^(*) Elka Ray, *Moonstruck*, Heritage, September / October 1997, Vietnam Airlines Inflight Magazine, p. 12 – 16.

ELEPHANT FESTIVAL IN DAKLAK

Elephants come from wild jungle, tamed to be intelligent enough, early “closed” to village’s living. They contribute to village richness comfortable life and as a close-friend helping much for man. As the matter of fact, at many festivals in BuonMaThuot, elephants always take part in. In the meantime, elephants walk freely and gently on streets, harmonize with the crowd in good order. At the 25th celebration of revolutionizing BuonMaThuot, 25 elephants together with the crowd-players performed well the tableau of “Elephant experienced many stages of history”, and reflected many stages of magnanimous history, revealed the role of elephant in the struggle for The national independence. Most of the audience ins and outs of the land appreciated the harmonization between culture and nature creating the impressible picture of the Highlands.

In Buon Ma Thuat from 1985 to 1990 and 1995, we had observed some of the elephant festivals attracting so many audiences at home and abroad. At many times children of this town were very happy since seeing satisfactorily the elephant festivals taking place as a roving zoo.

As for Buon Don, Ea Sup – the land of many Gru (very famous hunters of elephant). The yearly festival days of

elephant-race are the best effervescent. The days with sunshine and clear sky, most of wise elephants with their mahouts everywhere flock at Krong Na hamlet (Buon Don) to enter festival days. Being in the forest, the football-ground is the place for the festival day, visitors will attend to watch many movements, original games.

Before enjoying main contents of the festivity, you will observe those elephants take a walk across the reviewing-stand and kneel politely to greet everybody. Elephant race is the most, then wood-trailing and chump-throwing. Most quaint games that elephant and human have a tug of war, elephant plays football and dances toward the sound of Dinh Nam (an ancient musical instrument)... At the festivity, you will prefer to watch some movements of hunting elephant, tools for going in hot pursuit of elephant that without walking into jungle, this causes you to imagine about the rushing into the battleground of those monumental Gru. Yet, this is a part of performance as well as “ a moving museum” on the work of hunting elephant when we can watch those august elephants and the experiential mahouts; tools of hunting elephant gain different effectiveness as the horn, nooses, speed hammer. Those will make you imagine a part of cultural base that those ethnic minorities are making a living. At Buon Tri wharf, on the River Serepok, tourists will enjoy a like-looking game of Swimming Test of elephant. When

signaling, those elephants run as the wind down into water, they try their best to go across the river under encourage of audiences. Besides, other elephants are carrying visitors on howdahs, swimming in the river. Watching this game on the water pleasantly and sightseeing some beauties of Yok Don National Park as well.

Elephant race and Gong festival are the performances introducing the most impressive traditional cultural base of the Highlands, an unadequatable activity every year. Those gentle and nice elephants always go with human, village. This will take us toward the past when feeling the sound of gongs somewhere, the roar of elephant, the shouts of the heroes in the long poems of Dam San – Xinh Nha, we are allowed to return to the origin culture of innocence and humanitarian.^(*)

^(*)Sở Thương mại - Du Lịch Đắk Lắk, *Elephant festival in Daklak // Du Lịch Đắk Lắk* Dak Lak Tourism - 2001 - p. 71-73.

ELEPHANT RACE FESTIVAL IN CENTRAL HIGHLANDS

The Elephant Race Festival takes place in springtime, normally in the 3rd lunar month. In preparation for the festive day, people take their elephants to places where they can eat their fill. Apart from grass their food also includes bananas, papayas, sugar canes, corn, sweet potatoes. The elephants are free from hard work to preserve their strength.

On the big day, elephants from different villages gather at Don Village. People from near and far in their best and colourful costumes flock to the festival. The racing ground is 500m long and wide enough for ten elephants to stand simultaneously.

After a salvo of *tu va* (horn made into musical instruments), the elephant handlers called *nai* take their elephants to the ground, standing in a row at the starting point. The leading elephant stands in front, whirling his trunk and nodding his head in greeting the spectators. Atop each elephant there are two handlers in traditional costumes for generals. The *tu va* signals the start of the race and the elephants rush forwards amidst the resounding cry of the spectators.

The first handler uses an iron stick called *kreo* in M'Nong

language to speed the elephant. The second handler beats the elephant with a wooden hammer called *koc* to ensure its speed and to keep it in the right line. Upon seeing the first elephant dashing to the destination the spectators shout boisterously amidst the echoing sound of drums and gongs.

The winning elephant is given a laurel wreath. Like its owner, the elephant expresses its happiness and enjoys the sugar canes and bananas from the festivalgoers.

After this race, the elephants participate in the competition of swimming across the Serepok River, of tug-of-wars, or throwing balls and playing football.

Coming to this Elephant Race Festival, tourists have a chance to indulge in the boisterous atmosphere of the festival, of the echo of gongs and the spectacular performances of the elephants from the Central Highlands forest.

When the race comes to an end, the competing elephants bring back the atmosphere of the festival to their village. Upon returning to their village, they receive warm welcome from the villagers. Very often the elephants from Don Village win the prizes as the village has a tradition of training and tending elephants.

The elephant race constitutes a big festival in the Central Highlands. It reflects the martial spirit of the M'Nong people, an ethnic group famous for their bravery in wild elephant

hunting. The magnificent landscape of the Central Highlands further stresses the grandiose characters of this traditional festival.

Dakmin Lake and forest Eco-environment

Dakmin Lake is 2 km north of Don village. The 15 meter-deep lake covers an area of 200 ha, providing local people with fish, shrimps, and water. Chu Ke and Chu Min mountains stand surrounded three sides of the lake. Elephants are abundant here. Hence its nickname is “ the valley of elephants”. Going there, tourists can visit the villages of ethnic people, walk through herds of domestic elephants, go boating, go climbing, or go camping in the forest.

Tomb of king of elephant hunters

The real name of the king of elephant hunters is N'Thu Knul, a tribal chief. He is also worshiped as founder of the craft of hunting and taming elephants in Don Village. During his life, he had tamed hundreds of elephants. In 1861, he caught a white elephant and presented it to the Royal family in Thailand. The Thai King conferred on him the title of 'Khunjunob' (King of elephant hunters). A year after his death, in 1939, his nephew R'Leo Knul held the ceremony of “ grave abandoning” and had a tomb built for him in the M'nong – Laos architectural style.

The tomb of R'Leo Knul himself lies next to his uncle's tomb. Born in 1871, he succeeded Khunjunob as tribal chief,

and developed the tradition of elephant hunting and taming in Don Village. R'Leo Knul tamed a white elephant for the late emperor Bao Dai and helped him form an elephant hunting team named Bao Dai Royal. R'Leo Knul died in 1941 at the age of 70. In 1950, Emperor Bao Dai held the ceremony of "leaving the tomb" and had a tomb built for him.

Ancient stilt house

The ancient stilt house bearing the Laos architectural style lies at Tri Village. Its two gables jut out to the sky. The three-compartment stilt house consists of 8,726 planks of 2 x 12 x 35 cm of *ca chit* wood, which can be easily tenoned (now one compartment is ruined). The house was constructed on 7 October 1883 according to the design of a Laotian carpentry artisan Kha - Vi - Vong - Kham - Sao. His assistants included 14 major workers, 10 subordinate workers, and 18 elephants.

The construction lasted one year four months and twelve days. The stilt house was completed on 19 February 1885 and priced at twelve long-tusked elephants (VND 60-70 million each). In 1929, the house was disassembled and moved to its present-day place, 1 km away from its former location, to avoid a fire.^(*)

^(*)Vietnam National Administration of Tourism *Elephant Race Festival in central highlands*, Tourism through Festivals in Vietnam, Tourism Information Technology Center, CD-ROM 1st Edition 2003

YEN TU FESTIVAL

The Yen Tu Festival commences annually on the 10th day of the 1st lunar month and lasts three months. Tens of thousands of pilgrims begin their journey after a solemn ritual held at the base of Yen Tu Mountain. After the three-hour trekking along winding path, going through forests of pines or bamboos, tourists reach the Bronze Pagoda or Dong Pagoda atop the mountain. Upon getting up there all visitors feel like entering Nirvana.

The complex of historical sites and beauty spots in Yen Tu features various pagodas, shrines or stupas now appearing now disappearing under the thick foliage of the primary forests. Atop Yen Tu Mountain, one feels like standing by the Heave Gate shrouded in white cloud. On clear days one can have a partial view of the northeastern region.

During the festival the people near and far flock to Yen Tu. Some pilgrims go to Yen Tu to show their belief, or doing away with all sorrow and sadness. Others go to Yen Tu to do sightseeing and to enjoy the pure atmosphere of a mountain region. Foreign visitors come to Yen Tu to witness a famous beauty spot, a mysterious tourist attraction.

Anyone who makes all the way to the Bronze Pagoda feels the magnificence of Yen Tu and knows the reasons why our ancestors chose to lead a religious life in Yen Tu.

Major constructions in Yen Tu:

Some 15 km from Uong Bi Town, Yen Tu boasts a complex of 11 pagodas, many shrines and stupas at various altitudes, from Bi Thuong to Bronze Pagoda. The top of Yen Tu Mountain is at an altitude of 1068m above sea level.

Upon arriving at Yen Tu one will recognize the imposing Truc Lam Zen Monastery. In Yen Tu Mountain one passes Suoi Tam (Bathing Stream). Legend has it that King Tran Nhan Tong stopped here to take a bath before going into Yen Tu. Nearby stands Cam Thuc Pagoda where the king had his first vegetarian meal with vegetables picked up from the forest and water taken from the stream. Next comes Linh Dong Pagoda which still retains dozens of stone stupas and stele, Giai Oan Pagoda leaning against the mountain, overlooking a stream also called Giai Oan in front, and Ha Kieu Mountain where King Tran Nhan Tong dismounted from his palanquin to come to visit his father. A small path leads to Hon Ngoc Stupa and then Hoa Yen Pagoda which retains the stupa built in 1310 and dedicated to three patriarchs of Truc Lam Zen sect. Passing Ngu Doi Stream one reaches Van Am Peak where Tran Nhan Tong passed away. Nearby stands Mot Mai Pagoda and Bao Sai Pagoda, which is close to the nine – storey Vong Tien Stupa. Going upwards

tourists reach An Ky Sinh statue. Heaven Gate, Heaven Market and the stele carved with the script Buddha in its southern side and three Han scripts Thien Phuc Tu in its northern side. Nearby is the Bronze Pagoda which is atop Yen Tu Mount.

Truc Lam Zen Monastery

The imposing Truc Lam Zen Monastery (Lan Pagoda and Long Dong Pagoda) lies in the middle of a unicorn – shaped mountain. The monastery used to be of larger scale, featuring paved ways lined with old stupas dated back to the Le Dynasty. Twenty – three stupas have stood the test of time. Two of them, Vien Minh and Vien Quang, now stand in front of the main ceremonial hall. Behind lies Tinh Quang Stupa which was built in 1726 and houses xa li of Most Venerable Tue Dang To Chan Nguyen. To the right of Tinh Quang Stupa grow a 700 – year – old banyan tree with thick luxuriant foliage and big trunk.

Time has taken its toll on quite a few ancient structures there. The Zen Monastery has just undergone the latest restoration in December 2002. The inside pagoda is dedicated to ancient statues. In front of the main ceremonial hall stands a parallel panel devoted by a Buddhist follower. Inside the main ceremonial hall features a panel with three words of Phat Phap Tang. The central compartment of the hall is dedicated to a bronze statue of Buddha, holding a bud of

lotus. The bell tower has a large bell cast in the year of the snake (1903).

The monastery also has a system of constructions including patriarch house, guesthouse, monk's room, display house and many other supporting works.

Suoi Tam Pagoda:

Some 7 km from Yen Tu historical site, several hundred meters past Cua Ngan slope lies Suoi Tam Pagoda (Trinh Pagoda), the threshold to Yen Tu. The pagoda is situated on the left hand side of the road in a tortoise's head-shaped land. In front of the pagoda lies the Suoi Tam Stream. There used to be a small shrine dedicated to Princess Nguyet Nga who had great merits in the insurrection of Quan He Nguyen Huu Cau in the Posterior Le Dynasty. When the Cam Thuc Pagoda was destroyed by fire, the Buddhist statues and bells were moved to this shrine, hence the change into a pagoda. At present the old shrine becomes the back sanctuary of the pagoda. Inside the pagoda there is a big panel with four calligraphic words "De Nhi Dia Tien". Its curved doors are caved with motifs of dragons and apricot flowers.

Cam Thuc Pagoda:

Leaving Suoi Tam Pagoda tourists head to Cam Thuc Pagoda (Linh Nham Pagoda) atop a mountain in a shape of a tray of sticky rice on the left hand side of the way to Yen Tu. Tourists pass a three-span bridge and a 200m paved path to

reach the pagoda. The bridge is decorated with lotus bud motif. Across the bridge stands the three-entranced gate featuring two bas-relief parallel sentences. The pagoda nestles under luxuriant trees and fruit crops.

Giai Oan Pagoda:

From Giai Oan car park, one turns left, passing Giai Oan Bridge, a slope of over 100m and 30 stone steps to Giai Oan Pagoda. Leaning against the mountain the pagoda has the Giai Oan Stream in front. Built in the shape of letter “Nhi” (卍) in the Tran Dynasty (1225-1400), the pagoda has undergone many restorations. The pagoda still preserves many exquisitely carved Buddha statues and gilded parallel sentences.

In 1994 the Giai Oan Pagoda underwent its latest restoration. It now includes five compartments and a back sanctuary. The pagoda’s roof has four corners curving upwards. Its doors are exquisitely carved.

Hoa Yen Pagoda:

Situated in a dragon’s jaw-shaped mountain, the pagoda lies at an altitude of 534m above sea level. It features the shape of the letter “Dinh” (卐), including five compartments and one back sanctuary.

Built in the Nguyen Dynasty (1802-1945), this large-scaled pagoda has an altar dedicated to Tam Bao in the middle, drum towers, bell towers and other constructions in

the two sides. To the east of the pagoda stands a cylindrical stone stele with two stone lions flanking in two sides. The whole structure makes up a throne-like platform to which is put an incense burner. Stone stupas garden is situated behind the pagoda.

Hoa Yen Pagoda still preserves old relics, including chrysanthemum tiles of the Tran Dynasty (1225-1400), motif of stone lions carved in bas-relief or porcelain and pottery vases. Inside the pagoda there are three 700-year-old frangipani trees and an old fig tree.

Mot Mai Pagoda:

Leaving Hoa Yen, following the path to Bronze Pagoda one turns right to Mot Mai Pagoda in the middle of a mountain. One of its roofs sticks out and the other hides in the mountain, hence its name Mot Mai (one roof) Pagoda.

In the onset this was a small shrine where King Tran often went there to read books. Upon his death, a pagoda was built to replace this shrine.

The pagoda has four compartments with the smallest place 2m in width. Its statues and objects of worship were chiseled out of stone in the end of the Le Dynasty and the beginning of the Nguyen Dynasty. The exterior compartment of the pagoda is the roof of a cave. Inside there is a stalactite from which water drops cannot fill up a small bowl throughout the night. It is strange that when the bowl is full water also stops dropping.

Apart from stone stele carved with Han script, the pagoda still houses two stone stupas built in the Le Dynasty. Standing in Mot Mai Pagoda tourists have a panoramic view of the holy land of Yen Tu.

Bao Sai Pagoda:

From Mot Mai Pagoda tourists trek a distance of 500m up a winding path to Bao Sai Pagoda. Near the pagoda stands a stone stupa called Tra Ty. The pagoda lies at an altitude of over 700m above sea level.

In the beginning this was a small shrine dedicated to the first patriarch of Truc Lam Zen sect. Later a pagoda was built to replace the shrine. After the death of Bao Sai patriarch the pagoda was named after him. It has undergone many restorations. The latest restoration in 1955 makes it one of the most beautiful pagodas in Yen Tu. The main ceremonial hall is dedicated to three bronze statues of Tam To (three patriarchs).

The most noteworthy character is the pagoda's doors, each of which is an artistic work. The pagoda still retains large panel of calligraphic words and many exquisite carvings.

Van Tieu Pagoda:

From Bao Sai Pagoda, turn left and go some 200m along a path to Van Tieu Pagoda. Clouds drift there are often cleared away, hence the name Van Tieu (disappearance of clouds).

The pagoda has undergone many restorations. Its structure resembles the shape of the letter “Dinh” (丁), including three compartments and a back sanctuary. In 1994 a worshipping house dedicated to three patriarchs of the Truc Lam Zen sect was built in the traditional style.

One of the six stupas in the pagoda, the 9-storey Vong Tien stupa is the most imposing. Made out of stone the stupa is octagonal in shape and gets smaller toward the top. This is dedicated to all patriarchs and the most venerable who stay in Yen Son.

Bronze Pagoda:

Leaving Van Tieu Pagoda, tourists head to Bronze Pagoda or Dong Pagoda. About 600m away from Van Tieu Pagoda lies a ground in which is put the 2.2m stone statue of An Ky Sinh in the shape of a monk holding his hands in front of his chest. After passing some steep slopes tourists reach Bronze Pagoda atop Yen Son Mountain at an altitude of 1068m above sea level. The pagoda is dedicated to Avalokitesvara. Legend has it that its bronze objects of worship were cast by a wife of a Trinh lord in 1740.

Time has taken its toll on the pagoda. In 1993 a new bronze pagoda was built next to the old one. The stylized form of the new pagoda resembles that of a blooming lotus. Four columns in front of the pagoda divide the space into three compartments. The two columns in the middle are cylindrical and carved with motif of dragons in bas-relief. The

two exterior columns are square and chiseled with parallel sentences in bas-relief. The pagoda is roofed with bronze tiles. Its roof's eight corners curve up wards.

The pagoda is dedicated to Sakyamuni and three patriarchs of the Truc Lam Zen sect (Tran Nhan Tong, Phap Hoa and Huyen Quang). The bronze incense burner is carved with three Han scripts Thien Nhan Su (referring to Sakyamuni).

In front of the pagoda is hung a large bell which is devoted by Most Venerable Thich Quang Tung and many other Buddhist followers.

Beauty of Yen Tu:

Seven hundreds years have elapsed. Time has taken its toll on quite a few construction. Yet those remain still reveal its magnificent and imposing beauty in the past. The paths snake their ways under the foliage of conifer trees. The dark red tiles are carved with chrysanthemum motif. The patriarchal stupa stands imposingly on a pedestal in the shape of a lotus with 102 petals. The stele in Hoa Yen Pagoda is decorated with dragon motif in the frame of bodhi leaf. The carving depicts a Buddhist nun praying Buddhist sutras. All together display the talent and dexterity of the then artisans, which make the architectural work harmonize with the surrounding landscape.

The beauty of Yen Tu is beyond description, especially at the crack of dawn or at twilight. The sunrays gild the pagoda's roofs and old stupas. The bell resounds here and there. And the scenery seems to be both real and dreamy.

Yen Tu – a Buddhism Center:

Under the Ly Dynasty, Yen Tu held the Phu Van Pagoda, with Yen Ky Sinh as its warden. But Yen Tu only really became a Buddhism centre when Emperor Tran Nhan Tong surrendered his throne to establish a Buddhist sect called Thien Truc Lam and became the first progenitor with the religious name Dieu Ngu Giac Hong Tran Nhan Tong (1258-1308). He ordered building hundreds of constructions, large and small on Yen Tu Mountain for leading a religious life, sermonizing. After his death, his successor, Phap Loa Dong Kien Cuong (1284-1330) the second progenitor of Thien Truc Lam, compiled a set of book “Thach that ngon ngu” and ordered the building of 800 pagodas, shrines and stupas with thousands of value statues throughout 19 years of religious life. Some famous pagodas are Quynh Lam, Ho Thien. There is the third progenitor of Thien Truc Lam, Huyen Quang Ly Dao Tai (1254-1334), in the sermonizing centre of Phap Loa.

Passing through to the Le and Nguyen dynasties, Yen Tu became the focal point of Vietnamese Buddhism, and was often subject to restorations. It is a meeting place of different styles from various historic periods: visible in the many different designs and decorations that ornate its constructions.

Climbing the slope:

There are two ways to reach Bronze Pagoda. If you go on foot, please follow the path with steep slopes, winding through the thick foliage of conifer trees. At times you can stop to feast your eyes on the magnificent beauty of Yen Tu.

You can go by cable cars to Hoa Yen Pagoda at a height of 500m. The price for cable cars is VND 25000/one way, two ways ticket is VND 45000. It takes you 6 minutes to go up the mountain and 5 minutes to go down.⁽⁸¹⁾

⁽⁸¹⁾Vietnam National Administration of Tourism, *Yen Tu Festival*, Tourism through Festivals in Vietnam, Tourism Information Technology Center, CD-ROM 1st Edition 2003

QUAN AM FESTIVAL ON NGU HANH SON, DA NANG

Quan Am (Avalokitesvara) Festival on Ngu Hanh Son, Da Nang is organized on the 19th day of the second lunar month. Like other traditional festivals, Quan Am (Avaloketesvara) Festival on Ngu Hanh Son, Da Nang consists of two parts: the religious ceremony and the festival itself.

The former takes place with the rituals of Buddhism:

- The ceremony to worship spring with full rituals.
- The ceremony of beginning sutra chanting.
- The ceremony of giving alms to the wandering souls
- The preaching sessions
- Avaloketesvara Bodhisattva statue procession

Activities at the festival:

- Camping
- Boat race
- Art performances
- “Light” procession
- Night-time Lantern Festival
- Several other cultural activities

Quan Am Grotto:

Quan Am Grotto lies in Kim Son Mountain, with its entrance facing the Co Co River. It is 50 meters in depth, 10 meters in width, and 10 to 15 meters in height. This is a big grotto in the complex of Ngu Hanh (Marble) Mountains. Colorful stalactites with the shapes of human, animals create a unique beauty, which makes visitors think that they are fashioned by skilful craftsmen.

In the grotto stands a 1.75 meter-high statue of Avalokitesvara Bodhisattva. She is standing on a dragon, with a hand holding a jar of water. A string of gold thread covers the statue, which makes it look lively. Behind the Avalokitevara Bodhisattva statue is that of her male servant and an artificial mass of colorful cloud. To the left is a stone peacock with two spreading wings. To the right is an artificial cluster of bamboo.

At the end of the grotto is a small cave. One who goes through a narrow gorge will meet a hole of cool water.

Quan The Am Pagoda:

Quan The Am Pagoda or Avalokitesvara is located on the mountainside and faces the river. It was built by Superior Monk Phap Nhan.

The pagoda has a shape of the word “Mountain” in Chinese character. The sanctuary contains a 4 meter-high statue of Avalokitesvara Bodhisattva in the middle, and the

statues of Kshitigarbha Bodhisattva (Bo Tat Dia Tang) and Dai The Chi on the two sides. The ancestor-worshipping house is dedicated to Patriarch Bodhidhama (To Dat Ma) and other superior monks of Zen in Vietnam. In this place there is a tower preserves the remains of monk Phap Nhan who died in 1987.

Huyen Vi Grotto

Huyen Vi Grotto lies behind Linh Son Pagoda on Duong Hoa (Yang Fire) Mountain. It has a length of 10 meters, a width of 2 meters with small corners. There are numerous stalactites, including a natural statue of a person sitting and fishing by a lake. An altar dedicated to five statues of Amitabha Buddha stands in the grotto. An “earthen drum” creates the sound of drumbeats when one hits on the floor. A well that generates the sound of musical instrument when one strikes on the mouth of the well.

Pho Da Pagoda:

Pho Da Pagoda is located on Hoa (Fire) Mountain. A winding river lies at the foot of the mountain. This is the only pagoda for nuns at the complex of Ngu Hanh (Marble) Mountains. King Minh Mang (1820-1840) visited the pagoda and had a slab of stone carved with three Chinese characters Pho Da Son (Pho Da Mountain). Princess Ngoc Lan, King Minh Mang’s younger sister, used to stay in this pagoda.

Ong Chai Shrine:

The shrine is 100 meters from Pho Da Pagoda. It is located on the mountainside and faces the river. The scenery seems to conjure up nostalgia of secret sadness. Going along the riverbank for 500 meters, one will see Tho (Earth) Mountain.

Tam Thai Pagoda:

Tam Thai Pagoda is situated on Thuy (Water) Mountain. The pagoda was built more than 300 years ago and recognized as the oldest one in Da Nang City under the Nguyen Dynasty. The pagoda has the shape of Chinese character “Vuong”. It shows not only beautiful architecture but also technical skill of builders. Beside the pagoda is Vong Giang Dai where one can observe the river meandering through the rice-fields and villages.

Huyen Khong Grotto

The grotto lies beside Tam Thai Pagoda. Walking through the dark area, a large grotto with a stream of light radiating from the top appears before the eyes of visitors. A Sakyamuni Buddha statue covered with moss stands on a cliff. There are several ancient shrines in the grotto. The grotto has a vault-like structure, which creates a world of stones with natural colors changing according to time, climate and light. The grotto is fanciful like its name.

Van Thong Grotto:

The path from Huyen Khong to Van Thong Grotto is likened to the way to the heaven. Sunlight from the top like halos shines the earth. Although this is a dangerous way, visitors like conquering it to satisfy their sense of adventure. When they reach the top of the grotto, an immense sky appears, which brings them a feeling of pleasure.

Linh Ung Pagoda:

Linh Ung Pagoda is situated on Thuy (Water) Mountain and faces the sea. From this place, one can see the sight at the mountain foot. Linh Ung Pagoda was built under the Minh Mang's reign (1820-1840). It boasts a set of white stone statues of Arahats. There is an entranceway to Tang Chon Grotto behind the pagoda, and a 30 meter-high tower on the right. The seven-floor tower is an original architectural work with curved roofs. The tower contains the stone statues of the Buddha, stone altars, incense urns and reliefs with elaborate carvings. Around the tower is a small lake, a miniature mountain.

Tang Chon Grotto:

The grotto lies behind Linh Ung Pagoda on Thuy (Water) Mountain. It was discovered under the reign of Le Canh Hung (1740-1786).

The main grotto is like a small valley with a length of 10 meters and a width of 7 meters. It communicates with the sky

through “Thien Long window”. An altar of Thai Thuong Lao Quan stands in the middle of the grotto, an altar dedicated to Eight Varjas on the left and one dedicated to the god of Chiem Thanh on the right. Light through “Thien Long window” makes the grotto become more beautiful.

Next to the main grotto are five smaller ones, including Tam Thanh, Gio Cave, Chiem Thanh, Ban Co, Ray Cave. Tam Thanh Grotto worships three gods. Thuong Thanh, Trung Thanh and Ha Thanh. Beside Tam Thanh is Gio (Win) Cave, it is windy all the year around. Chiem Thanh Grotto has a shape of semi-circular, dedicated to the gods of Cham people. Ray Cave, five meters from the main grotto, has five-color stalactites. Ban Co (Chess board) Grotto was legendarily a lace where fairies came to play chess on the stone set of table.

Stone-carving Village of Non Nuoc:

This stone-carving village was established in the 18th century by Huynh Ba Quat, a craftsman from Thanh Hoa Province. Since the 19th century, all the villagers of Quan Khai (present-day Hoa Hai Village) have made their living by this craft.

Elaborate stone products, such as statues of Buddha, girl, animals and jewelry, carved by skillful artisans attract numerous tourists who come to visit Ngu Hanh Mountains.

Story of Avalokitesvara:

Avalokitesvara Bodhisattva was the daughter of King Vo

Tanh Nhiem who later became Amitabha Buddha. She followed Amitabha Buddha and reached the peak of the way in her religion. Since then, she has helped living beings escape from the misery of life.

As for the Buddhist believers in the world, Avalokitesvara Bodhisattva is embodiment of kindness. Moreover, the majority of Asian people, including the Vietnamese worship her as a Mother who always protects and helps her children in distress.

Legend of Ngu Hanh Son (Marble) Mountains:

Once upon a time, an old man from far north was drifted to Non Nuoc Beach in a heavy storm. He lived alone in a thatched cottage and went to the seashore to catch his daily food. One day, as usual, as he prepared to go to the sea, the sky suddenly became dark and a great wind arose. The calm sea erupted into a boiling frenzy and huge waves crashed onto the beach. The air was filled with the roar of the gale and the thunder of breakers. From out of this fury and chaos emerged an enormous dragon. The dragon moved towards the old man's cottage. Beneath the dragon's belly appeared a large egg. Then, its mission completed, the beast left the egg by the cottage and returned to the sea. Moments later, a huge, golden tortoise rose from the water and made its way slowly towards the cottage. It dug a hole and buried the egg and asked the man to protect it, because it was a drop of blood of the Holy Dragon. The Golden Tortoise God offered one of his claws to

the man and told him to put it to his ear when he faced danger.

Some time later, when the old man was weaving a net, he was startled to see an approaching ox-cart filled with armed men. He feared that the egg would be broken and put the claw to his ear. The Golden Tortoise God ordered him to lie down. He immediately transformed into a big tiger. The sight of the huge beast made the robbers frighten, they turned the cart and fled.

With the passage of time, the egg became bigger and bigger, and emerged from its hiding place. Its shell began to glow and sparkle like a gem.

One night, while he was sleeping, the egg broke. A small beautiful girl stepped out from the egg. The five pieces of its shell became five mountains covered with bushes and trees, with many birds and animals moving among them. Every day, the birds fed her with the milk that flowed from the rocks and fruit from the nearby trees. The child grew quickly. She took after the old man like her father. The old man and the girl picked herbs to cure disease for the nearby inhabitants.

The story spread to the King. He sent his men to bring betrothal offerings to her house and asked her hand in marriage for the prince. The Golden Tortoise appeared to inform the man that the Holy Dragon accepted the prince as a husband for his daughter. The wedding was held solemnly, the girl came to live with her husband. The Golden Tortoise

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carried the old man to the sky. Only the five mountains can be seen near the beach that is now called Ngu Hanh Son or Non nuoc.

The ceremony to worship spring with full rituals:

Usually held on the evening of the 18th of the second lunar month. The notables of Hoa Hai, Hoa Quy and Bac My An Wads perform the rites of worshipping, reading oration and praying for safe and sound to everybody.

The ceremony of beginning sutra chanting.

The early morning of the 19th of the 2nd lunar month. This ceremony is to pray for peaceful country and prosperous people. It is held in the sanctuary of Quan The Am (Avalokitesvara) Pagoda and conducted by the monks. This ritual shows the solemnity the belief of Buddhism.

The ceremony of giving alms to the wandering souls

Is held on the afternoon of the last day of the festival. The ceremony is dedicated to patron saint, god of earth and spirits of the death. The monks pray the Buddha for peace and happiness to the living and for freedom from suffering to the souls of the death. Normally, the Buddhist bereaved gives the list of the deceased to the pagoda in advance. The master of ceremonies must be a superior bonze.

The preaching sessions: about culture, arts,

Avaloketesvara Bodhisattva, and the association between the Buddhist culture and traditional culture in the history of the nation is also part of the festival.

Avaloketesvara Bodhisattva statue procession is held on the morning of the 19th day. Four people carry a palanquin that contains a stone statue of Avalokitesvara Bodhisattva standing on the lotus-shaped throne. She has a look of refined beauty with a gentle smile like the image of a mother. The palanquin goes first and is accompanied by Buddhist followers.

Activities at the festival:

Camping: the camping is organized during the three days of the festival, attracting numerous participants. Camps are beautifully decorated with greeting gates. In addition, many programs and activities of exchange among the camps are held, creating a feature of the festival.

Boat race: the race is organized on the river section in front of the pagoda. Boats of men and women from the districts of the city take part in the competition, which generates a hilarious atmosphere and draw numerous participants and supporters.

Art performances: the art performances of units and Buddhist families are also an arresting activity. Participants stand around a fire, clasp the hands of each other and sing songs together. After that, the tuong (classical opera) troupe

performs the excerpts related to Avalokitesvara Bodhisattva. These activities take place during day and night.

“Light” procession: According to the conception of Buddhism, light is synonymous with intelligence. Anyone who has a sharp intelligence will have a heart of gold. The meaning of the procession is to bring light to everybody. After the part of ceremony, the procession begins. A team of palanquins carries the tablets of martyrs who scarified for the country, the statue of Avalokitesvara, the statues of the figures in the stories of Buddhism, and the founder of stone carving craft. The procession starts from Quan The Am Pagoda, goes along Su Van Hanh Street, Huyen Tran Cong Chua Street, Thuy Son Mountain and Non Nuoc resort then goes back to Quan The Am Pagoda.

Night-time Lantern Festival: is usually organized on this occasion. Hundreds of colorful lanterns in the shape of lotus are floated to the river, creating fanciful scenery. The river of light symbolizes the bright aspiration of people.

Several other cultural activities: such as exhibiting Chinese Character paintings, flower arrangement, cooking vegetarian diet competition, tug of war among the Buddhist families also take place.^(*)

^(*)Vietnam National Administration of Tourism, *Quan Am Festival on Ngu Hanh Son, Da Nang*, Tourism through Festivals in Vietnam, Tourism Information Technology Center, CD-ROM 1st Edition 2003

OOC – OM – BOK FESTIVAL AND NGO BOAT RACE

Objects of worship: moon deity.

Time: In the evening of the 14th day and the 15th day of the 10th lunar month.

Place: In the yards of the pagodas or of the residents' houses, ngo boat race in the Maspero River (Soc Trang Town)

Ethnic group: The Khmer people in the South, the Hoa and the Viet people

Characteristics: Moon worshipping ceremony, putting floating lights on the water, ngo boat race.

Ooc – Om – Bok Festival is a religious service that worships the moon deity of the Khmer minority group and prays for good luck, happiness, good weather and bumper crops. The festival is usually held when the dry season begins and rice are ripening on the fields.

The Moon-worshipping ceremony takes place on the evening of 14th of 10th lunar month before the moon goes to the top. The ceremony is held in the yards of the pagoda or of residents' houses. People erect bamboo poles with a crossbar on which they decorate with flowers and leaves. Below is a

table of offerings that include green rice flakes, potatoes, bananas, coconuts, grapefruits, oranges and cakes. People sit on the ground with crossed legs, clasping their hands before the altar and look up the Moon. An old master of ceremonies says his prayers, asks the moon deity to receive the offerings and bless people with the best.

After the ceremony, the elders ask the children of the house sit flatly on the ground with crossed legs before the altar. The elders then take a handful of green rice, feed each child and ask them what they wish while clapping their backs. If the children answer the question clearly and politely, all the best will come to them that year. After that, people enjoy the offerings together, and children play games or dance and sing in the moonlight. Anyone who visits the Khmer's house in this occasion will be tasted *com dep* (a kind of young sticky rice).

At the pagodas of Khmer people, locals hold paper-lantern releasing into the sky and putting on the rivers. The custom of releasing flying lights and floating lights is believed to sweep away the darkness, impure and sadness from the village. Many traditional activities of the Khmer are organised on the evening of 14th.

Floating lights are banana-tree ferries, decorated with colorful candles, flowers and flags, and loaded with incenses, offerings and models of the Khmer pagoda. Monks and

participants light the candles, incenses and say their prayers. Then they bring the floating lights to the river, accompanied by a group of Xa Yam drum dancers.

The ngo boat race:

According to the custom of Khmer people, the ngo boat race is held in the following morning of the full moon. This is a great cultural event that draws hundreds of thousands of participants. Before the race begins, people perform a ceremony to give thanks to the moon and treat the entries with a feast. The rowers are strong and experienced men who are chose carefully. Members of each team wear the same costume.

The ngo boat: In Khmer language, the ngo boat is called "Tuk Ngo". This boat is a pirogue chiselled from a hole in the trunk of good wood. It has a curved head and tail. Its prow is often decorated with the carving of snake or phoenix. The boat's body is painted with white, green, red and yellow. It is 25 to 30 meters long and 1.2 meters wide, holding 50 to 60 rowers. Due to its design, the boat can capsize easily. Therefore, rowers are required to have good skills and experience. Before the race, the teams have to practise on the ground to be familiar with movements.

Dozen of boats participate in the race. Each boat represents a pagoda or a local community. The organising board divides the boat teams into two group B consists of the rest boats.

After the starting signal, the boats like huge snakes dart on the river. The captain keeps the rowers in rhythm. The race has three rounds: qualifying, semi-final, and final. The final match among teams of group A attracts the largest number of audience. Support shout for joy and beat drums loudly. They put their belief and hope in a certain boat. When a boat reaches the finish line, thousands of arms and hats of spectators raise in the enthusiastic ovation.

The boat race ends. The prizes and presents are given to wining teams. Residents believe that they have finished their responsibility with the moon deity.

The ngo boat race is annually held in Soc Trang Town, drawing many competitors from other localities. This festival that is associated with a traditional local sport increasingly develops and becomes a great cultural event in Vietnam.^(*)

^(*)Vietnam National Administration of Tourism, *Ooc – Om – Bok Festival and Ngo Boat*, Tourism through Festivals in Vietnam, Tourism Information Technology Center, CD-ROM 1st Edition 2003.

BA ĐEN MOUNTAIN FESTIVAL

Spring Festival

The Ba Đen Mountain Spring Festival is much boisterous than Via Ba Festival Pilgrims go there for religious reasons as well as for sightseeing. The landscape displays its beauty in the fine weather. In the 20 km-long route from Tay Ninh to the foot of Ba Đen Mountain pilgrims from near and far crowd the road.

Via Ba Festival:

The festival is held on the 5th day of the 5th lunar month. At 0:00 hours on the 5th day of the 5th lunar month the Tam Ba ceremony (the statue washing of the Sacred Lady) takes place solemnly in the worshipping altar. An elderly woman directs this ceremony. After burning incense to ask for the Lady's permission, she and other assistants clean the statue with pure water, then with fragrant water. After three times of cleaning, they wear a new outfit for the statue and kow-tow before the statue. Lights inside the temple are switched on, incense burned, and doors open to welcome visitors.

Early in the morning of the 5th day of the 5th lunar month the chanting of Buddhist sutras signals the opening of the main festival day. Until 6 a.m. monks in yellow outfit from

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nearby pagodas come to carry out the ritual in the ceremonial hall. During this day incense is burned continuously in the altars of Linh Son Thanh Mau, the Ba Chua Xu (Local Goddess), Buddha, or Ho Phap (Guardians).

Ten offerings presented to the altar of the Sacred Lady includes incense, oil lamp, flowers, tea, cinnamon, alcohol, vegetarian it cake, a pair of necklace, bracelet and earrings (three things of them are paper votive objects. Those serving the ceremony wear ceremonial costumes and walk to the accompaniment of music. After the incense offering ceremony, the monks pray the Buddhist sutras. The ceremony lasts two hours from 5 p.m. to 7 p.m.

On the 6th day of the 5th lunar month several rituals are held. The monks read Buddhist sutras in the altar dedicated to Buddha. The temple is open for pilgrims near and far from early in the morning until late at night.

Ba Den Mountain:

Ba Den Mountain is a famous complex of cultural and historical sites and beauty spots in Tay Ninh Province. Spreading over an area of 24 km² the complex includes three mountains: Heo, Phung and Ba Den, of which the 986 m – high Ba Den Mountain is the highest in the South. Of the pagoda, shrines and temples in the complex the most noteworthy are the Upper (Thuong), Middle (Trung) and Lower (Ha) pagodas. In addition one should not forget Hang

Legend of Ba Den:

Ba Den was Denh, a daughter of the local mandarin. She was a girl from the Mien ethnic group. Upon turning down the marriage to the son of the Trang Bang mandarin, she intended to go to Van Son (the former name of Ba Den mount) and entered monkshood. However she got ill and died on the way. Her parents had a temple built to worship her. The local people said that the temple was sacred. More and more people went there to pray for her bestowal.

King Gia Long conferred her the title of Linh Son Thanh Mau. The name of the mountain is changed to Ba Den.

Another legend.

Legend has it that in Quan Hoa District (now Trang Bang District) there were a boy and girl who deeply fell in love. The boy's name was Triet who was well versed in martial arts and literature.

The girl's name was Ly Thi Thien Huong. This brown-skinned girl looked beautiful and was good at martial arts. In the context of wartime, the boy set his own love aside to come to fight the enemy. Before his departure, the boy vowed to come back to marry the girl once the war ended. Committed by the vow she had made, Thien Huong loyally waited for him. The other day on her way to a pagoda she was threatened by a bandit gang. To preserve her virginity she committed suicide by jumping down the abyss.

She was buried by a Buddhist monk. It was said that she

often bestowed her favours on the local people and the latter built a temple dedicated to her, hence the name Ba Den Mountain. Upon coming to the throne, King Nguyen Anh ordered General Le Van Duyet to hold a ceremony of conferring the title Linh Son Tien Thach Tu (but it was lost later on) and had a statue of her cast for the people to worship. Under Bao Dai's reign she was again conferred a noble title.^(*)

^(*)Vietnam National Administration of Tourism, *Ba Den Mountain festival*, Tourism through Festivals in Vietnam, Tourism Information Technology Center, CD-ROM 1st Edition 2003.

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