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THE MULTI-RELIGIOUS INTERTEXTUALITY IN TRAN NHAN TONG'S "RHAPSODY ON DWELLING IN THE DUST, JOYFULLY ABIDING IN THE WAY": A STUDY ON THE VOCABULARY IN ANCIENT VIETNAMESE LITERATURE

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The study examines aspects of multi-religious intertextuality in "A Rhapsody on Dwelling in the Dust, Joyfully Abiding in the Way" (Cu Tran Lac Dao Phu 居塵樂道賦) – the earliest extant Vietnamese literary work, written by King Tran Nhan Tong (1258–1308). The article aims to determine the mosaic significance of the Three Teachings (Buddhism, Confucianism, Daoism) and to explore their ideologies and literary antecedents. The study consists of three sections: the first provides a theoretical introduction to the theory of intertextuality, canonical intertextuality and multi-religious intertextuality; the second examines how the phenomenon of intertextuality manifests itself in Tran's parallel rhapsody (賦) by examining the Vietnamese vocabulary. This section analyzes the linguistic data in Tran's texts, comprising three groups: Buddhist vocabulary, Confucian vocabulary, and Taoist vocabulary, as well as vocabulary derived from Tang and Song dynasty literary sources. These are considered mosaic traces showing the connection between Vietnamese literary works and the texts of the Three Teachings in East Asia. The following section studies the skillful application of Confucian and Taoist terminology in Buddhist texts. Finally, the article investigates the relationship between this work and Tang – Song dynasty scriptures through quotations, allusions, koans, and stories by Zen masters. The research results show that Tran Nhan Tong's work is a clear example of the integration of the Three Teachings, both in terms of language and aesthetic thought. Intertextuality in the rhapsody of Tran is characterized by the use of Confucian, Taoist, Buddhist terms (Sino-Vietnamese words), allusions, calque words,... Multi-religious intertextuality in the work performs aesthetic functions through its mosaic of citations and translations, located in dialogic spaces of the Three Teachings in Sinitic cosmopolis of East Asia.

Keywords: Buddhist literature; multi-religious intertextuality; Three Teachings; Tran Nhan Tong; Vietnamese vocabulary

Introduction

Intertextuality is a fundamental concept in post-structuralist epistemology, profoundly altering how people perceive the relationships between texts. This theory is not only valuable in literary criticism but also proves particularly useful in exploring the depth and complexity of classical religious texts. The intertextuality of a Buddhist literary work in relation to Buddhist, Confucian, and Taoist scriptures is the primary subject of the paper. This is an empirical study that aims to both re-examine the theoretical framework of

intertextuality and propose a new concept of “multi-religious intertextuality” (or intertextuality of Three Teachings in Sinitic Cosmopolis in pre-modern Vietnam and East Asia).

The intellectual foundation for intertextuality is laid by the philosophy of language of Mikhail Bakhtin. Bakhtin conceived that language, by its very nature, is dialogic. Every text does not exist in isolation but represents “the viewpoints of different subjects expressed in speech”, and each speech “cares about” or responds to the speech of others. These conceptions provide fertile ground for intertextuality to flourish. Their texts are positioned in dialogical spaces that form the texts’ pluralist nature and share their identity with the other texts. The term “intertextuality” officially first appeared in 1966 in a paper by Julia Kristeva entitled “Bakhtin, le mot, le dialogue et le roman”, discussing the work of Bakhtin at a conference chaired by Roland Barthes [Kristeva 1969, 82–83; 1986, 1]. Kristeva developed Bakhtin’s idea by referencing texts on a two-axis diagram: a horizontal axis (the relationship between author and reader) and a vertical axis (the relationship between the text and other texts). The combination of these two axes leads to a key conclusion: Any text is constructed as a mosaic containing a galaxy of quotations. According to Kristeva, every text is an absorption and transformation of other texts, and meaning is constructed through this interaction. It is along this vertical axis that we also see the relationship between the author and previous literary authors and classical sources. In his critical treatise on intertextuality, Graham Allen posits a fundamental paradox:

Works of literature, after all, are built from systems, codes and traditions established by previous works of literature. The systems, codes, and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature. Texts, whether they be literary or non-literary, are viewed by modern theorists as lacking in any kind of independent meaning. They are what theorists now call intertextual [Allen 2000, 1].

Ultimately, the concept serves as a critical lens for exposing the interconnected nature of cultural production.

Before delving into the main part of this article, I would like to further explain the concept of “canonical intertextuality”. Intertextuality is an attribute of all texts (from literary and historical texts to administrative and religious texts). Jordan Scheetz, in his work “The Concept of Canonical intertextuality and the Book of Daniel”, argues that canonical intertextuality is a complex issue of biblical texts: “the text of Scripture is connected with historical realities where God has intervened in history. This revelation becomes the foundation from which texts are developed, collected, and ordered together” [Scheetz 2012, vii]. Using classical hermeneutics, the author analyzed the words, allusions, and sacred stories in “The Book of Daniel”, thereby identifying canonical quotations from the original text and original language in “Bible Work 5”. The next step involved employing historical translation methods to understand and translate the ancient texts quoted in Hebrew, Aramaic, and Greek, whether biblical or non-biblical. Scheetz’s research is an interesting combination of post-structuralist literary theory and canonical criticism in the field of Old Testament theology. This study integrates two key components. The first is a review of major theoretical frameworks, including the theory of intertextuality from Kristeva, the canon criticism of Brevard Childs [Childs 1979] and James Sanders, Michael Fishbane’s inner-biblical exegesis [Fishbane 1985], George Lindbeck’s concept of intratextuality [Lindbeck 1984], and Georg Steins’s method, “kanonische intertextuelle Lektüre” [Steins 1999]. The second is a direct, inductive analysis of the biblical text, focusing on the “Masoretic Text of Daniel”, its specific connections to other Hebrew Bible texts, and its subsequent quotation in the Greek New Testament. The Masoretic Daniel provides a perfect case study for this investigation. It possesses several distinctive features: a multilingual composition, written in both Hebrew and Aramaic; a canonical position that varies across different traditions; and a well-documented, limited set of quotations in the New Testament. The outcome of Scheetz’s research is a new theoretical

model: a theory of canonical intertextuality. This theory is distinctive in two primary ways. It offers a unique definition, differentiating it from existing theories. It also has a unique application, being applied to an entire biblical book and to texts across both the Old and New Testaments.

Ismail Filiah Hassan, in his paper “Islamic religious intertextuality and its aesthetics in selected examples of Abbasid poetry: Analytical study” (2025), investigates the stylistic device of Islamic religious intertextuality in selected verse from the Abbasid era [Hassan 2025, 62–80]. The author systematically explores the aesthetic functions and artistic values that religious intertexts impart to classical Arabic poetic works. By applying a close analytical framework, the paper demonstrates how Abbasid poets consciously integrated antecedent sacred references – such as Quranic diction and Islamic traditions – into their compositions. Far from being decorative, these “absent texts” dynamically merge with the present narrative to yield new layerings of meaning, enhance textual richness, and deepen reader engagement. Ultimately, the study highlights the transformative capacity of Abbasid poets to synthesize religious intertexts into original literary output, illustrating how sacred discourses shaped both the thematic depth and aesthetic evolution of medieval Islamic poetry. This study has clearly expanded the scope of research on religious intertextuality in Islamic texts – an issue that has received little attention in Europe.

In 2026, Khaled Igbaria’s work titled “Religious intertextuality in Ayman Al-Otoum’s *His Name Is Ahmad*: Linguistic and Narrative Sacredness in Modern Arabic Fiction” uses two terms “religious intertextuality” and “linguistics intertextlity [Igbaria 2026, 216–226]. The study posits that religious intertextuality within Ayman Al-Otoum’s *His Name Is Ahmad* operates as an essential framework of narrative ethics that drives moral resistance and guides reader interpretation, far exceeding mere stylistic ornamentation. Eschewing a superficial cataloging of scriptural echoes, the author employs a close-reading methodology to investigate the structural integration of sacred discourse within the novel’s narrative architecture. The inquiry operates along two interconnected axes: linguistic intertextuality – evident in Qur’anic diction, devotional idioms, liturgical terminology, and theophoric nomenclature – and narrative intertextuality, which is realized through prophetic hagiographies, sacred history, and archetypal scriptural paradigms. The core findings reveal that religious intertextuality serves as the primary narrative engine through which the text projects its ethical vision. Sacred discourse functions as an internally persuasive ethical vernacular, enabling the text to critically interrogate institutional hegemony and social power structures without devolving into overt ideological polemics. By utilizing scriptural memory, prophetic silence, and ritual imagery, the narrative translates political critique into a transcendent moral lexicon. This mechanism preserves the work’s cultural legitimacy and affective resonance while embedding non-violent resistance directly into the literary form. Theoretically, this research offers a sophisticated analytical paradigm for evaluating the narrative productivity of sacred texts in contemporary Arabic fiction. By expanding upon foundational models of transtextuality and authoritative discourse, the study conceptualizes Qur’anic subtexts as dynamic, generative devices rather than static cultural remnants. Ultimately, this intervention underscores the enduring critical utility of Qur’an-based intertextuality, offering valuable insights into current scholarly debates situated at the nexus of religion, modern literature, and socio-cultural critique.

In 2011, I surveyed Nguyen Trai’s Nom poetry language in the teaching environment and translation of Confucian classic scriptures (from an intertext perspective). I argue that the poetic language of Nguyen Trai is a mosaic of linguistic and cultural codes from the perspective of the author, a bilingual (Chinese and Vietnamese) user in the context of teaching and translating Confucian classics. However, with a classical work following the East Asian literary paradigm like “*Quoc Am Thi Tap*” (國音詩集, Collection of

vernacular Vietnamese Poems), each word is a trace that allows us to examine the vertical axis with its complex, multicolored interwoven networks of the Four Books and Five Classics. Each of these pieces of evidence is called a mosaic morpheme. The mosaic morphemes embedded within the traditional context of classical Chinese-Vietnamese translation can be categorized into three groups: Sino-Vietnamese words (a system of entirely borrowed words), meticulously translated words (an interesting product of the Vietnamese adaptation process), and allusions. For example, the phrase “cày ăn đào uống” (plow fields to eat, and dig wells to drink) is translated from “鑿飲耕食” in “Book of the Southern Qi”¹, in Daoist inscription², and “鑿井耕田” in “Collected Commentaries on the Mencius”. This book quotes Trinh Tu as saying: “Plowing fields and digging wells, what has the King’s power to do with me? The governance of a true ruler should be as natural as the heavens”. (耕田鑿井, 帝力何有於我? 如天之自然, 乃王者之政). Thus, within the context of Confucian classical culture, “digging wells and plowing fields” symbolizes the peaceful society of ancient times, an ideal society always dreamed of by Confucian scholars throughout history. The reclusive life of Confucian scholars is a barometer of morality and integrity, and a symbol of the Way (道 Dao). In this aspect, hermits and their poetry are considered a means of expressing power over society. Therefore, the intertextual network of Nguyen Trai’s poetry can be reconstructed through a search of vocabulary in Confucian classics and the works of earlier Confucian scholars.

Based on Scheetz’s concept of “canonical intertextuality”, Igbaria’s concepts of “religious intertextuality” and “linguistics intertextuality”, this paper proposes the concept of “multi-religious intertextuality” for studying literary and classical texts of the Three Teachings (Confucianism, Buddhism, and Taoism) in Vietnam and religious interaction in the history of East Asian. In the context of the harmonious coexistence of the Three Teachings (三教並行) and the unique multi-cultural and multi-religious political environment, these texts do not exist as independent, self-contained entities. Instead, they become the scene of endless dialogues, where quotations, references, fusions, and modifications of ideas, imagery, and language occur between traditions. A Confucian text may contain Buddhist allusions, while a Zen poem may be imbued with the spirit of Taoism or utilize Confucian allusions. The concept of “multi-religious intertextuality” emphasizes the dynamic, multi-dimensional nature of this process, helping to explain how religious ideologies and practices constantly redefine each other, creating the complex and unique landscape of Vietnamese culture and thought within the East Asian context.

Mosaics of Citations in Tran Nhan Tong’s Rhapsody

In the article, I focus on studying the relationship between the work “Cu Tran Lac Dao Phu” (居塵樂道賦, A Rhapsody on Dwelling in the Dust, Joyfully Abiding in the Way, hence forth as DDJW) – a Vietnamese text written by King Tran Nhan Tong 陳仁宗 (1258–1308), containing a system of literary works and Buddhist scriptures from the Three Teachings before the XIIth century, specifically poetic texts and Buddhist scriptures from the Tang and Song dynasties. Tran Nhan Tong was the third king of the Tran dynasty (1225–1400) and the person who directly established the Confucian state of Dai Viet for 14 years (1278–1293). He led two resistance wars against the Mongol invaders in 1285 and 1288. In April 1293, he abdicated the throne to his son, Tran Anh Tong (1276–1320, r. 1293–1314), and became the Thai Thuong Hoang 太上皇 (1293–1308).

From 1294 to 1296, he practiced Taoism at the Thai Vi Abbey in Vu Lam (now Ninh Binh province), adopting the name Truc Lam Dao Si 竹林道士 [Le 2002, 61, 376; Kazuhiko 2009, 172]. In October 1299, he renounced the world and became a Buddhist monk, taking the Buddhist title Truc Lam Dai Si (竹林大士), and the Dharma name Huong Van Dai Dau Da (香雲大頭陀). He founded the famous Truc Lam Yen Tu Zen sect during the Tran dynasty. Thus, DDJW – a Buddhist work by Tran Nhan Tong – was composed between 1299 and 1308. Its original Vietnamese Nom script version was

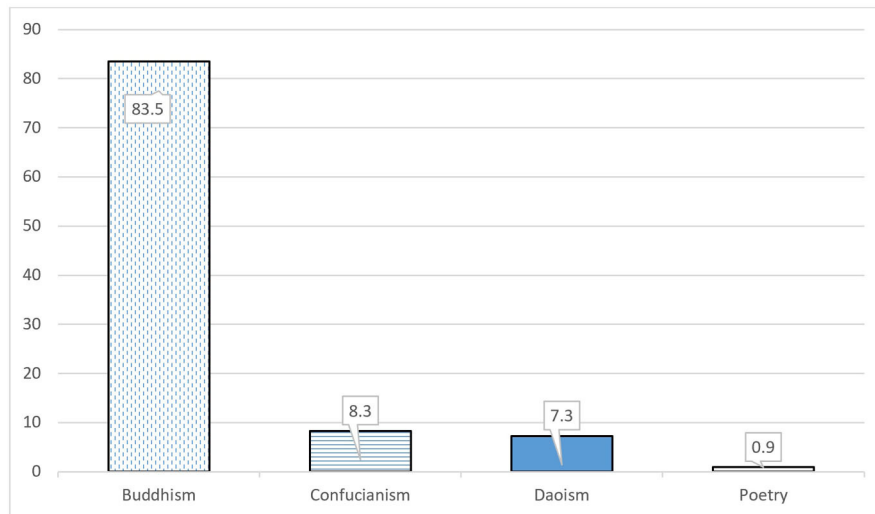
woodblock printed in the 18th century [Tran 1745, 22a–29b]. Written in the rhapsody style, it is one of the earliest surviving works of Vietnamese literature, along with the “Dac Thu Lam Tuyen Thanh Dao Ca” (得趣林淙成道歌, also written by Tran Nhan Tong), the “Vinh Hoa Yen Tu Phu” (詠華湮寺賦) written by Monk Huyen Quang (玄光, 1254–1334), and the Translation of “Thien Tong Khoa Hu Ngu Luc” (禪宗課虛語錄), translated by Monk Tue Tinh (慧靖, 1308–?). Both works have been transcribed into Latin-based modern Vietnamese writing script (quốc ngữ) [Hoang 1998, 1111–1129; Hoang 2009, 97–126; Thich, Trinh 2020, 388–436]. Hoang Xuan Han conducted a study on the text, Nom characters and examined archaic vocabulary to demonstrate that it dates back to the Tran Dynasty [Hoang 1998, 1111–1115]. Hoang Thi Ngo investigated the 1745 printed edition of Thien Tong Ban Hanh (cataloged as AB.562 at the Institute of Han-Nom Studies) and the woodblocks carved in 1932 at Vinh Nghiem Monastery (Bac Ninh province); the author also examined the Buddhist thought in Tran Nhan Tong’s works [Hoang 2009, 15–52]. Tran Trong Duong analyzed a Zen koan “cần trúc mộc杓” (bamboo strainers and wooden ladles) within this work to highlight the connection between Vietnamese literature and the Buddhist canon of the Tang and Song dynasties [Tran 2015, 55–63]. The aforementioned studies primarily approach the subject through the lenses of textology, classical philology, and literary thought. Tran’s latter study posits that the koans of the DDJW represents a distinctive mode of expression within East Asian Sino-graphic culture. Building upon this argument, this article investigates the intertextual network of the DDLW in relation to Buddhist, Confucian, and Daoist texts, as well as broader Literary Sinitic works across East Asia.

The DDJW text is divided into 10 sections (會), corresponding to 10 lectures. Each section is a small rhapsody of approximately 145–250 words, consisting of 7–14 couplets, with the last words of each couplet using a rhyming pattern. The characteristic of the rhapsody is the display of linguistic technique, the dense use of allusions, koans, terminology, numerology, and stories from the scriptures of the Three Teachings [Tran 2016, 5]. I argue that the Vietnamese-Chinese bilingual context and the multi-religious background are fundamental to tracing the linguistics intertextual traces of the work. Naturally, DDJW will primarily cite Buddhist scriptures, but it also includes references to Confucianism, Taoism.

The survey results show that DDJW has a length of 1710 syllables (Nom characters), excluding the Chinese verse at the end (28 syllables), the main content has 1682 Vietnamese syllables. The mosaics of citation total 228 units, appearing with a frequency of 267 times. The most frequently appearing word is “Bụt”, which is the ancient Sino-Vietnamese word of “Phật” (佛 Buddha). The number of Buddhist terms is 190, accounting for 83.5 %, while Confucian terms are 19, accounting for 8.2 %, including: “Thiên hạ” (天下, the realm)³, “sách Dịch” (<易經, the Book of Changes)⁴, “đạo đức” (道德, morality), “sửa mình” (<修身, self-improvement), “tu rèn” 修煉 (go into religious self-discipline, esp. Buddhist or Taoist control of mind and body), “đạo nghĩa” 道義 (righteousness and justice), “nhân nghĩa” (仁義, kind and justice), “vua Nghiêu” (<堯帝, Yao king), “Thái bình ca” (太平歌, song of peace), “ngay” (<trung 忠, loyal), “thảo” (<hiếu 孝), “chúa – cha” (<君–父, king and father), “đi- đở” (<行藏 hành tàng, active engagement and moral withdrawal), “trượng phu” (丈夫, a husky fellow), “trung hiếu” (忠孝, filial, obedient), “mẹ – cha” (<父母, mother and father), “Thánh” (聖, Saint), “thầy” (師, teacher), “học đạo” (學道, to learn doctrine), “công danh” (功名, official honor).

Taoism has 17 units, accounting for 7.3 %, including: “hoán cốt” (換骨, transmutation of the bones), “phi thăng” (飛昇, fly up to heaven), “đan thần” (丹神, pill of immortality), “trường sinh” (長生, perpetual rejuvenation), “thượng giới” (上界, the upper region of heaven), “thuốc thỏ” (菟兔, medicine made by the rabbit in the moon), “thiên cung” (天宮, heavenly abode of the gods), “phục dược” (服藥, take medicine), “luyện đan” (煉丹, the practice to form this pill), “quê Hà Hữu” (何有鄉, the realm of non-being), “Thái

Bạch” (太白, the Great White Golden Star), “Bính Đinh” (丙丁, bing and ding), “hỏa” (火, fire), “thiên cang” (天罡, The 36 Celestial Generals), “dật sĩ” (逸士, retired scholar), “tiêu dao” (逍遙, stroll in freedom), “Đạo nhân” (道人, a Taoist priest). The source of classical Chinese poetry and literature comprises two units, accounting for 0.85 %, including: “tri âm” (知音, a good understanding friend), “hoàng kim” (黃金, gold).



Proportion of vocabulary from the Three Religions in the work DDJW

The Vietnamese linguistic data are divided into two groups: (1) Sino-loaned words; (2) Calque words (translated from a Chinese term).

Group 1, Sino-loaned words, consists of three subcategories:

(1a) Monosyllabic Sino-loaned words (3 units), include: “cốc” (覺, self-consciousness), “Bụt” (字, Buddha), “vốn” (本, origins, true intention; conscience);

(1b) Monosyllabic Sino-Vietnamese words (25 units), include: “Thiền” (禪, Zen), “Phật” (佛, Buddha), “Thánh” (聖, Saint), “đức” (德, Virtue), “trung” (忠, Loyalty to king, cause, country, friend), “hiếu” (孝, doctrine of filial piety), “nghĩa” (義, righteousness), “tuệ” (慧, Buddhist intelligence), “tướng” (相, beyond material distinction or material reality), “tính” (性, man’s nature), “hỏa” (火, Fire), “kiếp” (劫, eternity), “nghiệp” (業, karma), “họa” (禍, misfortune), “phúc” (福, good fortune), “lộc” (祿, honor), “ngu” (愚, ignorant), “tham” (貪, avaricious), “sân” (嗔, angry expression), “si” (癡, stupid), “hoặc” (惑, baffle), “chấp” (執, biassed), “am” (庵, ditto), etc.

(1c) Disyllabic Sino-Vietnamese words, including both personal and place names, with 127 units, for example: “Thiên hạ” (天下, the world), “Diêm Vương” (閻王, King of Hades), “Đạo nhân” (道人, Taoist priest), “phàm phu” (凡夫, ordinary people), “thiền tử” (禪子, Zen disciple), etc.

Group 2, Calque Words, (translated from Chinese terms) consists of three subcategories:

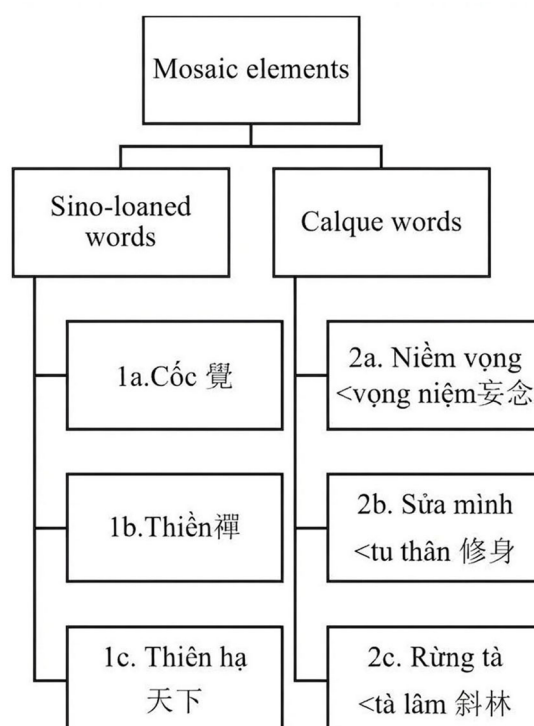
(2a) Calque words with two Sinitic morphemes but arranged according to Vietnamese grammatical structure {A2A1 < A1A2}, for example: “niềm vọng” (< vọng niệm 妄念, leisurely mood), “quả Bồ Đề” (< Bồ Đề quả 菩提果, Fruit of Enlightenment), “hoa ưu đàm” (< Ưu đàm hoa 優曇花, Udumbara flower), etc.

(2b) Calque words with two Vietnamese morphemes and arranged according to Vietnamese grammatical structure {B2B1 < A1A2}, ex: “lòng rồi” (< nhân tâm 閑心, leisurely mood), “sửa mình” (< tu thân 修身, cultivate oneself or improvement of the individual – Confucian basis of all social order), “một lòng” (< nhất tâm 一心, wholeheartedly), “đi- đỗ” (< hành – tàng 行藏, active engagement and moral withdrawal), “phép Bụt”

(< Phật pháp 佛法, Buddha-Dhárma); “tám hơi” (< bát phong 八風, aṣṭalokadharmā), etc.

(2c) Calque words with one Vietnamese – one/two Chinese morphemes and arranged according to Vietnamese grammatical structure, for example: “nghiệp miệng” (< khẩu nghiệp 口業, verbal karma) {A2B < A1A2}, “lòng kinh” (< Tâm kinh 心經, *The Heart Sutra*) {BA2 < A1A2}, “kinh lòng” (< Tâm kinh 心經, *The Heart Sutra*) {A2B < A1A2}, “lửa giác ngộ” (< giác ngộ hỏa 覺悟火, the fire of enlightenment) {BA1A2 < A1A2A3}, “guơm trí tuệ” (< trí tuệ kiếm 智慧劍, the sword of knowledge) {BA1A2 < A1A2A3}, “rừng tà” (< tà lâm 斜林, the Forest of heterodoxy) {BA2 < A1A2}, “cầm giới” (< trì giới 持戒, morality; to uphold precepts) {BA2 < A1A2}, “tu rèn” (< tu luyện 修煉, to practice austerities) {A1B < A1A2}, etc.

Classification of the Mosaic of Citations in the work DDJW



The two groups above all serve as indicators connecting DDJW with the classical world of the Three Teachings, especially Buddhism. The disyllable Sino-Vietnamese word groups are the most easily recognizable indicators; these are mostly terms, Dharma numerical categories (法數), nouns, and personal names obtained through consulting dictionaries of the Three Teachings terminology in Chinese, or specialized Sino-Vietnamese dictionaries on religion. Below, I will analyze the nature of the relationship between Buddhism and Confucianism, Taoism, and the relationship between DDJW and Buddhist scriptures during the Tang and Song dynasties.

The Integration of Buddhism with Confucianism and Taoism

DDJW is a Buddhist literary work, composed to explain Buddhist teachings to Buddhist followers. The main content is about Buddhism, but it also incorporates terminology from Confucian and Taoist scriptures. We know that when Trúc Lâm Đại Sĩ composed this work, he was still the Supreme King and was revered as the Supreme King Buddha (Điều Ngự Vương Phật, 調御王佛). The first line reads, “Mình ngồi thành thị; nét dưng sơn lâm” (Though I dwell in the capital, my true nature yearns for the mountains and

forests). These are two distinct spaces: the body may be in the capital city, the residence of Confucian emperors, but the heart is in the tranquil mountains and forests. DDJW uses a number of Confucian terms, such as: “đạo đức” (道德, ethics), “sửa mình” (< tu thân修身, to practice austerities), “đạo nghĩa” (道義, righteousness and justice), “Thái bình ca” (太平歌, the song of peace), “ngay” (< trung 忠, Loyalty to king, cause, country, friend), “thảo” (< hiếu 好, doctrine of filial piety), “đi” – “đỗ” (< hành 行 – tàng 藏, active engagement and Moral withdrawal), “trượng phu” (丈夫, a primaeval man), “trung hiếu” (忠好, filial, obedient), “thánh” (聖, Saint), “mẹ – cha – thầy” (< 母 – 父 – 師, mother – father – master), “nghĩa” (義, righteousness). The harmonious blend of Confucianism and Buddhism is expressed through many contrasting pairs in this parallel rhapsody (駢賦)⁵, for example:

Example 1: “Đức Bụt từ bi, mong nhiều kiếp nguyên cho thân cận; Ôn Nghiêu rộng cả, trút toàn thân phò việc đã xa”. (德字慈悲, 蒙饒劫願朱親近; 恩堯曠豁, 律全身逋役包赦. To the Compassionate Buddha, I vow through many lifetimes to be close to him; Under the vast grace of Yao King, I unload all the burdens that had been on me for many years) [Tran 1745, 25a].

Example 2: “Sạch giới lòng, dồi giới tướng, nội - ngoại nên Bồ Tát trang nghiêm; Ngay thờ chúa, thảo thờ cha, đi – đỗ mới trượng phu trung hiếu” (灑戒悉, 撻戒相, 內外年菩薩莊嚴: 証蜎主, 討蜎吒, 移杜買丈夫忠孝. Cleaning heart precepts, cleansing form precepts, both inside (mind) and outside (form) have the dignified appearance of a Bodhisattva; The righteous revere our king, the filial revere our parents, whether an official or a hermit, all are worthy of being loyal and filial gentlemen) [Tran 1745, 26b].

Example 3: “Vâng on Thánh, xót mẹ cha, thờ thầy học đạo; Mên đức Cồ, kiêng bùi ngọt, cầm giới ăn chay”. (哪恩聖, 律嫫吒, 蜎柴學道; 勉德瞿, 經裴兀, 撻戒啞齋. Grateful to Confucius Sages, loving parents, we revere our teachers to learn the way; Loving the Gautama, avoiding indulgences, we keep the fasting rules) [Tran 1745, 27a].

We see three pairs of Buddhist and Confucian terms placed symmetrically: “Đức Bụt” (merit of Buddha) >< “ôn Nghiêu” (kindness of Emperor Yao), “Đức Cồ” (merit of Gautama) >< “Ôn Thánh” (kindness of Saint), “Bồ tát” (Bodhisattva) >< “Trượng phu” (primaeval man). These antithetical couplets reveal Tran Nhan Tong’s inter-religious sentiments. Confucian Saints and the Buddhas coexist as moral entities in his mind. These symbols are not mutually exclusive but complement each other, serving different functional roles within an inter-religious subject. A Confucian scholar, according to Confucian norms of conduct, must uphold filial piety (serving parents and teachers) and maintain loyalty to the monarch; meanwhile, a Buddhist monk emphasizes observing precepts, maintaining a vegetarian diet, cultivating the mind, and realizing one’s true nature. The monk cultivates himself to embody the dignified demeanor of a Bodhisattva both inwardly and outwardly, while the Confucian scholar always prioritizes proper social conduct.

In the second sentence of example number 2 above, the Vietnamese conceptual pair “đi” (go) – “đỗ” (stop) is translated from the Chinese concepts “hành” (行) – “tàng” (藏), or “xuất” (出) – “xử” (處). The pair of concepts “hành” (行) – “tàng” (藏) were cited from “The Analects of Confucius” “論語”: “When employed, put [my doctrines] into practice; when neglected, conceal them”. (用之則行, 舍之則藏) [He, Xing 1127, 65]. The above line expresses a fundamental Confucian principle of conduct: whether to advance into public service or retreat into seclusion depends on whether the Dao (the Way) can be practiced in political life. The noble person is neither rigid nor attached to fame and profit, but always maintains purity and stands ready to act when circumstances permit. Thus, tracing intertextual networks through lexical choices that have been fully assimilated into Vietnamese vernacular usage is more challenging than with Sino-Vietnamese vocabulary. The author’s placement of the pair “inside – outside” in parallel with “go – stop” serves as an important discursive marker for tracing the passage back to its classical

origins. Yet it is precisely here, if we examine different readings through various translations and annotated editions, that new dimensions of intertextual theory are revealed – a space where translators and readers actively contribute to constructing fresh interpretations of classical texts through literary citation and adaptation.

Compiled within the cultural context of the Three Teachings (Buddhism, Confucianism, and Taoism), DDJW not only uses Confucian language but also employs Taoist terminology and allusions (17 times, as shown in the statistics above). Taoist terms include: “hoán cốt” (換骨, metamorphosis), “phi thăng” (飛昇, fly up to heaven), “đan thần” (丹神, pill of immortality), “trường sinh” (長生, perpetual rejuvenation), “thượng giới” (上界, the upper region of heaven), “thuốc thử” (藥兔, medicine made in the moon), “thiên cung” (天宮, heavenly palace), “phục dược” (服藥, take medicine), “luyện đan” (煉丹, the practice to form this pill), “quê Hà Hữu” (<何有鄉, the realm of Nothingness),... The provided materials focus on external alchemy (Waidan shu, 外丹術). This technique is based on the principles of yin-yang, the Five Phases (wuxing), and the concept of “emulating nature” to refine elixirs of immortality (xiandan, 仙丹). Due to the risk of heavy metal poisoning (with numerous historical fatalities, including among Kings), from the Song dynasty onward, the school of internal alchemy (內丹) gradually supplanted it. Internal alchemy shifted its focus to internal cultivation within the human body (essence, vital energy, and spirit – jing, qi, shen), regarding the body itself as the “medicine furnace” (丹爐). Daoists employ qigong and meditation to attain longevity. The school Quanzhen Dao (全真道) during the Yuan dynasty advocated for Internal Alchemy. Tran Nhan Tong practiced according to the Quanzhen Jiao (全真教) of the Song period and held beliefs aligned with golden elixir (金丹) Daoism, which emphasized the use of elixirs to achieve immortality [Kazuhiko 2009, 170]. DDJW have two sentences: “Lo hoán cốt, ước phi thăng, đan thần mới phục; Nhấm trường sinh, về thượng giới, thuốc thử còn dâm”. (慮換骨, 約飛升, 丹神買服; 咍長生, 衛上界, 葉兔群耽. Longing to transmute their bones, aspiring to ascend, they ingest the divine elixir; Craving eternal life, yearning for the celestial realm, they pound the immortal pill) [Tran 1745, 22b]. Tran Nhan Tong intended to become a “Dharma King” (法皇) in Daoism; later, he renounced secular life to become a monk on Yên Tử Mountain and ultimately became the “Buddha-King” (佛皇) of the school Trúc Lâm Yên Tử. In July 1299, when he ascended Yên Tử Mountain to practice Buddhism, he also erected a Medicine Hut (藥庵). Thus, by tracing the classical lexical elements borrowed from canonical texts, I have demonstrated the connection between DDJW and the Daoist culture of the Song period.

To illustrate this practice, the following analysis traces a typical example of quotation from Daoist scriptures in DDJW, focusing on the passage concerning the “Quê Hà Hữu” (<無何有之鄉, the realm of Nothingness). The fifth section of DDJW contains the sentence: “Thiền ngũ năm câu, nằm nhãng trong quê Hà Hữu; Kinh xem ba biến, ngồi ngơi mé quốc Tân La”. (禪午飮句, 齟齬工圭何有; 經祐巴遍, 𪛗宜買國新羅. Chanting five lines of Zen, we recline at ease in the realm of Nothingness; Reciting sutras three times, we sit at rest in the land of Silla) [Tran 1745, 25a]. “Quê Hà Hữu” (無何有之鄉) is quoted from the Zhuangzi chapter on *Tiêu diêu du* (莊子 – 逍遙遊). The original text in the book Zhuangzi is as follows:

Huizi said to Zhuangzi, “I have a large tree that people call a Xu (ailanthus). Its trunk is so gnarled and knotted that the carpenter’s line cannot measure it; its branches are so twisted and bent that they conform neither to the compass nor to the square. Though it stands by the roadside, no carpenter would give it a second glance. Now your words, too, are grandiose yet impractical, and thus are unanimously rejected by all”. Zhuangzi replied, “Have you never observed the wildcat or the weasel? They crouch low, lying in wait for their prey; they dart east and west, leaping high and low, yet often end up caught in traps or dying in nets. Now consider the yak, so massive it seems like a cloud hanging from the sky. It is certainly capable of great things, yet it cannot catch even a mouse. You have this

large tree and are troubled by its uselessness. Why not plant it in the realm of Nothingness, in the vast and empty wilds, where you might wander idly by its side or lie down freely beneath it? It would not fall to the ax or the hatchet; nothing would harm it. Since it has no use, what hardship could befall it?" (惠子謂莊子曰: “吾有大樹, 人謂之樗. 其大本擁腫而不中繩墨, 其小枝卷曲而不中規矩, 立之塗, 匠者不顧. 今子之言, 大而無用, 眾所同去也”. 莊子曰: “子獨不見狸狌乎? 卑身而伏, 以候敖者; 東西跳梁, 不辟高下; 中於機辟, 死於網罟. 今夫斄牛, 其大若垂天之雲. 此能為大矣, 而不能執鼠. 今子有大樹, 患其無用, 何不樹之於無何有之鄉, 廣莫之野, 彷徨乎無為其側, 逍遙乎寢臥其下? 不夭斤斧, 物無害者, 無所可用, 安所困苦哉!”) [Tran 2018, 148].

The realm of Nothingness is borrowed to signify a vast, boundless space – a silent, empty void free from the clamor and dust of the mundane world. Figuratively, it denotes a state of empty mind, hollow and unattached to worldly fame and gain. The use of this Daoist allusion within a Buddhist poetic line demonstrates how the canonical sources of the Three Teachings functioned as a living reservoir of knowledge for a multi-religious individual (here, Tran Nhan Tong). The phenomenon of employing the language, imagery, and symbols of one religion to express the ideological content of another was commonplace in East Asian societies.

The Integration of DDJW with the Buddhist Canon in Tang and Song Dynasties

The concept of multi-religious intertextuality in Buddhist literature can be understood through the broad definition of intertextuality itself. In critical theory, intertextuality denotes “the totality of relationships between a text and all other phenomena in the world, which can be linguistic, ideological, or aesthetic relationships, including anagrams, allusions, adaptations, translations, parodies, pastiche, imitations, etc.” [Baldick 2008, 171]. In the context of this study, it specifically refers to the web of relationships between a Buddhist text and the texts, symbols, and doctrines of other religious traditions such as Daoism and Confucianism. In the previous section, I demonstrated the borrowing of Buddhist terminology through a statistical analysis of Sino-Vietnamese words and literal translations in the DDJW. These words are primarily Buddhist concepts, Dharma numbers, phrases, allusions, and koans. The statistical results show that the DDJW contains a total of 190 Buddhist terms, including 21 proper nouns (personal names, place names) and 142 concepts (include: “vô minh” (無明, Avidyā), “hữu lậu” (有漏, Sāsava), “vô lậu” (無漏, Anāsava,...), 9 Dharma numerical categories (法數, include: “tam nghiệp” (三業, three karmas), “tam độc” (三毒, three poisons), “tam thân” (三身, trikaya), “tam huyền” (三玄, three mysteries), “tam yếu” (三要, three essentials), “lục căn” (六根, six faculties), “lục tặc” (六賊, six thieves), “bát thức” (八識, eight consciousnesses), “bát phong” (八風, eight worldly conditions), two Buddhist allusions/ Classical stories (典故, ex. “Khuây đầu chấp bóng”, “Bảo sở – hóa thành”), two Zen phrases (禪語, ex. “trăng in nước” <月印千江), and 35 Zen Koans (公案, こうあん). The linguistic data from the first four groups (174 units) are directly related to Buddhist scriptures. The latter two groups (Zen sayings and koans, comprising 37 units) pertain to the stories and teachings of patriarchs, primarily drawn from the recorded sayings of the Tang and Song dynasties. Below, I will analyze three representative groups to illustrate the intertextual features of this work.

The work DDJW has a Zen allusion “khuây đầu chấp bóng” in “Great Might Arrived Bodhisattva’s Thinking-of-Buddhas as the Perfect Passage” (Sūraṅgama Sūtra, <大佛頂如來密因修證了義諸菩薩萬行首楞嚴經>). This sutra recounts a story:

Yajñadatta (演若達多, Diễn Nhã Đạt Đa) looked into a mirror and saw his head, eyebrows, and eyes, feeling great delight. But suddenly he grew furious, wondering why his own head could not see its own face, and thus declared the reflection in the mirror to be a demonic apparition. Consequently, Yajñadatta went mad, threw away the mirror, and ran

away in a frenzy. (佛告富樓那: “汝雖除疑, 餘惑未盡. 吾以世間現前諸事, 今復問汝, 汝豈不聞室羅城中演若達多, 忽於晨朝以鏡照面, 愛鏡中頭面目可見, 瞋責己頭不見面目, 以為魑魅, 無狀狂走”) [Pramiti 705, 0816a].

The content of the aforementioned story employs the metaphor of “one’s own real head” representing the true nature, while “the head in the mirror” symbolizes the illusory reflection. The delight in seeing the head, eyebrows, and eyes in the mirror illustrates the mistaking of an illusory realm for the true nature and clinging to it without letting go. The anger and blame directed at one’s own head exemplify confusion and deviation from the true nature. This allusion appears 40 times in classical Zen texts, such as “Commentary on the Meaning of the Śūraṅgama Sūtra” (<首楞嚴義疏注經>, T1799, 1030: 922), “The Recorded Sayings of Chan Master Lam Te Tue Chieu of Tran Chau” (<鎮州臨濟慧照禪師語錄>, T1985, 906: 497), “Records of the Tong Kinh” (<宗鏡錄>, T2016, 975: 524c), “The Jingde Era Record of the Transmission of the Lamp” (<景德傳燈錄>, T2076, 1004: 411)..., among others. Specifically, this allusion is found 19 times in texts from the Tang dynasty, 70 times in the Song dynasty, 13 times in the Yuan dynasty, 100 times in the Ming dynasty, and 46 times in the Qing dynasty. Tran Nhan Tong’s literary oeuvre demonstrates a profound dialogic engagement with the Tang-Song Buddhist canon, transcending mere citation to enact a critical intertextual negotiation with authoritative scriptures and recorded sayings (yulu). This engagement is characterized by a methodological transposition, where classical allusions – such as the Yajñadatta parable – are strategically redeployed within a distinct Vietnamese meditative and poetic context, thus generating new layers of hermeneutic meaning. Consequently, his work establishes a culturally localized intertextuality, where the borrowed canonical frameworks are not merely replicated but are actively reinterpreted to illuminate indigenous Zen experiences and articulate a unique scholastic lineage.

The second example is the allusion to “Treasure Land – Phantom City” (寶所 – 化城) [Tran 1745, 30a] quoted from “The Parable of the Phantom City” in “Saddharma Puṇḍarīka Sūtra” (<妙法蓮華經>) [Kumārajīva 403, 0705a–0756a]. The Buddha employed this parable to illustrate His use of expedient means in establishing a temporary “Phantom City” (化城) to guide sentient beings through a perilous path, ultimately revealing the true “Treasure Land” (寶所), which is the attainment of Supreme Enlightenment (Anuttarā-saṃyak-saṃbodhi). Initially, the Buddha skillfully established the Phantom City to lead the Fourfold Assembly to the attainment of Arhatship... yet they must still traverse a perilous journey of five hundred yojanas, practicing the Bodhisattva Path... before reaching the Treasure Land, the ultimate fruition of Supreme, Perfect Enlightenment. The Phantom City (化城) is a fortress manifested through spiritual power – temporary, illusory, and serving as a resting place. This city corresponds to the attainments of Śrāvakas and Pratyekabuddhas (Arhats) – achievements in practice that are not yet the final goal. The journey of five hundred yojanas symbolizes the arduous path of cultivation from an ordinary being to Buddhahood. The Treasure Land (寶所) is the fruition of Supreme, Perfect Enlightenment (Buddhahood), or the inherent Buddha Wisdom present within every sentient being. It is the genuine realm of treasures and the ultimate destination. This allegory profoundly illustrates the doctrine of “Opening the Provisional to Reveal the Real” (開權顯實) – the core principle of the Lotus Sutra, which emphasizes disclosing expedient teachings to manifest the ultimate truth. Thus, DDJW exhibits an intertextual relationship with the Lotus Sutra. Searching the full-text database of the Chinese Buddhist Canon reveals that the keyword “Phantom City” (化城) alone appears 1,539 times within the Lotus Sutra category (法華部類), including 520 occurrences in Tang dynasty texts and 196 in Song dynasty texts. Utilizing big data, we can trace the vertical axis of the textual tradition, thereby reconstructing the intertextual network of any given literary work.

"Moon Reflection" (月印) – a Zen phrase most widely used during the Song Dynasty was quoted in DDJW [Tran 1745, 22a]. It is a metaphorical image with multiple variations across different scriptures, such as "Moon Reflected in a Thousand Rivers" (月印千江), "Moon Reflected in a Cold Pond" (月印寒池), "Moon Reflected in the Sky" (月印天空), etc. In this metaphor, "Moon" (月) symbolizes the pure original mind, universal Buddha-nature, or Suchness – intrinsically luminous, perfect, and unchanging, like a full moon. "Reflection" (印) signifies the unobstructed manifestation and imprinting of the mind's essence onto all phenomena. The image of "one moon reflecting in a thousand rivers" expresses: 1. Non-duality: A single mind-essence (one moon) manifests in countless forms (moon reflections in myriad rivers). 2. Unobstructedness: The mind is unrestricted by space or time, freely appearing everywhere. 3. Universality: Buddha-nature is present in all sentient beings, just as the moon's reflection appears in every body of water. In Song Dynasty Zen Buddhism, Zen Master Fa Yan Wen Yi (法眼文益, 885–958) taught:

When one nature is perfectly penetrating, all natures are perfectly penetrating. When one dharma is universally encompassing, all dharmas are universally encompassing. One moon universally manifests in all waters; All the moons in the waters are gathered within that one moon. The Dharma-body of all Buddhas enters my nature, and my nature merges in unity with the Tathagata. (一性圓通一切性. 一法遍含一切法. 一月普現一切水. 一切水月一月攝. 諸佛法身入我性. 我性同共如來合) [Dien 975, 0077c].

This passage articulates the Buddhist concept of "One is All, All is One" (一即一切, 一切即一), particularly the Huayan teaching of the Interdependent Arising of the Dharma-realm. The image of "one moon reflecting in ten thousand rivers" is a classical metaphor for the perfect, unobstructed interpenetration between the One (noumenon, Dharma-body) and the Many (phenomena, all dharmas). The final two lines emphasize the non-duality between universal Buddha-nature and the practitioner's innate nature. Tran Nhan Tong writes, "The moon pure, the disk clear, shines everywhere; the Zen river flows abundantly" [Tran 1745, 22a], precisely in accordance with these meanings found in Song Dynasty Zen texts. According to the digital CBETA database (2026), the phrase "moon reflection" (月印) appears once in Tang texts, 47 times in Song texts, 20 times in Yuan texts, 141 times in Ming texts, and 220 times in Qing texts. This passage underscores that while all phenomena in the world appear in countless diverse forms, their fundamental essence is One Suchness. Mind and its objects are non-dual: the moon's reflection (the object) is inseparable from the moon itself (the mind). Enlightenment is the realization that this single, original mind is manifesting through all phenomena. This exemplifies the Zen method of using "objects" to point to "mind" and employing "events" to reveal "principle", thereby helping practitioners transcend dualistic language and directly recognize the original mind – just as the moon remains luminous regardless of the coming and going of clouds. This is clearly a Zen phrase embedded within a profound and extensive semantic mosaic network with the canonical system of the Tang and Song Dynasties.

Now, I want to focus on analyzing the koans and Zen language employed in this work. As previously noted, DDJW utilizes 35 Tang-Song dynasty koans, such as: "Vương Lão chém mèo" (Wang Lao chops a cat), "thầy Hồ xua chó" (Master Hu drives away a dog), "già gạo chợ Lư Lăng" (selling rice at Luling market), Thạch Đầu hòa thượng (Stone Head monk), "Câu Chi giơ ngón" (Cau Chi raises a finger), "Lưỡi gươm Lâm Tế của sư Nghĩa Huyền" (Linji's sword by Master Nghĩa Huyền), "sư tử ông Đoan" (Mr. Duan's lion),... Each of these koans recounts a brief narrative in which the characters engage in actions and dialogues through supra-logical language and irrational behavior. The most typical example is the koan "Vương Lão chém mèo" (南泉斬猫) quoted from "The Record of Trieu Chau" (趙州錄) and "The Jingde Era Record of the Transmission of the Lamp" (景德傳燈錄). The content of this koan is as follows:

The priest Nam Tuyen saw the monks of the eastern and western halls fighting over a cat. He seized the cat and said, "If any of you can say a word of Zen, you will save the cat. If not, I will kill it". No one could answer. Nam Tuyen chopped the cat. That evening, Trieu Chau returned, and Nam Tuyen told him what had happened. Trieu Chau took off his sandals, placed them on his head, and walked out. Nam Tuyen said, "If you had been here, you would have saved the cat". (南泉和尚因東西兩堂爭貓兒, 乃提起云: "大眾道得即救, 道不得即斬卻也". 眾無對, 師遂斬之. 晚間趙州外歸, 師舉似州, 州乃脫履安頭上而出. 師云: "子若在, 即救得貓兒") [Dao 1004, 0258; Tong 1246, 0295].

This is one of the most renowned and shocking koans in Zen Buddhism. The monks' contention over the cat demonstrates their attachment to the concepts of "possession" and "self". They are trapped in dualistic thinking: "belonging to the east hall" or "belonging to the west hall". The act of severing the cat serves as a skillful means (upaya) to shatter this clinging. In the philosophy of Prajñāpāramitā, "form is emptiness" – all phenomena lack independent inherent nature. This action compels the disciples to transcend attachment to form, language, and conceptualization. Trieu Chau's act of placing a sandal on his head and walking away constitutes an "answer with the whole body", an expression of awakening beyond language. This exemplifies the "special transmission outside the scriptures". Nam Tuyen's seemingly cruel action essentially points to the non-difference between life and death. He intended for the disciples to perceive the unborn and unceasing nature of all dharmas. Zen Buddhism often employs shocking methods to break conventional thought patterns. Nanquan's deed creates a great doubt – a prerequisite for sudden enlightenment.

The term "koan" (公案) originally referred to the legal cases and judgments of magistrates [Luo 1994, 70]. Later, it came to denote the recorded stories of the sayings and deeds of eminent monks throughout history, serving as guiding principles for practitioners. Koans first emerged during the Tang dynasty and reached their peak of development in the Song dynasty. Hundreds of koans were recorded in Zen Buddhist "recorded sayings" (語錄), such as *The Recorded Sayings of Bich Nham*, *The Jingde Recorded Sayings of the Transmission of the Lamp*, and *The Recorded Sayings of Chi Nguyet*. These are dialogues (questions and answers on Zen) between masters and their disciples, intended to reveal fundamental issues in Zen doctrine and to test the intuitive capacity and potential for awakening of each individual practitioner. The essence of Zen lies beyond words and transcends logic; therefore, masters must employ "illogical" koans to help students comprehend ultimate reality. Fundamentally, the kōan is a method of Zen practice aimed at shattering attachments, dispelling ignorance, stripping away the shell of language, and thereby awakening wisdom and Buddha-nature. Koans cannot be explained through ordinary rational thinking [Tran 2016, 7–9]. As a concept in Zen literature, the "koan", along with related performative acts like "raising, holding, and commenting", is seen as a series of symbolic behavioral codes for both spiritual practice and literary creation. The koan becomes an artistic creative process; it utilizes verbal techniques, metaphorical imagery, and provocative language within the context of "encounter dialogue" (對機) to construct a unique aesthetic system of artistic codes. In the Song dynasty, Zen literature, with its hundreds of monks and dozens of discourse records, served as the fountainhead for East Asian literature, particularly the Buddhist literature of the Tran dynasty in Vietnam. King Tran Nhan Tong extensively quoted Tang and Song koans in his works. This indicates that, apart from using Chinese Buddhist scriptures, the Tran dynasty Zen masters also employed Tang and Song koans in their practice and literary composition. The work "DDJW" demonstrates both the process of Sinicization of indigenous Vietnamese thought and language in the XIIIth century and the process of vernacularizing classical Sinitic source materials within Vietnamese literature.

Conclusions

The text of Tran's work contains 228 textual units spanning 1,682 syllables. Among these 228 units, Buddhist terms account for 190 items (83.5 %), Confucian terms comprise 19 items (8.2 %), Taoist terms account for 17 items (7.3 %), and elements of Chinese poetry represent 2 items (0.85 %). Linguistically, these data points are categorized into two groups: Sino-Vietnamese roots and loan translations (calques). These embedded linguistic elements serve as key markers that enable us to map the intertextual network of the work. Following the quantitative analysis, the article conducts an in-depth examination of select representative lexical items to analyze the relationship between a Buddhist literary work and the terminology and concepts of Confucianism and Taoism. The findings reveal that Confucian and Taoist language was utilized to express the ideological convergence of the Three Teachings (Tam giáo).

In summary, the intertextuality in Tran Nhan Tong's rhapsody is manifested through the use of terminology, concepts, allusions, and Buddhist phraseology drawn from the scriptural canons of the Three Teachings, as well as from the system of Tang and Song dynasty Zen koans. The extensive citation of source texts from Confucian, Daoist, and Buddhist scriptures renders this work a quintessential example of multi-religious intertextuality. From the perspective of cultural agency, this is a defining characteristic of Buddhist literary texts, as well as an artistic technique of classical literature during the Tran dynasty specifically, and in East Asia more broadly. The connection between a Vietnamese text and classical Chinese scriptural texts demonstrates that a work (even when vernacularized) is invariably a composite of diverse signs, passages, and texts. The literary work, situated within a dialogic space, constitutes the pluralistic nature of the text. Examining its vertical axis (based on Kristeva's theory) allows us to "decode" and reinterpret the layered meanings of the text in relation to the sacred textual tradition of East Asian Zen Buddhism. The intertextual nature of "DDJW" enables the work to showcase the author's literary craftsmanship while fully expressing the ideological implications and spiritual cultivation of the Zen master. Its aesthetic quality is constructed through intricately inlaid linguistic units, which guide the reader into the profound world of multi-religious texts in East Asia.

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¹ "南齊書. 卷四七. 王融傳": 「臣亦遭逢, 生此嘉運, 鑿飲耕食, 自幸唐年」 [Xiao 1980, 820].

² 元奉聖州新建永昌觀碑銘並序, DJL, 693–94 [Halperin 2018, 587].

³ The {BB (CC, EE)} structure as in {"Thiên hạ" (天下, the realm)}: where BB represents the Latin transcription of the Vietnamese term according to its Sino-Vietnamese reading, CC denotes the Nôm character used to record the Sino-Vietnamese word in the DDJW text, and EE provides the English gloss.

⁴ The structure "A" (<B) in this paper is employed to present a Vietnamese lexical item, phrase, or sentence translated from a corresponding Sinitic character, phrase, or sentence. Therefore, "A" (the Vietnamese lexical item appearing in the DDJW text) is always enclosed within quotation marks "...". These words are always used with tone symbols in Vietnamese, for example: "Quê Hà Hữu" (<無何有之鄉, the realm of Nothingness).

⁵ The "parallel rhapsody" (駢賦) is a form of rhapsody that evolved from the ancient rhapsody, emerging in the Wei-Jin period and later, flourishing during the Northern and Southern Dynasties and the Tang-Song eras. The technical hallmarks of this genre include a meticulous pursuit of

verbal artistry, regulated end-rhyme, harmonized syllabic tones (level and oblique), refined language, and content rich in classical allusions, Zen koans, and profound philosophical meaning [Qian, Fu 2000, 1989].

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Чан Чонг Зионг

**Багаторелігійна інтертекстуальність у творі Чан Нян Тонга
"Рапсодія про мешкання в поросі й радісне перебування в шляху":
дослідження лексики давньої в'єтнамської літератури**

Це дослідження розглядає аспекти багаторелігійної інтертекстуальності у творі "Рапсодія про мешкання в поросі й радісне перебування в шляху" (Cư Trần Lạc Đạo Phú 居塵樂道賦) – найдавнішому зі збережених в'єтнамських літературних творів, автором якого є імператор Чан Нян Тонг (1258–1308). Стаття має на меті визначити мозаїчне значення трьох учень (буддизму, конфуціанства, даосизму) та дослідити їхні ідеології й літературні прецеденти. Дослідження складається з трьох розділів: перший подає теоретичний вступ до теорії інтертекстуальності, канонічної інтертекстуальності та багаторелігійної інтертекстуальності; другий аналізує, як феномен інтертекстуальності виявляється в паралельній рапсодії (賦) Чана через дослідження в'єтнамської лексики. У цьому розділі розглядаються мовні дані текстів Чана, які поділяються на три групи: буддійська лексика, конфуціанська лексика та даоська лексика, а також лексика, запозичена з літературних джерел епох Тан і Сун. Вони розглядаються як мозаїчні сліди, що засвідчують зв'язок між в'єтнамськими літературними творами й текстами трьох учень у Східній Азії. Наступний розділ вивчає майстерне застосування конфуціанської та даоської термінології в буддійських текстах. Зрештою, у статті досліджується зв'язок цього твору зі священними текстами епох Тан – Сун через цитати, алюзії, коани та оповіді про дзен-майстрів. Результати дослідження засвідчують, що твір Чан Нян Тонга є виразним прикладом інтеграції трьох учень як на мовному рівні, так і в площині естетичної думки. Інтертекстуальність у рапсодії Чана характеризується використанням конфуціанських, даоських і буддійських термінів (китайсько-в'єтнамських слів), алюзій, калькованих слів тощо. Багаторелігійна інтертекстуальність у творі виконує естетичні функції завдяки мозаїці цитувань і перекладів, розташованій у діалогічних просторах трьох учень у синітичному космополісі Східної Азії.

Ключові слова: багаторелігійна інтертекстуальність; буддійська література; в'єтнамська лексика; три вчення; Чан Нян Тонг

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