

Rhythm in Modern Luc Bat Poetry by Nguyen Duy

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ABSTRACT : *In Nguyen Duy's hexagonal poetry, besides the basic rhythm of the traditional hexagon, Nguyen Duy also uses many other types of rhythms to create diversity and richness in the verse so that he can express his thoughts and feelings. the author's feelings and emotions before real life. The article will survey and analyze the types of rhythms in the modern hexagonal bowl of Nguyen Duy, thereby contributing to affirming the style of Nguyen Duy's hexagonal poetry, especially the modern hexagon..*

KEYWORDS –*rhythm, Luc Bat poetry, modern Luc Bat poetry, Nguyen Duy*

I. INTRODUCTION

The hexagonal poetry is usually in an even rhythm, few people pay attention to the odd rhythm. In the traditional hexagonal octagon, the number of poems with odd rhythms is not much, but later on, the appearance of this type of rhythm tends to increase. For verses with even tempo, the tone is always stable (in the 2nd and 6th syllables, it is always flat, and in the 4th syllable). The appearance of odd beats has partly changed the inherent tonal structure of hexagonal poetry.

In Nguyen Duy's hexagonal poetry, besides the basic rhythm of the traditional hexagon, Nguyen Duy also uses many other types of rhythms to create diversity and richness in the verse so that he can express his thoughts and feelings. the author's feelings and emotions before real life. The article will survey and analyze the types of rhythms in the modern hexagonal bowl of Nguyen Duy, thereby contributing to affirming the style of Nguyen Duy's hexagonal poetry, especially the modern hexagon..

II. CONTENTS

Surveying the rhythms of Nguyen Duy's modern hexagonal poetry, we focused on making statistics on the types of rhythms that have different features compared to the traditional hexagons. Surveying 152 Nguyen Duy's hexagonal poems, with quantitative statistical methods, establishing the rhythm organization in each hexagonal verse, we obtained the following results:

Kind of rhythm	Rhythm 3/3			Rhythm 4/4			Rhythm 3/3/2		
		3/3 sub-opposit	3/3 normal symmetr	3/3 overlappin g	4/4 sub-opposit	4/4 normal symmetry	4/4 overlapp ing	3/3/2 sub-opposit	3/3/2 normal symmetr

	e	y	symmetry	e		symmetr y	e	y	symmetry
Quantit y	10	66	29	16	32	18	107	8	6

2.1. Rhythm 3/3

The hexagonal poem is originally an even beat, but when it is necessary to highlight an intention, a thought, or a certain emotion, the authors use odd rhythms. 3/3 rhythm is a type of rhythm with balance. However, in poetic composition in general and hexagonal poetry in particular, the 3/3 rhythm is a type of rhythm that rarely appears. Based on the two-part internal structure, the 3/3 span can be divided into three types: sub-symmetrical, normal symmetry, and overlapping symmetry.

In 152 modern hexagonal poems by Nguyen Duy, we have counted 105 cases of using the odd 3/3 rhythm. Of which, the symmetric 3/3 rhythm usually accounts for the largest number of 66 cases, and the second is the symmetric 3/3 rhythm that overlaps with 29 cases and accounts for the least number of minor 3/3 rhythm for 10 cases.

2.1.1. Rhythm 3/3 sub-dialectic

The 3/3 minor contrapuntal rhythm is a rhythm with an internal structure of two basic or complete antiquarian parts. In 152 six-eight poems, Nguyen Duy only used the 3/3 minor meter rhythm 10 times. Of these, there is only one case of standard use (Skinny stem/fragile leaves - Vietnamese bamboo). The remaining cases are mainly only noted about the first or last syllable (adding a little more / less cowardly – Strokes and shapes, Vuong means sin / leave love – Orange County, 9.8.1995, love with someone / hate with someone) for anyone - Please don't be sad,...). From the survey of 3/3 sub-parameters, we found that Nguyen Duy did not keep the standards inherent in "Truyen Kieu" but consciously searched for new expressions for the 3/3 beat. This contributes to affirming Nguyen Duy's movement trend of hexagonal poetry: always looking for creativity to renew genres as well as his poetic compositions.

2.1.2. The 3/3normal symmetryrhythm

In 3/3 rhythm, the basic symmetry between the two-part internal structure is called regular symmetry. This type of rhythm appears mainly under syntactic pressure and listing pressure, in addition to cause-effect pressure. In the six bowl folk songs and the six bowl "The Tale of Kieu", this type of rhythm appears more often than other types of 3/3 rhythm. In modern hexameters, the symmetrical 3/3 rhythm often appears with a higher frequency than the hexameter "The Tale of Kieu". The reason for such an increase is because another type of pressure appears in modern six-eight, which is emotional pressure.

In terms of 3/3 rhythm in Nguyen Duy's six-eight poems, symmetrical 3/3 rhythm often accounts for the largest number, accounting for 66 cases. Nguyen Duy used the symmetrical 3/3 rhythm to create music for the verse, making the verse seem to escape the inherent boring harmony of the six-eight. The rhythm of six-eight poems seems to be more dynamic, the 3/3 rhythm will appear every time the poet's emotions rise to an intense level (Oh my god...is it tender yet - "White...and white..." (*Ồi giời oi...nôn nà chua – “Trắng...và trắng...*)). Under emotional pressure, the 3/3 rhythm appears with modals at the end of a part of the conjunctive structure or command verb phrases (feet/step on me – “Weeds” (*bàn chân oi/ đạp lên ta – “Cỏ dại*”)),). The tone of the poem changes suddenly from gentle and emotional to strong and decisive. The rhythm and smoothness of the even beat can't seem to describe the poet's feelings. With a beat of 3/3, Nguyen Duy has turned the very ordinary, ordinary life into something sublime (Cow, calves / gnaw me - my skin / green/vast - “Weeds”(*Bò bê oi/ gặm ta đi – thịt da ta/ nẩy xanh rì/ bao la – “Cỏ dại*”). Using weed to talk about people, people with good

qualities, gentle, honest, and full of tolerance. Besides the meaning of words, the participation of odd beats has also contributed significantly to creating impressions for the verse, and at the same time creating a connection and mutual support between the two parts in a structure. symmetrical structure to create certain expressive effects.

2.1.3. The 3/3 overlapping symmetry rhythm

Overlapping symmetry is a type of symmetry that partially overlaps the phonetics of the following beat. Duplication is the repetition of a phonetic-semantic unit. This is also a symmetrical odd rhythm, but it is different from the regular 3/3 rhythm. It can be the repetition of the first or last syllables of each part of the poetic line. Most of the use of overlapping structures in language is for emphasis. This type of rhythm does not appear in the Six Eight Cadets, until "Truyen Kieu" has the appearance of a symmetrical 3/3 rhythm, but this type of rhythm has not made much impression in the hearts of readers. In the modern hexagonal octagon, the number of overlapping symmetrical 3/3 beats has increased and the expression pattern is also richer.

We surveyed 29 cases of Nguyen Duy using overlapping symmetrical rhythms. This is a large number compared to other modern six-eight authors and is also a superior number compared to the six-eight in "The Tale of Kieu". The repetition of the first or last syllables (also flesh/skin – "Forest squirrel", Crushed soil/rubble stone – "Sunny",...(Cũng liền thịt/ cũng liền da – "Con vắt", Đất vụn tôi/ đá vụn tôi – "Nắng") creates the highest level of resonance. for the tone of eight poetry. The symmetrical 3/3 rhythm structure always exists in harmony between rhythm and melody.

In Nguyen Duy's six bowls, there are many cases of using opposite rhythms within the pair of six bowls. The green line uses odd rhythms while the eighth line uses even rhythms.

For example:

"Years have passed, months have passed.

When bamboo gets old, bamboo shoots will grow.

There's nothing strange about it.

(Quotes of "Vietnamese bamboo")

"Năm qua đi,/ tháng qua đi

Tre già, /măng mọc, /có gì/ lạ đâu"

(Trích "Tre Việt Nam")

The contrast in rhythm creates a unique nuance for the verse. The use of a symmetrical 3/3 rhythm in the green sentence seems to emphasize the endless flow of time, while the bowl line uses an even rhythm to express the enduring and immortal vitality of bamboo species. Thereby, the poet wants to express his love and pride in front of the beauty of his homeland as well as the noble qualities of Vietnamese people.

Besides the contrast in rhythm between the two hexagonal lines, in some cases, Nguyen Duy used the same odd rhythm in both the hexagon and the octet.

For example:

“Nothing/nothing at all

less fertile/long-term accumulation / high-grade”

(Quotes of “Vietnamese bamboo”)

“Có gì đâu/ có gì đâu

màu mỡ ít/ chắt dồn lâu/ hóa nhiều”

(Trích “Tre Việt Nam”)

Or in the poem "Vong To Thi"

“People turned to stone/stone turned to lime

ghostly lime/silver roof of life's clouds”

The combination of the overlapping rhythm in the sixth verse and the odd rhythm in the eighth verse has caused the inherent gentleness in the melody of the sixth verse to be almost completely broken. It can be said that Nguyen Duy's use of 3/3 rhythm in hexameter has partly affirmed his creative exploration of new expressions and enriching the genre's rhythm. At the same time, it also affirms new advances in Nguyen Duy's six-eight poetry in particular and modern six-eight poetry in general.

2.2. Rhythm 4/4

The 4/4 rhythm appears quite a lot in Nguyen Duy's six-eight poems. This type of rhythm has a similar symmetry to the 3/3 rhythm. We surveyed 72 cases of Nguyen Duy using this span. The 4/4 rhythm appears in Nguyen Duy's hexagonal poetry in three forms similar to the 3/3 rhythm: minor symmetry, normal symmetry, and overlapping symmetry.

2.2.1. Rhythm 4/4 subparallel

Structurally, the 4/4 subparallel rhythm is similar to the 3/3 subparallel beat. However, the number of syllables has increased, making it more difficult to establish the minor counterpart. Since then, the expressive effect of this type of beat is also different from the 3/3 rhythm.

Nguyen Duy is one of the modern hexagonal writers who uses many 4/4 minor countermeasures in the bowl line. There are 16 cases where poets use 4/4 sub-parallel rhythm. If in "The story of Kieu" this type of rhythm focuses on phonetic-semantic opposition, in the hexagon Nguyen Duy emphasizes each type of opposite, phonetic or semantic object. For in span 4/4 is represented by Nguyen Duy in the following typical forms:

First, antonyms are through two antonyms at the beginning of the beat, and phonetic antonyms are by placing two single words in the same narrow field of meaning.

For example:

“Storms rotate constantly

The heat dries the leaves, the cold turns the buds black and purple.

(Words of the tree)

“Bão xoay lốc xoáy triền miên

Nóng khô sém lá,/ rét đen tím chồi”

(Lời của cây)

Second, antonyms through two antonyms at the beginning of the beat, and phonetic antonyms through placing two single words in two mutual meaning fields at the end of two beats.

“Slightly sweet with yeast

Bitterness numbs the tongue/bitter numbs the heart”

(Go back to the village)

“Ngọt ngào một chút men quê

cay tê cả lưỡi/ đắng tê cả lòng”

(Về làng)

The sweet taste of country yeast makes the tongue numb and the heart numb. The poem's parallel rhythm makes the reader seem a bit surprised, the sweetness makes us bitter. Looking at the examples, we can see that before the appearance of counter-rhythm in the eighth line is the equality in the tone of the even rhythm in the green line. The use of a 4/4 minor counterpoint in line eight acts as a conclusion to the poetic idea stated in line six.

2.2.2. The 4/4normal symmetryrhythm

“4/4 normal symmetryrhythm is often a relatively common type of rhythm in the octave series that demonstrates harmonious balance and is the process of even (double) rhythm in hexadecimal rhythm. Phonetically, this type of rhythm is derived from the even rhythm 2/2/2/2. So this rhythm is not much different from the double rhythm.

In 152 syllabaries of Nguyen Duy, we have surveyed 32 cases where poets use normal symmetrical 4/4 rhythm. However, the symmetric 4/4 rhythm in Nguyen Duy's hexagon has little effect on the specificity of the strange rhythm due to its high similarity with the even double beat. (Flexible brick members / kneaded by human hands – “Song of the brick maker”). Even so, the lines of the poem are broken 4/4 times, still giving the reader a sense of harmony, balance, and succinctness.

2.2.3. The 4/4overlapping symmetryrhythm

The 4/4/ overlapping symmetry rhythm is a type of rhythm similar to that of a symmetrical 3/3 rhythm, but due to the larger number of syllables, the performance is also significantly different. “The repetition only becomes truly impressive when it is contained in a short paragraph. If it is in a long phrase, it will become an alliteration within a line of poetry” [15; page104]. In the hexagonal songs, the symmetrical 4/4 rhythm appears quite a lot, but repeating too many syllables in a paragraph will cause a feeling of boredom.

Therefore, in modern six-eight, the number of these rhythms has decreased and only appears in cases where a certain meaning needs to be emphasized. However, even a limited number of these rhythms still prove effective in expression.

Through the process of surveying 152 Nguyen Duy's eight poems, we found that the symmetrical 4/4 rhythm he used was not as common as in folk songs (18 cases), but the expressive effect was quite clear.

obvious. There are simple overlapping symmetrical structures, but there are also complex symmetrical structures that carry emphasis.

Some Nguyen Duy schools use a very simple symmetrical structure in terms of form (only repeating the beginning of the beat).

For example: "enough to be miserable on earth/enough to trouble the sky" (Beloved like a folk song)

“đủ phờ phạc đất/ đủ lao đao trời” (Được yêu như thể ca dao)

Or: The dust of people's lives/the dust of people (A song about Dust Rice)(*“bụi dân sinh ấy/ bụi người đầy em” (Cơm bụi ca)*)

With a simple form, it still creates impressions thanks to its appropriate use of emotions and context. Besides, Nguyen Duy also has a symmetrical 4/4 structure for the purpose of emphasis. Consider the sixth line as the theme and the eighth line as the argument, using this rhythm to emphasize the argument.

For example:

“The Tô Thi of a thousand years”

twice incarnation / twice hope someone”

(Quotes of “Vong Tô Thi”)

“Nàng Tô Thị của ngàn năm

hai lần hóa kiếp/ hai lần vọng ai”

(Trích “Vọng Tô Thi”)

“The later, the more full

Winds on all four sides/moon on all four sides”

(Quotes of “Moon”)

“Càng khuya khoắt càng tràn trề

Bốn bề những gió/ bốn bề những trăng”

(Trích “Trăng”)

The repetitive structure has overcome conventional expressive meanings to reach the modernity of poetry.

2.3. Rhythm 3/3/2

Nguyen Duy is one of the modern Luc Bat authors who tends to find the 3/3/2 rhythm. Compared to Luc Bat folk songs and "The Tale of Kieu" as well as other modern Luc Bat authors, the number of 3/3/2 rhythms in Nguyen Duy's Luc Bat poetry is superior. We have surveyed 115 cases of Nguyen Duy using this type of rhythm and it is divided into two basic types: regular 3/3/2, and overlapping 3/3/2.

2.3.1. Normal 3/3/2 rhythm

Many people believe that the 3/3/2 beat is usually a 3/5 beat because the rest point of the 5th beat is not equivalent to the rest point of the first beat. In his compositions, Nguyen Duy uses this type of rhythm to create a new melody and sound suitable for the consciousness of modern people. The 3/5 rhythm was created by Nguyen Duy based on taking the impression of alliteration to create an odd rhythm, this is a completely new method of creating rhythm. In his six bowls, there are cases where the syntax interferes with the psychological rhythm.

For example:

“Thousand years on this strip of land
How old can it be/The stork's wings fly away
How can it be old/The color is cloudy
How can it be old/a folk song from my hometown”

(Folk song)

“Nghìn năm trên dải đất này
cũ sao được/ cánh cò bay la đà
cũ sao được/ sắc mây sa
cũ sao được/ khúc dân ca quê mình”

(Khúc dân ca)

Besides the simple rhythm of the syllables, the poem is also punctuated according to the author's own feelings and thoughts. This harmonious combination has created diversity in terms of artistic form for the six-eight poems.

In some cases, Nguyen Duy uses the rhythmic parallelism between two lines of poetry to create a 3/3/2 rhythm. For example in the poem "Lines and Shapes":

“A little more luxury/less cowardice
Just look at me/Thank you/ very much”
“Thêm chút sang/ bớt chút hèn
nhìn em thôi/ cảm ơn em/ rất nhiều”

In the poem "Vietnamese Bamboo" there is also such a case:

“Nothing/nothing at all
less fertile/long-term accumulation / high-grade”
“Có gì đâu/ có gì đâu
màu mỡ ít/ chất dồn lâu/ hóa nhiều”

With two verses using odd rhythms, especially the 3/3/2 rhythm in the octave verse, Nguyen Duy expressed optimism and belief in a good life.

It can be seen that the rhythm 3/3/2 (3/5) appears in Nguyen Duy's Luc Bat poetry quite a lot compared to other modern Luc Bat poets (107 cases). This has shown his breakthrough in the use of odd beats. Coming to Nguyen Duy's Luc Bat poetry, this type of rhythm becomes a new movement in the rhythm of modern Luc Bat poetry.

2.3.2. The rhythm of 3/3/2 overlaps

In the 152 six-eight poems by Nguyen Duy that we surveyed, this type of rhythm accounts for a very small number, only 8 cases. However, this number is also outstanding compared to other poets, because this is a strange type of rhythm and appears very rarely.

In Nguyen Duy's hexameter, the 3/3/2 rhythm created by the overlapping structure has reached a level of perfection. The overlapping structure of the 3/3 span section has only one catabolic element. For example: "Save for nothing / hide as a gift / for heaven" – (Stroke and figure) (Cất làm chi/ giấu làm chi/ của trời" – (Nét và hình).. The catabolic element that appears only at the beginning of each beat represents a complete duplication structure. Not only that, but the catabolic factors in the cyclic structure are sometimes also opposing factors: "The sky is in trouble / the earth is in trouble / lethargic" - (Waterpipe tobacco). "Trời lao đao/ đất lao đao/ lờ đờ" – (Thuốc lào). With such opposing catabolic factors, the expression efficiency in scallop larvae is partly increased. The heavens are struggling, the earth is also struggling, with a pipe tobacco that everyone has to get drunk and lethargic.

Nguyen Duy is the one who uses the 3/3/2 rhythm more than other poets, but the quantity is not much. However, this type of beat still makes a lot of impressions in the hearts of readers. Thereby, we can see Nguyen Duy's efforts to find the good and the new.

2.4. Special odd beats

Some special odd rhythms such as 1/5, 1/7, 1/3/4,... were mentioned by Ha Minh Duc and Bui Van Nguyen in their work. This type of rhythm appears very rarely in modern six-eight poetry. Among the modern eight poets, perhaps Nguyen Duy is the one who uses odd meters the most. Besides the usual odd rhythms, in some cases, Nguyen Duy also uses special odd rhythms (6 cases). The odd rhythms that appear in Nguyen Duy's poetry are mainly formed under the pressure of poetic emotions. For example, in the poem "Folk Songs Echoing": Wow.../ How beautiful the night is (May 1) "Ca dao vọng về": Chao.../ đêm đẹp biết chừng nào. With the use of odd rhythms combined with the modal "Chao", it expresses emotion at the beauty of the night sky. Or in the poem "Salted Vegetables" Nguyen Duy wrote: Sunshine - / bright field flowers. Nguyen Duy uses odd rhythms to express the fast pace of life, the health as well and the confidence of people who are in control of the situation.

It can be affirmed that the rhythms in Nguyen Duy's six bowls are very rich and diverse. Each poem with different inspirations has different, unique, and novel rhythms that bring the poet's color. The appearance of odd rhythms has contributed to creating a unique style for Nguyen Duy's poetry. In some poems, the poet uses a lot of odd rhythms, for example: Vietnamese bamboo appears in 7 cases out of 28 lines of poetry, My dear, the wind appears in 11 cases out of a total of 20 lines of poetry,... Poems with many odd meters are mostly poems containing philosophies of life, emotions, and thoughts of the author expressed by flexible changes of meter types, especially odd beats.

III. CONCLUSION

Odd rhythms in Nguyen Duy's six bowls are used consciously with unique forms. The odd rhythms in Nguyen Duy's poems express views on life and contemplation of human destiny. The rhythmic innovations in his poetry have contributed to fighting against dogmatism, reducing the boredom of six-eight poetry, and at the same time expressing the emotional rhythm of people in modern life

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