

ARTISTIC POETICS OF VIETNAMESE FOLK SONGS

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ABSTRACT

To make a work of art successful, each writer and art creator will have their own artistic poetics. The same goes for Vietnamese folk songs, artistic poetics is also very important to form the work. Vietnamese folk songs are a literary genre composed by ordinary people, to honor and praise people in life. In this article, the author mainly researches and surveys the artistic poetics and the expressions through poems and folk songs such as poetic form, language, time and artistic space to see the beauty in the works of Vietnamese author.

Keywords: Poetics of art, Vietnamese folk songs.

1. INTRODUCTION

In Vietnam, folk songs are a very familiar genre suitable for all audiences, all classes, but especially for poor farmers and hard workers. Folk songs have entered people's hearts very deeply because of their closeness, ease of learning, ease of remembering, on behalf of them expressing their feelings or life experiences and experiences gained in their lives, for future generations to learn the good things or overcome the bad things they have experienced. Vietnam has two regions, the South and the North, in this article, the researcher mainly examines folk songs of the South - Vietnam. Southern folk songs in general are very rich and diverse, and Southern folk songs have an equally diverse element of place names. Therefore, when researching this topic, the author aims to learn more about the history of the formation of place names in the Southern region, thereby understanding more deeply about the land and people here. Through that, the author wants to study from the content to the art of this folk song genre. From the folk songs collected in the South that contain place names, we can understand more specifically the meaning of the formation and culture associated with that place name, helping to bring a specific understanding of the Vietnamese cultural region.

2. AIM OF THE STUDY

The author studies Vietnamese folk songs expressing artistic poetics such as: poetic form, language, time and artistic space. From there, he sees the unique characteristics of the common people, they compose with artistic enthusiasm, enthusiasm in the process of working and studying to see many places of Vietnam appearing in poems, from which Vietnamese culture always develops and spreads out to the world.

3. SUBJECTS AND METHODS

To conduct research on this issue, the author collected relevant documents on folk songs, then read and listed specifically the folk song units with place names in the South - Vietnam using statistical methods. In addition, the author conducted a survey to classify those folk songs according to a specific artistic content such as: poetic form, language, time and artistic space, etc. From there, the author used the method of analysis, synthesis, and presented the characteristics of Southern folk songs to clarify each issue that the orientation of the topic has raised.

4. RESEARCH CONTENT

4.1 Poetr

4.1.1 Six-eight verse form

Just like national folk songs, Southern folk songs with place names are also created from poetic forms, but those poetic forms are not as rich as the folk songs of the whole country. The most stable and typical poetic forms of Vietnamese folk songs are lục bát and song thất lục bát. Southern folk songs with place names are also not outside that scope, but for each specific type of folk song in each locality, the level of use of those traditional poetic forms is different, this reflects the unique nuances of folk songs of each specific land, here the author only examines some typical poetic forms of Southern folk songs with place names to highlight those artistic techniques. First, let's consider the six-eight verse form, this is a genre in the general stream of traditional folk songs, the characteristics of the verse form are one of the main characteristics of folk songs, it contributes significantly to highlighting the places mentioned in Southern folk songs: He went to Chau Doc, Nam Vang/I'm so sad that I carry it alone/Who returned to Bac Lieu longan garden/Let me send a few lingering words/That the beloved coastal area/Remembering the person who went to open the fields and contributed to building life. The six-eight verse form is almost fully exploited, the vast majority of folk songs in general are composed in this verse form, the rhythm of the poem is concise, flexible, and graceful, without being constrained or limited by the length of the work, but depending on the author's emotions, so this verse form has a knack for expressing the rich emotions of the people of each specific place in the Southern region.

4.1.2 Song That Luc Bat Poetry Form

Another poetic form that the author has examined is the song that luc bat form. As the author said above, each place name included in the folk song brings out the unique features of the people there with their characteristic personalities: Which lamp is as high as the Chau Doc lamp/ Which slope is as high as the Can Tho slope/ I love you, standing still and listless/ As if Ton Cat were waiting for Bach Vien. The best folk songs written in the song that luc bat form all rhyme on the fifth syllable of the seventh line, with the fifth syllable of the seventh line being even. There are many rhymes that are still rhymed on the third syllable of the seventh line being even: Which chicken is as good as the Cao Lanh chicken/ Which girl is as plain as the Tan Chau girl/ I love you, not afraid of wealth or nobility/ A couple of ounces of red beans, a couple of pounds of Chinese tea. Therefore, using this poetic form, emotions are described with harmony and gentleness in two 7-word sentences, then subside in the 6-word sentence and finally rise to a climax in the 8-word sentence, which is suitable for the multi-personality of the people of the Southern region.

4.1.3 Mixed verse

Another poetic form that the writer wants to examine is the mixed poetic form (also known as free verse). According to the writer's survey of folk songs in the Southern region with specific place names, this mixed poetic form is the most prominent, it is diverse, rich, close and almost dominant. Southern folk songs with place names in particular are almost always accompanied by singing melodies, the rhythmic and up-and-down words of the folk songs seem to bring people together, spreading their hearts in each sentence and each word. With the long, broken sounds of the poetic lines, the human soul spreads with nature, the earth and sky. The people of the South have their own characteristics, their emotions are sometimes calm, sometimes gentle, sometimes high, when the mixed verse form is born, the range of human emotions in a place name of the Southern land is revealed to the maximum: I go to Bay Nui/I run straight to Ta Lon/The debt of love reaches the sky/The sky is high, the earth is low/I go to Tam Cap to set up Cuu Trong Dai/The time is empty, it is also appropriate to always set up From Luc Bat to Luc Bat variations, from Song That Luc Bat to Song That Luc Bat variations, from prescribed verse forms to mixed verse forms,... All are expressed in each folk song, making the people of the South, the nature of the South in a certain place appear, expressing the difficult feelings, the suffering and resentment in their hearts.

4.2 Language

4.2.1 Southern dialect

Language is an important area to consider the local nuances of a place name, the local nuances are first shown in the pronunciation and word usage. The language characteristics of the people of the Southern region are many pronunciation variations such as: blind u, ma coi, dia, benh: Den pier cai xanh, cai do/Den Cay Go cai thi, cai lu/Nuoc tau bo trai blind u/Loi duyen shaved bald to go to the temple of Ba. Each place name representing a locality has a different pronunciation, those words are included to increase the characteristics and humor of the Southern folk songs. The layer of local words is very "colloquial", the natural sound variations enter the folk songs of the Southern region as a unique phenomenon, affirming the characteristics compared to other regions: When the silver pond runs out of mud/ Bau Thanh runs out of water, the two of us will be separated. The people of the new land are honest and simple, so the language used in daily communication still has that simple character. The thoughts of the Southern people are expressed by them in very simple, rustic words, not at all polished but still containing a delicate, pure beauty that creates the local character of each place name of the Southern land.

4.2.2 Meaning of place names

Folk authors have selected and combined language in a subtle way, creating folk songs with strong local characteristics. The purpose of selecting and combining words is to require readers to perceive from the literal to the figurative meaning of each folk song in order to fully understand the meaning that the folk author wants to convey. Literal meaning: Folk songs along with place names have literal meaning, that is, direct, clear, easy-to-understand meaning. When reading, we can understand immediately because its meaning is directly expressed in each sentence and word: Dong Nai, sweet water, gentle wind/ Bien Hung, forever this is a happy land. Dong Nai land with its pure, peaceful beauty, sweet water, gentle wind is like the inherent nature of the people here. The folk author directly expressed the meaning and inherent characteristics of Dong Nai land, or the author wanted to introduce Tra On land of Vinh Long province with Ong Dieu

Bat temple, the people of Tra Vinh who have contributed to the country, and especially in the development of Tra On land: If you want to eat lotus flower with braised fish sauce/ Then go to Dong Thap to eat until you are full. The specialties and characteristics of each place in the Southern region are introduced to everyone, the author uses words with clear, direct meanings, easy to absorb, so that every time reading each folk song of the Southern region, everyone can understand the meaning without having to think deeply and complicatedly. Symbolic meaning: Southern folk songs use folk songs whose identifying function or, to put it simply, literal meaning is sometimes blurred, even erased, requiring the reader to concentrate and feel deeply in order to understand: Saigon lights have green and red lights/My Tho lights have bright and dim lights/I came back to learn the word "nhu"/I'll wait for nine moons, I'll wait for ten autumns. The place name Saigon itself is not simply the land of Gai Gon, but it also implies that this is a bustling, complex urban area full of traps. In the midst of the bustling urban area, with many temptations and luxuries, but that is not strong enough to shake the girl's loyal and steadfast heart. He came back to learn the word "nhu", that is the way of the ancient sages, to be a person with morality, humanity, and pass the exam to become famous, no matter how long it takes, the girl will still wait: I went to Chau Doc, Nam Vang/Sent a letter to tell you not to marry yet. The place name Chau Doc, Nam Vang, not only defines itself, it also carries the hidden meaning of distance and separation. The male lyrical character goes far away, cannot be with the person he loves, so he subtly reminds them, that is a challenge for the loyalty of the person who stays behind. Besides, Southern folk songs with specific place names also use many images and languages with satirical and humorous meanings: Ben Tre has many unmarried girls/ If you don't believe it, go to My Long market and see.

4.3 Time and space of art

4.3.1 Art time

Time can be leisurely or it can pass quickly like the shadow of a horse galloping through the door. A moment can stop but an era can pass by. Literature in general and folk literature in particular, always pay attention to artistic time in their own ways. Here, time is not just time, but it plays a huge role in recreating artistic reality, organizing the content and form of the work to explore the world and people. In folk songs of the Southern region, there are specific place names, the time element appears to recreate the activities, moods, and emotions of people in life. In magical fairy tales or legends, time can be the starting point or the ending point of an event, participating in the formation of the plot, creating the movement of the plot, modeling the order of action in the work, increasing the fantastic nature and attractiveness of the story. In Southern folk songs, there are specific place names and time elements that are emotionalized to express the thoughts and emotions of love, longing, happiness, and suffering of people: I have not been away from you for less than a month/Tears flowed for twenty-eight days and nights/When will Dong Nai stream dry up/Thien Mu pagoda be destroyed without breaking the curse. Folk authors have included in Southern folk songs place names associated with unspecified time hooks, which increases the steadfast and loyal nature of the people of this southernmost land. Time reflects the mood of people with diverse temperaments, moods, and hidden thoughts described by the author, through artistic time, those feelings are deeply highlighted.

Time often appears at the beginning or end of the folk song, along with the character's psychology, attracting special attention: The day of departure, a hundred appointments, a hundred dates/The day of return, the Thu Thiem ferry is absent. Through the elements of time, the author puts into the folk song gentle but sorrowful reproaches or steadfast vows full of promise. The time

in Southern folk songs has a specific place element that is often seen as the time of the present, the time of performance, this sign is revealed through: I walked on Ba Vat road/I stepped on sand, the sand was small/I stepped on grass, the grass was worn/We loved each other when the moon was full/Now the moon is waning, we still love each other. The author puts in the time element of the future, further affirming the steadfast loyalty of people in a place name of the Southern land, whether it is the past, present or future, no matter how ironic or painful life is, the inherent nature of human beings does not change: This afternoon I went to Cai river/I sacrificed myself/Why live to separate from a gentleman/I died to be filial and loyal. There are words that indicate the time of the event, the action described is not the distant past but the time close to the present: Chau Thanh land you live in/Can Tho land I took you home by mistake/So long the river has dried up and the sea is close/The mai truc is divided into drops of pearls. According to the writer's survey, in general, there are some typical time formulas, accompanied by a specific place name of the Southern region, typically. The time formula "go, return" is associated with place names such as: Saigon, Can Tho, Ben Tre, Go Cong, Ba Xuyen, That Son, ... This formula appears most in Southern folk songs with specific place names. The time formula "afternoon to night" is associated with place names such as: Go Cong, Thi Doi, Mo Cay, Ben Thanh, ... For this type of formula, folk songs in general have many, but Southern folk songs with place names are not very significant. The time formula "When, now or when" is accompanied by place names such as Saigon, Cho Dinh, Bung Bac, Dong Nai, Cho Lon... This type of formula is common in folk songs, but rarely appears in folk songs with specific place names. Because the author only surveyed in book [8], there are still many limitations, the frequency of appearance of time formulas accompanied by place names of the Southern region is very limited. In addition to the typical time formulas above, there are many other types of time formulas, describing the diverse and complex moods and personalities of people in a specific place name of the Southern region, creating a unique and distinctive feature for this southernmost land. Just stopping at the genre of folk songs and especially Southern folk songs with specific place names, we can also see the interesting things about artistic time and folk culture in each way of feeling and approaching. Whether the time is definite or indefinite, whether the time is present or past, or the place names are written with any time formula, it not only helps to express the mood effectively but also creates a sense of change and movement of time. That enhances the beauty in the soul and character of the Southern people in a specific place.

4.3.2 Art space

The common spaces in Southern folk songs with place names are often physical spaces such as rivers, boats, fields, roads, etc. There are people who work hard from morning to night, their images, their lives are attached to those spaces. That place contains many memories of a time, maybe their childhood or the second homeland that they once found. The space of rivers and water with boats, vast fields, storks flying straight, etc. is a basic characteristic and sign to identify a locality in a certain place in the Southern region. Folk authors have put space into folk songs to express the richness and beauty of the homeland: Whoever goes to Binh Thoi, Tra On/ The fields are lush, the thorns are smart, the men are kind/ The Tien River has fish swimming around/ My heart wants to catch a fish swimming alone. In addition, Southern folk songs have specific place names, the performance space is also a social space, a space of relationships in daily life: Whoever comes to Dong Thap to see/The tomb of Mr. Thien Ho, the moon shines coldly/The people gather around the area/On the first day of the lunar month, please don't forget. In Southern folk songs

with typical place names, there are scenes of "the vast ocean, the high mountains, the clouds", and sometimes the common people, they live with will, with goals in life, so they perceive reality: To be a man, be worthy of being a man/Have experienced Phu Xuan, have been through Dong Nai. Most of the space in Southern folk songs has place names that are vague with images of mai, bamboo, ferry, and moon: Chau Thanh land, you live/Can Tho land, I come back/For a long time, the river has dried up and the sea is close by/Dividing mai, bamboo, and pearls. The place name itself is a space, but here the author only surveys the majority of place names in the South that are accompanied by a specific artistic space. There are many types of artistic spaces, but the most common artistic spaces are: rice fields, seasonal fields, upland fields, land fields, fields, etc. All are common to the rice field space, this artistic space often goes with the place names Ben Tre, Ba Vat, Tra On, Dong Thap, Dong Nai, etc.

Rivers, water, low water, clear water, flowing water, etc. They are collectively called river and water spaces. With this type of space, there are place names associated with Saigon, Binh Thuy, Nam Vang, Bac Lieu, Giong Dua, ... Market space: This space appears most in Southern folk songs, it often goes with place names Ben Thanh, My Long, Go Vap, Saigon, Ba Tri, ... Garden space is associated with place names Bien Hoa, Ben Tre, Cho Thom, ... Besides, there are many other artistic spaces such as ferry space, mountain, bridge, pond, road, ... All of the above artistic spaces serve as a background for lyrical characters to express the mood, confidences, and multi-dimensional personality of Southern people in particular.

5. CONCLUSION

A significant factor contributing to the success of Southern folk songs with place names is the poetic characteristics. With talent and creativity, folk authors have flexibly used structures, poetic forms, time and artistic space. In particular, our authors have skillfully incorporated into Southern folk songs local languages and highly colloquial lyrics, which have contributed to deepening the inherent characteristics of Southern people in a specific place.

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