

SOME CHARACTERISTICS OF POETIC GENRES IN POETRY SECTION OF DONG THAP LITERATURE AND ARTS NEWSPAPER

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Abstract

Understanding the characteristics of poetic genres showcased in the poetry column of Dong Thap Literature and Arts Newspaper helps us gain insight into the newspaper's position amidst the changing modern life. The poetry compositions in this newspaper not only inherit various forms of national poetry but also demonstrate innovation and creativity by incorporating traditional poetic structures. This is evident in the portrayal of emotions that resonate with the intricate and multidimensional mood swings of contemporary individuals, while reflecting aspects of social life and local cultural values. These elements contribute to the distinct and diverse features of Dong Thap Literature and Arts Newspaper.

Keywords: *Dong Thap Literature and Arts Newspaper, eight-syllable verse, hexameter, free verse, verse form.*

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MỘT SỐ ĐẶC ĐIỂM VỀ THỂ THƠ TRONG CHUYÊN MỤC THƠ TRÊN BÁO VĂN NGHỆ ĐỒNG THÁP

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Tóm tắt

Tìm hiểu về đặc trưng các thể thơ được thể hiện trong chuyên mục thơ trên Báo Văn nghệ Đồng Tháp sẽ tiếp cận và thể hiện được vị thế của Báo Văn nghệ Đồng Tháp trước sự thay đổi của nhịp sống hiện đại. Các sáng tác thơ trên Báo Văn nghệ Đồng Tháp vừa kế thừa nhiều hình thức của thơ ca dân tộc, vừa có sự cách tân, sáng tạo trên cấu trúc và mô hình thơ truyền thống. Điều này được thể hiện rõ nét trong việc chuyển tải cảm xúc phù hợp với diễn biến tâm trạng đa chiều, phức tạp của con người hiện đại, phản ánh các phương diện của đời sống xã hội cùng các giá trị văn hóa địa phương, tạo nên nét đặc sắc, đa dạng của Báo Văn nghệ Đồng Tháp.

Từ khóa: Báo Văn nghệ Đồng Tháp, thể thơ, thơ lục bát, thơ tự do, thơ tám chữ.

1. Introduction

Vietnam's literature in movement progress has continuously developing and changing from content to art forms. Thus, new art forms are emerging. The modern literature landscape has undergone various innovations in both content and form, especially in terms of genre transformation.

In the Poetry section of the Dong Thap Literature newspaper, each issue features a range of 5 to 8 poems. This includes a main page dedicated to introducing a specific author or theme, along with several other poems interspersed throughout the pages among different sections compiling introductions to works by authors from different generations, age groups, and varying levels of expertise, through works that exhibit the diverse and rich aspects of social life. The works are expressed through diverse genres and forms to convey emotions, love for the homeland, country, people, and the indigenous cultural values that contribute uniqueness and diversity to the poetry section of Dong Thap Literature and Arts Newspaper.

2. Verse Forms characteristics in the Poetry Section of Dong Thap Literature and Arts Newspaper

The poetic compositions featured in the Dong Thap Literature and Arts Newspaper both inherit numerous forms from ethnic poetry while also manifesting innovation and creativity in terms of structural modifications and deviations from traditional poetic models. Within the scope of the surveyed literature, little work studies the realm of literary and arts newspapers, a distinctive form of journalism that reflects the aspects of literary and artistic life. Currently, research has only been limited to the form of papers presented at seminars discussing the fields of literature and arts, articles, reviews, or short critical essays in journals, printed newspapers, and online newspapers. The articles have so far focused on assessments of the local creative team, a specific phase, a distinctive aspect of the subject matter, genre, author, or individual works.

On surveying 162 poems published in the 'Dong Thap Literary and Art Newspaper (from issue number 629 to 652, spanning a total of 24 consecutive issues) using various methods of document analysis,

we aim to systematize theoretical achievements. Concurrently, we conduct surveys, statistical analyses, and classifications of genre-related features, along with linguistic analysis to provide an objective evaluation of genre characteristics. Our findings reveal the emergence of various poetic forms, including prose poems, four-character poems, five-character poems, seven-character poems, and eight-character poems. The specific statistical results regarding the prevalence of these poetic forms are presented in Table 1.

Table 1 Statistics on the classification of poetic forms in Dong Thap Literature and Arts Newspaper

Number of order	Verse	Numbers of poems	Rate
1	Free verse	64	39,5%
2	Six eight verse	52	32,1%
3	Four-word verse	8	4,9%
4	Five-word verse	18	11,1%
5	Seven-word verse	6	3,7%
6	Eight-word verse	10	6,2%
7	Regulated verse	3	1,9%
8	Prose poetry	1	0,6%
	Total	162	100%

The statistical findings in Table 1 indicate that the predominantly employed poetic form by the authors is free verse, comprising 64 poems (accounting for 39.5%), followed by 'Luc Bat' verse with 52 poems (constituting 32.1%). Furthermore, contributing to the diversity and richness of the poetry section, the authors also express their sentiments and emotions across a myriad of different poetic genres. These encompass: quintain verse with 18 poems (constituting 11.1%), octet verse with 10 poems (making up 6.2%), regulated verse with 3 poems (making up 1.9%), quatrain verse with 8 poems (constituting 4.9%), heptastich verse with 6 poems (constituting 3.7%), and prose poetry with 1 poem (constituting 0.6%). Through the specific data provided, we can discern the richness in terms of the diverse forms of expression found within these

poetic compositions. The authors have adeptly and skillfully employed a variety of poetic genres in their compositions, facilitating the conveyance of emotions, messages, and reflections on social life in a more genuine and diverse manner.

2.1. Free verse

According to the Dictionary of Literary Terms, free verse is a poetic form that does not adhere to any restrictive rules, yet it still employs line breaks, stanza divisions, and a tendency towards rhythm and rhyme (Le et al., 2011). The freedom within the organizational structure of poetic lines allows poets to operate without any imposed regulations. They are not constrained by syllable counts within a line, the number of lines in a stanza, or even the necessity for line breaks and stanza divisions. Free verse may also omit punctuation marks, yet through the deliberate arrangement of line breaks, poets can guide readers along their intended rhythmic patterns.

As seen in Table 1, free verse is the most widely used poetic form by the authors, accounting for 64 out of a total of 162 poems, representing a proportion of 39.5%. Free verse, as a poetic form, is highly suitable for expressing contemplations, philosophical musings, and reflections on human nature and worldly affairs. It provides poets an open avenue when they intend to employ poetry to engage in unrestricted discussions concerning the destinies of individuals and society. This becomes a pathway for poets to partake in free discourse about the human condition and societal issues, especially when conventional poetic forms with rigid rules fail to address the complexities of the contemporary era.

(1) “Ta từng có một kinh đô Mê Linh kiêu hãnh/
Nhắc ta câu: Giặc đến nhà.../Những tác đất ngọn rau
của buổi đầu xây chủ quyền dân tộc/Hắn muôn đời
con cháu dễ nào quên” (*Viết bên đền Hai Bà Trưng* - Hữu Nhân).

“We once possessed a proud capital named Me
Linh/Reminding us of the phrase: The enemy came
home.../The acres of land, the sprouts of the early days
building national sovereignty/Surely for generations
to come, descendants could never forget” (*Feeling at
Hai Ba Trung Temple* - Huu Nhan).

Aligned with societal demands, and in tune

with public taste, the preference is no longer for a one-sided discourse or an idealized depiction of life. What they require is interpretation, dissecting the multiple aspects of existence, readdressing numerous issues with a flowing current of contemplation and profound insight. This calls for the abandonment of constricting forms.

(2) “Có thể 40 năm nay ta vẫn còn loay hoay với
cơ chế, tư duy/nhưng ta không đi thụt lùi để chỉ biết
chăm chăm dùng lung nhìn về phía trước/xin đừng lấy
những tiêu cực, đói nghèo chỗ nọ chỗ kia làm thước
đo tình yêu đất nước/vẫn còn nguyên những huyền
thoại nhân dân” (*Nói với những ai muốn nghĩ khác
về 30 tháng 4* - Hữu Nhân).

“For perhaps 40 years, we’ve still been grappling
with mechanisms and ways of thinking/Yet we don’t
retreat to merely gazing forward, burdened and
fixated./Please don’t use negatives, poverty or lack
in this place or that, as measures for love of the
homeland./The legends of the people still remain
intact”. (*Tell someone who have different thinking
on April 3* - Huu Nhan).

Furthermore, modern literature has shown a fading tendency for epic inspiration, shifting its focus to mundane life destinies, from the national community to individual beings. To accurately reflect the diverse hues of reality, poets are required to engage in exploration and innovation, both in terms of content and presentation.

Poets do not undertake the task of explanation or interpretation; instead, they allow readers to uncover the secrets concealed behind seemingly disparate narratives, where the structure of the poem might appear fluid at first glance, yet is in fact meticulously constructed. The poem ‘4.0’ by the poet Thai Sắc stands as a quintessential example, with sentence length, words, and pauses not adhering to any established rules, but rather flowing according to the currents of the author’s contemplative musings, brimming with insights about real life.

(3) “Tôi tù mù về 4.0/liều thuyết giảng trước
người đóng xe thổ mộ/sao không gắn 4.0 vào bốn
chân con ngựa tốt/sẽ phi nhanh nhất tới thiên đường.”
(*4.0* - Thai Sắc).

(3) “I’m in the dark about 4.0/Lecturing daringly

to the hearse conductor/Why not fuse 4.0 with the four steeds, sound?/To heaven, they'd speed, unbounded". (4.0 - Thai Sac).

If traditional poetic forms constrain emotions through structured rhyme patterns according to specific principles, then contemporary authors demand a new creativity, unrestraining emotions Poetry is not only about employing beautiful and flowing words, but it also contains thorns, decisiveness, and carries a vivid essence of life, yet not ordinary, while still bearing a unique artistic hue of its own.

(4) "Hình như tất cả đàn ông đều chú rể/phụ nữ dịu dàng áo mới cô dâu/không chỉ có trầu cau/sính lễ nào cho thỏa nỗi chờ năm mới" (*Hò hẹn mùa xuân* - Trần Nhã My).

(4) "Verily, it doth appear that all men stand as grooms/Whilst gentle women don the garb of new brides fair,/Not merely adorned with betel nut leaves,/But which rite doth quench the thirst for the awaited new year's air." (*Spring dating* - Tran Nha My).

The authors find in free verse poetry a horizon to express creative ideas, where the rhythm of poetry flows naturally like intimate confessions, gentle whispers, feminine sensitivity, before the changes of the weather:

(5) "Có chút gì nao nức đến bâng khuâng/Thấy mình vụng về như trẻ nhỏ/Đổi diện với mùa xuân sao bỗng dưng chiều nay luống cuống/Sợ ngày qua mau, sợ cánh hoa vừa hé sẽ chóng tàn" (*Đổi diện với mùa xuân* - Ngọc Diệp).

(5) "Is there a hint of something fragrant that stirs with a melancholic tinge/Feeling unskilled as a tender child once more/In the face of spring, why does this evening suddenly rush in disarray/Afraid of swift-passing days, afraid the blossoms that just unfurled will soon be no more?" (*Facing summer* - Ngọc Diệp).

Especially, with the nuances of emotions that cannot be named, cannot be measured, such as the love between a couple, the tremors with a very distinct rhythm, the limitless structure of lines, verses, and rhythms in free verse poetry have almost conveyed that particular, unique emotion. But the verses still retain the harmony of rhythm through the arrangement of cadences in the poetic structure,

sowing rhymes and words that create a musical substance, a resonance that emanates from within the lines of the poem.

(6) "Em sẽ không về nơi anh đâu, oi xứ Tuyên!/Đề nỗi nhớ dài thêm chút nữa/Đề khát khao bùng lên ngọn lửa/Đề đêm nằm/đất trời/thì thầm/nói lời mong ngóng/đợi chờ nhau..." (*Em không về nơi anh đâu, xứ Tuyên* - Nguyễn Thị Kim Tuyen).

(6) "I won't return to where you are, Oh Tuyen Land!/So the longing may extend a bit more/For the thirst to ignite into a flame/For the night to lie down/earth and sky/whispering softly/speaking the words of eager anticipation/waiting for each other..." (*Won't Return to Where You Are, Tuyen Land* - Nguyen Thi Kim Tuyen).

Free verse is also a form of concise storytelling, sharing authors' private thoughts of life, everyday language without being restricted by word count or sentence count:

(7) "Mai con lại về với mẹ, mẹ ơi!/Chăm cội sứ già thay cha, làm cho nhà mình bữa cơm chiều đơn giản/Học mẹ cách nấu món canh chua mà con ăn hoài không biết chán/Cơm ở ngoài kia sao thơm thảo bằng nhà mình!" (*Mai con về với mẹ* - Lê Ngọc Anh Thư).

(7) "Tomorrow, I'm returning to mother, oh dear mother!/Tending to the old porcelain in place of father, making our home's evening meal simple/Learning from mother how to cook the sour soup dish that I've endlessly relished/No outside meal could ever compare to the fragrance of our home-cooked fare!" (*Tomorrow, I'm returning to Mother* - Le Ngọc Anh Thu).

With free verse poetry, the continuous expression of overflowing emotions, uninterrupted, allows the author to dispense with constraints of form and structure. The entire poem becomes a continuous, coherent emotional stream, an unrestricted journey of the author. A poem is a long passage from beginning to end. Human beings reveal all that is positive as well as negative, desires and helplessness, courage and desperation, breakthroughs and searches, explanations of loneliness and even moments of doubt.

(8) "Rồi em ghét mình sao không thể quên anh/Ghét cả tháng tư có màu hoa tím/Ghét cả nhớ nhưng

thói thường con người không trườn qua được/Lay lắt đầu đau và lay lắt/Một mình.” (*Kí ức vẫn là kí ức thôi* - Chiêu Linh)

(8) “Then how can I hate myself and not forget you/Hate even the April with its purple hue/Hate the memories that ordinary people can’t crawl through/Trembling in pain and trembling/Alone.” (*Memories Remain Memories* - Chieu Linh)

Thus, the social transformation has led to changes in human psychological state and consciousness after the processes of innovation and development. Thereby, aesthetic premises have emerged, contributing to the rich and diverse development of contemporary literature in general, and poetry in particular.

2.2. Six eight verse

The six eight verse is a traditional form of poetry in Vietnam. True to its, a basic pair of lines consists of a six-syllable line followed by an eight-syllable line, rhyming together. It can consist of two or more lines, with an unlimited number of lines forming a poem. The six eight form appeared early in the history of national literature, closely related to folk songs, ballads, proverbs, traditional folk tunes, chèo melodies, and performance art. In written literature, Nguyễn Du’s “The Tale of Kieu” stands as a pinnacle of six eight poetry, examined from multiple aspects. With “The Tale of Kieu,” lục bát poetry was used in scholarly composition in a standardized, tight, flexible, and skillful manner. Many modern and contemporary poets later utilized the lục bát form in their works. These poets mainly focused on crafting evocative lines, with the structure revolving around the art of rhyme and the art of language usage, constructing a musical quality to evoke fascination and make the poetry soothing to the reader.

On the pages of the *Dong Thap Literature Newspaper*, authors skillfully applied the six eight form to write about love for the homeland, the country, mothers, and everyday life in a collection of 52 poems (constituting 32.1%). With delicate and profound sentiments, the poets poured into it their most sincere, sacred, and heartfelt emotions.

(9) “Má nằm thao thức canh khuya/Dầm boi nhè nhẹ ba đĩa rồi đi/Má như bụi chuối sau hè/Tả tôi lá

vẫn chờ che con mình” (*Má* - Thanh Sen).

(9) “Mother lies awake through the late night hours/Her footsteps gently marking the floor, then she departs/Mother, like a banana tree after summer/Tender leaves still providing shelter for her child.” - (*Mother* by Thanh Sen).

With genre-specific features, a gentle and smooth tone like an inviting call, heartfelt words full of pride about the ‘hidden’ but affectionate land that ceaselessly grows and transforms daily with lotus, with rice, with the distinctive local products that touch the hearts of visitors.

(10) “Anh về Đồng Tháp hôm nay/Nắng hanh hanh nắng mê say lòng người” (*Đồng Tháp* - Lê Thị Xuân Mai).

(10) “I return to Dong Thap today/The gentle sun, the enchanting sun, captivates the hearts of people.” (*Dong Thap* - Le Thi Xuan Mai).

In the same vein of praise, pride in the homeland and country, the authors have depicted the image of Dong Thap through the six-eight verse form brimming with musical essence in their skillful use of rhyme and rhythmic patterns, adhering to the traditional model while also creatively embracing the folk singing style associated with Dong Thap’s landmarks.

(11) “Em về Đồng Tháp với anh/Đẽ thương đến ngút ngàn xanh ruộng đồng/Thương từ Hồng Ngự, Tam Nông/Thương qua Sa Đéc, Lai Vung, Lấp Vò” (*Em về Đồng Tháp với anh* - Nguyễn Giang San).

(11) “Returning to Dong Thap with you/To love until the endless green fields/Love from Hong Ngu, Tam Nong/Love through Sa Dec, Lai Vung, Lap Vo” (*Returning to Dong Thap with You* - Nguyen Giang San).

The six eight poetic form is still innovated by authors in terms of rhythmic breaks, rhyming patterns, and each poem consists of only two couplets of “lục bát” to express contemplation, the breath of bustling modern life with its numerous individual and shared concerns, imbued with a meditative essence.

(12) “THÊM MỘT BỨC CHÂN DUNG TỰ HỌA/Một nghiệp chữ trắng râu cằm/Một nghiệp văn/đỏ thắm vằn/tri âm” (*Lục bát hai dòng* - Nguyễn Vĩ Khiêm).

(12) “ADDING A SELF-PORTRAIT/A career of white beard and chin/A career of literature, red and the tune of literary rhyme.” (*Six-eight verse* - Nguyen Vi Khiem).

Along with adhering to the principles of harmonious melody coordination, the even rhythm interruption of the traditional ‘lục bát’ (six-eight) verse form is also thoroughly exploited by the authors.

(13) “Ta về thăm lại Tháp Mười/Một miền trong vất nụ cười tỏa hương/Ruộng sen ngan ngát ven đường/Lá xanh bông trắng vẫn vương thuở nào” (*Về lại Tháp Mười* - Hữu Phước).

(13) “Returning to visit Thap Muoi/ A region pure, smiles’ scent does send/ Lotus fields by the road’s edge stand/ Green leaves, white flowers, memories expand” - (*Returning to Thap Muoi* - Huu Phuoc).

The form of squeezing meaning within lines of poetry to create squeezed lines also appears on the poetry page of *Dong Thap Literature Newspaper*. The method of dividing two six-line or two eight-line verses into multiple smaller verses contributes to emphasizing the emotions of the lyrical subject. The verses’ forms are no longer regular, but flexible and suitable for expressing the complex emotions of the poet.

(14) “Gió lay một nửa cánh chuồn/Lá thu một nửa nỗi buồn/Nửa thôi/Hoàng hôn một nửa chân trời/Trăng lên một nửa/Cuối trời/Nửa rơi.” (*Thu* - Thanh Trắc Nguyễn Văn).

(14) “The wind half spreads dragonfly’s wings/ Autumn leaves half hold sorrow’s strings”.

Just half/ Sunset half climbs the hill’s embrace/ Moon rises half, in celestial space/ End’s half/ Falls.” (*Autumn* - Thanh Trac Nguyen Van).

Or the author may not aim for immediate perfection in a single line of poetry, but often allows consecutive lines to have a close relationship, thanks to the rhythm that imbues the poem with its own musical and profound qualities.

(15) “Minh về Cao Lãnh đi em/Về đây với những sắc sen gọi mời/Dẫu đi góc bể chân trời/Nhận ra hương tóc vương mùi hương quê” (*Về Cao Lãnh* - Hữu Nhân).

(15) “I return to Cao Lanh, my dear/ Back here with the inviting shades of lotus/ Even if I journey to the edge of the sea and sky/ I recognize the scent of tangled hometown hair” (*Returning to Cao Lanh* - Huu Nhan).

The six eight poetic form on the pages of the *Dong Thap Literature and Arts Newspaper* represents a full spectrum of emotions, encompassing both joy and sorrow. It conveys nuances of feelings through whispers and inner thoughts, much like in the Tet poems of Nguyen Giang San, the “Lặt” poems of Thai Sac, the March in Cao Lanh by Thanh Sen, the endlessly flowing river of emotions in “Sông Dài Tình Mãi Lênh Đênh” by Le Tan Vu, the border wind in “Gió Biên Giới” by Nguyen Chon Thuan, the heartfelt words of Nàng Cám by Cam Nhung... Overall, the six eight poems featured in the *Dong Thap Literature and Arts Newspaper* in 2019, while innovating in their presentation style based on the traditional framework of the nation, also rejuvenate the form through the use of fresh vocabulary, imagery, and dynamic rhythms, enriched with deep emotions and personal confessions. With diverse forms of expression ranging from traditional to modern adaptations of the six eight genre, the authors have brought a multitude of vibrant colors to the poetry section of the *Dong Thap Literature and Arts Newspaper*, showcasing diversity in both content and presentation style. As a result, these poems become intimate and captivating, transcending monotony and attracting the embrace of readers.

2.3. Five-word poem

The five-word poem “is poetry according to the Nghệ Tĩnh folk singing style, with a 3/2 rhythm that varies, not necessarily in consecutive rhyme and with no fixed number of lines” (Ma, 2000, p. 92). The common rhythm in this poetic form is the 3/2 rhythm, unlike the 2/3 rhythm that imitates the pentameter of Chinese poetry. Vietnamese poets have created numerous structures and melodies for the five-word poem.

The five-word poem is a poetic form that appears in folk creations through rhyme, nursery rhyme genres. Examining the poetry in the *Dong Thap Literature and Arts Newspaper* in 2019, this

poetic form is quite popular, with 18 poems featured (accounting for 11.1%). The majority of the five-word poems belong to the Literature and Arts in Schools section, written for students, often extending along the path of emotions, leaning towards storytelling combined with description, expressing innocent and pure emotions.

(16) “Trời đất tưởng đã cũ/Khi ta về trường xưa/
Sao bỗng mới bất ngờ /Và người như trẻ nhỏ” (*Về trường cũ* - Đặng Thị Huỳnh Trân).

(16) “The heavens and earth seemed old/ When I returned to the old school/ Why suddenly such a surprise/ And people like young children” (*Back to the Old School* - Dang Thi Huynh Tran).

In these poems, with authors who are not professionals but rather students, although the words may seem limited, the emotional content is not thereby impoverished or dry. On the contrary, within those formal constraints, the authors have known how to select language, organize it to create a world of scenery filled with colors, sounds, shapes, and a rich world of emotions.

(17) “Đêm khép một ngày dài/Sen khép mùa sen nở/Tuổi học trò im lặng/Khép vụng về câu thơ” (*Khép* - Trần Chí Thanh).

(17) “Closing the long day into night/ Lotus closes as lotus season blooms/ Silent are the student years/ Closing clumsily, the verse unwinds” (*Closing* - Tran Chi Thanh).

The five-word poetic form also aids authors in expressing decisively, clearly, without limitations.

(18) “Tết sắp về đầu ngõ/Trao đầy tay ước mơ/
Cùng tình yêu hạnh phúc/Bao trái tim đang chờ” (*Đi ngang mùa xuân* - Hữu Phước).

(18) “Tet is coming to the head of the alley/
Exchanging handfuls of dreams/ With love and happiness/ Many hearts are waiting” (*Passing by the Spring* - Huu Phuoc).

Beside this, despite its unassuming form, the five-word poem genre compresses surprises and harbors layers of poignant meanings. This helps the sentimental subject swiftly convey emotions and thoughts in the quickest, most profound manner to

the readers. These represent the distinct strengths of the five-word poem.

2.4. Eight-word verse

Vietnamese poetry, throughout its evolution and development, has always embraced the inheritance and updates in accordance with the developmental trends of the historical and societal context. From traditional forms like the six eight verse to modern variations like the five-word, seven-word, and eight-word poems, these forms enable the heartfelt subjects to fully convey their thoughts and emotions in response to the social reality. Amidst this diverse range of poetic expressions, the eight-word poem is relatively simple, featuring eight syllables in each line. While it doesn't adhere strictly to the rules of poetic structure, it emphasizes the melodic aspect of the poem, focusing on the rhythm within each line.

The eight-word poem category found within the pages of the 2019 Dong Thap Literature and Arts Newspaper, with a total of 10 pieces (constituting 6.2% of the total), might be numerically modest, yet it contributes significantly to the overall diversity of poetic expression. Furthermore, this form of poetry also conveys content with a spectrum of emotions, the sentiments of various authors reflecting the simple stories of everyday life.

Here lies an introspection, a way of looking at life from those who have traversed profound depths, embracing the cyclical nature of time's passage with tranquility. The verses, unassuming yet melodious, embody the essence of simplicity while remaining rich in musicality.

(19) “Nghe đã ấm dù nắng hồng chưa tới/Ánh mắt nào đủ sưởi cõi lòng nhau/Những giọt máu trăm năm không biết mỏi/Chảy qua tim nuôi mãi cội tình đầu” (*Chờ xuân* - Trịnh Bửu Hoài).

(19) “I feel the warmth ere the rosy sun arrives/
Gaze's glow enough to kindle our hearts' abode/
Drops of ageless blood, never weary through the years/
Flow through time, nourishing the roots of love bestowed.” (*Waiting for spring* - Trinh Buu Hoai).

Because there are not too many strict rules regarding poetry, the rhythm and rhyme in the eight-word poetic form are expanded, enriched, and more fluid. The emotions of the sentimental

subject are comfortably expressed and shared with a heartfelt tone.

(20) “Anh con đi giữa khói lửa đạn bom/Là máu đẫm màu xanh quân phục/Là tiếng xung phong âm vang trận mạc/Anh không về không về nữa mẹ ơi” (*Những đứa con của mẹ* - Lê Ngọc Anh Thu).

(20) “Your brother go amidst the smoke of bombs/ Where blood stains the green of uniforms/ The sound of battle cries echoes on the battlefield/ He won’t return, won’t return, oh mother” (*Children of Mother* - Le Ngoc Anh Thu).

With an eight-word poetic form, the author can flexibly innovate the presentation style, not necessarily capitalizing each line, each verse. They can expand the number of syllables, use rhetorical devices along with skillful rhyme schemes, creating a melodious rhythm for the poem, establishing a flowing stream of emotions, most naturally.”

(21) “Đâu phải vô tình hóa trắng con say/đâu phải vô tâm hóa cay sống mũi/đâu phải vô duyên chờ theo con bụi/sao nhớ suốt đời mùi khói đồng thơm” (*Khói đồng thơm* - Lê Quang Trọng).

(21) “It’s not by chance that my heart turns white when drunk/ It’s not without feeling that it stings my nostrils/ It’s not without fate that the dust carries along/ Why do I remember the scent of the sweet field smoke all my life?” (*Field Smoke* - Le Quang Trang).

Furthermore, the eight-word verse has the capability to convey a continuous flow of emotions and thoughts expressed by the author through the poem.

(22) “Đến một ngày ta rời xa tuổi ngọc/Xa mái trường lòng chợt thấy vắng vương” (*Bâng khuâng* - Nguyễn Thị Kim Ngân).

(22) One day we depart from our youthful emerald age/ Far from the schoolyard, the heart suddenly feels a pang (*Nostalgia* - Nguyen Thi Kim Ngan).

The expressive style of the eight-word verse, as employed by the author, serves as a form of autobiographical narration, recounting everyday life stories, school tales, interactions with teachers, all in a simple and approachable language that retains a poetic and musical quality. This style exudes a

sense of innocence and freshness, while remaining clear and pure.

(23) “Nếu chưa bao giờ bạn yêu trường lớp/Hãy yêu đi khi trường vẫn còn đây/Còn lớp học thầy cô và bè bạn/Những phút giây nào êm dịu nồng say” (*Lời phượng nhắc nhở ta* - Võ Thị Mai Trinh).

(23) “If you’ve never loved the classroom before/ Love it now while the school is still here/ The teachers, the classmates, and the lessons/ Moments so gentle, sweet, and sincere.” (*Message from a Phoenix* - Vo Thi Mai Trinh).

With flexibility and fluidity in the expressive form of the eight-character verse, the authors have applied it to their creations, highlighting the unique style of each specific work. This aspect has brought about a rich diversity of colors and variety to the poetry section of the Dong Thap Literary Newspaper, reflecting the societal reality from multi-dimensional and multi-faceted perspectives.

2.5. Other verses

According to the statistical results of Table 1, four-word poems, seven-word poems, regulated verse poems, and prose poems are less common among a total of 162 works on the poetry page of *Dong Thap Literature and Arts Newspaper* in 2019. This includes 8 four-word poems (accounting for 4.9%), 6 seven-word poems (3.7%), 3 regulated verse poems (1.9%), and 1 prose poem (0.6%). Although these poetic forms are not widely used by authors, their creations in these genres contribute to reflecting the current landscape of Vietnamese poetry in general and Dong Thap poetry in particular.

Four-word poems are commonly used in folk creations, especially in folk verses and songs. They have the characteristic of being concise in form, easy to read, easy to remember, with a rhythmic rhyme scheme, and they use fewer metaphors or intricate structures compared to other poetic forms.

(24) “Cánh đồng bát ngát/Lúa vàng óng ánh/ Gió thơm ngào ngạt/Quyện vào thời gian” (*Chốn xưa* - Đỗ Bạch Mai).

(24) “Vast and lush fields/ Golden rice glistens/ Fragrant breeze whispers/Mingling with time” (*A Place of the Past* - Do Bach Mai).

With an easy-to-read and easy-to-remember manner of expression, the meaning of the sentence is apparent, but thanks to the way of rhyming and the rhythmic structure of the four-character poem, it still manages to convey deep emotions, profound feelings, and even the innocence of the subject's romantic youth.

(25) “Về ngôi nhà nhỏ/Vách cũ xanh rêu/Và bao kỷ niệm/Áp ôm sớm chiều” (*Quê* - Ngọc Huyền).

(25) “About the small house/Old mossy walls/And countless memories/Embracing mornings and evenings.” (*Homeland* - Ngọc Huyền).

“The seven-word verse form in modern poetry has shattered the rigid rules of rhyme, rhythm, and tone, as set by the strict conventions of the Tang Dynasty's regulated poetry. In the poetry section of Dong Thap Literary Newspaper, there are both regulated poetry in the form of seven-word lines and modern heptasyllabic poetry.

(26) “Anh về Tây Bắc ghé Sa Pa/Lãng đãng sương mai quyện phố nhà/Thác Bạc lung linh nghiêng bóng nắng/Hàm Rồng rực rỡ ngát hương hoa” (*Thành phố sương mù* - Lê Ngọc Thạc).

(26) I return to the Northwest, visiting Sa Pa/Casual morning mist blends with the streets and houses/Silver Waterfall glistens, casting shadows in the sun/Ham Rong Mountain radiates, fragrant with flowers” (*Misty city* by Le Ngọc Thạc).

While the traditional eight-line poetry of Đường luật adheres to strict regulations regarding rhyme, meter, rhyme scheme, and tone, then the modern seven-word poetry genre has simplified aspects of rhyme and meter, focusing primarily on expressing seven syllables within a line of poetry to convey emotional flow, leaning towards narrative storytelling combined with description, and portraying the sentimental feelings of the characters.

(27) “Rồi nhiều ngày nữa, nhiều đêm nữa/Cũng sẽ lặng im như hôm nay/Ta ngồi rập mĩ trắng trong nước/Trăng có vỡ đâu mà cứ phiền” (*Xin chút buồn tan* - Thu Nguyệt).

(27) “And many more days, many more nights/Will pass in silence like today/I sit, weaving the moon in the water/Where could the moon shatter

and cause distress?” (*A Little Melancholy Dispersed* - Thu Nguyệt).

The modern seven-word poetry genre still breaks in terms of form of expression to convey emotions over a longer passage rather than necessarily following the traditional four-line verse.

(28) “Tôi về lại dòng sông Sở Hạ/Sông vẫn thế đôi bờ vẫn thế/Nước xanh trôi nhẹ vòng cong/Những chốn thân quen giờ còn đó/Biệt tâm người cũ đâu rồi” (*Nhật dấu người xưa* - Hoàng Tiễn).

(28) “I return to the river of So Ha/The river remains unchanged, the shores remain the same/The blue water flows gently in its curves/Familiar places still exist now/Where has the departed soul of the old person gone?” (*Gathering Traces of the Past* - Hoang Tien).

The diversity within the poetry pages of Dong Thap Literature and Arts Newspaper. is a clear reflection of how they embrace a wide range of modern poetic styles. These styles are carefully curated and presented, offering readers the chance to fully immerse themselves in the various genres of contemporary poetry. The presence of prose poetry on these pages is a notable aspect.

In reality, prose poetry has established its place in the Vietnamese literary scene through its gradual and century-long development, mirroring the nation's historical journey. In the present day, as autobiographical forms gain traction, the impact of prose elements on poetry is understandable. Within the realm of prose poetry, poets still consistently maintain the use of metaphor, which is most evident in their skillful employment of rich and evocative symbols. At the same time, they flexibly structure the rhythmic flow of the verses.

(29) “Ta một quê. Bạn một quê. Chợt gặp tuổi thơ mình trong lời bạn hát. Như hát cả phần ta về cánh đồng, về dòng sông, về mẹ và cả mối tình đầu bên đụn rom lấp ló trắng non.” (*Quê hương* - Lê Huy Mậu).

(29) “One land you claim./One land's my aim/In your song's embrace, my youth finds its trace/Singing of fields that stretch, rivers that race/Of mothers' care and love's first embrace/By moonlit haystacks, a memory's grace.” (*Homeland* - Le Huy Mau).

The poetic works are often associated with various subjects and themes in each issue of the newspaper, ranging from political, historical, and societal events to simple everyday emotions, on the poetry pages of Dong Thap Literature and Arts Newspaper.

3. Conclusion

The poetry section in Dong Thap Literature and Arts Newspaper features a careful selection and presentation of various poetic forms, each showcasing the unique and distinctive styles of the authors. The authors employ a variety of poetic forms such as free verse, 'lục bát' verse, five-word and eight-word verses, each form bearing the distinctive traits and reflecting the individual style of the authors. This demonstrates a clear dynamism in poetic thought. In the past, poets mainly focused on constructing evocative lines, with poem forms centered around the art of syllable arrangement and word usage, building a sense of rhythm to captivate and soothe the readers.

In summary, the poets concentrate on organizing structural adjustments and presentation forms to exhibit chains of symbols, some of which are not easily recognizable through conventional perception but also carry the distinct cultural traits of the local region. Readers can readily discern a specific area, a

small plain uniquely characterized by the name 'Đồng Tháp' and the people from South-Western Vietnam, renowned for their vitality, down-to-earth nature, amiability, and sincerity. Through this, these works contribute to showcasing and affirming the role and position of the special literary and artistic newspaper concerning the local literature and art, not only in the specific region of the Mekong Delta but also in the nation as a whole./.

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