

# “PLAY POETRY” – A MUTANT, INTERFERENCE PHENOMENON BETWEEN FOLKLORE AND SCHOLARLY LITERATURE

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**Abstract:** “Play Poetry” – an interesting phenomenon in the flow of Vietnamese literature. Not only today but “Play Poetry” has a premise from folk and enduring literature, developing to contemporary literature. In particular, “Play Poetry” flourished from the literary period of the late eighteenth century to the end of the nineteenth century and the beginning of the twentieth century through several typical authors. This literary stage starts from the proud, arrogant Nguyen Cong Tru to a sublime Cao Ba Quat and ends with an ecstatic, multi-talented Tan Da. But not only satire, lashing out, satire, but also “stylish poets” who bring a distinct poetic tone, a literary “sub-genre”.

**Keywords:** Play poetry, poetry playing, poetry playing by Nguyen Cong Tru, Poetry playing Tan Da.

# «ИГРА В ПОЭЗИЮ» – МУТАНТ, ЯВЛЕНИЕ ИНТЕРФЕРЕНЦИИ МЕЖДУ ФОЛЬКЛОРОМ И НАУЧНОЙ ЛИТЕРАТУРОЙ

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**Аннотация:** «Игра в поэзию» — интересное явление в течении вьетнамской литературы. Не только сегодня, но и в «Игре в поэзию» есть предпосылка от народной и непреходящей литературы, переходящей в современную литературу. В частности, «игровая поэзия» процветала с литературного периода конца восемнадцатого века до конца девятнадцатого и начала двадцатого века благодаря нескольким типичным авторам. Этот литературный этап начинается от гордого, высокомерного Нгуен Конг Тру до возвышенного Цао Ба Кват и заканчивается восторженным, разносторонне одаренным Тан Да. Но не только сатира, хлесткость, но и «стильные поэты», привносящие отчетливый поэтический тон, литературный «поджанр».

**Ключевые слова:** «Игра в поэзию», игра в поэзию, игра в поэзию Нгуен Конг Тру, игра в поэзию Тан Да.

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## Introduction

From Homeros - the father of Greek poetry to the Poetry or folk songs, poetry is still the voice of strong and generous sympathy. Poetry originates from the heart of the reader, parallels with humanity until the end of the world. That's right, poetry from the past until now until forever after is still "companion", "travel companion" with the joys, anger, and sorrows of life, still asserting its place in the soul. Readers: Sad people also write poems, happy people also recite poems, write poems, beautiful scenery, bright moon, meeting pretty girls... are all poetic. Poetry is not only "scientific and educational" and religious "Confucius Gate and Courtyard" anymore, but those "disciplines" were liberated from the very beginning when poetry was still in the form of "unsuccessful literature": That girl cuts grass by the river/The skirt is short, the hair is long. (folk verse). Until new poetry, the country's literature appeared a phenomenon of "Play poetry" - Poet Phung Quan wrote: "A day I finished half a day drunk / Lying on the mat watching the sky and clouds / Inspired to write a poem with pen, poetry to wind / Poetry of wine, the poetry of love, the poetry of plants" (Poetry for play – Phung Quan).

One of the functions of literature is entertainment. Vietnamese literature has been rich and diverse for a long time: right from folk compositions of folk verses, folk songs, chant, ho, Chèo (traditional operetta), comedy, to jokes, hilarious... laughter always arises in response to meet the spiritual life of the working people, to be happy after hours of hard work forgetting even the poverty and hunger. In the field of scholarly literature, although

poetry, play, parodies, and entertainment are not as many as folk literature, medieval authors also had many creative, fun, and interesting creations laughter for the people, not just expressing the writer's feelings and intentions (both Chinese and Nom literary works). Therefore, we have observed and researched poetic play in the period from Nguyen Cong Tru to Tan Da from the perspective of artistic thinking in three aspects: Poetry in folklore and traditional scholarly literature; comparison between the poetic play and poetic play, the combination of lyrical elements and satirical elements.

### 1. "Play poetry" in folklore and traditional scholarly literature.

"Play poetry" was born – a mutant phenomenon, the intersection between folklore and scholarly literature, and also a unique poetic phenomenon. Entertainment laughter in folklore in general and scholarly literature was promoted to the culmination of "Satire poetry developed into one line" with a large composition team. Not only satiric poetry but beyond the "satire" that must be the play, the way of playing, the aspect of play ... all of which have a profound influence on the works of prose, short stories, novels, ... in the next century. Until now, the movement "*Poetry for play*" has been flourishing more and more. "*Poetry of wine, the poetry of love, the poetry of plants* ..." has become more and more popular in our lives, becoming a part of our daily lives. Therefore, we consider play poetry as a literary genre and appreciate the role of play poetry in life.

Even in the treasure trove of Vietnamese folk songs, we see that "play poetry" is not uncommon, such as the verse: "That girl cuts grass by the river / The skirt is short and the hair is long / The fishing boat pays it for two "Quan". /She says that it is not for sale, she uses to sweep the yard". Perhaps the person who sang this song, first of all, was a guy who meant to tease, joke, flirt with a girl in short skirts who was busy cutting grass by the river. Of course, there is also the response that seems to be not inferior to the guy (The fishing boat pays it for two "Quan". /She says that it is not for sale, she uses to sweep the yard). Poetry, poetic ideas like that are poetic play, it is spontaneous, innocent, rustic, but profound and interesting. The folk song: "Oh miss, who is slapping water on the roadside! / Why did you scoop up the golden moonlight?" is the boy's outburst, joking with the girl who is slapping water on the side of the road. It is also "play poetry". The boy's words came out innocently and naturally to ask the girl to slap water on a moonlit night, as an excuse to push, to initiate a love story discreetly. From the poetic idea to the image, it shimmers and shines like "golden moonlight". The folk song shows a beautiful picture: The image of a girl slapping water on the night of the moon is so lyrical, so poetic... to Ho Xuan Huong - The Queen of Nom poetry - "her poetry is extremely talented, her songs poetry and landscape scenes such as Weaving scene, Tet swinging scene, night water slapping scene... Poems like: Two feet pedal down power prompting / One knitting bobbin stabbing like fast (a poem about weaving) or Spread the three corners, the skin is still missing / Close the sides, the meat is still redundant (a poem about a paper fan). The poem is first of all a talent for playing words, playing spells with both mind and sound, joking and witty. Poetry plays as if it is not for teaching, hanging a moral example of a saint, or condemning to denounce anyone, not for profit but innocent, carefree, and pure. The kind of poetry that plays like Xuan Huong is also rare in folk poetry. The scenery is not her main purpose, but it is just an excuse for her to express her sentimental, lyrical self, love life, and desire to be rich in femininity... With a popular expression, witty, mischievous, suitable for her poetic style, has given readers unexpected and interesting associations.

Nguyen Cong Tru - a typical poet of play, wants to live freely, breaks the framework, has many desires and lives to the fullest, cannot stand the restraints of Confucianism, lives according to "talent" and "love" ie according to individual. He wanted to be "the pine tree that stands in the sky and shouts" in his way. Nguyen Cong Tru revealed his will and talent in an unconcealed way, he said with a stubborn and brash tone: The circle of heaven and earth, horizontal and vertical / Debts carry and repay, / the will to be a man to go around the South, North, East, and West / Letting you roam freely in the four oceans ("The will of a man" poem). Placing Nguyen Cong Tru's works in a broader literary and cultural context, we will see that his attitude of promoting play has a positive meaning, surpassing the "stoic, subservient" metal ring, stiff and narrow. If the Confucianist religion always upholds, praises the gentleman, and upholds noble morality, then Nguyen Cong Tru's poetry not only resembles the sage religion but also sees life as a game, behind the formal language. Confucianism, he invested in personal consciousness with a positive conception of life: "It's good to play for politeness/Playing for the fair play, letting people know" (A poem about hobbies of playing musical instruments, playing chess, writing poetry, drinking alcohol). Poetry collection "Travel" to "Play". The word "play" needs to be understood as a game, having fun, full of festive colors, not in a vulgar and debauched way of playing. Understand "playing" in a positive way to get rid of the boring ritual, but not depraved. His poetry immediately shows his way of life, which is typical of the trend of playing poetry, requiring a high degree of self-mastery, forging a sober will. Even in the sobriety, there is a play, right in the sobriety there is a passion, even wildness, but there is serenity, lightness, laughter towards the game.

Cao Bat Quat is also a "player", has a liberal view of literature and life before the constraints of the restrictive feudal rites. That creates a "Quat God" completely separated by "govern the country, save people's lives", instead of something new and unique in literature. Right from his time, he was "outbound", in Jakarta he was well aware of the "entertainment" value of literature. A person who is good at Chinese to the point of "Literature like Sieu Quat..", but still encounters Nom poems that express the words of sage and sage, but the

meaning is more romantic, elegant, more ordinary than ever. : "Lie down and recite poetry for my wife to sleep / Sit and drink wine with children" (A poem of Risky). Closer to us is Tu Xuong – a famous satirist, but the playfulness is more obvious than any other. He ridiculed himself that he was a very powerful "slut is playing normally again" - very humorous. Coming to Tan Da, we see the "modern" in the game because right in the song "Playing spring, lest spring end", he hurriedly urged: "Let's play / Let's play quickly / Let the drums break". Let the gongs long / Let the flag roll upside down / lest the old woman rush it, then follow." It is clear in the poem that we see the poet's bold urge with both poetic material and very new composition: To live is to enjoy, to play, which is expressed right in the free verse. He stripped from poetry the dignified robe, the default of a gentleman. Tan Da himself once wrote, "with useful literature, with the literary play" revealing a talented, brave "me", with a pure personality, showing the "foolish", the arrogant, extraordinary and play ahead of its time. In terms of artistic creative thinking, the problem of affirming the "I", the individual ego, when people come to be self-aware, about their status, is a new step, if not that. is a breakthrough in classical Vietnamese poetry? The type of play poetry of some poets as mentioned above has far surpassed traditional classical poetry in terms of freedom and innocence. Traditional classical poetry is a kind of "non-self" poetry, very erudite, with many classics, scholastic books, but it does not have the innocent sincerity as it is inherent in the poet's soul. The significant contribution of play poetry to the movement and development of Vietnamese poetry is that: initially affirming the position of the "I" - the central image of lyrical poetry. In Tan Da, many researchers have a common voice, agreeing to affirm that: Tan Da is a great poet in the early twentieth century who played the prelude music signalling the renewal of Vietnamese poetic thinking. Later new poets are successful experimenters. It was a new development of figurative thinking. Poetry from the workplace follows a fixed pattern, strictly follows the rules of Tang poetry (rhyme, counter, seal, law...) to a liberal and natural place, meeting the requirements of expressing the true feelings of the poet. What is cliché, stereotyped, dry, and boring are gradually eliminated and replaced by natural, simple expressions? From the Confucian house to the city to become a poor petty bourgeoisie, to become a writer, to write for a living. More than anyone else, Tan Da was aware that he was a talented person and wanted to compete with the world with his talent, wanted to make a great career: "My family has always been poor/Selling literature and selling letters to earn money/Year-round worries about literature/My life is not as good as that of a Cheo singer" (Lo Van E).

## **2. Poetry play and play poetry**

Never before has fun poetry, entertainment poetry, or replay poetry "on the throne" as it is now, rich and diverse in both genres and forms. Play poetry - funny poetry is a type of poetry with folk, satirical, and humorous nature. The kind of funny and playful poetry that we want to talk about here are those that are satirical, self-deprecating, joking, parodying like "imitation" of famous poems to "play", to joke: If I knew that you were going to get married / I would go back to catch the ducks and pluck the feathers / Tiet soup could make a few dishes / Borrow wine to ease my heartache / If I knew that you were married / Why would you think "that's it" / Email keeps writing, the phone keeps calling / There are days when I ... divorced my husband [4,590]. This kind of mocking poetry is a catalyst to make the fun juicier and poetic. However, play poetry also has many different forms, types, and levels: The type of play is folklore according to a motif such as: "You go...", or "Hooray..."; The style of play poetry with the author's name such as But Tre, Phung Quan, Huu Uoc later ...

Playing poetry is an activity for fun, not for any purpose. Poetry is understood as a free activity, fun, and entertainment. Play is defined as the opposite of reality, the serious, the serious. "The play temporarily takes people out of the orbit of everyday life with the limitations of space-time, its laws, its inevitability, to enter another world that is both in and at the same time. both outside of reality, relatively autonomous (having its space-time, having its laws). The word "Play" here includes travel, enjoyment, free expression of mind, freedom to live with the world of emotions, imagination, opening up space and time, forgetting reality, being living in the world of flying. The concept of "playing poetry" has the content that includes "playing poetry", many works when the author wrote not to save his name in history books, but only to relieve his mind, to have fun, to them only. is a passion, playing with words like other hobbies such as playing stamps, playing bonsai, playing orchids... What to play depends on each person's preferences, which, as we think above, is a subgenre with a mixture of satire and lyricism.

There is an inclusive relationship between "playing poetry" and "playing poetry", "playing poetry" is a broad semantic word, including the narrow semantic word "playing poetry", which contains semantics, grammar, and poetic thinking.

A combination of popular literature and scholarly literature

Poetry: (French: Poesie) – a form of a literary composition that reflects life, expressing strong moods and emotions in a language that is concise, rich in images, and rhythmic: Song Hong writes: " Poetry is a noble and sophisticated art form. The poet must have strong feelings to express the burning in his heart. But poetry is work and reason combined smoothly and artistically. Such sentiments and reason are expressed in beautiful activities through pure poetry with unusual music" [5, p. 310]. Poetry favours emotional expression, conciseness, succinctness, and rhythmic language is the basic feature of poetry, distinguishing it from narrative genres such

as stories, memoirs, novels, plays, etc., laughter: "One of the main psychological mechanisms that create laughter is the combination of contradiction plus devaluation and degrading" [see 7]. As mentioned above, play poetry has a point of meeting and interference with several literary genres; Play poetry is both lyrical poetry and beyond the scope of ordinary lyric poetry, in my opinion – the basic difference is first of all "the concept of the object of the work's reflection". Pure lyric poetry considers the inner world, emotions, moods, and the voice of the heart as the main object of reflection. The author of poetry plays - usually mainly aimed at the object and mainly generalizes a problem with the meaning of fun, entertainment, and entertainment. The second difference is the concept of the object of enjoyment. Lyrical poetry comes to readers by "vibrations", "empathy", "in tune" to express and share thoughts, feelings, and emotions, the object of poetry is more complicated. first of all, write to the "allies" to jointly recognize, evaluate, and appreciate the sharp, intelligent and witty look; On the other hand, writing for laughter is mainly those who are "disagreeing": from the concept of life, aesthetic conception, aspiration, moral character, lifestyle, daily living habits...

Poetry plays, if considered in a narrow scope, contain attitudes and views against evil things, or teasing, or teasing for fun. Based on the fact that poetry played from Nguyen Cong Tru to Tan Da from the perspective of artistic thinking, especially in the compositions of Nguyen Cong Tru, Cao Ba Quat, Tu Xuong, Tan Da ... We think: poetry plays includes many different levels of play, writing poetry for protest, for socio-political entertainment, to mainly for entertainment, energy release or demonstration of spiritual freedom, from the "playful" game to even the more interesting, more human, proud, and arrogant games present on every word. With the definition, the broad nature of "playing poetry" as above, it can be given The basic identification criteria of play poetry, we consider it appropriate, in three aspects: Firstly, play poetry has the meaning of entertainment and entertainment, liberating people from the state of dignified, official communication. often. Secondly, laughter is revealed through different amusing techniques, of which the highlight is the moulding technique that creatively and unexpectedly transforms the relationship - the proportional relationship between materials taken from Real life, in other words, the technique of "masking" the object, making the audience laugh with delight because it is still possible to detect the object "hiding" behind the distorted, strange "mask". as unrecognizable but on a softer level than satire. Thirdly, for play poetry, poetic playing techniques are always associated with artistic linguistic tricks such as wordplay, exaggeration (exaggeration), irony, objectification...

### **Conclusion**

From a theoretical and aesthetic perspective, it can be seen that the relationship between "comedy" and "trauma" in a literary work is a causal relationship that creates human values for the work. Therefore, creating the climax of states: the old and the new are confused, do not destroy each other but support each other to grow together, the deep sadness is poetic, stronger than the comedy, the play in the relationship. public enjoyment. From the perspective of artistic thinking, we learn and study play poetry as a subgenre. Poetry played here is not just entertainment, entertainment, but the nature of "playing" is expressed in the perspective of standing higher than life, higher than people so that the law of variation of life can be observed, operating the "machine" human life" towards truth - goodness - beauty.

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