



**ORIGINAL ARTICLE**

## A mix between Colloquial language and poetic language in contemporary Vietnamese prose

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**ABSTRACT**

*Words in literary works reflect the sense of time and style of each writer. Surveying the words in contemporary Vietnamese prose, we found a link between the colloquial language and the poetic language. This shows a new aesthetic system, as well as a rather specific communication strategy of Vietnamese prose in this era.*  
**Key words:** Traditional Vietnamese language, poetic and prose language.

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### INTRODUCTION

Literature is the art of words and words always carry in it the cultural characteristics of a specific age and the individual character of the writer. In other words, the choice of words is governed by the perception of life and the concept of writing. Considering words in a whole body of works, an author style, era style certainly cannot ignore the method of organizing texts. Surveying the words in contemporary Vietnamese prose, we find a link between the colloquial language and the poetic language. This shows the new aesthetic system of prose today.

### CONTENT

In contemporary Vietnamese prose, poetry language classes often appear in parallel with colloquial language. There is no opposition between them but complementary, even united. This shows that contemporary prose has many similarities with prose in the first half of the twentieth century and is very different from the prose resistance (1945 to 1975 period). If the epic vision in the period 1945-1975 made writers find a system of formal, elegant, poetic essences (pronouns pronounced like medicine, marketing, he, guy, midwife ... hardly exported present in the world of heroic and noble figures, the view of contemporary prose has brought about a multicultural phrase and many prose-like points in the period 1930 - 1945. But the appearance is not entirely a repeat, because today's prose reflects not only the consciousness of the consumer age, the post-industrial era, the age of the individual but also the trend toward a formative system. new aesthetic. Therefore, romantic writers mainly chose elegant and elegant language; realist writers mainly choose real life language in 1930-1945, After 1986s, many conscious prose writers erase the line between colloquial and poetic words like creating a fight "Summer festival" is kind of a carnivorous festival of words. Pham Thi Hoai, Nguyen Huy Thiep, Nguyen Binh Phuong, Thuan, Chau Dien, Ta Duy Anh, Ho Anh Thai ... often do so. This phenomenon in poetry may be even more impressive. In our opinion, this mainly belongs to the method of organizing texts - a communication "strategy" to break the prejudice of "caste" of language that has dominated the literary life for a long time. Writer Nguyen Khai has every philosophy: human nature is multifaceted, its needs are extremely diverse so satisfying way it cannot be attributed to a limited number of stereotypes. Literature refracts precisely this nature through multi-dimensional perspective and through opposing interaction - transforming inspiration types. Therefore, in terms of formality, two classes of colloquial and poetic words are not only in opposition but also in agreement. Because of the sense of a harsh reality that requires expression in a cold, harsh language. But it was the cold, dry, harsh weather that rose to the desire for a warm, gentle

poetry to nourish the soul of romantic dreams. Here, our attention is not on writers but from thinking, emotion to language always consistent with a poetic, lyrical (or lyrical) style like Do Chu, Nguyen Ngoc Tu, Tran Thuy Mai, Da Ngan ... which mainly refers to the pens that often impress by the thorny, scornful, cruel. For these writers, the language class is rich in colloquial, even rough, dusty, which is a form of reaction to the fine-tuning trend, idealization of prose in the previous period; and the poetic rich words as a reaction / rejection of mediocrity, tolerance, coldness of humanity in a pragmatic and rational society. When Nguyen Huy Thiep talked about the evil, the darkness of those imprisoned by hunger and thirst in the Coc in "Chay di song oi", has created a deep contrast between nature and people: membrane, sad she was, half like waiting, half like sulking. Flower season, red on the top of the rice plant strange... Winter there are also black-legged yellow flute flute parked on the strands of steel from a stretch of rice to the other side of the river. They tilted their heads and tilted their head down into the flowing water. In the afternoon, the bell of the church in the middle of Coc wharf spreads on the river carrying endless ... ". This passage has a number of words, adjectives, expressive adverbs, nouns referring to beauty that account for a very high density. The scenery here is peaceful, slightly sad but beautiful and sexy. What about the people here? Trum Thinh is a typical: "This old-eyed old man is very famous for the creepy stories in his life (...) the big thieves of small thieves on the street are sure to be involved in old ...". The generalized about life: "Please believe me, in this station, the murder of robbers is real, gambling is real, and the black buffalo is fake". The language of the narrator and the language of the characters here are naked and sarcastic. What is truly evil; beauty is just a myth!

In the same way, the "dragged saws", half-clenched, half-honest people in " Nhung nguoi tho xe" came up primarily through colloquial language, but their reflection was full of wisdom and monologue. Their interior is a clear stream: "We go on the seven-colored rainbow. Thousands of white flowers on the side of the road, white is depressing, pleasing. Hey flower, a thousand years later, are you white? "...

The sadness of Bao Ninh's war is a great combination of realistic pages to grim, painful until numbness with pages floating, soaring with the wings of poetry and music. Impressions of fierce battles are described by Bao Ninh in a very real, naked language class: "Blood is splashing, splashing, humming, scattering" ... The dramatic impression of war is created from Strong verbs and adjectives. Do not know how many people died to make a bloody "splashing", "humming", "this stuffy" blood. Blood is not water. Heaven's water washed the ground. And the human blood remains as "dark brown water surface reddened". The frightening character of his own bloodline: "The wound is constantly curing blood, the blood of corpses, cold and viscous." Along with blood is the presence of countless corpses due to "minced", being "cut down" by artillery fire ... The fierce reality from the left-wing layer also impresses in the lines of writing about the post-war days. Who has read the work, it is very difficult to forget the image of a shabby café gathering all veterans with mixed sounds, "deep-humid" human faces, "hissing whiskers", "red eyes ", The shape resembles" rags ". They are "loudly", "screaming", "moaning" ... Outside the sound comes from the electric train "jammed bread, rumbling, rumbling, clattering like a bag full of iron shredded ", " the fire was burning on the string, the ship was miserable, a little strong, rusty with rust "... The reader seemed to be suffocating, pushed into a state of being joined by the strong rhythm of the word, and then broke out in remorse, regretting the wonderful values of life destroyed by the war, the rushing time in the memory of the characters: youth, love, creativity, Hanoi in peaceful time ... The language of Bao Ninh at the moment is imbued with poetry, so beautiful. The author chose Phuong as the point of gathering love and beauty. She is beauty, music, painting. Phuong has an artist's soul, is a lost and fashionable beauty. Each time that girl appeared, the page seemed to be glowing with dense words, the adjectives expressing brilliance: soft, fragrant, hot, white, pure, beautiful long legs ... Words such as embossing shapes and colors: "Beautiful arms, round shoulders, solid breasts, shaking softly, smooth waist ... feet beautiful, sculpted, thighs long and firm, soft with condensed milk. "... It is true that a stratified Venus goddesses in a scene of violent death. The poetic language brought the reader into a dreamlike realm, the story became dreamy, and then, in reality, it cut into more bitter cuts. Emotion is the element that makes poetry. With prose, often when a writer appreciates "telling", emotions are less exposed. When he does not just "recount" but mostly "describe" and especially "think" of the story, it is different. The story of Sadness in the war against recollection, the regretful flow of a past attached to the beautiful and sacred values has been lost forever. The text thus imbued with nostalgic emotion. The strangeness before the reality of the post-war bucket pushed up the regret that beauty had been destroyed by the war. The need to live with it motivates the character to make the mind journey "find the lost time" and preserve it in words that are gentle, affectionate and earnest.

Vo Thi Hao in short stories as well as Doan Le, Le Minh Khue, Nguyen Thi Thu Hue, Nguyen Thi Am ... often favor the "left-legged" and "swell" style. The reality that she put on the page is full of injustice, unreasonable, lies, deception, misconceptions, frustration. The sense of sexuality inspires criticism that sharpens the words of Vo Thi Hao and tends to be contemptuous. But Giac Thieu, a historical-oriented

novel, she attracted the public with a class of words that were both formal, ancient, bold, royal, Buddhist and poetic. Those are pages about pure love, innocence, love with the impression of the woman: "The rain drops pouring down on the body now softly, every drop of rain touches down like bringing a passionate breath warms her body. She shivered and pressed her virgin lips to her hot chest in his rain. The smell of strange men, bitter, goose bumps, as if the forest was radiating heat under the sun mixed with fresh and pure rain made her ecstatic as if falling, suddenly lost in adventure Amidst the echo of the right-of-mouth language, the language of the religious and haunting religious style, the language of love as the most realistic and most beautiful place to live: "Anyway, this Tu Lo only hopes that she understands that she is the pistil, but I am the sepulcher, during this life we live only to cherish the petals that are spread under the sun "...

In the "Thien su" of Pham Thi Hoai, there is a fierce opposition between a world full of profound self-interest and pretense of adults with a pure, innocent world; between the sickness of prejudice by prejudice, or by despair with the desire to share love of the kind, honest souls. Belief in the immortality of beauty is sent by the author to the melodious sentences to surprise: "At the last minute, lips demand endless kisses still burning like two pieces of embers falling between the earth cold gray "," the messenger of love has come, has been patient and has left, the bird has escaped the snow. Only hope for a warm day to welcome the birds back ... "These sentences are woven with dense density of expressive words, descriptive words belong to rich poetic vocabulary.

## CONCLUSION

In the structure of a literary period, a certain literature always has both layers of language of secularization and poetry. The difference is in the user's perspective and the ratio. In our opinion, Vietnamese contemporary writers such as Nguyen Huy Thiep, Pham Thi Hoai, Nguyen Binh Phuong, Vo Thi Hao ... use a combination of colloquial and poetic words with high self-consciousness and other conceptions, the writers Nguyen Tuan, Thach Lam, Thanh Tinh, Anh Duc, Son Nam ... in previous periods. This shows innovations that make a strong impression of Vietnamese prose language today.

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