

Pronoun “ai” in Tan Da’s poe^tts

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ABSTRACT: *As a person who "inherited the part of the nation's voice and incense", Tan Da is a very talented poet in the art of using the national language. In particular, he used the pronoun "ai" with ingenuity and creativity in most poetic genres. The article poses the problem of understanding the pronoun "ai" in Tan Da's poetry, thereby clearly seeing the semantic values of the pronoun "ai" in specific contexts.*

KEYWORDS-*Tan Da poetry, poetic language, the pronoun "ai", poetic art*

I. INTRODUCTION

Bringing the form of speech into poetry along with the transition from poetry "reciting" to "speaking", Tan Da marked the change in the Vietnamese poetic language in the late 19th century and early 20th century. XX. The appearance of the verse "speech" in Tan Da's poetry signaled the birth of modern verse, marking the innovation in the organization of verses and poems, creating a revolution for the New Poetry movement. the period 1932-1945.

As a person who "inherited the part of the nation's voice and incense", Tan Da is a very talented poet in the art of using the national language. In particular, he used the pronoun "ai" with ingenuity and creativity in most poetic genres. The article poses the problem of understanding the pronoun "ai" in Tan Da's poetry, thereby clearly seeing the semantic values of the pronoun "ai" in specific contexts.

II. CONTENT

According to the statistics of 501 poems in various genres in "Tan Da Complete Collection, Volume 1" (collected and compiled by Nguyen Khac Xuong), we see that the pronoun "ai" is used by Tan Da more than 420 times with many different meanings.

1. The pronoun "who" is transitive

In folk songs, "ai" is a pronoun that appears quite commonly, and readers can easily see "ai" as a specific object. In Tan Da's poetry, placed in context, under the skillful pen of the author, we still recognize the meaning and expressive value of the pronoun "ai".

As a colloquial pronoun in communication, the pronoun "ai" has expressed the poet's personal feelings and temperament. "Ai" now corresponds to me, the person, and the absent person. These three objects, when separated, and interwoven with the same message, create interesting and surprises for the reader.

When referring to people, "ai" here mainly refers to a girl or an object, possibly unspecified, that Tan Da confided:

Look at someone and feel sorry for someone else

Who are you, you already remember

(Regret of life)

Trông ai mà lại tiếc cho ai

Ai thế ai ơi, chẳng cũng hoài

(Tiếc của đời)

Love someone miserable because of life

Love someone who is studying but not successful

(Love someone)

Thương ai điều đứng phong trần

Thương ai án tuyết song hoành luống công.

(Thương ai)

It can also be deep nostalgia:

Someone when you were young

I have a lot of beard to day

Water and duckweed, mix and dissolve, half human

Trust someone to speak a couple of sentences.

(Miss you selling betel nuts)

Ai đương độ ấy lăm rằm mắt

Tớ đã ngày nay lún phún râu

Bèo nước hợp tan, người một nửa

Cậy ai mà nhẩn một đôi câu.

(Nhớ chị hàng cau)

Using the word "ai" in this sense, Tan Da created a verse that has both a playful and gentle meaning and a sincere and earnest nuance.

Even Tan Da skillfully used the pronoun "ai" to talk about himself:

The landscape is still blue with mountains and water

Whose hair is white but the charm is still beautiful

Let someone love remember to wait
But who goes forever? When to arrive?

(Crossing Ham Rong Bridge write this poem)

Cảnh còn biếc nước non xanh
Đầu ai trắng tóc duyên còn thắm tơ
Đề ai thương nhớ đợi chờ
Mà ai đi mãi? Bao giờ đến nơi?

(Qua cầu Hàm Rồng hứng bút)

Worry about things falling apart like the soy sauce
Inside is tangled and entangled
The sharp is not enough, iron nib
Who cares when life is dark

(Old-fashioned takes care of life)

Lo vì thế cục nát như tương
Cái ruột tằm ai rối vấn vương
Nhọn chẳng ăn ai, ngòi bút sắt
Cùng ai lo tính lúc đêm trường.

(Hủ nho lo việc đời)

Sometimes the word "who" is used to say oneself, one person, and one who is absent:

Who misses someone, who doesn't remember?
To anyone tired of remembering who forever.

(Letter blames an unknown lover)

Ai những nhớ ai, ai chẳng nhớ
Đề ai luống những nhớ ai hoài.

(Thư lại trách người tình không quen biết)

In this verse, we encounter the incarnation of Tan Da in the first and fourth "ai". We see the leisurely, half-real, half-realistic love of the lover in the poet's dream through the second, third, and fifth words "ai".

Or in the poem "Feeling nostalgic for An Nam magazine was born again", the word "ai" is used in many different positions:

"Three people in three places swear to three winter"

Who, who, who remembers someone?"

“Người ba nơi mà thệ ước ba đông

Ai, ai, ai còn có nhớ ai không?"

The phenomenon of using the pronoun "ai" to refer to many objects, we have seen a lot in folk songs:

"In the past, who knew who?

Just because of the betel nut, you should get used to it."

“The habit of loving the appearance

No one knows who will be better than the other”

"A fragrant flower who can't let go

No wise man dares to speak harshly to anyone."

“Khi xưa ai biết ai đâu

Chỉ vì miếng thuốc miếng trầu nên quen”.

“Thói đời hay chuộng bề ngoài

Nào ai, ai đã biết ai hơn nào”

“Hoa thơm ai nữ bỏ rơi

Người khôn ai nữ nặng lời với ai”

Tan Da absorbed and created songs with national style. The pronoun "ai" with a trivial meaning has created for Tan Da's poetry ambiguity, both confusing and easy to understand, both discreet and revealing, joking but still delicate and elegant. The "matrix" of words that Tan Da created through the use of the pronoun "who" is probably unmatched until now.

2. The pronoun "who" is an interrogative pronoun

The word "who" stands at the beginning of a sentence to indicate the cause or the cause of the event being talked about. With this meaning, the pronoun "who" is often combined with another verb (to do, to do, to cause, etc.), indicating the meaning of asking about the cause. Tan Da has learned from Cao Dao, folk songs (Who Missed the crossing boat. Let the river dry up, the couple separates), successfully applied in his compositions:

"Who indifferently tells his wife to betray her husband?"

"Who made me miss Ham Rong?"

"Who made the Da River, Tan Mountain?"

"Who advised the hoe not to call"

Hờ hững ai xui thiếp phụ chàng?

"Ai xui ta nhớ Hàm Rồng ?"

"Sông Đà núi Tản ai hun đúc ?"

"Ai khuyên con cuốc nó đừng kêu"

Standing at the end of a sentence, the pronoun "who" is used with many different meanings. Sometimes asked to direct events and actions. Sometimes creating self-questioning for the lyrical character to ask, looking for answers. Or a lament, reproach of the lyrical character. Or is the expression of nostalgia, the love that the lyrical character wants to express to the communicator:

The grave is still green and hateful

Cold golden stream she lies with whom?

(Chieu Quan ghost literature)

Mả xanh còn dấu còn căm

Suối vàng lạnh lẽo cô nằm với ai ?

(Văn tế Chiêu Quân)

Glue is hard to buy now

In the country who is waiting for whom?

(Third torn map)

Hồ giấy bây giờ mua kiếm khó

Non sông ai hỏi, đợi chờ ai ?

(Địa đò rách thứ ba)

The verse reminds us of a folk song:

"My body is like peach silk

Fluttering in the middle of the market, who knows who?

"I hug the bunch of galvanizing in the field

Singing mouth, hand planting rice, who still misses you"

"Thân em như tấm lụa đào

Phất phơ giữa chợ biết vào tay ai?

"Em ôm bó mạ xuống đồng

Miệng ca tay cấy mà lòng nhớ ai ?"

Reading Tan Da's poetry, we see that the poet is a lonely soul all his life. He has many poems expressing sadness, sadness, loneliness, and emptiness. The road is long, and arduous, only me facing me:

The road has a lot of east and west customers

Who do we remember standing here forever

(Inspiration when playing at home)

Con đường vô hạn khách đông, tây

Ta nhớ ai mà đứng mãi đây ?

(Quê nhà chơi mát cảm hứng)

From loneliness and emptiness, Tan Da always wishes to be close and share:

Wish the Thuong River connect to the Da River

I drop the leaf and the wine is poetic

Don't go to those who wait

Who do we drink wine with now?

(Remembering you in the Thuong River)

Ước ao Thương nói sông Đà
Ta buồn chiếc lá lên mà rượu thơ
Không đi để những ai chờ
Mà ta thơ rượu bây giờ với ai ?

(Nhớ bạn sông Thương)

Not only literary friends but even those who do not know, Tan Da is still full of affection and love:

Sitting sad, we write letters
Write this letter to blame someone
The country has long remembered
But who is missing a soulmate?

(A letter of reproach to an unknown lover)

Ngồi buồn ta lại viết thư chơi
Viết bức thư này gửi trách ai
Non nước bấy lâu lòng tưởng nhớ
Mà ai tri kỉ vắng tâm hơi.

(Thư trách người tình nhân không quen biết)

III. CONCLUSION

Thus, with only the pronoun "ai", we have seen its artistic effect in effectively contributing to conveying the content and emotions of Tan Da's poetry. To create this effect, Tan Da has poured countless sweat of brain and tears of a sentimental, sentimental heart for his poetic language in general and the use of the pronoun "who " in particular. All of them always make "forever soak up the very harmful reverberation" of Tan Da's poetic poetry.

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