

BỘ GIÁO DỤC VÀ ĐÀO TẠO
TRƯỜNG ĐẠI HỌC CẦN THƠ



**KỶ YẾU HỘI THẢO KHOA HỌC QUỐC TẾ
VĂN HÓA SÔNG NƯỚC Ở ĐÔNG NAM Á
BẢO TỒN VÀ PHÁT TRIỂN**

**THE RIVER CULTURES IN SOUTHEAST ASIA
PRESERVATION AND DEVELOPMENT**



**NHÀ XUẤT BẢN ĐẠI HỌC CẦN THƠ
2019**

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LỜI GIỚI THIỆU

Đông Nam Á, bao gồm 11 quốc gia, là một khu vực khá rộng lớn trên thế giới với diện tích khoảng 4,5 triệu km², dân số trên 600 triệu người. Về mặt tự nhiên, Đông Nam Á nằm trong khu vực khí hậu nhiệt đới gió mùa, hệ thống sông ngòi dày đặc, đồng bằng phì nhiêu màu mỡ, hệ động thực vật phong phú đa dạng. Về vị trí địa lý, Đông Nam Á là giao điểm của tuyến đường giao thông quốc tế, từ Bắc xuống Nam, từ Đông sang Tây, là cầu nối giữa Ấn Độ Dương và Thái Bình Dương, giữa châu Á với châu Âu và châu Úc. Đây là những điều kiện thuận lợi cho sự quần cư, sinh tụ, phát triển kinh tế và văn hóa; đồng thời thuận lợi cho việc phát triển các mối quan hệ, giao lưu với các khu vực trên thế giới.

Từ xa xưa, cư dân của các quốc gia ở Đông Nam Á đã sáng tạo những nền văn hoá tộc người phong phú trên nền tảng chung của văn hoá sông nước gắn với nghề trồng lúa, với các hoạt động đánh bắt và nuôi trồng thủy sản, với hệ thống giao thông đường thủy và những phong tục tập quán, tôn giáo tín ngưỡng, lễ hội dân gian, văn học nghệ thuật, văn hóa ẩm thực đặc sắc.

Văn hóa Đông Nam Á vừa là sự kế thừa và phát huy vốn văn hóa bản địa truyền thống của các dân tộc trong khu vực, vừa là sự tiếp thu những yếu tố từ bên ngoài, cả phương Đông lẫn phương Tây. Bên cạnh những nét tương đồng, tạo nên “hàng số chung” của văn hóa sông nước Đông Nam Á, cũng có không ít những yếu tố đặc thù, riêng biệt tiêu biểu cho mỗi quốc gia, mỗi dân tộc. Nói cách khác, văn hóa Đông Nam Á là nền văn hóa thống nhất trong sự đa dạng.

Để góp phần tìm hiểu về văn hóa sông nước Đông Nam Á, Khoa Khoa học Xã hội và Nhân văn, Trường Đại học Cần Thơ tổ chức Hội thảo khoa học quốc tế: “*Văn hoá sông nước ở Đông Nam Á – bảo tồn và phát triển*”. Đây là diễn đàn để các nhà khoa học trong và ngoài nước giao lưu gặp gỡ, công bố kết quả nghiên cứu, trao đổi về các chủ đề liên quan đến văn hóa sông nước Đông Nam Á, nhất là vấn đề bảo tồn và phát huy những giá trị của văn hóa sông nước dưới tác động của biến đổi khí hậu, của cuộc cách mạng công nghiệp và quá trình hội nhập quốc tế đang diễn ra mạnh mẽ trên toàn cầu hiện nay.

Hội thảo này cũng là dịp kỷ niệm 10 năm thành lập Khoa Khoa học Xã hội và Nhân văn, Trường Đại học Cần Thơ (2009-2019), đánh dấu một chặng đường phấn đấu của cán bộ, giảng viên và sinh viên của Khoa với mục tiêu trở thành một trung tâm đào tạo và nghiên cứu về lĩnh vực khoa học xã hội và nhân văn của vùng Đồng bằng sông Cửu Long và của Việt Nam; tăng cường giao lưu, hội nhập với các trường đại học trong khu vực và trên thế giới.

Ban Tổ chức Hội thảo trân trọng cảm ơn các cơ sở đào tạo và nghiên cứu trong và ngoài nước đã phối hợp tổ chức Hội thảo quốc tế này; cảm ơn các tác giả đã gửi bài tham luận để góp phần vào sự thành công của Hội thảo.

Đồng thời, chúng tôi cũng mong nhận được những ý kiến đóng góp của các nhà khoa học, các giảng viên, nghiên cứu sinh, học viên cao học, sinh viên và quý vị đại biểu về những vấn đề liên quan đến công tác tổ chức và nội dung chuyên môn của Hội thảo.

Xin trân trọng cảm ơn.

BAN TỔ CHỨC HỘI THẢO

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RIVER CULTURAL IMPRESSION IN FOLK-SONGS OF THE MEKONG DELTA

Dr. Nguyen Thi Nhung¹

ABSTRACT

Researching folk literature in relation to folklore has been used effectively by folklore experts in the world. Recently, in Vietnam, this research direction has also been becoming more popular and gaining practical values in finding the material and spiritual cultural values, as well as behavioral cultural-values with the natural environment which are hidden in folk literature, including folk-songs. Folk-songs in the Mekong Delta are spiritual products of people living in the land with interlacing rivers and canals. It is the characteristic that contributes to creating specific features for folk-songs of a new land. By applying some methods like statistics, analysis, synthesis, and comparison, this article presents some features of river culture in the folk-songs of the Mekong Delta to distinguishing them from Vietnamese folk-songs in general.

Keywords: Folk-songs, the Mekong Delta, river culture.

1. INTRODUCTION

The Mekong Delta is a land with a dense system of rivers and canals. All resident habits, production practices, material and spiritual activities of the inhabitants of this new land are almost always associated with the river. When studying about this land, Nguyen Phuong Thao, (1997, p.24) a researcher of Southern folk-culture, determined: "When coming to the low land, the villages are still influenced by the river. In addition to the type of coastal village of the fishermen who do fishing, along the banks of the rivers, there is also a type of village near the "water border", where the tidal water flowing backward intersects the river flowing downstream. The tide pushed water into the "canals", intersecting the flow of river water to the sea: when intersecting, whether "flood-tide" or "ebb-tide", water does not flow anymore. Alluvium deposited in these places, which residents are used to calling it "donkey back...". Therefore, when studying folklore in general and folk music in particular, we cannot but put them in relation to the material and spiritual culture characteristics of the Mekong Delta to identify them.

The Mekong Delta folk-songs are the spiritual products of the inhabitants of the new land. Right from the time when the first inhabitants reclaimed the land, coming to the wilderness "Mosquitoes sound like a flute,

¹ Can Tho University.

the leeches are like cake soup", folk-songs have become a spiritual dish containing all of their feelings of the new homeland. It can be said that folk-songs are poetic pictures that depict the culture of this land. In addition to the common characteristics of the national folk-songs. And the Mekong Delta folk-songs also contains their own characteristics associated with natural, historical, and social situations, culture, psychology, and human personalities of the river area. By placing folk-songs in the relationship with culture for research, we hope to give readers a comprehensive and clear overview of the typical features of river culture in Mekong Delta folk-songs.

2. OVERVIEW OF RESEARCH SITUATION

Besides the collected works on Southern folk-songs, there are many research works and articles on the Mekong Delta folk-songs. Some typical studies are listed as follows:

2.1 Collection works

Collection works on Southern folk-songs in general and Mekong Delta folk-songs are mainly conducted until 1998. Up to now, there are more than 5000 folk verses collected in the works of researchers, with different characteristics and scales of Southern folk-songs. Typical works include: Mekong Delta Folklore (Authors of Faculty of Literature, Can Tho University, Education Publishing House, 1997), (1020 verses), Folk-songs of Six Southern Provinces (Huynh Ngoc Trang, Dong Nai Publishing House, 1998), (952 verses); Southern folk-songs (compiled by Bao Dinh Giang, Nguyen Tan Phat, Tran Tan Vinh, Bui Manh Nhi, 1984, Ho Chi Minh City Publishing House), (2816 verses)... All of the collected folk-songs in the above collections are based on the folk-songs collection collected from the 50s and 60s of the twentieth century and the data collected by researchers during fieldwork in the South. This is a valuable resource for current researchers.

2.2 The works and advanced researches on Mekong Delta folk-songs

Up to the present time, there are quite a lot of articles and research works on the content and artistic characteristics (poetry) of the Southern folk-songs. If systematically gathered, these works will be a set of advanced references with scientific-quality on Southern folk-songs. Basically, there are some works and articles as follows:

With the theme Image of Southern Rivers through folk-songs, author Le Ngoc Trinh (1992) said that the words river - water were like a "constant" repeated in the South folk-songs poetry, forming a specific cultural feature and a distinctive appearance.

Bui Thi Tam (1998) - author of a master's thesis on Linguistic features in the folk songs of the Mekong Delta - studied the abundance and diversity of language classes with local nuances as well as sentence and verse characteristics in the folk songs of the Mekong Delta. In particular, the thesis also mentioned several symbolic meanings such as comparisons, metaphors, although an in-depth study of the means and methods of rhetoric in folk songs had not been conducted.

In his doctoral thesis, Symbol of the Southern folk songs, Tran Van Nam (2004) studied the symbol of the folk poem from the perspective of poetics, hence, the author highlighted the role of symbols in illustrating the cultural characteristics of the Southern land and people.

Looking at the aforementioned summation, it can be seen that although there have been a number of studies on the images of rivers, canals and symbols in the southern folk songs a study that identifies overall water cultural imprints in the Mekong Delta folk songs has not been conducted yet. Therefore, this research will help readers gain a complete overview of river culture in the Mekong Delta folk songs.

3. RESEARCH METHODOLOGY

To conduct this study, a descriptive approach, the following research methods has been utilized:

3.1 Statistical methods

This method has been used in the statistical process of folk songs containing river cultural factors as the survey data of the research.

3.2 General, comparative analysis method

Folk-songs of the Mekong Delta are cultural products of spiritual ethnic minority groups like Khmer, Kinh, Chinese Vietnamese, Cham in the new land. Therefore, this method is used as going into the analysis, comparing the materials as well as the cultural characteristics of new residents in the Mekong Delta with the cultural characteristics of the nation to make general determination of research issues.

3.3 Interdisciplinary method

Researching folklore in relation to folk culture is the research way that helps us explain scientific determination most thoroughly. This method helps us apply cultural, historical and geographic knowledge to explain issues in the process of approaching, analyzing and deploying research problems from different perspectives.

4. RESEARCH CONTENT

Folklore, including folk-songs, is part of folk culture, closely related to the various components of folk culture. It manifests itself into the relationship among folklore, behavioral culture, the natural environment, customs, lifestyle in family and social activities, ceremonies and festivals. The Mekong Delta in the minds of its inhabitants is a land with a system of interlacing rivers and canals. All activities in their material and spiritual life are closely related to the river environment. The Mekong Delta folk-songs are the heartfelt voice and pristine feelings of people coming to a new land. The cultural imprints of this river area are both the conditions and the production environment of the folk-songs as well as the objects of reflection, which have a direct impact on the appearance and content of the folk-songs. Therefore, in order to grasp the intrinsic characteristics of the Mekong Delta folk songs, we need to put them in relation to the cultural environment – river culture in which they were made, existed and developed for research. Therefore, surveys of the manifestations of the river culture in the Mekong Delta folk-songs have been conducted to be able to identify the appearance of this region as clearly as possible.

4.1 Survey results

The contents of the Mekong Delta folk songs in the collections have been surveyed like Southern folk-songs (compiled by Bao Dinh Giang, Nguyen Tan Phat, Tran Tan Vinh, Bui Manh Nhi, 1984, Ho Chi Minh City Publisher); Folklore of Mekong Delta (Collective author of the Faculty of Literature of Can Tho University, Education Publisher, 1997) have been specifically collected as follows:

No	Specific manifestations	The number of occurrences
Behavioral culture in daily life and productive labor	Rivers, canals and means of maritime transport (junks, punts, ships, ferries, spanning, boats, rafts, dredgers, rowing, poles, foot bridges, bamboo bridges, etc.)	200
	Specific types of houses in the river area (thatched houses, stilt houses ...) and building materials (nipa leaves)	80
	Special clothes (Áobàba), bandanna)	18
	Special dishes and cooking ingredients (snakehead, henicorhynchus, typhaaugustifolia, sesbaniasesban, etc.)	40
	Wet-rice cultivation	80
	Horticultural crops	50

	Fishery (marine products)	70
	Trading and holding a riverine and on-river market	15
Spiritual culture with elements of the river	Customs and habits associated with the river	20
	Beliefs, festivals associated with rivers	20

4.2 Apparent forms of river culture in the Mekong Delta folk songs

4.2.1 Behavioral culture with the natural environment in daily life and living productive working

a. Behavioral culture with the natural environment in daily life activities

The Southern region in general, the Mekong Delta in particular, is known as a wild land with intermittent river systems. From the 17th century, when new residents came to explore this land, in order to adapt to the living conditions of the new land, initially, like the Khmer people, the Viet (Kinh) people opted for floating mounds and gibbous to settle down and live. They built stilt houses along the banks of the river, especially at the water fronts. On the both sides, there were houses facing the canals, channels, the back was vast field land, garden.

*- My house faces the river,
Behind, the garden planted by mother back then.*

(Southern Vietnam in the past and now Film, 2018, part 1)

Being a swampy area, road transportation in this period was very difficult. In order to move from place to place, most of the new inhabitants of this land moved by waterway. Therefore, to adapt to the river environment and make it easier to travel, along with the available rivers and river branches, people had dug more canals. Many canals were newly formed, administrative units in the Mekong Delta were also divided by canals as boundaries and place names (canal (canal 1, canal 2, canal 3, canal A, canal F...); Order (1st, 2nd, 3rd...); Thousand (1 thousand, 2 thousand, 3 thousand...)). Waterway vehicles were also very diverse (boat, canoe, ship, ferry, raft, paddle, pole, footbridges, bamboo bridge...). It is clear that the river system plays a very important role in the life of the people of the Mekong Delta. This characteristic has a great influence on all aspects of the material life as well as the spiritual life of the residents living here. It can be said that right from the time of reclamation of the land, folk songs have been one of the types of folk art depicted very clearly the feelings of the ancients about the new land. Therefore, when examining Mekong Delta folk songs, we have statistics of rivers, canals and other means of transport associated

with water areas which appear quite a lot in the folk songs of the Mekong Delta (more than 200 times).

Images of rivers and canals appear quite a lot in the Mekong Delta folk songs, such as: water rivers, deep rivers, shallow rivers, river wharves, canals, rivulet mouths, etc.

- *Whoever comes to winding Dong Thap,
Deep **river**, water flowing, lonely **boat**.*

(Literature Department of Can Tho University, 1997)

The means for moving on the river such as: boats, canoes, ships, ferry ferries, rafts, slopes, rowing, poles, monkey bridges, bamboo bridges ... also appear dense in the folk songs of the river and water region.

- *Wishing for the river to run dry on land,
Let me go back and save the **ferry** fee.*

(Bao Dinh Giang, 1984)

Not only transportation, all other aspects of life such as clothing and cuisine of the Mekong Delta residents are also associated with the cultural characteristics of the river. In order to facilitate the living, traveling, trading and working on the rivers, people in this watery area wear "Áo Bà Ba" shirt and three short laps and a bandana as typical costumes of people of this region. If "Áo bà ba" is convenient for traveling on the river, the bandanna is both a means of rain cover, sunshade and a tool for people to wipe their faces during hard working days. So when it comes to Mekong Delta women, we cannot help but mention this typical "Áo bà ba" and a typical bandanna. In the Mekong Delta folk songs, the image of "Áo bà ba" and a bandanna appears about 20 times, contributing to embellishing the cultural characteristics of the watery region.

- *Ba ba clothes for expectation of parents
Gentle features, love so much **Ba ba** clothes.*

(Bao Dinh Giang, 1984)

When eggs and meat are major in the traditional daily meals of people in the Northern Delta region, in the daily meals of Mekong Delta people, dishes of vegetable soup and fish are indispensable. The new region of the Mekong Delta is not only felt by the residents as the "Crocodile under river, tiger in forest" but also the people here are proud that "shrimp and fish are ready to catch, the rice is ready to eat". "Tập tàng vegetable" is a concept to refer to all kinds of vegetables such as "diệu" vegetable, "sam" vegetable, amaranth, pennywort, "trại" vegetable... that people of the Mekong Delta can easily pick and cook with fish or little shrimp. Light braised fish or salty braised fish dishes are also indispensable in every daily meal of the families

here, then sour fish soup with a variety of vegetables, the island, the sauce or pan pancakes, “khọt” pancakes with platter full of vegetables... All are available in the abundant land, huge rice fields. Perhaps that is why in the Mekong Delta folk songs, the image of rustic and russet dishes are mentioned a lot by people (about 40 times). This is also their pride of the new land. And it is the richness of this land that has created the generous, hospitable and affectionate character of the people of the river.

- *Typha Augusti folia*, Lily made sour
Salty braised goby **fish**, buy more **pot**.

(Bao Dinh Giang, 1984)

It can be said that, just by reading the folk songs, we can completely imagine all the culinary culture of the people of the river. People of the new land have taken advantage of the abundance of nature to serve their daily life. The food is very simple as: grilled snakehead fish, catfish cooked with water dropwort, halfbeak salad, mud carp sour soup with common sesban ... and sour salad made from *Typha Augusti folia*, water lilies, mud carp, limno charis, vegetables and fish are unique in the Western area, creating an unmistakable feature of the Mekong Delta culinary culture.

b. Culture utilizing the natural environment in production and working

According to cultural researcher Tran Ngoc Them (2014, p.95): “The Southwest (Mekong Delta) has four first: the largest rice growing region, the largest fruit-growing region, the largest aquaculture region and the region with largest waterway transportation in the country”. Because of the dense river system, most of the main occupations that residents work here are associated with the river environment. Surveying the Mekong Delta folk songs, there are many folk verses about river related occupations (about 200 sentences).

The first occupation mentioned by folk authors in the Mekong Delta folklore is the cultivation of wet rice. The images related to fields and farming tools such as fields, rice, upland, tillage, sowing, transplanting, harvesting, rice cultivation venom, ... or experiences, advices in farming process appears quite common in Mekong Delta folk songs.

- **Merawan** Giaza for plow,
Ironwood, Luanmeranti for harrow.
Eight teeth of harrow are still sparse,
The eight-inch plow blade has been big enough.
Want to flourish rice,
Plowing deeply, harrowing carefully, giving much fertilizer.

(Literature Department of Can Tho University, 1997)

In addition to wet rice cultivation, horticulture is also a traditional occupation characterized by the river culture. Referring to the Mekong Delta, people often use the intimate name to name this land: “Miệt vườn – huge garden”. When coming to the new land, people in addition to choosing the lowlands, alluvial all year round to grow rice, they choose high lands, dig ditches for growing up vegetables, fruits, especially fruit trees. In the Mekong Delta from the past until now, there are many orchards and horticulture is considered a leisure and higher income than farming. Perhaps because of the superiority of this profession, there are many folk songs of the Mekong Delta folk songs about horticulture and images related to fruits, gardening landscapes or experience of this profession (about 50 times), such as: mango, grapefruit, lemon, orange, longan ...; raising land, digging ditches, setting up gardens, ...

*-An Binh, the mother land of ait
Fragrant **grapefruit** flower, sweet **longan**.*

(Literature Department of Can Tho University, 1997)

Catching seafood is also a very specific occupation of the land mainly with system of rivers and canals, and rich aquatic products source. “Sea and lakes with plenty of fish”, “available fish and shrimp”, Southwestern river region. Surveying the folk songs of the Mekong Delta, we statistically have a lot of words and images related to the fishing industry such as: Method of catching (hook fishing, net fishing, hook spread fishing, fish scoop, fish hunt); tools for carrying out the occupation (coop, heck, fishing bowl, trap, crock); The products (fish, shrimp, snakehead fish, perch, mud carp, iridescent mystus and crocodile), about 80 times. All of these words and images help us to have a good overview of the way Mekong Delta residents take advantage of the natural environment to develop their careers.

*- **Fishing** boats mooring sand dunes
Shrimp fishing boats mooring near side
See you have an old mother
Can take car, is this allowed.*

(Tran Van Nam, 2008)

Because of the characteristics of the Mekong Delta as mentioned above, there is a dense system of rivers and canals. The upper village, the lower hamlet, this commune, the other commune communicate with each other thanks to the waterway transport. This is the prerequisite condition to generate trade in the river. Traders use boats to carry vegetables, meat and all other consumer goods along the rivers and canals where people live to sell. In the ininitial period of reclaiming land, new residents, especially Chinese, were very good at trading, together they created the busyness of river bank and river trade. In the Mekong Delta at present, there are still many bustling

markets along the big river junctions, at the rivulet mouth. In particular, there is a market model that every visitor to the Mekong Delta wants to explore, that is the floating market model. Floating markets are wholesale markets, often opening at river junctions, convenient places for waterway transport activities. This is a market model bearing the hallmark of the Western River region. We have collected a lot of statistics (about 15 times) of words and pictures describing the river trade such as wholesale trade, trade, rice market, sale at rivulet mouth ...

- *What do you sell but a small canoe,
The waves were swept, the burying wind, and hurt in my heart.*

(Literature Department of Can Tho University, 1997)

4.2.2 Spiritual culture carrying elements of the river

a. Customs and practices associated with the river

In addition to physical and cultural factors, the spiritual and cultural factors of the people who reside and live in the Mekong Delta are also strongly influenced by the river. Growing up with rivers and canals, almost all residents of this area, from young to old, stick to and understand the river environment. Therefore, all the habits and spiritual conduct of the residents of this new land are attached to the river. Surveying the Mekong Delta folk songs, we have found many songs about folk knowledge and customs of people in dealing with the water environment.

The rivers and canals in the Mekong Delta have a very special feature that every day there are high and low water levels. People in the river region often know this rule very well to take advantage of the high, low rules of the river for their daily life. When the water is high, they sail, when the low, they come back, when the standing water, they stop ... gradually it became a familiar habit in life. When building houses, doing business, going to important jobs or especially in the wedding, the people here always choose the high water level to move because they have learned that the high water level will be lucky and happy. In the Mekong Delta, the wedding often goes by boat to pick up the bride. Sometimes it takes about half a day floating in the river to welcome the bride to her husband's house. All these customs and practices are quite clearly reflected in the Mekong Delta folk songs.

When talking about the experience of dealing with the river environment, the ancients summarized the experience: If the water is stopped, the water is high, then waiting for the water to flow in the direction of the water, which will save us much effort.

- *In the afternoon, the water rises
My boat dock, plugged in to visit you*

(Literature Department of Can Tho University, 1997)

Boys and girls who confess, swear or want to stay in the same house are attached to the boat of the river region.

- *No husband stays that way for peace,
Let me clean the wedding **boat** for welcoming you.*

(Literature Department of Can Tho University, 1997)

b. Beliefs, festivals associated with the river

Coming to the land of “mosquitoes sound like a flute, leeches like a soup cake”, “crocodile in the river, tigers in the forest”, the trust in the supernatural forces to console themselves and find peace in the soul is one of the very typical cultural behaviors of the ancients. Living in the vast river environment, sacred forests, poisonous water is the basis for forming the custom of worshipping the gods. The Mekong Delta has with many temples worshipping the emperors, the gods with meritorious achievements in history or merits of teach, guide and help people in the process of exploit new lands. These communal houses are often built at the confluence of rivers. In particular, people have typical worshipping practices such as: Ba Thuy (the female deity who governs the river, when angry, she will arrest people), Ha Ba, Ngu Ngac (These are the two generals of Long Vuong. These two generals often poses danger to fishermen in the river). It can be said that these customs are for fear of worshipping, worship to avoid disaster. Temples are usually placed at the confluence of rivers to make it convenient for people, especially fishermen and boat traders to burn incense, to worship offerings. This cultural and spiritual characteristic is mentioned quite a lot in Western folk songs (more than 15 times).

- *I swear in front of **Ong temple**,
Living in one mat, dead in the same box.*

(Literature Department of Can Tho University, 1997)

Besides the above-mentioned worships, we have also surveyed some folk songs about the Nghinh Ong festival. This is a very typical festival of the river. In the Mekong Delta, almost every province has a whale temple. Worship of whale that, according to legend, is a fish that always appears and helps people when they are in danger on the river. Every year, the residents here, especially the coastal provinces will organize this very solemn festival in three days to express gratitude and pray for a happy new year with good winds and peaceful waves for people to feel secure to do business and make a living on the river.

- *Be as happy as **the ceremony of Ong welcome**
Flowering, firecrackers, the river of sunlight
The fun, many guests come to play
The rich and poor, comfortable to play for three days*

(Bao Dinh Giang, 1984)

Thus, it can be seen that despite the different dullness, the cultural and spiritual characteristics of the river area have a great influence on the content reflected in the folk songs and in contrast, these typical cultural features have been reflected quite clearly by the folk songs, giving us an overview of the culture of the inhabitants of this new land.

5. CONCLUSION

The Mekong Delta, with the density of rivers and canals inherent with the system of artificial canals, all aspects of material life such as travel, livelihood and spiritual activities of the people here are attached associated with the river. The Mekong Delta folklore is also born, existed and developed in this environment so the river is both a reflection and a context for them to arise. Learning about the Mekong Delta folk songs, we will identify the whole cultural picture of this land. With this research, we can initially affirm: Every aspect from the reflection content, expression material to the performance of folk songs of the Mekong Delta region has a strong impression of the characteristics of river culture.

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DẤU ẤN VĂN HÓA SÔNG NƯỚC TRONG CA DAO ĐỒNG BẰNG SÔNG CỬU LONG

Tóm tắt: Nghiên cứu văn học dân gian trong mối tương quan với văn hóa dân gian đã và đang được các chuyên gia Folklore trên thế giới vận dụng rất hiệu quả. Tại Việt Nam, trong những năm gần đây, hướng nghiên cứu này cũng ngày càng trở nên phổ biến và đạt được những giá trị mang tính thực tiễn trong việc tìm ra những giá trị văn hóa vật chất, văn hóa tinh thần, văn hóa ứng xử với môi trường tự nhiên... ẩn chứa trong các thể loại văn học dân gian, trong đó có ca dao. Ca dao Đồng bằng sông Cửu Long là sản phẩm tinh thần của người lao động vùng sông ngòi, kênh rạch chằng chịt. Chính đặc trưng này đã góp phần tạo nên những nét riêng cho ca dao một vùng đất mới. Vận dụng nhóm phương pháp: thống kê, phân tích, tổng hợp, so sánh, trong bài viết này, chúng tôi trình bày một số nét đặc trưng của văn hóa sông nước trong ca dao Đồng bằng sông Cửu Long, nhằm góp phần nhận diện chúng trong diện mạo chung của ca dao Việt Nam.

Từ khóa: Ca dao, Đồng bằng sông Cửu Long, văn hóa sông nước



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