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LANGUAGE AND LITERATURE

CONSCIOUSNESS OF SOUTHERN PEOPLE IN SOUTHERN NEW POETRY 1932-1945

LE VAN PHUONG*

ABSTRACT: The Southern New Poetry from 1932 to 1945 showed an innovation of the Southern writers as soon as they were in tune with the new foreign elements of the West, combined with endogenous strength to express the consciousness of people of the era in many aspects. In that multidimensional sense, the Southern New Poetry has conveyed people's concerns about the realization of life as well as the nostalgia of the origin to increase the inner strength towards good things. The impression of the consciousness of the Southern people has created a unique appearance for the Southern New Poetry, contributing to the overall achievement of the new Vietnamese Poetry.

KEY WORDS: The Southern New Poetry; consciousness; concern; Southern; the origin, etc.

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1. Introduction

In recent years, Southern New Poetry has been approached and explored by researchers from many angles such as inspiration, confirming the contributions of some poets, or studying poetry from cultural perspectives. However, there is still a rather new and interesting perspective on this particular poetic segment that is to explore the consciousness of the Southern people. Putting Southern New Poetry at the time of the intersection, the clash and the fracture between the two cultures East - West, we can empathize with the people's impression of consciousness in the new land and in the relationship between people and people, between people and the reality of life with so many concerns and longing nostalgia about the ethnic origin.

Researching carefully, we have collected more than 100 New Poetry articles of Southern Vietnam printed in the press at that time and some books written on Southern literature. This is a valuable source of evidence to help writers penetrate into the aesthetic realm of words. Thereby they can generalize the outstanding impression of consciousness of the Southern people in the early twentieth century and assert the precious position of the first poets pioneering the Vietnamese poetry reform movement which has been buried by time dust.

2. Expressions of human consciousness in the South through Southern New Poetry 1932-1945

2.1. In 1858, the French colonialists opened the first gun to invade our country and then quickly pacified the military and politics to promote the colonial exploitation policy, resulting the profound change in the structure of Vietnamese society, especially in the South. The "pacification and "civilization" policy of the French colonialists accelerated the urbanization process, created large-scale cities and cultural centers", and created an ebullient atmosphere of literary activities. At first it was the blossoming of journalism, followed by translation and composition activities with the experience of Southern writers in many genres such as novels and poems. In the 1930s, when a new trend of Western literature and culture penetrated more and more deeply into Vietnam, immediately, a part of young intellectuals in the South with the capacity and aspirations to Vietnamese poetry reforms aggressively joined in, creating a wave of poetry creation. They did not hesitate to approach, learn and respond to new things, especially when they encountered the overwhelmingly romantic thought of Lamartine: "I do not emulate anyone, I express myself". That new thought was like a catalyst, stimulating the intense resurgence of individual consciousness of the people of the time, promoting aspiration to liberate the personality of the Southern people. Like a tree buckling in the sun, now caught in a shower, poets of the new land have created a new thrust expressed through poetic thinking and composition practice. It seemed that, many barriers, many "golden stereotypes" of Confucianism through thousands of years of reigning in the human soul suddenly crumbled before the fierce attack of the individual ego who was yearning for confidence.

2.2. Reading Southern New Poetry, we easily see the human hidden memory under the urgency of real life, combined with the burning desire for artistic creation to create a source of inspiration for the Southern New Poetry writers. In the process of artistic creation, personal consciousness strongly governs all levels

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of emotions as well as the ways of seeing the poet's life. Real life picture is always a fertile land for each person to feel and contemplate, especially the artists.

As mentioned above, in the 1930s and 1940s, under the French invasion, the southern region had many changes. These changes in daily life had a great impact on the emotional thinking of writers, inspiring the sublimation of creativity, and accordingly, thoughts, concerns and desires were also revealed. In particular, when the Western intellectual class began to get used to "the way of life, and the civilian life, the needs of people living by the residential community in economic, social and cultural activities", the attention to human fate in society was inevitable. As a result, the Southern New Poetry arose the need to express people's feelings towards social reality. Not so long after that, the researcher and critic Hoai Thanh affirmed in the "Vietnamese poets": "Our love has innovated, and we have to renew our poetry too. The desire to untie poetry is just the desire to clarify the mysteries, the resentment, and the desire to be honest, a pressing desire".

The consciousness of the Southern people in New Poetry at the beginning of the twentieth century was filled with thoughts and concerns. Starting with the emergence of several poems still imprinted with traces of self-reciting and self-expressing of classical poetry, over time, the Southern New Poetry has rapidly advanced to the lyrical inspirations in accordance with the trend of that time and newer modes of expression. Human concerns, anxiety and torment over reality have become quite popular inspiration in the Southern New Poetry, especially when individuals are free to express emotions and feelings and desire to receive empathy and share. A series of outstanding writers in the Southern New Poetry sympathize with the fate of people, the hard workers, creating a new direction for the Southern New Poetry with realism and extraversion. It is different from New Poetry in the North and the central region which is inclined to express the personal identity with introversion as Che Lan Vien expressed: "Give me a freezing planet/ A lonely star at the end of the sky!/ There I hide myself day after day/ And hide my sorrow and suffering!" (*Nhung soi to long* - Confused heart). New poetry has made up the subjective world of objective reality, creating conditions for people to penetrate deeply into the world of thoughts and concerns, which are a very vivid and attractive aspect of reality. This does not mean that, in lyrical poetry, the description of things and phenomena from an objective life does not prevail, but conversely, in Southern New Poetry, the fact that people living in poverty, suffering and unhappiness appears frequently and sometimes overwhelming the romantic lyrical inspiration.

About this kind of inspiration in the Southern New Poetry, the following articles can be mentioned: *Hai co thieu nu* (The Two Young Women) by Manh Manh, *Dua tre khon nan tu thuat* (The narrative of a miserable child) by Thuy An, *Canh nuoc lut lang que Bien Hoa* (The flood scene of Bien Hoa) by Huynh Van Nghe, *Tai sao, tai ai* (Why, By whom) by Te Xuyen, *Duoi nang trua* (Under the midday sun) by Thuy Ru, *Kiep nguoi lao dong* (The life of working people) by Lam Hai Bang, *Tet tay vat tet ta gap nhau* (New Year and Lunar New Year) by Vu Ngoc An, and *Con nha that nghiep* (Children of the unemployed), *Tinh tham* (Deep love) by Ho Van Hao, etc. In poems of the inspiration of daily life, ideological topics are usually defined clearly in terms of emotions, attitudes, and assessments of the mentioned events and people.

That may be the pitiful situation of the unemployed worker with his own misery, and his family is forced to have no more choice: "Well now, I don't have money to buy medicine/ For my children, it's fine to die/ I am so needy that I have to take a filthy job/ Probably starving tomorrow, dear/ When working as a coolie/ I can buy things by credit/ Now the office kicked out, then/ One coin/ They also said: Go!" (*Children of the unemployed*, Ho Van Hao). Writing poems of real life, Ho Van Hao's poetry seems heavier in accordance with the grim reality of human fate.

Or the situation of an orphan who has to work as a servant for the rich expresses his feelings in *Dua tre khon nan tu thuat* (The narrative of a miserable child) by Thuy An, published in the Women Newspaper of New Literature in 1934: "Being an orphan/ I lost my parents at the age of ten/ Working very hard all day long/ I am like a wooden stick/ I never have enough food and sleep/ I more miserable than a domestic animal".

And sometimes, we still encounter the compassionate feelings of Te Xuyen over the misery of "black people" - people of the lowest class and very young children. Additionally, the resentment towards society

which is increasingly widening the unacceptable gap between the rich and the poor and between lack and abundance is also caught in *Tai sao, tai ai* (Why, By whom) published in the newspaper of New Literature World (1937): "Why are you hungry? My dear/ Because rice and cakes in the world are left over?/ The granary is full, but no one has rice/ There are many starving people everywhere/ Why are your clothes in rags and tatters, dear/ It's just because there are a lot of things plentiful in the world/ Fabric, wool and felt have ever been used up/ Why not used? Who can understand" Each line of Te Xuyen's poem is like a question tracing the source of human misery, thereby expressing indignation towards the injustice.

Lam Hai Bang, the poet, expresses deep sympathy towards hardship and precariousness of the workers because of the French colonial exploitation program with lines of exclamation: Callous hands and burnt skin due to hardship/ Sunlight and heavy rain, regardless of body/ Ordinary rice two times a day is just enough to live/ Life of workers is so hard/ Starving! The sound of my wife and children crying/ Lots of bitterness must be reckless/ Never mind doing such hard work/ Sweat is for rice every day" (*The life of working people*, 1937). Without sticking to the current state of people's life, poets cannot write such emotional poems.

Southern New Poetry of this period also focused on the misery of the transitional society, when the poor and the impoverished in society were faced with loneliness because of the coldness of people's hearts and money with universal power. *Tieng khoc ben duong* (Crying by the roadside) (1937) by Thuy Ru was like a sorrowful lament and bitterness for human love: "That afternoon, did anyone see?/ An old woman crying by the side of the road/ Anyone saw that blind woman?/ She was crying miserably/ She sat in the middle of the blood-stained mud/ Her hands were dry and trembling around her head/ She fumbled around looking for the picture of a grandchild / But oh! Where to find? "

Southern New Poetry not only exposes the miserable situation of the people in society, but it also aims to explain the causes of injustice in life and initially takes a look at the imbalance in life as a source of crisis that brings social and historical tragedy: "Ones who are lacking, lack more and more/ Whereas ones live in abundance, and if they are willing to share/ with the ones miserable day and night/ No one destroys each other in this world" (*Why, By whom*, Te Xuyen, 1937).

With poems deeply imbued with thoughts, Southern New Poetry not only visualizes the picture of life but also contributes to awakening awareness for poetic souls who are deeply immersed in the world of sweet flowers and forget the bitter reality and dusty life, making them more aware of the artistic mission which is to come from life and for life: "Such poetic scenes/ I often describe and send it to you/ But you don't know what is inside/ How much misery is hidden!/ My dear, you live a rich life/ That is thanks to society with humble people/ You has such a affluent life/ Do you sympathize with ashamed sufferers" (*Under the midday sun*, Ngoc Le, 1937).

It can be said that one of the factors that bring vitality to the Southern New Poetry is the inspiration of lyrical situation through social changes. Reading new poems of Southern Poetry, sometimes we think that it is not New Poetry but a style of political lyricism because the words and rhymes are somewhat rough, soaked in the breath of Southern people's life. Southern New Poetry must be put into consciousness of new land's people who are heading to the reformation to see its original meaning and true value. Rereading the opinion of Nguyen Thi Kiem (Manh Manh) when evaluating the poem *Children of the unemployed* by Ho Van Hao, we partly see the enthusiasm of the New Southern Poets as well as the characteristics of Southern New Poetry: "It is said that it is not poetry just because poets do not complain about the fate, do not describe the scene of falling flowers or streams flowing with birds, but a real scene and misery in the life of the unemployed. Perhaps the coolie in the bare shorts is an animal with nothing romantic? Perhaps the tragedy of someone who steals nothing and runs away, is nothing worth noting?" Overcoming this obstacle, poets have brought innovation to the lyrical poetry of the Southern region with real situations in daily life, expressing quite completely the consciousness of people in the new land.

2.3. The nostalgia for the origin has always been in the mind of Southern people and has become the creative inspiration of Southern New Poetry writers. This form of consciousness is quite abundant in Southern New Poetry through aspects such as: people's feelings for the nation's destiny, hope towards the origin; sharing with the hardship of the people in the North, revealing the personal feelings of the people towards the country, etc. Then following typical poems for this inspiration can be mentioned: *The Spring*

by Van Dai, *Happiness of the youth* by Vi Nga, *See friends to the North, Remember the North, Youths, Flag, War Zone, Vietnam, Letters from the forest, Poetry for Lan, The old wharf, New Year in a strange place, Exile* by Huynh Van Nghe, *Viet Silk* by Quoc Dan, *The leaf from the city, The female student* by Mong Tuyet, *Join the military* by Tran Hong, etc.

Consciousness of the Southern people has always been towards the origins, which is best expressed in Huynh Van Nghe's poetry. He is one of the leading writers of Southern New Poetry in terms of expressing this feeling in the most profound and artistic way. Right from the very first poems in the early 1930s, the perception of national origins was present in his poetry. Reading Huynh Van Nghe's poems - "The Eastern king poet", no one should forget the poem *Remember the North*. It is the sense of national origins that has made the foundation, creating its own attraction for this unique poem. *Remember the North* deserves to be a typical poem for the consciousness of the people who reclaimed the Southern land, and of the people who left the ancestral land to "reclaim and then establish". However, they have never forgotten their origins even for just a second. Nostalgia always goes hand in hand with love. Nostalgia and love for the ancestors merge together to create inner strength to help people living in the enemy's siege increase their mental strength to conquer and overcome all barriers ahead:

"I want to come back to the North

To visit the homeland, the origin of Lac Hong

From the time people leave for reclamation

Southern people never stop thinking about Thang Long, the homeland"

Stemming from the love attached to the national origin, the Southern people appealed for citizen responsibility. People of the new land always think that their love for the country must be concretized with responsibility. They always think that a prosperous country depends on the consciousness and responsibility of its citizen. It is love and self-awareness of each individual that will contribute to making the country more "graceful" and better:

"We are citizen in a newborn country/ Who will make it prosperous or poor?/ Love Vietnam more than anything else/ Try to make it more graceful and better" (Viet Silk, Quoc Dan)

Southern people have the will of self-reliance and the desire for independence and freedom, so more than ever, they are aware that the spirit of national solidarity must be put on top, turning it into spiritual strength to urge individuals to act and make the fatherland great again:

"Try more and more, never stop

Try to build up and protect our country

To make it strong and prosperous forever

To make our homeland great again."

(Soul of soldiers, Ngoc Long)

Towards the homeland, the Southern people are not limited to any object, but they always expand the amplitude to appeal to the spirit of individuals, especially the Vietnamese people who are living far way in another country. Let's head to the homeland and leave behind fanciful dreams which are away from reality:

"From then on, the old wharf has waited for something coming back

The old banyan tree has changed its leaves for many times

The boats cannot be seen through the heavy fog

The boats head for the open sea to chase dreams

Let's come back, the ones with hope

Let's bring back those fanciful dreams

Don't stay at that strange place anymore

Because it is believes the boats have got lost"

(The old wharf, Huynh Van Nghe)

Towards the origin, the Southern people are always in harmony with the flow of history, of the times, so when the North falls into a tragedy, poets are not only immersed in romantic poems, but ready to join to show sympathy and share with the people in the North in desperate circumstances. We can see this through the sincere, earnest poems of Mong Tuyet.

"Unpleasant news comes from the North/ Homeless people wander catastrophically/ They move to town because of the poverty in the countryside/ Carrying babies and leading the old.

(*The lonely souls*)

In *Muoi khuc doan trung* - ten poems for misery, the poet has expressed national love with empathy for the life of the Northern people. The patriotism and origin love must first be expressed in human love: "The food has been used up/ Even when you have money, you cannot buy it" (*Cam Yen*).

The consciousness of the Southern people is also expressed through the fervent call to the young generation to firmly believe, look towards the future of the nation, look to one side, and sing the triumphal song together to perform the common ideal: "The youths embrace a big dream/ Someone moves singing along the way/ The chorus of triumphant soldiers" (*Youths* - Ho Van Hao). That sincere appeal by Huynh Van Nghe is like a whistle of battle, encouraging the spirit, awakening the responsibility of citizens to believe firmly in the future of the country.

Although settling in a new land, Southern people always look forward to the origin and are always consistent with the love of the country. Although the consciousness of the Southern people are expressed through New Poetry with many different forms, in the end, there is still a deep sense of civic responsibility towards the fatherland. This feature has contributed to creating a sign for New Poetry of Southern Vietnam - not immersed in the world of lonely ego but always directing one's heart to the flow of national life, creating a separate line between the common source in the panorama of Vietnamese New Poetry.

3. Researcher LA Richard said, "the biggest difference between poets and ordinary people is identified in the magic and freedom of relationships that poets make for different elements in their relations. This is a free rebirth (in a work of art)". Previously, human consciousness in poetry was often seen through the prism of exemplary frames in terms of inspiration whereas in Southern New Poetry, there has been an emotional world of individuals towards the ethnic community. In that world, people express their concerns about the reality of life, always head to the origin to create inner strength. Since then, poetry with social inspiration imbued with humanitarian values and sparkling humanism has created a unique feature in the expansion of lyrical inspiration attached to real life of Southern New Poetry. Conveying the minds of the people of the South, New Poetry has contributed to making poetry "affluent, diverse and brandnew, and it tends to develop more and more", adding to general achievements of the new national poetry. Therefore, it is necessary to recognize the contribution of Southern New Poetry with the role of initiating and expanding the amplitude of inspiration in the modernization of national poetry.

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Tâm thức con người phương Nam qua Thơ mới Nam Bộ 1932-1945

Tóm tắt: *Thơ mới Nam Bộ 1932-1945* đã thể hiện một sức bật mới của người cầm bút phương Nam ngay khi bắt nhịp được những nhân tố ngoại nhập mới mẻ của phương Tây, kết hợp với sức mạnh nội sinh để thể hiện tâm thức của con người thời đại trên nhiều bình diện. Trong dòng cảm thức đa chiều ấy, Thơ mới Nam Bộ đã truyền tải được những trăn trở suy của con người trước hiện thực cuộc sống buổi giao thời cũng như nỗi vọng nhớ về nguồn cội nhằm gia tăng sức mạnh nội tâm để hướng đến những điều tốt đẹp. Việc thể hiện dấu ấn tâm thức con người phương Nam đã tạo nên diện mạo riêng cho Thơ mới Nam Bộ, góp phần đắp bồi vào thành tựu chung của Thơ mới Việt Nam.

Từ khóa: Thơ mới Nam Bộ; tâm thức; trăn trở; phương Nam; nguồn cội.

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- Tóm tắt và từ khóa bằng tiếng Việt và tiếng Anh: Tóm tắt không quá 150 từ; Từ khóa: 05 từ.

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