

LANGUAGE AND LITERATURE

**RHYTHM IN SEVEN-SYLLABLE POETRY
OF HAN MAC TU****TRAN THI PHUONG LY* - NGUYEN LAM PHUONG UYEN****

ABSTRACT: The New Poetry Movement is a brilliant achievement of Vietnamese poetry with significant innovations, getting rid of the Tang poetry and marking the beginning of the national poetry's modernization process. That innovation is expressed not only in poetic pictures, but also in rhythm, rhyme, and other aspects of the direction of liberalization and modernization. The seven-syllable form, which is a common poetic form of New Poetry Movement, accounts for a large number and is a typical poetic form of the New Poetry Movement. In the scope of this paper, the writers apply combination of quantitative and qualitative methods to synthesize and analyze the rhythmic pattern of the seven-syllable poem in Han Mac Tu. Therefore, the paper generalizes the poetic characteristics of the seven-syllable poetry in general and the seven-syllable poetry of Han Mac Tu in particular. The research results of this paper help to provide more evidence for confirming literally the theory of poetic tone of Vietnam seven-syllable poetry.

KEY WORDS: rhythm; seven-syllable poetry; Han Mac Tu; New Poetry Movement; poetic form.

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1. Introduction

In 1960, Roman Jakobson's article "*Closing Statement: Linguistics and Poetics*" was published. He presented that poetic theory and linguistics are a part of linguistics specializing in solving the poetic function in relation to the other functions of language. Roman Jakobson's article was extremely convincing by its directional generalist. Despite paying attention to the literary works' language, most researchers fiercely focused on discovering the order of words, the setting of sentences, the application of rhetorical strategies and rhetorical figures, ect., while payingless attention to the phonetic structure of poetry - a fundamental feature that distinguishes poetic language from prose language. It is the main reason for the emergence of poetics - a new discipline of poetry yet based on the field of linguistics which specializes in analyzing profoundly the phonetic structure of poetry. Therefore, the scope of the study of poetic art is narrowed and the specific color of language (specifically, the organization of sound and rhythm of poetry is emphasized).

New Poetry Movement is a brilliant achievement of Vietnamese poetry with strong innovations. That innovation is not solely reflected in the poetic statue and in the rhythm of liberalization and modernization. According to the statistics in *Tuyển tập Thơ Mới 1932-1945, tác giả và tác phẩm*, 2001, (A collection of new poems 1932-1945: authors and works), the seven-syllable poetry form accounts for a very large number, including 456/1017 articles, accounting for 44%. Hoai Thanh (2005, p.49) commented: "Seven-syllable and five-syllable poetries were very popular (...) Seven-syllable and five-syllable poetries were stretched and low-pitched by the impact of Tang Poetry at that time so they were more melodious.". The specific opinion of Hoai Thanh is a suggestion for searches on the seven-syllable New Poetry Movement rules, examining the inheritance and innovation of poets in the form of poetic expression. In particular, Han Mac Tu's seven-syllable poetry stands out in terms of ideological content and breaks through the limits of Tang Poetry. The purpose of this study is to evaluate the poetic qualities of seven-syllable poetry in Han Mac Tu's poetry using poetic theory in order to better comprehend the value of Han Mac's poetry and to provide additional evidence for justifying the significance of poetic theory.

2. Some theoretical issues about rhythm and seven-syllable poetry

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2.1. *Rhythm-concepts and classifications*

The rhythm of a poem is poetry. In order to comprehend the theory of rhythm, the following issues should be fully understood: the notion of rhythm, rhythm categorization, and the foundation for defining the rhythm of the poetry.

2.1.1. *Concept of rhythm*

"*Từ điển tiếng Việt*" (*The Vietnamese Dictionary*) defines rhythm as "the periodic recurrence of powerful and soft sounds in a certain sequence and way" (2007, p.789). According to Nguyen Hoai Nguyen "rhythm, in the broadest sense, is the periodic repeating of sounds and music structured in certain forms. Poetic rhythm is defined as the periodic repeating of poetry's sound arrangement." (2007, p.4). In this paper, the writers based on Ly Toan Thang's viewpoint: "Rhythm is a gentle, continually changing sound movement of the passages formed by the regular pause between lines or at the conclusion of each line." (2015, p.167).

Because the rhythm of the poem is an emotional beat, an expression of different emotional levels, the verse pause is not just a symbol of form, but it also adds to communicating what the author intends to say. Rhythm is a "echo of meaning" (according to Thang, L.T. 2015, p.187). In poetry, rhythm has an artistic quality, as it is constructed by individuals to communicate thoughts and feelings, "actually, rhythm, regardless of the unit, is closely associated with emotions and thoughts expressed via poetry" (p. 275).

2.1.2. *Classification of rhythm*

Lines of seven syllables are classified as follows: Poetry with 2 beats/1 line, 3 beats/1 line, 4 beats/1 line, 5 beats/1 line, 6 beats/1 line, and even 7 beats/1 line. Each person's perception of rhythm differs at times. This effect is referred to in poetry as the production of rhythm in the receiver. The writers rely on the following bases for determining rhythms in order to maintain consistency in the pacing of lines in a poem as a whole (see more Thang, L.T, 2015). The basis for recognizing the rhythm of seven-syllable lines of poetry as follows:

a. On the basis of grammatical signals: On the basis of punctuation ; On the basis of the border of sentence components; On the basis of phrase boundaries;

b. On the basis of rhetorical means and rhetorical measures: On the basis of the phenomenon of inversion; On the basis of the repetition phenomenon; On the basis of the object structure; On the basis of the phenomenon of magnetic separation; On the basis of the clauses in the comparative sentence;

c. On the basis of the word: On the basis of the sentence before or after the word connection; Compound words are based on compound words; Based on the phrases in each pair of relations starting with "have...to, if...is, yes...then, though...that, because...so,..."; Using chants, exclamations, and adverbial adverbs such as "eh, who cares, not to mention, that's it, eh hay,...";

d. Based on other signs: On the basis of the narration and the quoted phrases; On the basis of semantics.

2.2. *About seven-syllable poetry in the Vietnamese New Poetry Movement and in Han Mac Tu's poetry*

Seven-syllable poetry is the form of poetry used most often by the poets of New Poetry Movement. The cadence of the seven-syllable poetry in the New poem is rather varied. The amount of lines in the poem varies, as does the number of paragraphs in the poem. The New Poetry Movement has fully innovated in terms of ideological substance, but it has not produced a significant breakthrough in terms of poetic form. New poets continue to employ traditional poetry styles. It is worth mentioning that, while composing poetry in the conventional form, poets have attempted to reinvent the poem's rhythmic structure, rhyme, poetic grammar, and composition. The poetic rule, the number of lines, the rhyme, the rhythm, the structure of the verse, the poem, and so on have all changed in New Poetry. In terms of rhythm, the seven-syllable in New Poetry is generally

unchanged, still using most of the traditional rhythms, such as the even beat before the odd beat (4/3) and vice versa (3/4), and commonly a rhythm mix of the two types. There are, however, some very distinct ways to break the rhythm (2/5, 5/2, 1/1/5, 5/1/1, 2/3/2, 2/2/1/2,...).

Most of Han Mac Tu's poems are seven-syllable poems. Specifically, in the poem collection *Gái quê* with a total of 23 poems, there are 18 poems in the seven-syllable form, the poetry collection *Đau thương* has 21/44 seven-syllable poems, and the collection of poems *Xuân như ý* has 4/16 seven-syllable poems, the poetry collection *Thương thanh khí* has 4/11 seven-syllable poems. Almost all of Han Mac Tu's seven-syllable poems were warmly received by readers, that demonstrates his skill in composing this kind poetry.

3. Survey data sources and research methodologies

The paper aimed to use a combination of quantitative and qualitative methods to count the number of poems and rhythms, then classify and model the kind of rhythms, describe the pacing options (traditionally or according to the number of beats) of Han Mac Tu's seven-syllable poems, and analyze the data to determine the value of each kind of rhythm in Han Mac Tu's seven-syllable poems.

The topic's source material is Han Mac Tu's seven-syllable poems from the following poetry collections: *Gái quê*, *Đau thương*, *Xuân như ý*, *Thương Thanh Khí* (Han Mac Tu - Thơ và Đời. Nxb Văn học. Vietnam: 2003).

4. Research results

4.1. Rhythmic structure of Han Mac Tu's seven-syllable poems

Through corpus processing, the writers have compiled a total of 19 underlying rhythms, of which 2 beats/line with 4 kinds, 3 beats/line with 9 kinds, 4 beats/line with 4 kinds and 5 beats/line (1 type) and 6 beats/line with one type. The 4/3 rhythm has the greatest number of appearances, followed by 2/5, 3/4, 2/2/3, and the rest (5/2, 2/3/2, 1/3/3, 4/2/1,...). And it can be seen that the frequency of recurrence of various sorts of rhythms is considerably different in the 19 underlying rhythms of the 658 lines described above. 4/3 (471 times), 2/5 (59 times), 3/4 (50 times), 2/2/3 (45 times) are the rhythms with a significantly high frequency. According to our findings, the 4/3 rhythm appears with 4/3 (471 times), 2/5 (59 times), 3/4 (50 times), 2/2/3 are the rhythms with a significantly high frequency (45 times). According to our findings, the 4/3 rhythm appears with a large percentage (71%) of the time, which is understandable given that this sort of rhythm was nearly exclusively utilized in Tang poetry in the past.

The type of rhythm 2/5 (9.0 percent) is most likely due to the distribution of even rhythms initially, followed by odd rhythms. The 3/4 rhythm has a higher frequency (7.6 percent) than the other types of rhythm because it appeared in the previous period in the poetic form *Song thất Lục bát*, which consists of a quatrain consisting of a couplet of two seven-syllable lines followed by a *Lục bát* couplet (a six-syllable line and an eight-syllable line). Finally, the 2/2/3 rhythm (6.8 percent) may be due to the separation from the 4/3 rhythm, which has a smooth tone; also, it is impacted by the dual rhythm phenomena of the literary form *Lục bát* (six-eight meter).

The remaining 15 underlying rhythms have a relatively low scale (5/2, 4/2/1, 4/1/2, 1/2/4, 1/1/5, 3/2/2, 1/3/1/2, 1/2/1/3, 1/1/1/4 accounted for 0.2 percent, 2/2/1/2 accounted for 0.3 percent, 1/1/1/1/3 accounted for 0.5 percent, 2/3/2 accounted for 0.6 percent, 2/1/4 accounted for 0.8 percent, and 1/3/3 accounted for 1.1 percent). Perhaps because these are novel and uncommon rhythm patterns, poet Han Mac Tu employed them infrequently in his poetry. Although these rhythm patterns appear infrequently, they contribute greatly to giving Han Mac Tu's seven-syllable poems a new and distinct aspect. The rhythm kinds of the seven-syllable lines of Han Mac Tu's poems are listed below.

Table 4.1. Rhythm of seven-syllable lines in Han Mac Tu's poems

Numerical Order	Quantity of Rhythm	Rhythm kinds	Total	
			Quantity	Ratio

				(%)
1	2 rhythms (4 kinds)	4/3	471	71,0
2		3/4	50	7,6
3		2/5	59	9,0
4		5/2	1	0,2
5	3 rhythms (9 kinds)	2/2/3	45	6,8
6		2/3/2	4	0,6
7		1/3/3	7	1,1
8		4/2/1	1	0,2
9		2/1/4	5	0,8
10		4/1/2	1	0,2
11		1/2/4	1	0,2
12		1/1/5	1	0,2
13	4 rhythms (4 kinds)	3/2/2	1	0,2
14		2/2/1/2	2	0,3
15		1/3/1/2	1	0,2
16		1/2/1/3	1	0,2
17		1/1/1/4	1	0,2
18	5 rhythms (1 kind)	1/1/1/1/3	3	0,5
19	6 rhythms (1 kind)	1/1/1/2/1/1	3	0,5

4.1.1. Rhythm kinds with two beats per line

(i) 4/3 rhythm: The 4/3 is a fixed rhythm kind, which is commonly employed in practically all of Tang's works. As a result, in Han Mac Tu's seven-syllable poems in particular, the 4/3 rhythm accounts for the greatest number, substantially overpowering the remaining rhythm kinds (71.0 percent). Here are some particular examples:

Vườn ai mướt quá, / xanh như ngọc; trúc che ngang / mặt chữ điền. [Đây thôn Vĩ Dạ]

(ii) 3/4 rhythm: The 3/4 rhythm is a reversal of the 4/3 rhythm. When compared to other rhythm kinds, the 3/4 rhythm has a higher frequency of 3rd position occurrence (50 times, accounted for 7.6 percent). As an example:

Đừng không xa, / sao ngó hững hờ; Anh sốt ruột/ muốn kêu: “Em” quá! [Cưới xuân, cưới vợ]

(iii) 2/5 rhythm and 5/2 rhythm: The 2/5 rhythm accounts for a significant amount, placing second in the number of rhythms occurring in Han Mac Tu's seven-syllable lines, accounting for 9.0 percent, such as:

Đêm qua/ ả Chúc với chàng Ngưu [Tĩnh thu]; *Khách xa, / gặp lúc mùa xuân chín* [Mùa xuân chín]

The 5/2 rhythm is a substitution for the 2/5 rhythm, with the lowest frequency (1 time), accounting for just 0.2 percent of the total.

Ra đi với cái mộng/ chưa thành [Đời phiêu lãng]

(iv) Kind of rhythm with three beats each line: Poetry rhythms with three beats per line appear 66 times, accounting for 10.3 percent of the total. The underlying rhythms are as follows: 2/2/3, 2/3/2, 1/3/3, 4/2/1, 2/1/4, 4/1/2, 1/2/4, 1/1/5, 3/2/2.

Xuân trẻ, / xuân non, / xuân lịch sự [Gái quê] (2/2/3)

Buồn buồn/ ta muốn về, / trắng hời [Tĩnh thu] (2/3/2)

Sốt soát/ gió/ trên tà áo biếc [Mùa xuân chín] (2/1/4)

Bất! / Bất! / Thơ bay trong gió loạn [Ước ao] (1/1/5)

Mơ lá dâu về/ xất nhỏ, / to [Hải dâu] (4/2/1)

Ta/ thích ngồi mơ/ dưới gốc đa [Mơ] (1/3/3)

Anh/ đã ngâm/ và đã thuộc lâu [Lưu luyến]

(1/2/4)

In which rhythm 2/2/3 is accounted for the most (45 times, accounting for 6.8 percent), rhythm 2/2/3 is accounted for the second most (7 times, accounting for 1.1 percent), and rhythm 2/1/4 is

accounted for the third most (5 times, accounting for 0.8 percent), followed by rhythm 2/3/2 (4 times, 0.6%). In a total of 658 lines, the remaining underlying rhythms appear just once (0.2 percent).

(v) Kind of rhythm with four beats each line

Poetry rhythms with four beats per line appear just five times, accounting for 0.9 percent of the total. There are four underlying rhythms with four beats each line: 2/2/1/2, 1/3/1/2, 1/2/1/3 and 1/1/1/4, such as:

Mấy lượt/ mong chàng, / chàng/ biết không? [Mắt duyên] (2/2/1/2)

Em/ đã nghe qua/ em/ đã hay [Lưu luyến] (1/3/1/2)

Anh/ lại đây/ tôi/ thôi chữ thơ [Trăng vàng trăng ngọc] (1/2/1/3).

The majority of the above-mentioned rhythm patterns appear just once or twice times in 658 lines of poetry. The rhythm 2/2/1/2 appeared twice, accounting for 0.3 percent and the remaining beats appeared once, accounting for 0.2 percent of the total.

Kind of rhythm with five beats each line: Only one of the total of 19 kinds of verse has 5 beats/line, appears 3 times and accounts for 0.5 percent of the total.

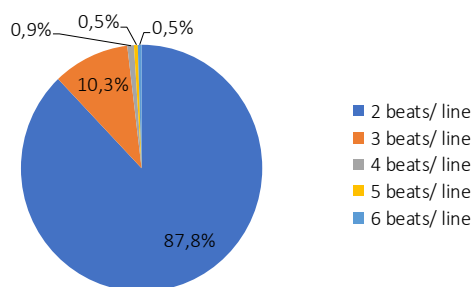
Kind of rhythm with six beats each line: Like the underlying rhythm of the poem, which has five beats per line, the stanza with six beats per line contains just one kind of rhythm, 1/1/1/2/1/1 e.g. *Trắng,/ Trắng,/ Trắng!/ Là trắng,/ trắng,/ Trắng!* [Trăng vàng trăng ngọc], which appears 3 times and accounts for 0.5 percent. As can be observed, the seven-syllable rhythm in Han Mac Tu's poetry is split into groups of two beats per line, three beats per line, four beats per line, five beats per line, and six beats per line, having a distinct number of occurrences and a very big gap between the 4/3 rhythm and other rhythms in the same group of two beats per line, as well as between the group of two beats per line and other groups. Each of these patterns has led to the development of a different element in Han Mac Tu's seven-syllable poetry.

4.2. The rhythmic features of Han Mac Tu's seven-syllable poems

4.2.1. Traditional rhythms predominate

Results of statistics show that Han Mac Tu's seven-syllable poems have 471/658 lines with 4/3 rhythm, accounting for 71.0 percent of the total. That represents a very high proportion of the 19 underlying rhythms. Another indication that the tradition is kept in Han Mac Tu's seven-syllable poems is that he employed a huge quantity of two beats per line (581/658 lines, accounting for 87.8 percent) whereas 3 beats/line, 4 beats/line, 5 beats/line, and 6 beats/line account for just 0.5 percent to 10.3 percent. This demonstrates that, while the poet Han Mac Tu produced many diverse rhythms, he mostly constructed the kind of 2 beats/line.

Chart 2.1. The percentage of rhythm kinds in Han Mac Tu's seven-syllable poems



Many factors can help to explain why the 4/3 rhythm dominates over other kinds of rhythm in the seven-syllable line, first of all, it is constrained by poetic genre. For example, Tang poetry breaks the rhythm in "opposite forms" - even before and after (4/3 or 2/2/3) and frequently finished in an

unusual beat (see Khanh, T.T). The patterned syllables of the poetic form heavily impact rhythm in seven-syllable poetry; readers frequently do not pay much attention to the syntax or meaning of the lines, but instead follow the general impulse to disrupt the lines. Furthermore, the 4/3 rhythm, which emerges at an extraordinarily high rate, is influenced in part by medieval poets' philosophy and aesthetic point of view of, namely the beauty of balance and harmony. Although the 4/3 rhythm creates little uniqueness, freshness, breakthrough and emotional representation of the lyrical theme, it has a peaceful and soft tone. Besides, the poets have used the 4/3 rhythm model to adhere to the traditional rhythmic guideline of Tang poetry; the 4/3 rhythm model is the "restricted model", which is the primary foundation of seven-syllable poetry. From this backdrop, poet Han Mac Tu with his infinite inventiveness created many various sorts of rhythms that the paper provided above, paving the way for future generations. The creation of different rhythm patterns from the traditional 4/3 rhythm is made the pattern of Han Mac Tu's seven-syllable poems reached a diversity and richness worthy of recognition.

4.2.2. *Rhythm in poetry lines is varied, rich, and inventive*

The results of statistics demonstrate that Han Mac Tu's poems with seven-syllable line have had a significant and distinctive innovation in the rhythmic structuring of poetry lines. If there are only two basic rhythms in Tang seven-syllable poetry, 4/3 and 3/4, the writers shall notice the appearance of 19 various rhythms in Han Mac Tu's seven-syllable poetry. The rhythm of the seven-syllable line is no longer determined by old clichés, but by variety, resulting in different and rich rhythmic patterns based on the poet's emotional circuit. As a result, the seven-syllable line in Han Mac Tu's poem balances tenderness and mellowness with decisiveness and urgency. Rhythm is a component that allows us to quickly identify the mood and attitude of the lyrical theme in a poetic work.

Han Mac Tu's poetry has a seven-syllable rhythm that is not only wide and rich, but also incredibly original and innovative. Han Mac Tu courageously split the poetry line into four, five, and even six beats with a new source of power and energy, it is a clearer and more persuasive proof than ever for the poet's daring breakthrough, clearly demonstrating his individuality and boldness in the creative process.

4.2.3. *Lines and stanzas are carefully matched with rhythm*

The seamless rhythmic combination is initially presented in the verse by combining various underlying rhythms. As is common in Tang poetry, there is just a 4/3 rhythm throughout the whole stanza, if not the entire poem. However, because the length of the stanza is extended in Han Mac Tu's seven-syllable poem from the New Poetry period, there is more or less a mixture of different sorts of rhythms in the same stanza.

The writers discover that within a stanza of a poem, there are paragraphs with only one type of rhythm (4/3), and some stanzas with two kinds of rhythm (4/3 and 2/2/3, 4/3 and 2/5, 4/3 and 3/4...), with sections consisting of three kinds of rhythm (4/3, 1/3/3 and 2/2/3; 4/3, 2/2/3, 2/5;...), and four kinds of rhythms (2/2/3, 4/3, 2/3/2 and 2/2/1/2; 4/3, 3/4, 3/2/2/, 2/3/2), e.g. *Tình cờ hôm ấy,/ chàng qua lại*, (4/3) *Cam trái mùa rồi,/ hết cả ngon* (4/3) (*Trái mùa*). The survey results are shown in the table below:

Table 4.2. *The amount of underlying rhythms in Han Mac Tu's poetry's seven-syllable stanza*

Numerical Order	Rhythm Patterns per Stanza	Quantity	Ratio	Rhythm kinds
1	1 rhythm pattern/stanza	56	34,4%	4/3 & 1/1/1/2/1/1
2	2 rhythm patterns/stanza	72	44,1%	4/3 & 2/5; 4/3 & 3/4; 4/3 & 2/2/3; 4/3 & 2/3/2; 4/3 & 1/3/3; 4/3 & 2/1/4; 4/3 & 1/1/5; 3/4 & 2/5;

	za			4/3 & 1/2/4; 4/3 & 1/1/1/4
3	3 rhythm patterns /stanza	26	16,0%	4/3, 1/3/3 & 2/2/3; 4/3, 2/2/3 & 4/2/1; 4/3, 2/2/3 & 2/5; 4/3, 1/3/3 & 2/5; 2/2/3, 3/4 & 2/5; 4/3, 3/4 & 2/5; 2/5, 4/3 & 4/1/2; 4/3, 3/4 & 1/1/1/1/3; 4/3, 3/4 & 2/2/3; 2/1/4, 5/2 & 4/3
4	4 rhythm patterns/stanza	9	5,5%	2/5, 4/3, 2/32 & 2/2/3; 2/1/4, 4/3, 1/3/3 & 2/2/3; 1/1/1/2/1/1, 3/4, 4/3 & 1/2/1/3; 1/3/1/2, 2/5, 1/1/1/1/3 & 4/3; 2/2/3, 4/3, 2/3/2 & 2/2/1/2; 1/1/1/2/1/1, 1/1/1/1/3, 4/3 & 2/5; 2/2/1/2, 2/1/4, 2/2/3 & 4/3; 1/1/1/2/1/1, 1/1/1/1/3, 4/3 & 2/5; 2/2/1/2, 2/1/4, 2/2/3 & 4/3; 4/3, 3/4, 2/5 & 2/2/3; 4/3, 3/4, 3/2/2 & 2/3/2
Total		163	100%	

The frequency of recurrence of groups declines and is inversely related to the number of rhythm patterns each stanza, as seen in the quantitative statistics table. The groups of rhythm patterns/stanzas 1 and 2 account for the greatest number, the group of 3 types of rhythm patterns/stanzas accounts for the relative number, and the group of 4 rhythm patterns/stanzas accounts for the least number. However, the ultimate goal of this partnership is to reflect the poet's spiritual life's depth, diversity, and complexity.

4.2.4. Rhythm is a semantically symbolic element

The rhythm of each poem is regarded as the work's spirit. The rhythm changes constantly to fully reflect the author's thoughts and feelings. Some rhythms become symbolic as a result of this change. The traditional 4/3 rhythm is a typical pattern, frequently connected with poetry about ordinary life or used to express the poet's feelings. The distribution of even rhythms initially, followed by odd rhythms (4/3) demonstrates balance, tenderness, and mellowness. From the perspective of the stanza, even the entire poem utilizing only one form of rhythm (4/3) will provide a gentle tone, e.g. *Mơ khách đường xa/ khách đường xa, Áo em trắng quá/ nhìn không ra...* Unlike the 4/3 rhythm, the 3/4 style generally has a powerful and definite tone, e.g. *Trầu lịch sự/ têm mời hai họ. Đường trai then/ nên không dám ngó. (Cười xuân, cười vợ).*

In Han Mac Tu's poetry, the writers observe a 2/2/3 rhythm, which is also symbolic like a 4/3 rhythm, and is commonly used to create contrast, softness, and melody in poetry. In addition to the symbolism of certain common rhythms, the rhythm 2/5 mixed with 4/3 or other rhythms has the effect of carrying specific symbolic meanings, which are frequently related with changes in emotions, perceptions, and sentiments *Hôm nay/ còn một nửa trắng thôi, Một nửa trắng/ ai cần vỡ rồi! Ta nhớ mình xa/ thương đứt ruột, Gió làm nên tội/ buổi chia phôi! (Một nửa trắng)*. Not only that, but it is vital to have distinct original rhythms in order to represent the altering of feelings. These are variation rhythms (4 beats/line) and break rhythms (5 beats/line, 6 beats/line) that portray passionate, overflowing emotions.

4.2.5. Rhythm is closely related to the number of lines in a stanza/ poem

"Rhythm is generally regulated by the amount of lines in a poem," writes Nguyen Thi Hong Sanh (2020). The rhythm is easier when the stanza contains four lines, and it becomes more diverse when the stanza has more than ten lines. This makes perfect sense when the paper examines the rhythm of the seven-syllable line in Han Mac Tu's poetry. The proof is that in some poems with 4 lines per stanza of Han Mac Tu, the number of underlying rhythms is usually very small with simple beats like 4/3, 2/5, 2/2/3, such as:

*Cam héo/ lòng em/ cũng héo hơn;
Tình cờ hôm ấy,/ anh qua lại, ;*

*Đến nay/ em đã có chồng con.
Cam trái mùa rồi,/ hết cả ngon. [Trái mùa]*

In the scope of the poem, the number of beats is also governed by the number of lines per poem. The more lines a poem has, the more underlying rhythms it has. However, there are some exceptions, the poem consists of only 4 lines but has up to 4 different tempo, each line is a type of rhythm.

4.2.6. *Rhythm is frequently denoted by punctuation*

The paper seldom saw that the appearance of punctuation in Vietnam poetry that made according to the genre of Tang poetry because its rhythm is fixed at 4/3. With their liberal and daring souls, the artists of the New Poetry Movement have devised a variety of rhythms in order to clearly express their feelings. As a result, the usage of punctuation marks is critical in order for readers to experience the precise rhythm of the poetry. The employment of punctuation marks, on the other hand, creates a difference in terms of poetic form.

The paper discovered that in Han Mac Tu's seven-syllable poetry, there are seven forms of punctuation marks used to indicate how to break the rhythm of the poem, including (,), (.), (!), (?), (...), (-), (:). Those sorts of punctuation have varied pauses, and the capacity to communicate emotions is also diverse, which contributes to the poet's presentation of various emotions. The use of punctuation marks in the same line/stanza or poem, in particular, will help to expand the diversity in the emotional circuit, allowing readers to sense that each poem is a concern, a separation, and a restlessness. In the poetry *Trăng vàng trăng ngọc*, for example, there are two kinds of punctuation marks/ lines used to denote the rhythm of 1/1/1/2/1/1. The diversity of punctuation marks and the complexity of rhythm express love and reverence for the moonlight “Trăng,/ Trăng,/ Trăng!/ Là Trăng,/ Trăng,/ Trăng!”.

As can be seen, Han Mac Tu used the majority of the punctuation marks to indicate the end of a poetic line. Using a statistical technique, we discovered that up to 41/46 poetry employ punctuation marks to indicate a rhythm break. Han Mac Tu has employed the majority of the punctuation marks to signal the break in the rhythm of the line, allowing readers to readily distinguish the surface of the sentence structure and the content of expression.

4.3 *The poetic features of the seven-syllable line in Han Mac Tu's poetry*

Each type of poetry frequently employs one or more distinct rhythmic patterns: six-eight meter poetry frequently employs an even rhythm of 2/2/2 for six-word verse and 2/2/2/2 or 4/4 for eight-word distich verse, Tang poetry prefers 4/3 rhythm, while five-syllable poetry is popular with 3/2 rhythm, and six-syllable poetry frequently employs 2/2/2 or 4/2 without the caesurae 3/3 rhythm... However, each poet has produced for himself unusual and fresh rhythms in the process of creating, which may be recognizable or never seen in any poem. This has contributed to each poet's own style. In other words, the personality and style of each author has a direct impact on the rhythm used in the construction of literary works.

Most poets in the New Poetry Movement, notably Han Mac Tu, tended to uphold conventional poetic principles. However, poets throughout the New Poetry period were motivated not only by a desire to preserve, promote, and respect the nation's ideals, but also by a desire to make their imprint in rhythm composition. Han Mac Tu's style was also affected by his use of the conventional 4/3 rhythm in the majority of his seven-syllable lines. Furthermore, Han Mac Tu, like other poets of the time, was always inventive and ingenious in establishing many new unique rhythms. There are rhythm patterns in Han Mac Tu's seven lines that do not occur in other poets' seven-syllable lines, such as 1/1/1/2/1/1, etc. Although Han Mac Tu's life was brief and his time spent on poetry was insufficient, he established himself as a one-of-a-kind author with mystery poetic spirit. It must be stated that the phenomena of Han Mac Tu has gone beyond the framework, escaped the commonplace, become unusual, and stepped out of the human world.

5. Conclusion

On the basis of the traditional rhythm of Tang's seven-word poetry, the rhythm of the seven-syllable line in Han Mac Tu's poetry has had a strong innovation when creating 19 underlying

rhythms diversity and abundance. In which, the rhythm of a seven-syllable line is extraordinarily diversified and deep. In which the style of two beats per line dominates, followed by three beats per line, four beats per line, five beats per line, and six beats per line. The traditional 4/3 rhythm is still preferred by Han Mac Tu.

Furthermore, this paper notices that the diversity, depth, and uniqueness of Han Mac Tu's lines' seven-syllable rhythm is targeted at the ultimate objective of portraying all feelings as well as subtle changes in the author's inner life. Since then, this has helped to confirm Han Mac Tu's ongoing ingenuity in building the nation's seven-syllable poetry.

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Thi điệu trong thơ bảy âm tiết của nhà thơ Hàn Mặc Tử

Tóm tắt: Thơ Mới là một thành tựu rực rỡ của thơ ca Việt Nam với những cách tân mạnh mẽ, thoát khỏi thi luật Đường thi và là điểm khởi đầu của quá trình hiện đại hóa nền thi ca dân tộc. Sự cách tân ấy không chỉ thể hiện ở hình tượng thơ mà còn cả về nhịp điệu, cách gieo vần,... theo khuynh hướng tự do hóa, hiện đại hóa. Thơ mới có nhiều thể loại, trong đó thể thơ bảy âm tiết chiếm số lượng lớn và là thể thơ tiêu biểu của phong trào Thơ Mới. Trong phạm vi bài viết này, chúng tôi vận dụng thủ pháp thống kê, phương pháp mô tả và thủ pháp phân tích để tổng hợp, phân tích khuôn nhịp điệu của bài thơ bảy âm tiết trong thơ Hàn Mặc Tử. Từ đó khái quát nên đặc điểm thi điệu của thể thơ bảy âm tiết nói chung và thơ bảy âm tiết của Hàn Mặc Tử nói riêng. Kết quả nghiên cứu của bài viết này nhằm cung cấp thêm minh chứng cho việc xác nhận ý nghĩa của lí thuyết về thi điệu và giúp người đọc hiểu sâu hơn về thể thơ bảy âm tiết trong tiếng Việt.

Từ khóa: thi điệu; thơ bảy âm tiết; Hàn Mặc Tử; phong trào Thơ Mới; hình thức thơ.