

OVERVIEW OF THESIS

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Thesis's name: prosodic change from traditional folk-song to modern one (based on storage of Vietnamese lyrical folk-song).

The faculty of Science: Philology

Major: folk-literature, code of index: 5.04.07

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Objective and aim of Thesis

- *The objective of the Thesis* is all traditional folk-song and modern one collected and published in form of writing. In addition, we also gather more modern folk songs that have not yet been collected and published in books, performing folk songs, medieval and modern lyrical poems that all are basis for research and comparison in necessary.
- *The aim of the Thesis* is to find out the repeated differences between traditional folk-song and modern folk-song in terms of artistic method in relations with dialectical content. In a word, to show the prosodic change from traditional folk-song to modern one in the history process. On the basis, to find out basic rules that control prosodic change from traditional folk-song to modern one.
- *Methods of research:* statistics, systematic approaches, synthetic analysis, historic comparison, interdisciplinary research... among them, method of statistics will be used frequently in coordination with synthetic analysis that enable to give highly-scientific forecasts, conclusions and suggestions.

The main results and conclusions

- *The thesis* will find out the traditional and innovative factors in traditional folk-song and modern one in the terms of prosody (in some extends, even content), consider new acting forms of modern folk songs. On this basis, the thesis concludes general suggestions of existence and movement of Vietnamese folk-song prosody and firstly, discovers and explains basic rules that control prosodic change from traditional folk-song to modern one. The basic results of the thesis have not only theoretic meanings but also real values, diversifying the new concepts of folklore in the modern society.
- *Conclusion:* There are movements and changes between traditional folk-song prosody into modern one. In fact, there are similarities and

differences between them. Similarities create the nature of folk-song and can maintain types. Differences show changes that are obviously symbolized in each factor of folk-song prosody and each part of folk-song as we simultaneously consider them in each of level and equivalent aspect.

1. *Firstly, this change is shown in topic and major inspiration* of folk-song that is before and now accessed in terms of the content. The conversion is shown in change of main topic's place and role. This can be also found in expansion of topic. The change of topic aspect brings about change of major inspiration. The lyric of private life - major inspiration with the important role in traditional folk-song places secondarily in modern folk-song. In modern folk-song, traditionally historic lyric is virtually fierce lyrical inspiration.
2. *Lyrical character is the prosody that changes comprehensively and profoundly:* The investigated results show there are similarities in the proportion of types of lyrical characters, of the certain and equivocal polysemantic characteristics in the terms of images of characters in lyrical content. The common faces and identities of lyrical characters in part of folk-song have obvious differences. The appearance of lyrical characters makes faces of lyrical character's system change. However, the change of lyrical character's identity is virtually regarded as fundamental one. The lyric of private life is the identity of most lyrical characters in traditional folk-song. In the modern, nationally historic lyric is virtual identity of most artistic symbols.
3. *Artistic word – another important prosody in folk-song also exists changes and movements.* As an artistic means, method of expression shows its dominance in part of traditional folk-song but make no difference in modern folk-song. However, plastic methods and equivocal and polysemantic-free expression bring into play in the right place and way. In this aspect, traditional folk-song predominates over modern folk-song. The results of investigation and analysis show that, the language of folk-song are moving and changing. Nevertheless, objectively, the movement and change don't happen positively.
4. *Performing – the typical prosody of folk – literature in general and folk-song in particular has obvious change and movement.* In traditional folk-song, the traditional performing method is mainly "singing". Modern folk-song still maintains this. However, the important note is appearance of the new performing method such as pasting paper on gunstocks, hilts

of sword, wheels, pans, backpack, or writing on wall, inside bamboo's pipe or clipping in the load of front-line rice. Is it true that taking advantages of and bringing into play the latest performing methods is one of ways to maintain life and existence of modern folk-song.

5. *The movement and change of folk-song in the history process is indispensable and objective.* It is possible to say that the most important rule controlling that of folk-song prosody is the general development rule of phenomena – rule of inheritance and development. Concretely, changed in history process, folk-song is, at first, affected by rule of traditional folk-poetry inheritance and innovation. However, some social-economic laws in the certain history also rule this. Therefore, folk-song changes in the inner rules of types and is ruled by some social-economic laws. The role of people in the movement is significant. People can change the random, positive things into indispensable things, making favorable conditions for rules to go usefully to the development of traditional folk-literature, including folk-song.

Represent of Teachers' Note

Kinh

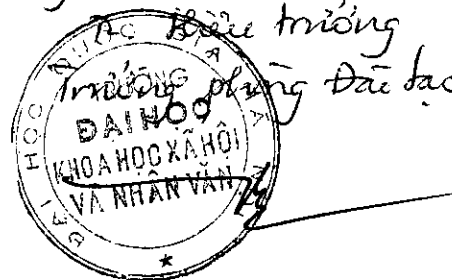
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