

The art of preserving genre memories and the aesthetic effect of the influence of prose into contemporary poetry

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Abstract This study explores the evolving relationship between poetry and prose, focusing on how contemporary poetry incorporates elements of prose while retaining its lyrical essence. Drawing on theoretical frameworks of genre theory and literary hybridity, it examines how modern poets balance traditional poetic features with prose elements to create a dynamic form of expression. The analysis highlights key techniques such as rhythm, personification, rhetorical metaphor, and tonal balance, which enable poets to preserve the emotional resonance of poetry despite its increasing rationality and logical structure. This transformation reflects the genre's shift toward a more objective, politically charged style, contributing to a growing emotional distance in modern poetry. The study argues that while the integration of prose elements offers new possibilities for poetic innovation, it also generates a tension between the genre's intrinsic lyricism and the rationality of prose. This tension is manifest in the juxtaposition of poetry's emotional depth with prose's logical clarity, which can result in a more somber, neutral tone. By analyzing these shifts, the study contributes to a deeper understanding of genre evolution, showing how contemporary poetry redefines boundaries and continues to reflect the complexities of human existence. The findings underscore the significance of preserving the emotional and rhythmic qualities of poetry while allowing for creative adaptation to contemporary forms. This research has broader implications for literary studies, offering insights into the hybridization of genres and its impact on the future of literary expression.

Keywords: preserving genre memories, aesthetic effect, vietnam poem, prose, contemporary poetry

1. Introduction

Within the expansive range of literary genres, poetry and prose are commonly regarded as separate domains, each possessing distinct attributes, styles, and customs. Poetry, typically distinguished by its utilization of meter, rhyme, and concise language, aims to elicit emotions and imagery through meticulously selected words and structures (Sangeetha & Vennila, 2023). Prose, on the other hand, is usually more extensive and driven by storytelling, using whole sentences and paragraphs to create narratives, concepts, and characters in a direct manner (Burroway et al., 2019; Callaway & Lester, 2002). Seminal works such as Culler's *Theory of the Lyric* (2015), which explores the specificity of poetic form, and Bakhtin's *The Dialogic Imagination* (1981), which examines the polyphonic and narrative qualities of prose, highlight the dynamic relationship between poetic and prosaic forms. These studies underscore how poetry and prose not only exist as distinct genres but also influence and reshape each other's conventions over time. Building on this foundation, the interaction between these genres has led to a diverse and intricate body of modern poetry that adeptly integrates prosaic aspects, resulting in a captivating fusion of aesthetics. This fusion preserves the essence of traditional genres while contributing to the evolving landscape of contemporary poetic expression, as exemplified by works that navigate the boundaries between lyrical intensity and narrative depth.

2. The Art of Preserving Genre Memories

The practice of conserving genre memories entails keeping the fundamental characteristics of old literary genres while still permitting creativity and adaptation. In modern poetry, this frequently entails incorporating aspects of prose to enhance poetic expression while retaining the lyrical attributes that characterize poetry (Hetherington & Atherton, 2020; Pinsky, 2020). This delicate equilibrium can be attained by employing several approaches, such as setting a rhythm for the text, exploiting features such as comparison, personification, and rhetorical metaphor, and balancing poetic rhythm and tone.

2.1. Setting Rhythm for the Text

Rhythm is an essential element of poetry that sets it apart from prose. It generates a melodic attribute that has the ability to elicit emotions and enrich the reader's encounter. Establishing a rhythm for the text requires meticulous consideration of the organization of words and syllables to generate patterns of sound and cadence (Rappaport, 2010). One can accomplish this by employing meter, repetition, and variation. For example, the consistent rhythm of iambic pentameter can establish a stable cadence, generating a foreseeable and reassuring pattern that captivates readers and immerses them in the poem's progression. The employment of dactylic hexameter in epic poetry, as shown in works such as Homer's Iliad, further illustrates how organized meter may establish a foundation for expansive narratives (Schein, 2016).

Establishing rhythm in poetry is a crucial process for maintaining its lyrical excellence. When the content closely resembles prose and does not disrupt the visual structure of the poem, the author mostly uses rhyme to establish the rhythm. Take into account the following illustration:

"I was born in the "Laos Wind", where the wind was scorching. My mother conscientiously nourished me with a diet of vegetable and cassava porridge. Featuring pungent bananas, tart lemons, zesty ginger, and savory salt. She enticed me with the rank of Kieu pages. I am the epitome of suffering, destitution, adversity, and poverty. My hands were formerly constantly outstretched, my feet were bare, and I wore tattered headgear." (Tung Bach - Self-composed song [Tự Khúc]]) [*Tôi sinh ra giữa bồng rít gió Lào. Mẹ tần tảo vất vả nuôi tôi lớn bằng cháo rau khoai sắn. Bằng chuối chát, chanh chua, gừng cay muối mặn. Ru tôi bằng thân phận những trang Kiều. Tôi – hiện thân của khổ đau đói nghèo. Cái khó cái nghèo bàn tay quen để ngửa, chân đất nón cời.*]

This section demonstrates a traditional method of establishing rhythm. The poet use the technique of rhyme to generate gentle, melodious vibrations by creating near and distant rhymes between lines of poetry. Although it is written in a prose-like style, this work fundamentally retains its essence as poetry. The notion of parallelism, a fundamental structural element of poetry, is embodied through the occurrence of syllable parallelism, establishing a link between verses. This strategy enables the poem to preserve its rhythmic coherence, showcasing that even in prose-like structures, the fundamental nature of poetry may be conserved by meticulous consideration of rhyme and parallelism.

Another aspect of modern poetry involves the deliberate use of parallelism in meter and rhythm. Thu Apollinaire's statement serves as evidence of her action: *"I gathered a cluster of Thach Thao flowers. Who could have anticipated the demise of love? I have vivid recollections of that October afternoon. Apollinaire has recently vanished beyond the hill. The purple heart symbolizes the blossoming of cherished memories. You, I, and Autumn descend..."* [*Ta ngắt đi một chùm hoa Thạch Thảo*]. *Có ngờ đâu tình đã chết theo rồi. Em còn nhớ buổi chiều thu ấy. Apollinaire vừa khuất bóng trên đồi. Tim tím trện mưa hoa ký ức. Ta, em và Mùa Thu rơi rơi...*] (Tran Ngoc Tuan - Thu Apollinaire)

The concept of shifting tones is clearly exemplified in the aforementioned poem structured as prose: draft[Thảo] (trac), then[rồi] (bang), that[ấy] (trac), hill[đồi] (bang), memory[ức] (trac), fall (bang). The deliberate alternating of lines in order to avoid the occurrence of overlapping sounds has helped to maintain a balanced rhythm in the poem and create a sense of tension between the highs and lows of the sounds. The poetic persona gracefully departs within the melancholic current, laden with resentment yet still evoking a sense of inspiration and romanticism in the recollection of love's memories.

Music is an integral component of poetry, serving as a constant companion throughout its evolution, from its inception to the present day (Burnside, 2020). The distinctive feature that sets poetry and prose apart is the musical rhythm produced by rhythm and meter. However, the awareness of intentionally manipulating recognizable genre conventions has resulted in the disruption of the established rhythm in poetry. In this instance, the poet no longer fulfills the job of representing rhythm as stated by Bloc. To prevent a crisis in the poet's calling, poets justified their existence by creating an intrinsic rhythm within the text that does not merely skim the surface. Replicate. This technique is essential for works where the prose is predominantly composed of free-form poetic lines that are scattered and appear to be unstructured. The brevity of poetic thought is improbable in lines that adhere to this course. However, the effectiveness of poetry in inducing a state of calm through the use of rhyme will also be diminished since contemporary poets no longer prioritize the significance of rhyme. The horizontal extension of the verse has faced numerous obstacles due to public opinion. Nguyen Xuan Nam strongly asserts that poetry have become decadent and undervalued due to the inability to recite and read them (Nam, 1985). We hold the belief that verse structure does not have the ability to contaminate the genre. The ability of poetry to sublimate while maintaining its genre features lies in its capacity to emanate from the poet's genuine feelings. In this instance, the authors endeavored to transcend the superficial musicality in order to delve into the intrinsic rhythm.

However, the concept of rhythm in poetry extends beyond simply maintaining a consistent beat; it also involves understanding when to deviate from it. The deliberate utilization of pauses, such as caesuras, can introduce diversity and emphasis, interrupting the regular rhythm in order to emphasize important phrases or changes in tone (Freeman, 2020; Harding, 1976). Enjambment, the technique of allowing a sentence or phrase to flow from one line to the next without using a punctuation mark at the end, can generate a feeling of urgency or uninterrupted motion, urging the reader to progress through the poem. In contrast, lines that conclude with punctuation marks, known as end-stopping lines, might provide a natural break, giving the reader an opportunity to contemplate the preceding content before proceeding further.

Repetition is a potent technique that can be employed to establish a rhythmic pattern. Poets can strengthen themes and establish a feeling of unity and significance by employing repetition of words, phrases, or structures (Hetherington &

Atherton, 2020). The recurring chorus of a villanelle, as seen in Dylan Thomas's "Do not go gentle into that good night", serves as an illustration of how repetition may emphasize the fundamental theme of the poem and elevate its melodic quality (Gido et al., 2022). Likewise, the anaphora technique, characterized by the repeating of a word or phrase at the start of consecutive lines, can generate movement and heighten emotional intensity. Diversity is equally crucial in establishing rhythm, as it prevents the poem from becoming boring and maintains the reader's engagement. This can encompass the manipulation of line lengths, the modification of metrical patterns, or the introduction of unforeseen rhymes. Free verse poems, in contrast to traditional forms, do not adhere to a regular meter or rhyme scheme (Yeh, 2022). Instead, they rely on subtle rhythmic signals and natural speech patterns to produce a smooth and lively reading experience. Poets can imitate the rhythms of ordinary speech while still preserving the elevated vocabulary and emotional intensity of poetry, because to this adaptability.

Through the establishment of a rhythmic pattern, poets are able to maintain the melodic qualities of conventional poetry, while also integrating narrative components that enhance intricacy and profundity. The rhythmic foundation facilitates the incorporation of prose-like storytelling into the poem, enabling a smooth fusion of lyrical and narrative techniques. The deliberate arrangement of rhythm in poetry, whether through adherence to traditional metrical patterns or exploration of the fluidity of free verse, amplifies its capacity to communicate emotion, generate vivid images, and captivate readers on a profound level.

2.2. Exploiting Features of Comparison, Personification, and Rhetorical Metaphor

By utilizing techniques such as comparison, personification, and rhetorical metaphor, poets are able to craft vibrant imagery and communicate intricate concepts, enhancing their work with multiple layers of significance and maintaining the emotive potency of conventional poetic language (Freeman, 2020). Similes and metaphors enhance the relatability and effect of abstract concepts by facilitating comparisons. Similes, which employ the words "like" or "as" to immediately juxtapose two distinct entities, augment the reader's comprehension by drawing vivid analogies. In Robert Burns's line "My love is like a red, red rose", the comparison conveys the qualities of beauty and fragility, enabling readers to quickly understand the depth and delicacy of the feeling (Burns, 1911). Metaphors, in contrast, establish implicit analogies by asserting the identity of one item with another, so enabling more intricate and multifaceted interpretations. Emily Dickinson's metaphor "Hope is the thing with feathers" evokes the idea of hope as a robust bird, symbolizing attributes such as lightness, freedom, and endurance (Dickinson, 2019). These qualities are challenging to express directly but are effectively conveyed via the use of metaphor.

Personification animates lifeless objects or abstract concepts by assigning them human traits, resulting in emotional impact and captivating the reader's imagination (Pager-McClymont, 2021). Describing the wind as whispering secrets attributes a sense of mystery and intimacy to a natural event, creating the impression that the wind possesses consciousness and the ability to communicate. This technique not only brings the scene to life but also establishes an emotional connection between the reader and the natural environment. Personification can emphasize specific attributes, such as the inexorable progression of time. Time, when shown as a thief, emphasizes its capacity to snatch away moments and possibilities, intensifying the sense of urgency and emotional impact in the lyrical story. William Wordsworth's portrayal of daffodils "dancing" in "I Wandered Lonely as a Cloud" imbues the blossoms with a sense of exuberance and vitality, enhancing the dynamism and emotional resonance of the natural setting (Herawati, 2017).

Rhetorical metaphor employs figurative language to effectively persuade or stimulate profound contemplation on sociological or philosophical matters (Edwards et al., 2013). An eloquent poem that portrays society as a garden in need of attentive cultivation encourages readers to reflect on their responsibility in fostering their community and environment. This metaphorical device has the potential to stimulate analytical thought and self-reflection, motivating readers to recognize the wider ramifications of the poet's message. In his poem "Harlem", Langston Hughes presents a metaphorical comparison between a "dream deferred" and a "raisin in the sun" (Davis, 1952). This metaphor prompts readers to reflect on the outcomes of unmet ambitions and the disregard of society. The desiccation and solidification of a raisin vividly exemplifies the decay and squandering of potential that transpires when aspirations are delayed or denied, evoking a profound emotional and intellectual reaction from the reader.

Through the utilization of these methods, poets craft a complex and intricate combination of visual representations and concepts that pay homage to the heritage of conventional poetry while also challenging the limits of modern thinking and creativity. Comparisons establish links that enhance comprehension and foster emotional involvement, personification brings life to non-living things and fosters emotional connections, and rhetorical metaphors stimulate contemplation and introspection on more extensive matters. These strategies guarantee that poetry retains its power as a formidable means of communication, capable of accurately portraying the intricacies of the contemporary world and the human condition. By employing complex and suggestive methods, poets can delve into and convey profound emotions and ideas, guaranteeing that their work deeply connects with readers and remains a vital and influential art form.

Indeed, talented poets are mostly those who have retained the ferment of that genre in their poetry. In a form very close to prose, the typical poetic quality of poetry still pervades. That poetry is partly conveyed through a system of comparisons, personifications, and suggestive metaphors:

...There is an unborn child there, who already knows how to look at the father with a silent look [... Nơi ấy có đứa con chưa sinh, đã biết ngắm người cha bằng cái nhìn lặng lẽ]

You have to come home quickly, come home quickly! [Phải về mau, về mau em ơi!]

Even though that place is a rocky hilly area [Dù nơi ấy là vùng sỏi đồi]

But still raspberry shape [Nhưng vẫn dáng hình mâm xôi]

And beans and corn, carrying each other up the steep hill... [Và hạt đậu, hạt ngô, cõng nhau trèo lên quán dốc...]

(Phung Khac Bac - Return to the hills)[Phùng Khắc Bắc - Trở về miền đồi]

... A mother holds her child with her chest without winter [... Mẹ ấp con bằng lồng ngực không còn mùa đông]

Mother patted her child's head with the hand that soothed the fields [Mẹ xoa đầu con bằng bàn tay đã xoa dịu những cánh đồng]

The baby's newly grown teeth bite into the mother's breast [Răng mới mọc con cắn vào vú mẹ]

Bite off the flow of fresh milk to continue the lives... [Cắn đứt dòng sữa tươi để nối tiếp những cuộc đời...]

(Thu Bon - Homeland of the golden sun) [Thu Bồn - Quê hương mặt trời vàng]

Phung Khac Bac's poem utilizes the imagery of raspberries and the symbiotic relationship between beans and maize as they ascend a steep hill. This imagery not only reflects the geographical nature of the hills but also conveys the toil and affection associated with one's homeland. Regarding Thu Bon's poetry, its literary essence is derived from compelling imagery, such as the depiction of a chest devoid of cold and a hand that brings solace to the fields... When individuals read verses like those, they continue to perceive. The poet's unwavering devotion to his hometown and his mother keeps him consistently occupied. The poem is challenging to recite or memorize, yet the profound imagery and melodic elements it contains are sufficient to captivate the reader.

The use of political terminology and a neutral tone in contemporary poetry is a result of poets aligning their writing with the rational and objective style of prose (Pinsky, 2020). By gradually changing poetry in this direction, it has surpassed the traditional framework of the genre and resolved the rigid limits that were previously imposed on it. This trajectory effortlessly leads poetry towards a condition of emotional aridity, transforming it into somber, logical statements. Contrary to being a unique characteristic of poetry, the rational thought process of prose has centered around figurative thinking. Tran Dinh Su stated that the essence of reasoning has been elevated to a poetic level with a sense of understatement and delicacy (Su, 1995). Despite the fact that the poetry structure adheres to the sequential and rational arrangement of prose, the poem manages to evoke profound emotional responses in individuals by resonating with their hearts through its profound and lyrical tone.

If you want to be together forever [Nếu muốn suốt đời mãi ở bên nhau]

Then I ask you to retract that sentence [Thì câu ví kia xin người rút lại]

Because what is short is far different from what is forever [Bởi cái ngắn ngủi khác xa cái còn mãi mãi]

But love needs to last a lifetime. [Mà tình yêu cần đi suốt đời]

(Nguyen Kim Anh - Diem)

The initial words of each line of poetry appear to fully encompass the emotions conveyed in the poetry. However, the author uses the thin cloak as a mere camouflage for the intricate metaphorical significance and compassionate aesthetic message concerning love in his poems. The subtle fusion also imparts a savory and lyrical essence to Xuan Quynh's verses dedicated to ladies.

My dear, my wonderful man [Anh thân yêu, người vĩ đại của em]

You are the sun, I am just a grain of salt [Anh là mặt trời, em chỉ là hạt muối]

A little bit of saltiness in the middle of a wonderful ocean [Một chút mặn giữa đại dương vời vợi]

No one knows about moss [Loài rong rêu chưa ai biết bao giờ]

I'm just a blade of grass under my feet [Em chỉ là ngọn cỏ dưới chân qua]

It's an accidental speck of dust on your shirt [Là hạt bụi vô tình trên áo]

But what if you can't measure the rice this morning? [Nhưng nếu sáng nay em chẳng đong được gạo]

Surely he hasn't had anything to eat in the afternoon [Chắc hẳn buổi chiều anh không có cơm ăn]

(Funny poem about female)

The final two poems encapsulate the essence of writing, encompassing both its tone and lyrical substance. An unadorned objective reality combined with a sequence of eloquent rhetorical analogies regarding you and me. If the initial lines has the capacity to captivate readers with succinct and evocative creative representations such as the sun [mặt trời], salt grains [hạt muối], moss [loài rong rêu], blades of grass [ngọn cỏ], and dust particles [hạt bụi], then the concluding two verses rouse them entirely. Immerse yourself fully in reality to unleash intriguing laughs. The artist's talent resides there. Provide a statement that is straightforward and objective without causing offense. One can discuss basic, commonplace matters while nevertheless preserving delicate, enchanting elements. This skill is crucial for poets, particularly when they focus their writing on subjects that lack poetic merit. When it comes to this particular topic, Bui Giang is undeniably an expert.

Please drink everyone [Xin mọi người hãy uống]

Water from the gap [Nước từ hõ hang khe]

*In the dark late at night [Trong bóng tối đêm khuya]
(Or during the day too) [Hoặc trong ánh sáng ban ngày cũng được]*

Does the poem primarily focus on the aesthetic qualities of the natural world or on the aesthetic qualities of humans? The inclusion of the word “revealing cleavage” inevitably directs the reader's mind from the depiction of untouched nature to the intimate region of the woman. Nevertheless, in the realm of poetry, the skill of employing metaphors serves to cleanse and refine all aspects, allowing for the abundant flow of creative inspiration through the exquisite use of language. Bui Giang possesses a remarkable ability to transform coarse and unclean objects into objects of poetic beauty. That is why several individuals do not experience discomfort or offense when perusing his writings, such as:

*Where are you standing now? [Bây giờ em đứng nơi đâu]
The grass inside me makes me sad [Cỏ trong mình mấy em sầu ra sao]
(To the women of Vinh Trinh village) [Gửi thôn nữ Vinh Trinh]*

Bui Giang successfully incorporated elements often associated with prose, which are traditionally exclusive to prose and are expected to remain such, into the realm of poetry. The process of transforming prose into poetry necessitates exceptional abilities.

2.3. Balancing Poetic Rhythm and Poetic Tone

Ensuring the harmony of poetic rhythm and tone is essential for preserving the authenticity of poetry while embracing the storytelling possibilities of prose (Hetherington & Atherton, 2020). The rhythm dictates the speed and movement of the poem, while the tone expresses the poet's perspective and emotional condition. To achieve this equilibrium, one must employ a subtle strategy when selecting words, constructing sentences, and developing themes. The rhythm of a poem should possess a continuous cadence that generates a melodic quality, while also being adaptable to suit changes in mood and emphasis. This can encompass the manipulation of line length, the blending of diverse metrical structures, and the utilization of enjambment to facilitate a seamless transition between lines. For instance, the use of different line lengths can generate a dynamic reading encounter, where shorter lines can effectively communicate a sense of urgency or tension, while longer lines might decelerate the tempo, enabling contemplation and deep engagement. By including several metrical patterns, such as shifting between iambic and trochaic meter, one can offer a varied rhythm that reflects the intricate nature of the poem's themes.

A traditional poem imposes a restriction on the maximum syllable count, capping it at 8. However, poetry after 1975 has aimed to break free from this limitation by creating complex, multi-circuit, multi-syllable structures inside a single line of poetry. The extended length of the sentences in the poem causes the rhythm to become elongated and ambiguous, resulting in the dissolution of the poetic melody within the regular rhythm of the prose sentence. One method that contemporary poets have employed to maintain the poetic rhythm and stay inside the realm of poetry is to incorporate brief, low-tempo lines amidst longer verses.

*It seemed like it was raining that time [Hình như lần ấy mưa]
You took me away like seeing off the last leaf of autumn next to an ancient wall [Em đưa tôi qua như tiễn chiếc lá cuối cùng của mùa thu bên bức tường cổ]
It seemed like it was windy that time [Hình như lần ấy gió]
The wind grinds every strand of hair [Gió mài từng sợi tóc]
Midland white [Trắng trung du]
(Uong Thai Bieu - Midland) [Uông Thái Biểu - Trung du]*

The tone of the poetry should correspond to its ideas and feelings, whether they are reflective, exuberant, sorrowful, or rebellious (Bernstein, 2016; Hardy, 2014). This alignment ensures that the reader's emotional experience is consistent with the poem's content. Achieving a harmonious blend of tone and rhythm requires ensuring that the emotional flow of the poem complements its musical qualities. For example, a gloomy tone might be intensified by a deliberate, consistent tempo, accompanied by frequent breaks and lengthened vowel sounds that evoke a feeling of prolonged sadness. On the other hand, a cheerful tone could be enhanced by a vibrant, fast tempo with briefer, more dynamic lines that express enthusiasm and happiness. Poets skillfully manipulate tone and rhythm to direct the reader's emotional experience in the poem, ensuring that every change in mood and theme carries deliberate and significant weight (Rappaport, 2010).

Contemporary poets cleverly incorporate the character of prose into their writings by blending it with an original lyrical tone. The poems “Tran Ninh Ho's Strange Companion” and “Inrasara's Son of the Earth” effectively demonstrate the process of integration. Revisit the subsequent lines of the poem The Strange Companion to gain a clearer understanding of this.

*The one who loves us the most is definitely time [Kẻ yêu ta nhiều nhất chắc chắn là thời gian]
He taught me how to roll over, how to crawl, how to stand up [Đã cho ta biết lẫy, biết bò, biết đứng dậy]
Then learn to speak. Oh my, I can talk [Rồi biết nói. Ôi chao là biết nói]
Around the cold, everything was passionate! [Giữa lạnh im. Rồi tất cả nồng nàn!]
But then the person who despises us the most is time [Nhưng rồi kẻ coi thường ta nhiều nhất lại là thời gian]
Didn't know there was once me walking, talking and laughing between heaven and earth [Chẳng hề biết đã từng có ta đi đứng nói cười giữa trời đất]*

When all of our walking, talking, and laughing, there's nothing left that's truly memorable [Khi tất cả những đi đứng nói cười của ta kia, không còn gì đáng nhớ thật]

Just useless, clumsy imitations of past – me – past [Chỉ là những bắt chước vụng về vô ích những – tôi – qua]

The philosophy of time is characterized by a resolute and lucid tone of argument. The tone provided color to the irregular features of the peculiar companion's face. Time is both our greatest ally and our harshest critic. We mature as time passes and are also phased out if we fail to establish our own distinct achievements. The profound thought has resonated with individuals through the traditional medium of poetry, by embracing and depending on lyrical tones. The final two words of the initial verse interweave the gentleness and pleasantness of poetry. The use of punctuation marks, the exclamation "oh my", and the use of passionate adjectives serve as the delightful and tender elements of the poetry. The voice enhances the allure of time. The poem is enhanced in its lyrical quality due to the poet's meticulous organization.

Poets can craft structurally solid and emotionally captivating works by skillfully harmonizing rhythm and tone (Rappaport, 2010). This equilibrium enables the conservation of genre recollections, as the poem maintains the melodic characteristics of conventional poetry while delving into novel narrative and thematic potentials. An effectively crafted poem can effortlessly combine the melodic and intense emotional aspects of poetry with the narrative and profound theme elements of prose, yielding a sophisticated and multi-faceted masterpiece (Thomas, 2023). This synthesis not only pays tribute to the conventions of poetry but also stretches its limits, enabling inventive forms of expression that strike a chord with modern audiences. Poets can create poems that are both timeless and relevant by skillfully combining rhythm and tone, allowing them to capture the changing nature of literary expression (Strachan, 2011).

3. The Aesthetic Effect of The Influence of Prose into Contemporary Poetry

The aesthetic effect of prose on contemporary poetry has significantly reshaped the landscape of poetic expression, creating a hybrid form that merges the narrative depth and clarity of prose with the musicality and emotional intensity of poetry (Leteo, 2021). This fusion enriches the literary world, allowing poets to explore themes and ideas in ways that are both innovative and deeply resonant. By incorporating the linear progression and comprehensive detail characteristic of prose, contemporary poetry can delve into more intricate and layered storytelling. This blending allows poets to maintain the evocative imagery and rhythmic qualities of poetry while presenting narratives with the coherence and development typically associated with prose. Such hybrid forms enable a richer exploration of character, setting, and plot, providing a fuller emotional and intellectual experience. Furthermore, the use of prose elements introduces a new versatility in tone and voice, enabling poets to seamlessly shift between conversational and lyrical styles (Jones-Dilworth, 2010). This dynamic range enhances the poet's ability to convey complex emotions and abstract concepts, creating a more immersive and multifaceted reading experience. As a result, contemporary poetry not only preserves the aesthetic and emotive power of traditional forms but also expands the boundaries of what poetry can achieve, making it a more vibrant and relevant mode of expression in the modern literary landscape.

3.1. Positive Aesthetic Effect

According to Bakhtin, poetry is considered a distinct and comprehensive genre (Bakhtin, 1935). Poetry lacks the ability to capture a complete and coherent depiction of reality, unlike novels. While the Russian theorist's interpretation may not be entirely just towards this lyrical type, it does, to some extent, approach the boundaries of poetry. Nevertheless, the act of engaging with prose has led to a greater receptiveness towards poetry, resulting in a transformation of poetry that extends beyond its boundaries and even affects its fundamental essence. The inclusion of prose in poetry has resulted in intriguing changes in characteristics and functions within the medium. Examining the subject reveals that simply adding language to poetry is not enough to enhance its worth, and engaging with prose is merely a demonstration of the poem's evolution and rejuvenation. Contemporary Vietnamese poetry in this period is not the sole trajectory (Jamieson, 2001). Nevertheless, the extensive presence of prose might be seen as a favorable intrusion into the realm of poetry due to its diverse expressions.

The primary aesthetic impact resulting from the interactive process is the enhanced capacity of poetry to mirror objective reality. The incorporation of prose into poetry has resulted in a tighter alignment between poetry and reality. Prose infiltrates poetry, allowing the form to establish extensive connections with the emerging present (Naylor, 1999). By allowing oneself to be drawn into the orbit of prose, especially novels, poetry at the same time places oneself in "the problematization, the unique unfinishedness of meaning, and the vivid contact with the present time that has not yet been established." completed and in transition" (Bakhtin, 1935). Currently, the demarcation between poetry and life has become less distinct. Lyrical works, despite their initial limitations in approach and interpretation of reality, possess the capacity to encompass a wide range of life's difficulties. This aspect, when seen in poetry, serves as an indicator of the high quality of prose. It effectively fills the voids of silence in poetry by presenting vivid depictions of reality.

... The widows of my village carry the burden on their shoulders, on the trails like deformed spines of thousands of years of hardship. They sleepwalked through the wild pink winds that arose as the sun rolled into darkness. They sleepwalked through prehistoric rains at dawn just recovering from a night fever. [... Những người đàn bà góa bụa làng tôi gồng gánh trên vai, trên

những con đường mòn như cột sống dị tật của ngàn đời vất vả. Họ mộng du qua những cơn gió hồng hoang nổi lên lúc mặt trời lặn vòng vào bóng tối. Họ mộng du qua những cơn mưa tiền sử lúc bình minh vừa vực dậy sau một cơn sốt đêm.]

(Nguyen Quang Thieu - Examples) [Nguyễn Quang Thiều - Những ví dụ]

The uninterrupted flow of words eliminates the distinction between poetic lines and verses. During such moments, poets tend to become loquacious individuals. However, in addition to that flaw, it is important to acknowledge the abundance of information that the descriptive element adds to poetry. Nguyen Quang Thieu seems to be concerned that the process of screening and simplifying may eliminate a wide range of different realities. As a result, he chose to become a writer of his own accord.

The fusion of poetry and prose is closely intertwined with the poet's exploration of life. The clairvoyant nature of prose has bestowed upon poetry a realistic outlook on individuals and existence. Consequently, the incorporation of prose into poetry has introduced a novel aesthetic conflict for the art form. The overarching essence of life's actuality is unveiled on each page of poetry, but the characters' musings are merely inconspicuous enclaves. Vi Thuy Linh has significantly increased global knowledge of the objective reality through her work in the existing world (Phan, 2012).

Millions of people are crazy about the power of Microsoft software [Hàng triệu người điên lên theo mãnh lực của phần mềm Microsoft]

Souls are being encoded with programmed life rhythms [Những tâm hồn đang được mã hóa với nhịp điệu sống lập trình]

Day and night, tense neurons update data [Ngày đêm, những nơ-ron thần kinh căng cứng cập nhật dữ liệu]

People are not naive, do not have many dreams and gradually lose romance [Con người không ngây thơ, không nhiều mơ ước và mất dần lãng mạn]

The color of dollars is about to dye the sky. [Màu dollar sắp nhuộm cả da trời]

The poet's outward view facilitates the observation and exploration of numerous aspects of the tangible world. "The Earth can be likened to an ancient mill" that revolves with great force, resulting in significant alterations in weather, climate, scenery, as well as influencing human destiny and character. The subsequent verses of poetry restore the focus to the genuine essence of the matter, exposing it in its unadorned and brutally honest form.

"Humans continue to eat many species and destroy habitats without regard for the future of the next generation [Con người tiếp tục ăn thịt nhiều loài và tàn phá môi trường sống mà bất cần tương lai của thế hệ kế tiếp]

Ambition makes them eliminate each other, throw bombs and bullets at their fellow humans [Tham vọng khiến họ loại trừ nhau, ném bom xả đạn vào đồng loại]

Arrogant presidents with suitcases pushing nuclear buttons and destructive substances... [Những tổng thống ngạo nghễ với va – li bấm nút hạt nhân và chất hủy diệt...]

"Mom, which species is more cruel than all of them? [Mẹ ơi, loài nào độc ác hơn tất cả?]

One day, I will have to stay silent in front of my child's questions." [Một mai, tôi sẽ phải im lặng trước câu hỏi của con mình]

These verses effectively transform the perspective of the prose writer into poetry. The poem vividly and prominently portrays the subjective perspective of the main character. The amalgamation of prose point of view and poetic point of view has duly acknowledged the eminence of capturing the essence of truth and the vitality of living experiences in these verses.

The prose quality of contemporary poetry reflects the realistic facts of current existence. Through the utilization of a direct and precise structure and comprehensive explanations, poets have the ability to tackle intricate societal matters, personal encounters, and ordinary particulars with lucidity and accuracy. This strategy enhances the relatability and accessibility of contemporary poetry, so encouraging readers to establish a profound connection with the subject. Utilizing prose elements enables poets to effectively depict the subtleties of ordinary existence, so evoking a strong emotional response from their readers who can relate to these lived experiences.

Despite the extensive genre interaction, poetry remains inherently poetic and lyrical, regardless of its substantial connection to prose (Tiffany, 2020). This is the anticipated moment for both poets and readers. The act of creating modern poetry demonstrates that several poets utilize prose phrases as an artistic technique to enhance the impact and elevate the essence of poetry. This has had a highly favorable impact on the genre, similar to what Ho Chi Minh accomplished with the poem Untitled:

Haven't written any poems in a long time [Đã lâu nay không làm bài thơ nào]

Now try it and see how it goes [Đến nay thử làm xem ra sao]

I searched all over the papers and couldn't find anything [Lục khắp giấy tờ vẫn chưa thấy]

Suddenly I heard the rhyme "thang" soar high [Bỗng nghe vần "thăng" vút lên cao]

The initial three sentences exemplify the attributes of prose. The poem achieves true poetic essence only when the final sentence emerges, when the rhythm emerges amidst the disorder of words.

Employ optimistic and purposeful language in Hai Duong's Dialogue. The poem's structure is divided into two contrasting pieces by the four stanzas. The initial two stanzas are characterized by an abundance of prose conveyed through dialogue and a narrative tone.

-Rice! [-Gạo ơi!]

Calling from upstairs [*Tiếng gọi từ lầu cao*]
 I buckled my shoulders with each step [*Em oằn vai từng bậc*]
 Eyes stinging with sweat: [*Mắt cay mồ hôi tuôn:*]
 -Eight pineapple just ground [*Tám thơm vừa xay đấy*]
 -The seeds are both silver and broken [*Hạt vừa bạc vừa gãy*]
 Okay, you go [*Thôi thôi, cô đi cho*]

Prose is beneficial when engaging in the aforementioned poem. The contrasting characteristics of two individuals are vividly portrayed through their words and actions. The fundamental distinction between the seller and the consumer forms the foundation for the concluding verses, which unveil the characteristic poetry of the genre.

Suddenly the rice choked bitterly [*Chợt miến cơm nghẹn đắng*]
Remember a time not too long ago [*Nhớ một thời chưa xa*]

...

Suddenly I miss the village fields [*Chợt nhớ cánh đồng làng*]
In the year of crop failure, the water is white [*Năm mất mùa trắng nước*]
Horizons of memory [*Những chân trời kỷ ức*]
Speechless: [Thốt nên lời:]
-Rice! [-Gạo ơi!]

The primary origin of poetry has returned. The introverted verses accurately articulate the poet's emotions. Readers see an abundance of a very expressive and emotional sentiment: nostalgia. The reader perceives the poet's struggle to speak clearly as the distant history of the subsidy era resurfaces.

The quality of prose serves as a powerful tool that can enhance the creation of poetry by establishing a solid framework on which poetic components can be added (Shklovsky, 2023). This fusion enables poets to explore form and structure in inventive ways, producing works that challenge conventional genre boundaries. The narrative tactics employed in prose, such as the creation of characters and the evolution of the plot, can be harmoniously fused with the rhythmic and aural attributes of poetry, yielding a complex and multi-faceted masterpiece (Shklovsky, 2023). This union not only enhances the visual attractiveness of modern poetry but also expands its capacity for expression.

Poetry is a literary genre that have the capacity to evoke profound empathy in readers (Keen, 2010). Readers mostly seek emotional and aesthetic balance while engaging with poetry. Hence, the genuineness of artistic feelings emerges as a fundamental driving force behind poetry. Regardless of the presence of prose elements, lyrical poems must nonetheless effectively accomplish that objective. Yet, when considering the viewpoint of the individual conducting the analysis, it becomes evident that the inclusion of prose elements in the poetic form significantly enhances the depth of emotional authenticity in contemporary poetry (Fredman, 1990).

By examining the essence of poetry, we can observe that its warmth and emotional authenticity mostly derive from the use of interjections, as demonstrated in the stanza composed by the poet To Huu.

Hey Hue! My motherland [*Huế ơi! Quê mẹ của ta ơi*]
I remember from the old days when I was nine or ten years old [*Nhớ tự ngày xưa tuổi chín mười*]
 In an alternative approach, emotional experiences are explicitly described using vivid adjectives and adverbs. This poem, authored by poet Le Anh Xuan, serves as an illustration. *Hey! Why does your hair smell so good?* [*Em ơi! Sao tóc em thơm vậy*]
Or I just passed through the durian garden [*Hay em vừa đi qua vườn sầu riêng*]
I love your clear smile [*Ta yêu nụ cười em trong trẻo*]
Sweet like coconut water [*Ngọt ngào như nước dừa xiêm*]

In certain instances, authors intentionally guide poetry towards prose, resulting in the near obliteration of these two well-established courses. The authors eliminate all interjections and emotional adjectives, so eradicating any signals that evoke strong emotions. However, while engaging with poetry, readers are able to perceive the pungent and genuine essence of the lyrical atmosphere. To do this, the significance of prose quality should not be underestimated.

The discreetness of the poetic nature in expressing emotions is primarily attributed to prose. The beauty of lyrical characters lies in their immersion in the unfolding of events and their ability to convey complex emotions through expressive language. In such instances, poetry serves the purpose of invoking emotions rather than explicitly or directly addressing the true nature of the character's soul. Instead, it entrusts the task of interpretation and evaluation to the reader. Thus, poetic emotions are not confined to a predetermined state but rather are conveyed to the reader's level of receptivity. Fortress, represented by Nguyen Vinh Tien, and Life, represented by Nguyen Khoa Diem, are both influenced by this pattern. Let us examine the Fortress that Nguyen Vinh Tien depicted via his poetry and prose:

I do mundane things [*Tôi làm những việc tầm mủn*]
In the corner of that garden [*Trong góc của khu vườn đó*]
next to a cold table [*bên một chiếc bàn lạnh ngắt*]
a cup of fragrant tea [*một chén trà thơm*]
I counted my change [*Tôi đếm số tiền lẻ của mình*]

arranged in an order [sắp xếp theo một thứ tự]

Open the book to see what you did during the day... [mở sổ để xem những việc đã làm trong ngày...]

The poem exhibits a propensity for the act of enumeration. The behaviors of my character are meticulously replicated. What is the underlying motivation behind those mundane, repetitive, and lacking in artistic expression actions? The poet's disclosure in the final stanza enables readers to discern the prevailing emotional states that govern the lyrical character. "*I engage in trivial actions in an attempt to alleviate the emptiness within me, like constructing an unstable fortress to protect myself from the overwhelming void that descends from the celestial realms.*" The protagonist's objective is to construct a sturdy stronghold for himself, although it appears to have been unsuccessful. The monotonous and insipid tasks encircle me like a spider's web, simultaneously constricting and expansive, simultaneously transparent and unstable, simultaneously robust and delicate. The poem captures the prevailing psychology of postmodern individuals: feeling disoriented and isolated in the present, compelled to confine themselves in a cramped and inhospitable environment (a corner of the garden, beside a frigid table); engaging in monotonous and purposeless routines (tallying money, counting days); living inauthentically, suppressing genuine emotions (my childhood was amusing, my youth was amusing, but I do not find it amusing...). The rationale behind these psychological phenomena is twofold: firstly, due to the very chilly wind, and secondly, as a result of the pervasive sense of emptiness emanating from the entire sky. My character found that the environment they were living in caused excessive stress, leading them to isolate themselves behind a fortress they built. Despite the poem's emphasis on prose perceptions, it effectively elicits the emotions of the lyrical figure, which are universal existential emotions experienced by individuals in the postmodern era.

The genuine essence of modern poetry often arises from the infusion of prose into its structure (Hetherington & Atherton, 2020). The colloquial style and straightforwardness of writing can establish a feeling of urgency and closeness, enhancing the genuineness and individuality of the poet's voice. The genuineness of the poet's emotions can intensify the emotional resonance of the poem, fostering a stronger sense of empathy and connection between the readers and the poet's innermost thoughts and sentiments. The incorporation of prose in the writing style enables a more authentic and unadulterated portrayal of emotions, effectively expressing the unrefined and sincere core of the human experience (Vaughn, 1989).

Bakhtin examined the impact of introducing genres into novels (Bakhtin, 1935). This researcher argues that the novel lacks a unique strategy to representing reality through its own language. Instead, it relies on other genres to interpret reality before incorporating them into its narrative. The novel is seen as a synthesis, a secondary fusion of pre-existing verbal genres. The reference can be found in the source with the citation (Bakhtin, 1935). Conversely, we observe the revitalization that prose has bestowed upon poetry. Prose has infiltrated poetry, introducing novel attributes and enabling the integration of poetic elements. Here is an illustration of the verse:

Feeling lost in the house where seven-year-old Chopanh wrote his first song for his mother. The italic text is a tribute. Every note a silent kiss. [Tự bằng khuôn trong ngôi nhà, nơi bảy tuổi Sôpanh viết bản nhạc đầu đời tặng mẹ. Dòng chữ nghiêng một sự kính dâng. Mỗi nốt nhạc nụ hôn thầm lặng.]

Drifting with the sound of wheat waves, the space becomes deserted skies. A hundred-year-old oak tree is heavy with thoughts. Thousands of Ma-du-ri lakes are intoxicated with fragrance and the sound of the wind tirelessly rustling the pine forests. [Trôi theo tiếng đàn sóng lúa mì xô không gian thành những khoảng trời xa vắng. Một cây sồi trăm năm trĩu nặng trầm tư. Nghìn hồ Ma - du - ri say hương và tiếng gió miệt mài thoa thông rừng xào xạc.]

(Ta Minh Chau - Self-esteem) [Tạ Minh Châu - Tự cảm]

Advancements in text arrangement have expanded the boundaries of poetic expression, causing the poem to adopt the characteristics of prose. Hence, a genre-specific appellation was coined to designate works of this nature, namely prose poetry. Prose poetry, a poetic genre that acknowledges the significant influence of prose on poetry, is believed to have originated in 1842 with the publication of the poem "Gaspard in the Night" by French poet Louis Bertrand. The poem's inception was a direct response to the prevailing popularity of alexandrine poetry, which adhered to a rigid literary form. The impact of Louis Bertrand's Dark Gaspard on the lyrical revolution can be likened to that of Phan Khoi's Old Love. Regarding Jean-Claude Montel, the origin of prose poetry may be traced back to six prose poems included in the poetry collection titled "Ode to the Night" by the German romantic poet Novalis. Nevertheless, Charles Baudelaire's poetry collection Prose Poems (1869), Stéphane Mallarmé's poetry collection Idle Words (1897), Arthur Rimbaud's book Revelation (1886), and other symbolist writers of the same era had significant roles. The place of prose poetry in French poetry was solidified, similar to the works of Paul Valéry, Paul Fort, and Paul Claudel. Incorporating prose into poetry is also a method for creating names like Maiacopski, Jia Binh Ao, Whitman... Irrespective of the timeframe, the aforementioned criteria indicate the early existence of prose poetry, where the excellence of poetry harmoniously merges with prose. Furthermore, upon closer examination, it is possible that we may discover further instances of prose within the remaining variations of poetry, including stylized poetry and free verse.

Prose poetry emerged in Vietnam during this period. Researchers in medieval literature sought to uncover the essence of prose poetry through its various manifestations, such as wealth, foxes, hiccups, and orations (Shariatmadari, 2020). The poetry of the 1930s saw the innovative works of Han Mac Tu, Dinh Hung, and Nguyen Xuan Sanh, who experimented with this particular kind of poetry. The fluid composition of the text and the flexible nature of the genre are molded and validated

through such lyrical expressions. Contemporary conditions provide a favorable setting for the formation of this poetic form, as it represents the trend of current poetry and maintains a clear vision of reality in both form and substance (Perkins, 1976). Le Thieu Nhon refers to prose poetry as “flat-faced poetry” because to its striking resemblance to reality, where the ceaseless beat of life persists. Poet Xuan Dieu once stated that in the field of botany, there exist transitional forms that gradually evolve from floral shapes. These forms can be characterized as being a combination of both leaf and petal, as well as exhibiting colors such as yellow, red, and white, resembling flowers. Create a platform encircling the genuine flower, where the blossom emerges from the foliage and undergoes a metamorphosis into a unified entity. Within the realm of global poetry, there exist various styles that lie between the realms of rhyme and prose. These styles encompass a range of forms, including memoir, essay, prose poetry, unrhymed free verse, verse, and regular poetry. In order to establish a stockpile of artistic structure, it is necessary to develop a collection of rhymes. These “reserves of artistic form” have emerged not just in international poetry but also in modern Vietnamese poetry. Prose poetry is consistently cited as a genre that aligns well with modern living.

The impact of genre interaction on aesthetics is significant (Hassenzahl, 2008). Consequently, poetry is no longer considered a completely distinct genre. The incorporation of prose's virtues into poetry has been executed with great talent and elegance. While prose may possess certain qualities, poetry remains distinct and true to its unique nature. Bakhtin's theory of interaction posits that the fundamental structural characteristics of each genre are retained even after genre concerts (Bakhtin, 1935). When incorporated into a novel or vice versa, the interacting entities maintain their structural flexibility and autonomy, along with their distinct language and style. Truly, proficient poets never resort to poetic regression as they adeptly incorporate qualities beyond the lyrical content into the essence of the poem. It maintains the essence of its genre and remains entirely poetic. In the past, Hoai Thanh expressed the belief in the potential of Moi poetry by stating that there is no better way to convince people of its worth than by reading excellent new poems. Today, contemporary poetry exhibits a similar trend by incorporating the poetic elements of prose into poetic compositions. Poems such as *My Father* (Le Dat), *Ask* (Huu Thinh), *“Do Len”* (Nguyen Duy), *Tragic Literature* (Nguyen Vu Tiem), *Looking at the Rain* (Trinh Thanh Son), and *Hue* (Phan Huyen Thu) serve as powerful evidence of the beneficial aesthetic impact that prose has on modern poetry.

3.2. Reverse Aesthetic Effect

In his analysis of Nguyen Dinh Thi's poem *Black Sea*, Nguyen Xuan Nam praises the use of vivid imagery, meticulous attention to structure and language, and the creation of a distinctive ambiance that is both contemporary, grand, and fervent. Nevertheless, there are abstract sections in the form of “prose” that interrupt the lyrical quality, which is the fundamental characteristic of this lengthy poem... The reference can be found in (Nam, 1985).

This observation does not aim to endorse the excellence of prose in poetry. The researcher appears to have a desire to challenge or disprove the positive aspects that prose contributes to poetry. Furthermore, empirical evidence demonstrates that incorporating prose into poetry while maintaining genre traits is a challenging task. According to Standahl, the reason for the fall of art is the absence of a comprehensive understanding of the universe that motivated past artists to pursue creation. Studying modern Vietnamese poetry confirms that poetry after 1975 does not hinder the progress of national poetry. During this period, poets underwent a transformation in their perspective, resulting in a more expansive and inclusive understanding of reality. However, there is a significant disparity between the interaction of genres and the creation of beauty in poetry. The great abilities are able to elevate prose to a dominant position in the lyrical space, while still preserving the poetic essence of the genre (Starr, 2015). The proliferation of poetry collections being released successively has led to an unavoidable drawback: the encroachment of prose into the realm of poetry. Novices in the field of art may inadvertently degrade the genre, leading to a complete negation of its inherent identity.

The primary drawbacks of the genre interaction between poetry and prose are excessive indulgence and a lack of discernment in handling life materials (Levinson, 2017). The inclusion of numerous motifs and details in poems can result in a fragmented mosaic, while also giving rise to loosely constructed and arbitrary verses. Furthermore, this process tends to eliminate the emotional element. The poet's countenance gradually diminishes in allure with the use of those sentences. From a particular standpoint, poetry will forfeit its brevity and clarity, which are the distinctive merits of the form (Sourgen, 2013). Occasionally, certain authors possess erroneous notions regarding creativity and the expansiveness of poetry, leading them to immerse themselves in the expression of their thoughts and problems through poetic means. They have taken the poetic ego to the extreme due to their little understanding of practical concerns and personal life. The ego is preoccupied with self-centered calculations and lacks the ability to connect with mankind. The query posed by Nguyen Quang Thieu at the conclusion of the day serves as a minor flaw inside the poetry anthology titled *The Insomnia of Fire*. The author's primary concern appears to be the question of how they will engage in sexual relations with their potential spouse. The question appears twice in the lyrical passage. Emerging from different situations, one being encounters with attractive women wearing skirts while riding motorcycles, and the other being encounters with professional women whose hair and clothes carry the scent of dried fish, the question still simply evokes a feeling of discomfort. Nguyen Quang Thieu openly expressed his opinions, revealing his exploitative nature through the use of symbolism and metaphor. Such thought is incompatible with the lyrical world. Tran

Manh Hao had a more intense and aggressive reaction to this literary concept than he had previously. According to the source (Hanh, 1979), he criticized people for writing in a dull manner and feigning anguish while contemplating something vulgar.

Excessive and unsubtle incorporation of prose into poetry can dilute the poetic essence and erode the genre's fundamental essence (DuPlessis, 2023). These writers experienced the consequences of embracing the influence of the modern novel without any apprehension about the potential loss of poetry's lasting essence. Excessive reliance on personal experiences can readily steer poetry towards a naturalistic approach. The inclusion of disconcertingly lifelike imagery in poetry is a flaw that has afflicted contemporary poetry, particularly among youthful writers (Perkins, 1976).

In addition, the occurrence of "linguistic violence" is observed within the artistic realm of certain young authors. These authors sometimes consider the common usage of profanity as equivalent to the ordinary nature of artistic language. Their lack of refinement has resulted in a language that is excessively artificial. Nguyen Quang Thieu authored the book "The black shadow lays eggs".

These masturbating lakes get waves [Những hồ nước thủ dâm được sóng]

Before the colorless sex-changing lotus [Trước loài sen đổi giới tính không màu]

Do Xuan Oanh's translation of Mai Van Phan's "The Lesson" includes the following verses:

Stately pissing at public spot [Đạo mạo tiểu tiện nơi công cộng]

Stately sniffing in handkerchief [Đạo mạo xẹt xẹt trong khăn mùi xoa]

Stately readjusting cock in trouser pocket at meeting [Đạo mạo chỉnh lại con c... trong túi quần nơi hội họp]

Stately looking at sisters' breasts in the funeral [Đạo mạo nhìn ngực chị em trong đám tang]

Stately signing name in a scientific work [Đạo mạo ký tên vào công trình khoa học]

Stately writing love poem while being impotent ... [Đạo mạo làm thơ tình khi đã liệt dương...]

These are the reasons why many individuals believe that incorporating prose into poetry is equivalent to diluting ink with water, resulting in impure poetry that loses its distinctive genre traits. Certain authors have approached the task of turning prose into poetry without subtlety, resulting in the blending of the genre's distinct characteristics (Fredman, 1990). The phenomenon of genre features being lost has occurred. However, this is merely an unavoidable flaw that occurs with a significant and widespread change. Contemporary authors have defied customary restrictions by allowing prose to infiltrate poetry, refusing to be restricted by the limitations imposed on them (Oppenheimer, 2020). The trajectory of the genre becomes challenging, although it is necessary for poetry to achieve its objective: safeguarding historical veracity in literature. Ha Minh Duc's reply further affirms "the significance of genre interaction, stating that authentic prose has both the essence of poetry and its own distinct poetic elements. In valuable literary creations, the presence of robustness, steadfastness, and real simplicity of prose is necessary and possible. Prose and poetry are contrasting forms of expression. Removing all poetry would result in a purely logical and analytical approach. Impoverished and rudimentary. Regarding poetry, if it is detached from or beyond the boundaries of prose, it will lack immediacy and become overly generic and ethereal" (Duc, 2011).

Prose infiltrating poetry is a prevalent occurrence in modern poetry (Williams, 2011). The preservation of the genre will be ensured by courageous writers. Consequently, poetry will greatly benefit from prose, thereby enhancing its capacity for expression. Nevertheless, every emerging trend in invention has its drawbacks. Instances of malfunction in the engagement process have emerged. However, this does not imply that we perceive poetry and prose as impassable barriers. Interaction is an essential and prevalent movement pattern within the genre. The process of integrating genres to reinvent poetry and enhance its sensitivity to the dynamic reality of life necessitates a healthy combination of social and artistic conduct (Thompson, 1978). Formal experiences, in order to be meaningful, should be connected to a novel concept and a profound sense of empathy (Goldstein & Michaels, 2021).

4. Conclusion

The art of preserving genre memories while integrating prose into contemporary poetry is a testament to the adaptability and enduring relevance of poetic expression. This aesthetic fusion honors the legacy of traditional genres while embracing the possibilities of modern literary techniques. As poets continue to explore and experiment, the boundaries between poetry and prose will remain fluid, resulting in a vibrant and evolving landscape of contemporary poetry that resonates with both past and present. In this delicate balance of preservation and innovation, contemporary poetry stands as a testament to the transformative power of language, where the memories of genres past are woven into the fabric of new, compelling expressions.

Ethical considerations

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Conflict of Interest

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