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IMPRESSION OF NURSERY RHYME THINKING IN VIETNAMESE CHILDREN POETRY FROM 1945 TO PRESENT

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INTRODUCTION

1. Reason for choosing this topic

1.1. Vietnamese children's literature after the August Revolution in 1945 had truly become a macro organizational part and gradually achieved a stability in orientation, being richer content, in there, poetry is an important piece of writing. Due to the nature of innocence, rich of dreamy imagination, the children's soul and poetry have the natural proximity. Poetry is a spiritual dish, a source of nutrition for the soul and personality of the child in many aspects. Thus, the creators of literature cannot help concerning how poetry can easily reach young readers' mind, especially when life is always moving. So as well as the poetry for adults, children's poetry forced the writer to constantly learn, grasp the public taste, constantly renewing so that poetry can be more attractive.

1.2. Researchers in our country have discussed children's poetry on a number of aspects such as inspiration, themes, words, images, rhythms, etc. Having genres' typical features, as well as interactions between poetry and other genres of literature is a common rule of modern literature which embraces the effort to take a break from tradition and exploit pre-existing materials to renew poetry at the same time. By means of survey, we have found that Vietnamese children are influenced by many factors, of which children's folk song takes a huge part including the profound influence of nursery rhymes. Not only bring to children poetry the endless inspiration, the reconstructed types of nursery rhymes also establish a new perspective about literature, which recognize the importance off the freedom and the innocent beauty, being appropriate for children. Exploring the connection between children's poems and the logical thinking in nursery rhymein specific expressions would help us more deeply understand about a basic rule of art in general and poetry writing for children in particular. It is the law of intercourse, co - ordinating genre on the journey of the poet's innovative effort. From the mechanism of creation, the systematic review of the impre of nursery rhymethinking on children's poetry can help to draw useful lessons for historians, psychologists and poet.

1.3. A human lifetime starts with his childhood. A child is the beginning of an adult's personality trait in the future. Modern psychology has shown that children are not "miniature adults" but that they are living entities with a distinct world, having the ability to receive independent, creative literature. It is possible to see the progress of poetry for children, besides poetry volumes and poems with profound content and high artistic values, there are also many articles that still carry heavy teaching, lack of poetic value with a weak strength of attraction. In order to avoid poetry becoming old and barren, many writers, with sensitiveness, recognize the strength of the nursery rhymes, moving from

“poetry to teach children" to "poetry to play with children". This shows the movement in the creative thinking of children's poetry: it should not be too constrained by the rigidity of education but the playful nature of entertainment, healthy entertainment. Therefore, bringing modern children's poetry to the foundation of nursery rhymeis not only a return to the source of national literature but also a means to wake the love and desire for poems of young readers, especially those in the era of information technology today.

1.4. As a lecturer teaching the subject Children’s literature in university, studying the topic *Impression of nursery rhyme thinking in Vietnamese children poetry from 1945 to present* will bring many benefits for professional work of thesis author. From the analysis of the specific aspects of the impression markings on children's poetry, writers have the opportunity to practice dialectical thinking in scientific research, accumulating sensory abilities, differential literary works. This approach, therefore, will help the teachers to improve their literary, thoughts and reasoning perspective, as the fulcrum for more effective professional operations.

2. Purpose of the study:

Conducting the research on the theme of “The impression of the nursery rhymethinking in Vietnamese children's poetry from 1945 to present, we aim to:

- Learn the mark of thinking in the nursery rhymein terms of topic content, art form.
- Studying children's poetry in relation to the thinking of nursery rhymes, which is considered as an attempt to explore and innovate the composer to increase the attractiveness of the work and at the same time to form one of the features of this piece of poetry.
- Contributing to the clarification of the relationship between folklore and literary writing, especially literature for children.
- Contribute to the nurture of the love for poetry and enhance the aesthetic taste for younger readers.

3. Research tasks

- Identify the essential characteristics of the nursery rhymeand its advantages in early childhood culture.
- Establishing the concept of nursery rhyme way of thinking, the specific characteristics of nursery rhyme way of thinking.
- Identify and clarify the imprint of the nursery rhyme way of thinking in children's poetry in terms of content creation.
- Identify and clarify the impression of the nursery rhymethinking in children's poetry in terms of art form.

4. Research subjects and scope

4.1. Research subjects

The central research object of the thesis was the highlight of rhyme in poetry thinking Children Vietnam from 1945 to present.

4.2. Research scope

4.2.1. Score of content

With this topic, we try to investigate the specific manifestations of contemporary nursery rhyme way of thinking in modern Vietnamese children's poetry in some aspects of art-content as the principle of creating the world, poetry, structure, language, etc. However, before going into specific research, we need to solve some related issues such as establishing the concept of nursery rhyme/ nursery rhyme thinking/ children's poetry, the basic characteristics of nursery rhyme thinking / children's poetry, the basis of forming the nursery rhyme thinking in children's poetry.

4.2.2. Score of materials

- Data on nursery rhymes: In addition to the study of nursery rhymes, we use the book named *Nursery rhymeand game for Vietnamese children composed* of 567 articles by the collective author Nguyen Thuy Loan - Dang Dieu Trang - Nguyen Huy Hong - Tran Hoang compiled, published by Culture and Information publisher in 1997 as the main survey materials. Besides, we also refer to the nursery rhyme scattered in the other documents.

- Materials about children's poetry: We surveyed 63 children's poems published since 1945. In total of more than 1000 items, we prefer 544 items that are strongly influenced by the thinking of the nursery rhyme.

5. Research methodology

5.1. Systematic approach

5.2. Typology method

5.3. Comparison and contrast method

5.4. Interdisciplinarymethod

6. Contribution of the thesis

6.1. Scientifically

- The research project is expected to open up a feasible approach to children's poetry in particularly in relation to folklore and other genres.

- The thesis is the first specialized research, introducing a brief and systematic about the imprint of the thought of nursery rhyme in modern Vietnamese children poetry.

- The dissertation has established the concept of the thought of nursery rhyme, pointing out and analyzing the specific manifestations of the imprint of

the nursery rhyme in poetry written for children from 1945 to present in terms of content and art aspects. .

- The thesis affirms the strong relationship between folk literature and written literature, on the other hand, explains and evaluates the aesthetic effect of the inheritance and innovation of traditional literature through surveying the work of some modern poets.

- The dissertation contributes the to clarification of the achievements of children's poetry while affirming its place in the history of development of modern Vietnamese literature as well as in the literature of the nation.

6.2. Practically

- The thesis studies children's poetry in relation to the nursery rhymethinking to help readers, especially readers with childhood exposure to the beauty of traditional culture and modern culture. Thereby, this educates young generations to appreciate the value of traditional culture of their forefathers.

- For literary writers, the thesis can be considered as a contributing factor to the improvement of children's poetry writing: poetry not only has a healthy content, but also has an attractive and appropriate form of expression for children’s psychology.

- The dissertation can become a practical reference material directly serving the teaching and researching children's literature.

7. The thesis composition

Beside the general provisions (*Introduction*, *Conclusion*, *List of research works of the author related to the thesis subject*, *References*), the thesis is presented in four chapters:

Chapter 1: Overview of research issues

Chapter 2: The concept of the thought of nursery rhyme and children's poetry

Chapter 3: Thinking with the nursery rhymeand building the world painting in children's poems

Chapter 4: Thinking in a nursery rhymeand art form in children's poetry

Moreover, the thesis also contains an *Annexes* of statistics of researched works.

Chapter 1
OVERVIEW OF RESEARCH

1.1. Historical related to the topic

1.1.1. Researches related to the thought of nursery rhyme

1.1.1.1. Introductory articles

Typical examples are: "Children sing, children play" (1935) by Nguyen Van Vinh, "Introduction" in *Children's folk* (1969) by Doan Quoc Sy, introduce about "Nursery rhyme" in the *Common poetry, Volume IV* (1969) by Nguyen Tan Long - Phan Canh, "Fun song" (1971) by Vu Ngoc Phan, "Nursery rhyme with Thai ethnicity in the North West" (1974) by To Ngoc Thanh, "The Philosophy of the Vietnamesenursery rhyme " (1983) by Phac Van, "Nursery rhyme position" (1995) by Nghiem Da Van. New writings only record personal impressions on the uniqueness of Vietnamese nursery rhyme, not the purpose of studying the characteristics, the nature of nursery rhyme, or the mechanism of creating the thought of children' song systematically. However, this problem has been initially identified through some comments on language characteristics, the relevance of learning and playing in the same genre, especially the playfulness and fun as the author has pointed out.

1.1.1.2. The specialized works

The typical works are: "Some acknowledgements about the Vietnamese nursery rhyme" (1974), "The law of nursery rhyme" (1993) by Vu Ngoc Khanh, "Lullaby and nursery rhyme system" (1987) by Nguyen Huu Thu, "The nursery rhyme in the children traditional game" (1992) by Phan Dang Nhat, *Nursery rhyme and children's folk* (2007) by Nguyen Nghia Dan, *Knowing about the Vietnamese nursery rhyme* (2009) by Trieu Nguyen, "The nursery rhyme and folk games with the development of the soul and wisdom of children" (2009) by Nguyen Bich Ha, *The law of nursery rhyme and the relationship with children's poetry* (2015) by Chu Thi Ha Thanh. In addition, a number of folk literature textbooks for the university in Vietnam like *Vietnamese folk literature, Volume II* (1990) by Hoang Tien Tuu, *Vietnamese Folk Literature* (2008) by Nguyen Bich Ha , *Folk Literature Textbooks* (2012) by Vu Anh Tuan - chief editor who devoted a part in the study of folk songs to introduce the nursery rhyme.

These results, for us, are as significant as the bricks laid so that they can conclude the characteristics of the genre that reflect the uniqueness of the thought of the nursery rhyme as the basis for surveying the thought of nursery rhyme in children's poetry.

1.1.2. Studies on the relationship between nursery rhymeand children's poetry

1.1.2.1. General Claims

The relationship between nursery rhyme thinking and children's poetry is generally discussed indirectly through some works, such as "Poems written for children in the early 1960s" (1963, Van Thanh), "Personal experiences in poetry for children" (1968, Tu Mo), "Poems for children" (1968, Vo Quang)," Twenty-five years of poems for children" (1982, Dinh Hai), "Poems for Children" (2000, Dinh Hai), "Folk features in Children's Poetry" (1983, Thanh Tinh), "The Lessons from nursery rhyme" (1983, Vu Tuan Anh) , "Rhythm in Children's Poetry" (1983, Bui Cong Hung), "The First Step to study about the nursery rhyme in the Child poetry research system" (1988, La Thi Bac Ly) “From nursery rhyme to poetry for today's children "(1989, Tran Hoa Binh), "The influence of nursery rhyme in modern poetry" (2003, Chu Thi Ha Thanh), *The law of nursery rhyme and relationships with children's poetry* (2015, Chu Thi Ha Thanh), *Literary genre system for children* (2007, Chau Minh Hung - Le Nhat Ky), *Learning about the Vietnamese nursery rhyme* (2009, Trieu Nguyen), "Poems written for children after 1986" (2010, Bui Thanh Truyen - Tran Thi Quynh Nga). The above articles give some general comments on the presence of some of the contingent thoughts of nursery rhyme aspects of modern Vietnamese poetry as a creative direction to enhance attractiveness for poetry. In general, the authors have affirmed that if the poet has a "young" look as a folk-author in ancient nursery rhyme, they will discover the innocence of childhood, giving children a sense of sincerity and passionate.

1.1.2.2. Studies from specific works

Typical works include "Poems of the children" (1973, Van Thanh), "Awaken streams” (1983, Tran Ninh Ho), “The scent of green rice” (1985, Vu Ngoc Binh), “The person who take childhood to fairy tales" (1997, Tran Thi Thang), "Tran Dang Khoa’s poetry world in his childhood" (2003, Tran Dang Xuyen), *Understanding the Vietnamese nursery rhyme* (2009, Trieu Nguyen), *Pham Ho's* article in the *Children's Literature* curriculum (2011, La Thi Bac Ly), "Poems written for children by Duong Thuan - The highland song" (2011, La Thi Bac Ly), “The morning dream by Nguyen Lam Thang” (2012, Nguyen Van Hoa), "To the garden, picking sun and dew drops" (2016, Chu Van Son). With these writings, the authors once again point out one of the important principles when writing poetry for children: writing on the basis of absorbing poetic thinking to fill the soul full of innocent and clarity.

1.2. Theoretical basis of the topic

1.2.1. Relationship between folklore and written literature

Folklore and written literature not only have the similarities and differences but also exist the interrelation with each other, which possess both natural and rule-based features, being proved by the practicality of literature.

In the early stage of establishment, written literature tended to base on the folklore materials as a nature fact since it was collection of historical knowledge as well as the literate language of Vietnamese people. During the following development, this relation became more conscious and tighter. Written literature continued to find the experiences in creating the artistic works in the folklore treasure to become a modeled form of art.

Thus, folklore has a great impact on written literature and vice vera. A wild rage of written literature's images have become the materials for the folklore authors to utilize and create their works.

Our thesis is focused on the impression of thought of nursery rhyme in Vietnamese children's poems from 1945 to present. The relationship between thought of nursery rhymeand children's poetry lies in the relationship between folklore and literary writing (as discussed above). Based on this, we have the fulcrum for more convincing interpretations of the success of poets writing for children in the direction of both the manipulation and conscious inheritance of the traditional quintessence and natural innovation in the artist's personality.

1.2.2. Relationship between nursery rhyme thinking and poetic thinking

From a typological perspective, Nursery rhyme is a folk-oral poetry belonging to the group of folk lyrical genres, so many similarities with modern poetry. As a result, there is much in common between the thinking of the nursery rhyme and the thinking of poetry.

In terms of poetry, the author Nguyen Ba Thanh has an elaborated research: *"Poetry thinking and modern Vietnamese poetry thinking"* (1996). According to the author, "Poetic thinking is a manifestation of artistic thought but it carries with the ability to express itself richly by its manifold expression of poetic language."

Comparing the characteristics of poetic thinking (as Nguyen Ba Thanh has pointed out) with the nursery rhyme thinking, we find that these two ways of thinking have many parallel points. Nursery rhyme thinking and poetry thinking are all modes of thinking associated with the specific literature. Broadly speaking, they are all different forms of artistic thinking, visual thinking, based on the imaginary rule, association, containing random, irrational elements.

However, thenursery rhyme is a kind of folk poetry dedicated to children, therefore, beside the similarities, the nursery rhymethinking also subject to the

psychological characteristics, characteristics of literary reception at small age. In the thesis, we see the thinking of thenursery rhyme as a type of thinking characterized by the connection of folk poetry with the modern kind of poetry. Placed in relation to poetic thinking, this issue will be more strongly justified.

Chapter 2
AN OVERVIEW OF NURSERY RHYME AND CHILDREN'S POETRY

2.1. Nursery rhymethinking

2.1.1. Nursery rhyme concept

From the discussed point of view, there are three main trends in understanding the nursery rhymes:

Firstly, in a broad sense, nursery rhymeis a complex, consisting of children's folklore or works for children, the genres are mainly in folk, rhyming poetry, poetry, even the oracles are also chanted by the children.

Secondly, in the narrow sense, nursery rhymeare folk songs composed by children or written by adults for children. These folk songs are often sung by children in play. Thus, the nursery rhyme is a part of the folk.

Thirdly, some notions define nursery rhyme as an independent literary genre, which has its own characteristics of content and art.

In our thesis, we agree on the third conception, considering the nursery rhyme as a complex part in folklore. *In our view, nursery rhyme is the collection of works belonging to different genres. The nursery rhyme is a special literary genre in the children's folklore system. These are folk songs with content and form that are suitable for children, often sang by children while having fun. The nursery rhyme can be created by children themselves or by adults on the basis of the viewpoint of children.*

2.1.2. Nursery rhyme thinking perspective

Thought is a category that is mentioned much in philosophy and psychology. Vietnamese dictionary defines: Thought is the high stage of the cognitive process, going deep into nature and discovering the rule of things in such forms as symbols, conception, judgments and deductions. Those aspects have the close relationship with each other, hence, they create the respective ways of thinking including scientific thought, artistic thought, and daily practical thought.

In order to dominate the audience, the field of art forms a special kind of thinking called artistic thinking. We conceive: *Art concept is a kind of aesthetic thinking in a community, an author, born in a specific historical context. Artistic thinking includes the content, occupying mode as well as the way to*

show the reality of life. It can be said that artistic thinking is the core element, the "backbone" on which the ideas and concepts of the work are formed simultaneously regulating the choice of means of expression, artistic measures.

Nursery rhymes thinking is a type of thinking associated with a particular genre of folklore. *From our point of view, nursery rhyme thinking is a type of aesthetic thought, characterized by age, point of view, sensation, and re - enactment of the world of childhood. It is a way of thinking that takes a fun, pure look and takes the communication with the childhood world as the principle of the structure of the art world*. In modern Vietnamese children's poetry, the impression of the models of children's thinking is quite clear. This is also the law of inheritance and innovation in artistic creation.

2.1.3. Basic features of the nursery rhymes thinking'

2.1.3.1. Thinking with nursery rhymes is a childish thought expressed through composition. The highlight of this mode of thinking is innocence.

2.1.3.2. If the adults are inclined to deductive thinking, ancient, logical, children are inclined to think innocent, clear and intuitive thinking. In our opinion, intuitive thinking is the basis of nursery rhymes thinking.

2.1.3.3. With the innocent mind in mind, the nursery rhymes looked at the objective world with a unified look, animated animals, full of interesting, attractive with many colors, appearance.

2.1.3.4. Staying close with nature, creatures, and nursery rhymes to show friendly friendships, sharing when looking towards the world around.

2.1.3.5. The main category is aimed at small age, nursery rhymes to satisfy the need to play and organize games for children.

2.1.3.6. In order to meet the function of fun and suitable for the psychology of children, the nursery rhyme reflects life and the world by saying rhyme, simple, not sophisticated, florid. Nursery rhyme is impromptu, indeterminate, flexible and free.

2.1.3.7. With a sense of innocence, a nursery rhyme presents the world and life through observation, imagination and rich associations.

2.2. Children's poetry

2.2.1. Children's poetry concept

From our perspective, children's poetry is written for children, about children and because of children. These are poetry works written by children or adults to children from a child's point of view, taking their lives as their primary reflection and subjecting themselves to the object of service. Children's poetry must have the close and familiar content - art with the experiences of the children, which children are interested in passion and effect to improve morality and soul for children.

2.2.2. Basic features of children's poetry

2.2.2.1. First and foremost, children's poetry is a mirror that truly reflects the lives and activities of children.

2.2.2.2. Children's poetry is pure and innocent as an indispensable aesthetic characteristic.

2.2.2.3. Children's poetry gives children a sense of fun, witty that is close to the game.

2.2.2.4. Children's poetry is full of flying and surprising imagination, arousing a new aesthetic refreshing for the children.

2.2.2.5. Poetic children have the selective and clear language, easy to understand and rich melody.

2.2.2.6. Meaning of gentle but deep education is also important characteristics in children's poetry.

2.3. The basis for shaping the nursery rhymes thinking in children's poetry

2.3.1. Socio - cultural basis

When the written literature for children was established, the authors themselves had the awareness of adopting nursery rhyme, which became more and more significant. It can be said that the accessibility to nursery rhyme first originated from the internal demand of children poetry to make it become the spiritual dish that is appealing to children.

However, in some periods, due to special historical conditions, the concept about children have been idealized, leading to the fact that the works for children became more inclined to nobility and rationality. Children's poetry is sometimes constrained by educational functions.

In the open era, the speed of urbanization, modernization with communication culture, foreign adaption not only narrows the traditional playground of children but also opens the brand new game. Facing the competition of mass media, writers have found it necessary to enhance the emotion, clarity and innocence so that poetry "is the hand that attracts and supports them" (Che Lan Vien). In many old experiences triggered, the experience of nursery rhyme brings them precious lesson. Modern poets search for the source with a fresh nursery rhyme as a way to return poetry to the original, innocent, pure human. Nursery rhyme mesmerizes children because between nursery rhyme concept and children's way of thinking have many parallel and same points. The method of inheriting and exploiting the nursery rhyme is not only challenging the talents of the writers, but also shows the movement of the concept of literature and the concept of people in each age, each community.

The rebirth of the karmic pattern or some aspects of the nursery rhyme art is a phenomenon that is prevalent in modern culture and literature, especially in children's poetry and has been successfully tested through the creation of poets from Pham Ho, Vo Quang, Nhuoc Thuy, Xuan Quynh, Dinh Hai, Lu Huy Nguyen, Tran Dang Khoa to Ngo Thi Bich Hien, Hoai Khanh, Nguyen Lam Thang, Vi Thuy Linh, Nguyen The Hoang Linh, etc. Due to the innocent nature and liberty, the unprofitable nature of the nursery rhyme, this experience belongs to a line of literature in the renewal period: literature like a "game". It expresses the desire for creative freedom, escaping from the cramped spaces of the solemn literature of the idealized idealism of mankind. On the other hands, the playful characteristic of nursery rhyme is very suitable for psychological, physical development needs and young soul. Accordingly, people are satisfied with the needs to find the ethereal, the pure joy, non-profit childhood, the joy of life from jokes, love art through games with language from. This shows that the movement of thinking in children's literature in general, children's poetry in particular reflects the movement of the concept of people and does not separate the trend of the development of the national literature.

2.3.2. Psychological characteristics of children

Previously, there existed the notion that children were miniaturized copies of adults. They were small, weak, easy to grasp, needed to be shaped, even "subdued" according to adult standards. This misunderstanding leads to children's literature that is more inclined to teach.

Since the end of the nineteenth century, especially in the twentieth century, the psychological science of children in the world and in Vietnam flourished, greatly affecting children's literature, overcoming some previous misconceptions.

Modern psychology asserts that children need to be seen as a living entity with a distinct world. Therefore, the writer for children is not only carrying the status of an artist but also must be added to the psychology of teachers. In other words, it is the understanding of the object of art. Not considering young physiological psychology, and not penetrating the life, learning activities of children will be difficult to succeed in literary writing for children.

From the findings of psychology, to the nursery rhyme and children's poetry, it can be seen that: although there are certain differences in the subject matter, in the mode of transmission and the chorus but nursery rhyme and children's poetry have the same point of view: the same direction of children, based on the psychological background of children to create. This particular aesthetic has its own needs, interests and psychological characteristics that govern the choice of reflective content as well as the form of art to structure the work. The folk artist in the nursery rhyme with the modern poet today, although

far from the distance of time but between them, there still has meeting points, that is the way of observing the world with “childlike eyes” and "blue eyes"." In other words, it is the ability to consider themselves as a child, feel the nature and human life with the child's innocent eyes.

Starting from the psychological characteristics of childhood, we found that the use of the nursery rhymes in children's poetry and poetry for adults is not exactly the same. With poetry for adults, the typical case is Tran Dan, Bui Giang, Nguyen Trong Tao, Tran Nguyen Anh... the authors mainly "parody" the genre, turning poetry into a game aimed against public formula disease, dogma, sanctifying poetry to "put poetry deep into the faint areas of the subconscious, unconscious, dreams and fantasy". With the children's poetry, on the contrary, nursery rhymes are mainly used to celebrate the beauty of fresh and pure.The children do not experience the feeling of confusion as well as the tiredness of formal educational lessons. In stead of that, their passion for playing, free imagination and surprising association.

2.3.3. Rule of art creation

The relationship between nursery rhymes thinking and childhood poetry lies in the relationship between folklore and literary writing - the indispensable natural relationship of any national literature. In history, the folklore and written literature existed independently but they also support each other in the oppositebut har relation in terms of inclination of thought, aesthetic point of view, themes, genres, being regulated by the common rules of creative activities to generate a harmonious picture of the art of language.

When considering the comparison between nursery rhyme and children's poetry, we find that these are two forms of language art that are independent, formed, existed and developed under different conditions but these two parts have a relationship and interaction close together. Nursery rhyme and children's poetry belong to the type of poetry, so they have close ties with their genre, reflection, artistic thinking and aesthetic function. On the other hand, the nursery rhyme and poetry are directed towards an object, that is, children. Therefore, they are subject to the regulation of psychological factors, characteristics of thinking, perception, the ability to sense and receive literature of children's ages. Using nursery rhyme, grasping, understanding these traits will help modern poets create poems that go into the child's spiritual life, which is their favorite. It is certain that the success of the study depends on the level of creativity, innovation such as the bravery and talent of each person.The connection between nursery rhyme thinking and children poetry is not only the rules of inheritance but also that reflecting the rules of interference in genres in contemporary literature.

Chapter 3
NURSERY RHYMES THINKING FROM THE CREATION OF THE WORLD PICTURE IN THE CHILDREN'S POETRY

3.1. The tectonic world from the concept of all things

3.1.1. Close friends world

First of all is friendship in the world of grass, rich and diverse flowers. The world of plants, trees, flowers is children's friends which bring them the new view of the surrounding world and the interest of discovering it. Examples include *The Carrot*, *Green Cabbage* (Pham Ho), *Ripe fruits*, *Friends in the garden*, *Tree nursery rhyme* (Nguyen Lam Thang)...

Friendship in the world of lovely animals is expressed in the natural and witty rhythm. The animals did not stand separately but in herds, being close with each other by the friendship. Examples for this consist of *It is necessary to share colors* (Vo Quang) , *Flute on the buffalo's back* (Pham Ho), *The cat and kitchen ashes*, *Hy - spy game* (Pham Ho), *Dog and cat* (Dinh Hai)...

Starting from the perspective of friendship world, small objects are also personified into "silent butnice friends". Examples include *The ruler*, *The broom*, *The pot holder*, *The nail*, *The fire truck* (Pham Ho), *The hammock rhythm*, *Two friends* (Nguyen Lam Thang)...

By a liberal imagination, children not only make friends with the everyday world, but also find a far wider world, including mysterious phenomena in the universe, such as the moon and stars. Examples include *The star* (Popular poetry), *Come down here to play* (Vo Quang), *Bright moon* (Nhuoc Thuy), *Moon light shining in my garden*, *Hey moon where are you from*, *Looking at the moon*, *Full moon* (Tran Dang Khoa), *Moon over the mountains*, *Moon in Ma Pi Leng* (Duong Thuan), *The moon, Mr moon* (Ngo Thi Bich Hien), *Hey, Mr moon!* (Nguyen Lam Thang), *Crescent*, *Loving moon* (Phan Tuy An)… The images of the rustic and idyllic of moon, stars from the nursery rhymes came closer to the children today with the new view and the distinctive creativity of each poet.

In brief, the vision of friendship world - an aspect of nursery rhyme thought that has been utilized by young poets to create the innocent world of poetry for children. From that perspective, all boundaries are eliminated, leaving only one world: the world of friends.

3.1.2. Close friends world is equal and has no prejudice

Not being framed in rigid stereotypes should children treat the universe fairly, looking at things with affection. They can *Play with mice's festival* (Popular poetry), *Sew cat clothes* (Phung Ngoc Hung), *Write letters for cats*, *Knit doll's*

clothes (Dinh Hai), orshare the hard work with *Puppetry,Uncle broom* (Nguyen Lam Thang), *Make friends with the toad* (Nguyen Lam Thang)...

In the spirit of equality, children's hearts open to tolerance and friendship with the phenomenon is very “hard to love" with “the new love". Examples are *Four people* (Vo Quang), *Do you know the summer*, *Addition and subtraction*, *Facebook*, *Traffic congestion* (Nguyen The Hoang Linh)...

Put themselves equal to the universe, children can even confide, chat with non - human objects. The poems such as *The bud* (Dinh Hai), *Wake up betel*, *Play three chrysanthemums*, *Why not come back Gold dog*, *The black buffalo with smooth feather*, *Asking for the road*, *Longanflavor* (Tran Dang Khoa), *Advising the sick cat* (Nguyen Lam Thang), *Taking to the node*, *Talking with the kitten*, *Reminding the cat* (Do Nhat Nam)… are typical examples for this kind of expression.

In general, the world of friend is equal, where no prejudice built into the children poetry has contributed to form in the soul of the rich fellings, directing them to a harmonious, loving and generous way of life. It was thought to be an abstraction but the authors expressed simply, close to the nursery rhyme should be easy to understand , suitable for childhood prychology.

3.1.3. Close friends world love, support and beautify for each other

From the nursery rhyme thinking projected into the children's poetry, we find that the world of friends is re-enact in children's poetry not only bring beauty to friendly but also very innocent, pure and weaving look. Exaples are *My hands* (Huy Can), *The calf’s song* (Vo Van Truc), *When little Hoa was born* (Nguyen Duc Mau), *The black buffalo with smooth feather* (Tran Dang Khoa)….

In the world of friendship, poets always keep everything standing together, glorifying and beautifying each other. Examples include *The seaweed and the fish*, *Flowers and butterflies*, *Bamboos* (Pham Ho), *Apricot flowers* (Ngo Quan Mien), *My garden* (Tran Dang Khoa), *Water flowers* (Nhuoc Thuy)… In those poems, objects are often put in the interaction relation, creating the indivisible pair of categories.

In brief, the world of friendship in children poetry is expressed innocently and purely, contributing to enrich the soul of children. The world around them is not only personified to come alive as the authors guide you to the more humane meaning of friendship: all lovely things, worthy of companionship, deserve to be treated with respect, compassion and tolerance with people.

3.2. The tectonic world from the principle of improvisation and freedom

3.2.1. Non - logical thinking in the view of the world

In the process of discovering the objective world, children often start with direct observation, but due to their limited experience, it is inevitably hard to

avoid mistake, wondering and irrational conclusion. The poems such as: *Baby rabbit* (Vo Quang), *The ox finding friends*, *The calf asking his mother*, *Baby horse* (Pham Ho), *The magic broom*, *The frog eating the moon*, *The dog barking at his shadow* (Duong Thuan)… are examples for this.

The irrational logic in the way of thought and perception of the world of childhood also manifests itself in the confusion between nature and phenomena. This specific type of thinking is reflected in the witty poems: *Already sleeping*, *Roosters laying eggs* (Pham Ho), *Your words* (Phan Thi Thanh Nhan, *The human's fairy story* (Xuan Quynh), *A trip* (Nguyen Hoang Son), *Mr Moon* (Ngo Thi Bich Hien)…

In general, the poems contain the illogical element that sends the reader to the world of little confusion and wondering but lovely friends, bringing laughter and joy. Laugh but not sarcastically, laugh is for the children themselves to learn the right lesson for themselves. The attraction of the work is made from a funny look, in which the logic of innocence merges into the poetic world with the world of children is one.

3.2.2. Unconscious and unexpectedassociation

Association can be based on the similarity in the names for things that opens up new meaning. The author from the name of a particular thing can refer to another thing, from which generates something much higher. Example: *Star*, *Stories about birds*, *Funny fish story* (Quang Huy), *Fruit story* (Xuan Quynh)...

Association can be based on things, different phenomena that is far apart, but the authors discovered the relationship between them. Example: *Observing the moon*, *Hey moon* (Tran Dang Khoa), *The mammillary bells* (Hoang Da Thi), *The moon observing nursery rhyme* (Vi ThuyLinh), *The afternoon*, *The sea* (Nguyen The Hoang Linh)...

Associationcan be based on thoughts that go against the usual logical order, creating "alienation". Examples consist of *Fairy tales about human beings*, *Love you - my mother* (Xuan Quynh), *Like*, *Bully*, *The sea* (Nguyen The Hoang Linh)...

In general, based on the idea of receiving nursery rhyme, the modern children's poets have their own creativity, bringing them new and rich felling from the surrounding life. Thereby, they join in the innocence world, living fully their entire childhood in it.

3.3. Tactical world from the game model

3.3.1. Action games

In terms of function, the nursery rhyme and folk games are first of all a way to exercise the body to be healthy and vivacious children. In children's poetry, readers can see the model of such a movement in the typical poems such

as *Flying kite* (Pham Ho), *Fake fights*, *Jumping rope*, *Ferris*, *Hide and seek*, *Flying swing*, *Playing hide and seek* (Dinh Hai), *Inviting to play* (Lu Huy Nguyen), *Playing seahorse game* (Nguyen Hong Kien), *The games*, *Beating the bird nest*, *Spinning tops* (Duong Thuan), *Slam* (Nguyen Lam Thang)...

Children are always rich in imagination. Therefore, the action game has another meaningful meaning, which is to help children develop their imagination and creativity. For example *Paper Boat*, *The toys* (Pham Ho), *Banyan leaf buffalo* (Lu Huy Nguyen), *Yellow sweetpotato* (Tran Nguyen Dao)… are the illustrations for this.

The movement game model is not only associated with the purpose of physical development, but also contributes to the enrichment of the child's soul. Example include: *Hey mom*, *the teacher said* (Pham Ho), *Dragon snake game* (Dinh Hai), *Baby pilot* (Vu Duy Thong), *Chanting while sawing wood* (Vi ThuyLinh), *Chanting while sawing wood* (Pham Xuan Nguyen)...

3.3.2. Intellectual game

From the form of games, children's poetry effectively communicated to children the basic knowledge of natural - social life. Examples are *Nursery rhyme* (Dang Huy Giang), *Fruit nursery rhyme* (Nguyen Thi Thuy), *The baby learning maths* (Thu Huyen)…

The children always have the demand of discovering realities and explaining the phenomena surrounding them. However, in comparison with adult people, they really need the knowledge gained by the lively spirits in reality but the boring and dogmatic one. Understanding this psychological feature, some poets seek to raise educational content on the wings of intellectual game such as *The Y Bridge* (Dang Han).

Modern poetry has learned and refreshed the method of learn and play, which was an advantage of the nursery rhyme. In this from, the child’s imagination and the child’s awareness are supported by the playful excitement.

3.3.3. Word game

Word games can be structured based on homophones such as *That is not a joke* (Quang Huy).

Word games can be based on wordplay by means of the homophones such as *Funny story about fish* (Quang Huy), *Tell me about fish story* (Nguyen Duy Que)...

Word games can also be based on rhythmic poems’ structure, children can both read, play and sing. Example include *Sweet - sop*, *Guava*, *Carrots*, *Green cabbage* (Pham Ho), *Come in* (Vo Quang), *Singing the nursery rhyme* (Nguyen Lam Thang)...

Creating the world from the “game”, like “game” inherited from the nursery rhyme helps the composer to avoid the constrained writing style. They come up with each poem as coming up with a fun game. Through this fun, they can enrich their knowledge and language without losing the natural, witty spirit of childhood.

Chapter 4
NURSERY RHYMES THINKING FROM THE ART CREATIVITY IN THE CHILDREN’S POETRY

4.1. Short poetry and rhythmic game

4.1.1. Two - word verses

Some authors exploit dual rhythms to describe the specific state of objects and phenomena. For example: *The long train*, *Rain* (Pham Ho), *Song of the wind* (Van Bien), *Butterfly* (Le Anh Son), *The balm - cricket sound* (Quang Huy), *The bird song* (Vu Ngoc Binh), *Rain drops* (Nguyen Lam Thang)...

Some authors borrowed two - word kind of nursery rhyme, but they incorporate a new image of today's life in order to provide them with new insights into certain things or phenomena or to give children new insights into simple daily things.r Example are *The grass field* (Vo Van Truc), *Rain drops*, *The kiss* (Lam Thi Mi Da), *Spring roots* (Mai Ngoc Uyen), *The g rice grain* (Nguyen Duc Mau), *The crickets* (Truc Chi)...

Besides, the two - word genre, the pace of rhythmis as slowly as the narrative heart which is very suitable for expressing the gentle contemplation. Examples include *Lotus blooms* (Pham Ho), *Stair abacus* (Phan Cung Viet)...

4.1.2. Three - word verses

The three - word verses with the firm and strong rhythm, are used by poets in their description, making the poems become more cheerful like a game. In some poems, we find that the authors not only reproduce the poetry but also the factors lịke rhyme and rhythm, even the word form expression. Examples include *A moon* (Pham Ho), *The dragonflies* (Xuan Hoai), *The dragonflies*, *For little children* (Nguyen Lam Thang)….

For some authors, the three - word combination of the game's rhythm is a way to better depict a particularly impressive setting or to convey a subtle yet profound message. Examples are *Who wakes up early* (Vo Quang), *The Warbler* (Nguyen Viet Binh), *Rice season* (Nguyen Khoa Dang)...

4.1.3. Four - word verses

In children's poetry, we record 260/600 articles (≈ 43,3%%) written in four - word verses. However, due to the regulation of receiving psychology, which is not setting the goal of "making words" or "play" poem, children's poetry seldom rhyme difficult, mainly borrowed rhyme, poem and rhythm of the nursery rhyme to show feelings or help children to expand their awareness in a fun way. Examples inculde: *Ten round eggs* (Pham Ho), *Birds call the season*, *Happy story about fish*, *Waving hypophthalmichthys* (Thach Quy), *The wing*, *The ripen fruits* (Dang Han), *Funny stories about fish* (Nguyen Duy Que), *Like the nursery rhyme* (Vi Thuy Linh)….

Four - word verse with the rhyme pause of 2/2, illustrating the action of walking, standing, running, jumping of the children is used in a wide range of poems representing the games such as *Holding hand game* (Nhuoc Thuy), *Blind man's buff*,, *The dice game* (Popular poetry), *The red light*, *The green light*, *The dragon snake game* (Dinh Hai)… The rhythm of the poems is parallel with the rhythm of the actions when children play, creating the close and intimate feelings met in nursery rhyme.

Four - word verse with a double rhythm, rhyme in the middle and rhyme in the end from nursery rhyme to children's poetry is also refreshed by integrating modern materials within the traditional form. Examples include: *A power line*, *In a factory*, *Mr crane*, *Stories about boat driving learner* (Vo Quang), *Tell the babies* (Tran Dang Khoa), *Singing the nursery rhyme* (Nguyen Lam Thang)…

4.2. Repetition of familiar texture patterns

4.2.1. Response structure

4.2.1.1. Two - sided response structure

Similar to nursery rhyme, the poems constructed with the response structures usually consist of two clauses: the asking and answering clause which are arranged in an interleaving way in order to take the aesthetic function together, looking forwards a particular topic. Through direct talks in poetry, the authors not only re-enact the beauty of the innocent children, their desire for knowledge, but also contribute to the enrichment of life knowledge for children.Example for this are: *Roses*, *Lotus flowers*, *Peach blossoms*, *The starling*, *Rice and wind*, *Already sleep*, *Rabbits using talking machine*, *Calf wanting to be breastfed*, *Calf asking mother*, *Butterfly asking her sister*,

Looking in the mirror … (Pham Ho), *I love you, mom*, *Explaining* (Xuan Quynh), *Strip the calendar papers* (Be Kien Quoc)….

4.2.1.2. Response structure with one hidden clause

Beside the poems with two apparent asking- answering clauses, in some cases, the poets only create the images in the poems by hiding one clause. The poem may resemble the monologue of the character, not appearing the words of the second character but readers still implicitly understand the answer. Typical for this form are the articles *Who let you know* (Vo Quang), *Why* (Xuan Quynh), *Askingthe leaf, asking flowers* (Cao Xuan Son), *My child's words* (Phan Thi Thanh Nhan), *Hey moon where are you from*, *I look at the moon in the beginning of the month* (Tran Dang Khoa)...

In short, through the form of questions and answers, children discovered many mysteries, discovered *"A lot of very real/ But strange things"* (Pham Ho).

4.2.2. Circular structure

4.2.2.1. Top end loop structure

In nursery rhyme, the repetition of the opening and ending sentences serves as the bridge of the sequence of images that appears in the content, which stand outside of the article's frame, sometimes just the push to the game. With children's poetry, such overlapping sentences in the structure are closely related to the general framework of the poem, contributing to the emotional intensity of the lyrical character. Examples include: *Luom* (To Huu), *The road roller* (Tran Nguyen Dao), *Sending a greeting to the first grade* (Huu Tuong), *I will be seven next year* (Vu Dinh Minh), *Asking the leaf, asking flowers* (Cao Xuan Son), *I am the warbler* (Hoang Minh Chau), *Tell the babies*, *Yellow butterfly* (Tran Dang Khoa), *The shinny sun* (Ngo Thi Bich Hien)… Children can read the poems again and again with the circular structure with lots of interests.

4.2.2.2. Flexible elastic circular structure

First, repeating sentences that are not exactly the same word but the same line of thought to clarify the meaning of the whole article. For example: *Diospyros* (Pham Ho), *The road - roller* (Tran Nguyen Dao)...

Second, repeating the same sentence at the beginning and the grammatical structure of each stanza. For example: *Our village's rice*, *Flying kite*, *The white stork* (Tran Dang Khoa), *The wagtail* (Nguyen Lam Thang)...

In short, utilizing circular structures in different forms from nursery rhyme to children's poetry not only reflects the creativity of the authors, but also reflects the thinking process in the art of poet.

4.2.3. Same syntactic structure

To create simplicity and closeness, many poems repeat the same syntactic structure of the nursery rhyme, the entire poem flows with each other in the

four-word structure, which each pair expresses a complete sense of a character, the property and the function of the mentioned object. The first sentence describing the definition by the comparison, images, connected with the second sentence with the word "be". *Words*, *The rain family*, *The bird story*, *Funny stories about fish*, *The best footage*, *That's not a joke* (Quang Huy), *Ripe fruit* (Dang Han), *Tell the babies* (Tran Dang Khoa), *Tell you the fish story* (Nguyen Duy Que), *Tree nursery rhyme*, *Singing the nursery rhyme* (Nguyen Lam Thang)… are the illustrations for this.

Besides, there are poems based on the same syntactic structure of the nursery rhyme, but there are changes in the form of expression to concise the form of poetry to be more modern. For example: *The fun kitchen* (Nguyen Hoang Son), *Each person each job* (Nguyen Van Chuong)...

Syntactic texture from nursery rhyme to children's poetry is developed in a variety of different ways, including repetition of a word/ phrase, repetition of a sentence/ part of the sentence or repetition of the whole poem. For example: *There is a moon*, *Duck*, *Early spring thoughts* (Pham Ho), *Busy* (Trinh Duong), *The cat* (Phac Van), *Song of planting trees* (Be Kien Quoc), *My autumn* (Quang Huy), *The colors I like* (Pham Dinh An), *When I open the book* (Thanh Que), *Game*, *Sooth you*, *Dear teacher* (Duong Thuan)...

The texture of message is received, applied from the nursery rhyme being used by children's poem poets flexibly in each case in order to increase the "adhesion" between the verse, thus, the idea of poetry from which deepening the idea that the author wants to convey.

4.3. Borrow the language of the nursery rhyme

4.3.1. The telling pattern

4.3.1.1. In simple listing form

The poems do not have separate paragraphs, plot, characters, events but it construct each pair of consecutivesentence to talk about objects, events by listing the characteristics, features of them.

This form is often encountered in the kennels of birds, flowers/ fruits/ vegetables that provides children with a wide knowledge of nature and society. Illustrations of this form are the poems in *Birds of the season collection*, *Where is wind* from by QuangHuy, *Waving hypophthalmichthys* by Thach Quy, *Bird's Market* by HuuThinh, *Tell your child* by Tran Dang Khoa, *Tell me the fish story* by Nguyen Duy Que, *Tree nursery rhyme*, *Singing the nursery rhyme* by Nguyen Lam Thang…

In some articles, beside the way of objectivity, the work interweaves comments, expressing the fellings of writer. This form makes the rhyme of tradition become more expressive. Fox example: *Candy song* (Nguyen Hoang Son).

4.3.1.2. In the form of "small talk" narration

Many children's poetry uses this narrative style to tell a complete story, with the content full of characters, events and situations or retelling a tale. In addition to the poems such as *The cat goes fishing* (Thai Hoang Linh), *The snail fairy* (Phan Thi Thanh Nhan), *Pigeon and musk goose* (Pham Ho). Short poems also tell a story or a phenomena like *The cow finding his friend* (Pham Ho), *Calling friends* (Dinh Hai), *Bee and butterfly* (Nhuoc Thuy), *Stick flowers for mom* (Khai Minh), *The letter O is round like duck eggs* (Nguyen Duy Que)...

4.3.2. Modifying nursery rhyme pattern

4.3.2.1. Modification on the basis of repeating the opening sentence of the nursery rhyme

In the modern children poetry, readers can meet a variety of works in which the first sentence is the recall of the oldintimate nursery rhymes. The authors keep the opening sentence and the structural frame of the nursery rhyme, the rest of the word has been reformed. This form is popular in the collections such as *The popular poems*, *The banyan leaf buffalo* (Lu Huy Nguyen).

4.3.2.2. Modification on the basis of a borrowed structure or a line of the nursery rhyme

In the modern children's poetry, there are a number of new articles based on the existing artifacts. The repetition of the structures bring the feeling that they are similar to nursery rhyme. Typical examples include: *The bright moon* (No name author) and several poems written by Quang Huy, Phan Trung Hieu.

In addition, there are some children's poetry works re-use a piece of the nursery rhyme but is still attractive by modern content nested in it. For example: *Chanting chi chi chanh chanh* (Lu Huy Nguyen), *Passing game* (Thai Hoang Linh)...

4.3.2.3. Modification on the basis of inheriting the word of the nursery rhyme

Some children's poetry pieces modify nursery rhyme on the basis of inherited inspiration from the words of the nursery rhyme but to create a new image. For example: *Everything needs* (Dinh Hai), *The white stork*, *Mr Worm's funeral*, *The moon shining in my yard* (Tran Dang Khoa), *Like a nursery rhyme* (Vi Thuy Linh).

The modified form of nursery rhyme lines with rich forms of expression has brought to children the beauty of harmonious combination between tradition and modern.

CONCLUSION

1. Children's literature in general and children's poems in particular are an inseparable part in modern Vietnamese literature. Our subject is aimed at deepening the understanding and recognition the remarks of the nursery rhyme thinking in children's poetry from 1945 to the present, hoping to recognize the interaction between folklore and written literature, especially Literature for children, inheritance - reception, creation - innovation on both the content and the arts originated from the nursery rhyme thinking. It shows the achievements of children's poetry from 1945 to now with its contribution in the process of advocacy and development of children's literature in particular and modern Vietnamese literature in general.

2. Around the concept of nursery rhyme, so far, there are still many dissenting opinions. Based on the process of investigating and examining materials, we believe that nursery rhyme is a kind of folk literature that has special meaning in children's activities. These are simple and pure wordsfor children to sing and play, by children directly handed down and performed. Based on age - specific psychological characteristics, through the waythey see, feel and think, the thesis defines nursery rhyme thinking is the thinking of childhood, based on their imagination and special association. The nursery rhyme thinking has some characteristics such as: naive thinking, innocent and lovely; direct innocent and pure thinking;visionary thinking, improvised thinking that is indeterminate and freedom, linked with games.

Children's poetry is both a part of national literature and a part of children's literature. Children's poetry can be written by children or adults designed for children from a child’s vision. Whatever the theme is, children's poetry should also be suitable for children's psychology, which is that it needsinnocence, naïve and lovely. Embracing this trait, children's poetry has found its way to the nursery rhyme with its special way of thinking as a method to create a path to bring children to clearer poems, escaping from the boredom of experience. Thus, the writer himself is satisfied with the aspirations of creating poetry, shaping himself a style. The relationship between nursery rhyme thinking and children's poetry lies in the relationship between folklore and literary writing, reflecting an indispensable law in art and being built on solid foundations.

3. With this topic, we have come to solve the research problem on two major aspects: the nursery rhyme remark implies the vision from the perspective of creating the world painting in children's poetry and the mark of nursery rhymethinking from the perspective of art form in children's poetry.

Thereby, the reception of culture and folklore with children's poetry has added aesthetic value, attracting young readers with its own tectonic principles.

3.1. In terms of creating a picture of the world in children's poetry, we realize that the remark of a nursery rhyme is reflected in the way of seeing the world of things and the colorful children world, showing the friendship and enriching the soul and love of children in the relationship between human beings and the environment. In particular, the flexible application of improvised free elements in imagination, association has brought a new and colorful look in the surrounding world, in accordance with curious psychology, eager to learn and discover, which makes them become lively and can "game " in their own world. It is a world full of love, fellowship, without any sorrow or beingdistracted by the concept of human life as adults.

3.2. In terms of art form in children's poetry, nursery rhyme remark stands out in short poetry and rhythm games: two - word form, three - word form, four - word form; In the repetition of familiar types of structures: responding structure, circular structure, syntactic structure; In the borrowing of nursery rhyme patterns: telling mode, modifying the linenursery rhyme mode. On the basis of the familiar patterns of nursery rhyme, the authors of children's poetry have tried to explore, create and mix new images or ideas to fit children's psychology today. From there, it shows the harmonious combination between tradition and innovation, bringing human meaning to satisfythe tastes of youngsters.

4. Following the development progress of Vietnamese children's poetry from 1945 to present, we realize the sense of receiving the nursery rhyme of children's poetry developed in two trends. The first trend is stereotyped model of nursery rhyme in terms of language, expressions and forms of expression, typical such as *The composition of popular poems* or poems by Quang Huy, Thach Quy, Lu Huy Nguyen. The second tendency is combining traditional and modern elements which imply the notion of a nursery rhyme remark that is not visible on the surface of the word but hidden in the way of looking, discovering and explaining the world. From the children's point of view, such as the poems by Pham Ho, Dinh Hai, Xuan Quynh, Cao Xuan Son, Nguyen Hoang Son, Vi Thuy Linh, Nguyen Lam Thang, Nguyen The Hoang Linh ... However, whatever tendency it is, it cannot be denied that rich treasure of nursery rhyme has left today's generation of poets a valuable lesson: poetry wants to enter the spiritual life of the children, in order to get the love from the children, it needs to be innocent, fresh and witty, should not turn the poem into a lesson of dry moral education. All musical, visual, and linguistic creations must originate from their own life. Poets must look at children as equal subjects, do not

pressure but stimulate the imagination of children to grow naturally. The problem is that in order to meet the needs of the younger generation in today's computer world, the authors have to continue to deepen new topics and find new forms of expression in the world on traditional feeling of his forefather.

5. Our topic explores the specific manifestations of the nursery rhyme thinking in Vietnamese children's poems from 1945 to present, but due to limited conditions, we have only studied the Vietnamese nursery rhymecommunityand delved into some authors - typical children's poems, including the familiar ones who are stable in style so the coverage is notfull. The issues of nursery rhyme thinking may also have aspects that we have not exploited thoroughly. Hope that the subject matter of this study will be more improved and completed for the insight into the nursery rhyme thinking as well as its imprint with modern Vietnamese children poetry.

PUBLISHED SCIENTIFIC RESEARCH RELATED TO THE STUDY

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2. TranThi Minh, *Learn by playing and play by learning in modern Vietnamese poetry for children (Through a comparative look at the nursery rhyme element associated with child's games)*, Academic Journal, Pedagogy University of Hanoi no. 2, vol. 32/ 2014.

3. TranThi Minh, *Nursery rhyme patterns in modern Vietnamese poetry for children*, Vietnam's Social Science Magazine, vol. 6 (103) - 2016.

4. TranThi Minh, *Two - word and three-word formats from nursery rhymes to children poems*, Journal of Culture and Arts, issue 384, June/ 2016.

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