

Conference Paper

Children Character's World in The Story *Give Me a Ticket to Childhood* by Nguyen Nhat Anh

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Abstract

"*Give Me a Ticket to Childhood*" is a long story written by Nguyen Nhat Anh, one of the most famous authors of Vietnamese modern literature who specializes in children's stories. This is one of his most successful works. It has been translated into many different languages and was awarded the Southeast Asian Writers Award in 2010. The paper analyzes the aspects of sociology of literature and poetics of the children character's world in the story.

Keywords: Give Me a Ticket to Childhood, Southeast Asian Writers Award in 2010, children character's life, sociology of literature, poetics

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1. Introduction

In a speech at the awarding ceremony of ASEAN Literature in Thailand in 2010, Nguyen Nhat Anh said: "Every ethnic group has hung a bell in front of its window of the soul. Writers have a mission to vibrate the bells up by literature." It proves that: *Give Me a Ticket to Childhood* has rung the bells of national spirit, but also these ringing bells harmonize with the bells of humanity, creating a work that everyone, whether adult or children, regardless of race, color and nationality will be able to see themselves in it.

Give Me a Ticket to Childhood has a very strange reading. Read to remember! Stemming is led by the cautionary statement of the author: "I write this book not for children. I write for those who used to be children. Each story of the author is a suggestion which is for those who used to be children remembering the childhood time ". The *Ticket*, which author asked to be in the title of book, would turn into ticket for those who read the book to go by the memory train back to their childhood.

2. The World of Children is Indicated by the Means of the Content in the Work

2.1. "Ego" of the Children and the Children's Resistance to the Adult's World

It seems that in children's mind, the things they do are just forced to do. They do like to be "sluggish" and without self-consciousness. In other words, they do things because adults force them to do. Nguyen Nhat Anh is very subtle in exploring the funny and adorable resistance of children with many arguments defending them: "In the years that we call an ornate crotch grinding on the couch school (I frankly say that I was imprisoned in the classroom), I do not like any class from math, writing, reading to spelling class. I just like break time ". ([1], p. 29) Or "I lazily studying while waiting for rice cooked. When it is done, I sluggishly eat and then continue to study" ([1], p. 24).

Because of inconsistencies between things forced to do and things children love to do, children tend to hate life and they gradually hate what they are doing every day because they do it for someone else and not for themselves. Certainly, sooner or later, the outburst in children will happen. Nguyen Nhat Anh wished to be "liberated" from the ego when the children want to escape the cycle of existing regulations. If we do not have the same rights as adults, they will "play adult roles" to be able to satisfy their own hobbies.

- "Are you mad?" It is meal time, so just eat, only those who are not educated well just do so, you understand? " ([1], p. 40)

- "You are the parrot, huh? You do what you hear like multiplication? Don't you have a head?" ([1], p. 43)

- "Only naughty children will have meals on time!" ([1], p. 41).

Also in the desire of freedom of children, protesting against the stale and available things, children in the story of Nguyen Nhat Anh impartially called "pillow" to "doll", "dog" to "the desk", and called "buddy" to "Rector" and so on. The world is only a land that is for children and unique imagination when they rechristen the world with only one nice purpose which is to make the world more pristine as it is born again. And the words of the children because of the "excuse" are humanity: "We do not have any other way when we are too young while the world is too old. Therefore, we need our own young and wealthy world." ([1], p. 55).

3. Character "I" Today Thinks about Yesterday

3.1. The "Philosophies of the Children" and "Philosophies of Adult" in the Work

3.1.1. Philosophy of love

Childhood - everyone would have love when he was a kid. And certainly, the kids in the story of Nguyen Nhat Anh - the kids which "is really childish" than any other kids - also have one. Stories about awkward love of children has reappeared the whole picture of the spirit of any child who is at the age of seven or eight. But more specifically, Nguyen Nhat Anh has told the stories through the eyes of comparison of an eight-year-old child, a twenty-year-old man and an experienced fifty-year-old man:

"The reason Tí Sún is outside my marriage plans (if I actually had a plan to get married when I was eight years old) just simple: She is the worst cook among the girls I used to know and will know. At that time, I just like three dishes: noodles, noodles and certainly noodles. Perhaps there is no dish which is easier to cook than noodles Yet Tí Sún have never cooked a whole bowl of noodles throughout her life" ([1], p. 27).

And this is the view of a young 28-year-old man:

"Just think that: In fact, until taking a beautiful girl to home, the boy has almost no chance to get assessment about the ability of cooking of his future spouse? Love is decisively more romantic than eating, like heart is certainly nobler than stomach ([1], p. 27).

Then it's time for a writer to become a fifty-year-old man, he has another view:

"Later, when I write this book, I grow up a notch further to discover what I chattering the whole time on the tight relationship between cooking and happiness, between dining rooms and bedrooms is actually not serious at all. The reason is simple: cooking is entirely possible field that we can learn and have self-improvement every day - of course with a condition that the wife is determined to complete well to keep her husband not falling into the kitchen of another woman." ([1], p. 27).

The experience of a person's lifetime is only in three paragraphs. In any period, we still see its arguments, but ultimately, he still likes at the age of eight more, simply because when making a decision, kids simply depend on feelings of emotion such as love, hate and so on; not interwoven relationships as adults.

3.1.2. The Philosophy of Material Problems

"Earn money without begging parents is the desire of every child in the world. (Adults are not like so. There are many adults who like begging. Adults make money and have extra money to buy a ticket for the theater, a concert, entrance to an amusement park, but adults prefer bulldozing an invitation ticket though in many cases they receive invitation ticket accompanied by unpleasant grimace of people who give them. It is difficult to understand though it is easy to understand!) ". ([1], pp. 185-186).

Money, for a long time, has been classified as a sensitive issue and children may have a unique perspective towards it. To write out the lines of this narrative, the author herself has experienced about the life, understand children, understand adults, the process was not simple and much easy for the writer. The philosophy that writers say cannot yet complete, but it has great sympathy about the expression which is very charming and exquisite.

4. The Value of Excellent Art in "Give Me a Ticket to Childhood"

4.1. Artistic Use of Words

4.1.1. Natural and Close Language of Dialogue

When surveying the entire work, the way to meet between characters frequently appear. The reason is not simply because of the character, but here we want to point out the way for natural, close response and suitable for psychology of the characters that the writer has cleverly sifted:

"Later, my father asked: Do you sleep yet?"

"Yes, I do" I replied with a naive and docile voice and was trapped by my father easily ([1], p. 23).

Factor of tone is expressed by the character's way of speaking which Nguyen Nhat Anh cleverly inserted in a natural way, combined with having knowledgeable things about children's psychology. Besides, what makes the charm of the voice is a factor of poses and gestures which author integrated. This is one of the important elements of the style of the author.

4.1.2. Art Described by the Words have Wings and a Unique Way of Comparison

Winged words are used a lot of by writer to make the sentences flexible, vivid and colorful.

"The pretty chin or beautiful eyes makes the opposite person pay attention, but it only plays a role as light for revelation in the hands of the guide in the theater seats. When the curtain was pulled up, lights shining down and the character appeared on stage, then the adventure of soul really started and depending on the attractive or bland play, we would decide sit back until the last minute or leave soon." ([1], p. 36).

These pieces of dialogue or prose of Nguyen Nhat Anh makes the reader catch up in it as a natural attraction. It has phrasing anonymous life and how analogy of a person telling stories. Unique, extraordinarily remarkable things to pay attention are lyrical rhythms like we are writing other lyrics on a familiar track.

We found a more excellent feature in the style of Nguyen Nhat Anh which is his unique comparison and associating. By carrying the charm and also the distinctions of the totality of the person with the same visceral children, so he had funny, witty and strange things. Like the funny, witty and strange life of the child ... Totally harmonizing the charm of youth, he has to make up the overall charm of the sentences or the characters he created.

Through the survey, the comparable way Nguyen Nhat Anh used commonly has two forms: one is naive and pure way of comparison engaging with psychology of children, the other is the comparison exaggeration associated with the rich imagination of children. It demonstrates the writer has ability to understand and grasp the psychological children correctly and deeply. Children have naturally rich imagination in a superior way. Nguyen Nhat Anh has a lot of new and unique associations. For example:

"In this large world, perhaps there were a lot of kids like my age who parents tied to nap like a way they tied bulls to piles so that they could not run wild, but the consequences are that any neighbors flocked to the house to curse" ([1], p. 21).

The image of a bull running wild causing serious consequences which will hang around children's minds which is a unique way of comparison.

In terms of the comparison exaggeration associated with the rich imagination of children: Usually, when describing people, someone's appearance, it is sure that no one describe as a strange way to make people laugh like Nguyen Nhat Anh does: "... when my father approached me with the posture like a hurricane of level 10 entering the mainland, my mother had managed to drag me away." [1,240]

4.2. Art of making character

4.2.1. Understanding about Children's Psychology

Art shows early childhood psychology through the eyes of adults which is not simply the lens of an adult writer was tinged with life too much and must also cover the street was a thick enough layer. However, a true writer, especially a writer for children, must be strict with prism and with his writing more. Writer Mark Twain, a master in writing stories for children sternly said: "How to write a children's story is to be written properly so that work is not only interesting for the baby, but also extremely interesting location for anyone who had been a baby ". For example, here is a guy cu Hare recounts nap it was forced in when there is so much fun waiting it out: "I lay beside him squirming on the couch, sigh when I think of the punch that flood your 21 qua mischief is swung out there.

Do not stir! Stirred nostalgic will not sleep! "([1], p. 22).

In addition, Nguyen Nhat Anh once said: "Of all the books for my children ... friendship is a key factor and is always highly recommended." The smell of stale foursome, Customs brokers, Tí Sún, T?n in the story gives the reader a friendship contemplation. Between them can exist in harmony and opposition, the similarities and differences, can share and supplements, to help each other. Lack of friendship, would build child psychologist will be missing the most important part.

4.2.2. Abreast Character: Children - Adults

Nguyen Nhat Anh uses first pronoun, that is character "I", at 50 years old and who is also penning to rewrite the emotional mind and tells the story of memories. At his age of eight can be generalized that profess my character at the age of 50 have a major role in emotional tone and texture of the work. By the tone and nature and content of information contained in almost all the work is led through profess my character in old age. And, that is why Nguyen Nhat Anh wrote this book for "readers used to be children." But on the other hand, the rotation can occur when interwoven, interlocking of two egos that totally bring a certain value arrangements.

"Usually, adults do not deny that children's beliefs. "Treasures game? Yes you do!" The big easy smile, but then they're saying is the treasure of human knowledge. They basically like to say to the children (as I (1) still like to talk with my children (1)): "Son, you have to keep working hard. Knowledge is a priceless treasure. Knowledge is the key to life. Have it, you can open all the doors "([1], p. 153).

In this case perhaps adults are right but in the eyes of a child of eight years old, was the treasure they have decisively shaped or bottom of a gold box is a piece of diamond.

People who do not like to go in search of treasure - I (2) sniffed say - well that's all his parents. Yet her back himself.

Such as the pain was carved into a long build up, the warm memories flowed Tun:

Its basin is always punished. While her parents would never be punished."

Considering the examples above, according to confess my character to see the operation of the time, the space in the same moment of speaking, my expressions (1) and I (2), I (1): Last year fifty years old and I (2): at eight years old. And I (1 + 2) means not split up at that moment my character was going on his mood or emotional recall that moment. We point out this harmony in the work to again assert the time structure of this work is the structural mood. Then the mood changes, the psychology of the character and works well on most of all.

5. Conclusions and Suggestions

We can say that twelve chapters of "Please Give Me a Ticket to Childhood" by Nguyen Nhat Anh as twelve carriages and a wagon full of surprises, fun and passionate; it makes each guest aboard the laughter and sometimes tears or silent in contemplation. Because of that work by Nguyen Nhat Anh always attracted readers, adults and children. It's great for anyone who is known to the ticket back to childhood, and immerse themselves in the playful narrative, natural helmsman. The driver of the train that dream saying: "The childhood ticket, you just keep it in your pocket carefully, because there is no conductor on this special train" ([1], p. 210).

References

[1] N. N. Anh, Give Me a Ticket to Childhood, Youth Publishing House, 2008.