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TRENDS OF ARTISTIC INNOVATION
IN CONTEMPORARY VIETNAMESE FEMALE POETRY
(through the works of some typical poets)

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PREAMBLE

1. Reason for choosing the topic

From 1986 up to now, modern Vietnamese female poetry has made strong progress. Many issues have been raised and studied such as: feminism and natural femininity, the movement of the lyrical ego, discoveries and innovations in contemporary Vietnamese female poetry, etc. However, the problem of how Art Nouveau in contemporary Vietnamese female poetry has not been studied specifically. For example, what is the difference between traditional female poetry before 1986 and contemporary facility? What is the trend of artistic innovation in contemporary Vietnamese female poetry and its movement trends, ...? All of those issues are big questions that literary researchers - critics will answer, which will contribute to the orientation of literary creation and reception today.

Among the large number of authors of contemporary Vietnamese female poetry, the writers following the innovation trend have quite impressive and prominent positions. They contribute new voices and unique styles in the path of innovation, renewal and creativity of contemporary Vietnamese poetry. The study of this artistic innovation trend will clarify the successes and limitations in the compositions of young female writers, and at the same time contribute to sketching and explaining the creative journey from tradition to modernity and the integration of contemporary Vietnamese female poetry. Therefore, the topic is done with both practical and theoretical value, is a useful reference for those who want to learn about the "flow" of Vietnamese female poetry today, for the teaching and learning of literature. Modern Vietnam in schools at all levels.

Works of some female poets following the trend of innovation such as Phan Thi Vang Anh, Phan Huyen Thu, Ly Hoang Ly, Vi Thuy Linh, Nguyen Ngoc Tu, Chieu Anh Nguyen, Nguyen Thi Thuy Hanh, Truong Que Chi, Tran Ha Vi, ... have contributed to affirming the developments in artistic quality and the innovation of artistic thinking of contemporary Vietnamese female poetry in particular and of modern Vietnamese poetry in general. But the study of these poets' compositions is still scattered, sporadic, isolated, especially the issue of artistic innovation in their works has not been studied comprehensively and systematically.

Therefore, we carry out the topic: *Trends of artistic innovation in contemporary Vietnamese female poetry* (through the works of some typical poets) in an effort to contribute to "filling" that "gap".

2. Object and scope of research

2.1. Research subjects

The topic focuses on researching the trend of artistic innovation in contemporary Vietnamese female poetry with typical issues such as: innovation in artistic thinking associated with types of lyrical ego; artistic icon system; language and artistic tone.

2.2. Research scope

Contemporary Vietnamese female poetry following the trend of innovation has a rich number of authors and works, uneven quality, the vast majority of outstanding and excellent authors and works have appeared on the forum since 2000. The thesis will focus on a number of authors and works that are highly appreciated and interested in public opinion from 2000 to present. In addition, we are also interested in the works of other authors to compare and contrast when necessary.

3. Purpose and tasks of research

3.1. Research purposes

Surveying, analyzing and evaluating artistic innovation trends in contemporary Vietnamese female poetry through some typical authors and works. Thereby pointing out the achievements and limitations in the compositions of contemporary Vietnamese female poets, contributing to outlining the movement from tradition to modernity of Vietnamese female poetry, and at the same time affirming the artistic innovation. Art is an inevitable rule of contemporary Vietnamese female poetry in particular and literature in general.

3.2. Research mission

To shed light on the artistic innovation trend of contemporary Vietnamese female poetry through the works of typical poets (Phan Thi Vang Anh, Phan Huyen Thu, Ly Hoang Ly, Vi Thuy Linh, Nguyen Ngoc Tu, Chieu Anh) Nguyen, Nguyen Thi Thuy Hanh, Truong Que Chi, Tran Ha Vi, ...), we deeply survey, analyze and evaluate specific innovative aspects in the writings of the above female poets such as: innovation in the types of lyrical ego associated with the process of

renovating artistic thinking; artistic symbol system with a series of original symbols leading to derivative symbols; innovation in terms of artistic tone and artistic language. Thereby affirming the contributions of the authors and works of contemporary Vietnamese female poetry following the innovation trend to the journey of modern Vietnamese poetry renewal.

4. Research Methodology

To complete this thesis, the writer used a combination of the following main methods: Literature type method; Literary comparative method; Statistical - classification method; Methods of analyzing literary works by genre.

In addition, in the research process, we also use a number of other methods such as poetic method, interdisciplinary research method, etc.

5. New contributions of the thesis

This is the first work to systematically study the trend of artistic innovation in contemporary Vietnamese female poetry. Thereby both affirming the position, contribution and value of this compositional trend to the overall achievements of modern Vietnamese poetry, and at the same time contributing to outline the journey of composition from tradition to modernity and integration. of contemporary Vietnamese female poetry. From there, it shows the movement and development of Vietnamese poetry after 1986 up to now.

The completed thesis will be a useful reference for the research and teaching of modern Vietnamese female poetry in general and the compositions of contemporary female poets in particular.

6. Thesis structure

In addition to the Introduction, Conclusion and References, the thesis consists of the following four chapters:

Chapter 1. Overview of the research problem and theoretical basis of the topic.

Chapter 2. Contemporary Vietnamese female poetry: Innovation in artistic thinking associated with types of lyrical ego.

Chapter 3. Contemporary Vietnamese female poetry: Innovation in symbolic system.

Chapter 4. Contemporary Vietnamese female poetry: Innovation in language and tone.

CHAPTER 1. OVERVIEW OF THE RESEARCH PROBLEM AND THEORETICAL BASIS OF THE TOPIC

1.1. An overview on research problem

1.1.1. Works on contemporary Vietnamese poetry

There are many introductions, criticisms, research works, and essays on contemporary Vietnamese poetry in general (including mentioning contemporary Vietnamese female poetry), such as: *Vietnamese lyric poetry from From the mid-80s to the present, fundamental innovations* (Dang Thu Thuy), *Game theory and some contemporary Vietnamese poetic phenomena* (Tran Ngoc Hieu), *Journey to reform modern Vietnamese poetry* (since the New Poetry Movement) (Duong Thi Thuy Hang), *Textbook of Vietnamese Modern Poetic Thinking* (Nguyen Ba Thanh), *Contemporary Literary Space - Criticism of Literary Problems and Phenomena* (Doan Anh Duong), *Literature modern Vietnamese studies progress and phenomena* (Nguyen Dang Diep), *Vietnamese poetry in the early years of the 21st century* (Tran Thi Minh Tam), *Vietnamese poetry from modern to postmodern* (Inrasara), *Poetry and phenomena Contemporary Vietnamese poetry* (Le Luu Oanh), *Innovation trends in Vietnamese poetry after 1975* (Mai Van Phan), *Thinking about contemporary Vietnamese poetry* (Ha Quang), *Generation of writers after 1975, who are they?* (Chu Van Son), ... The articles and works of critics and researchers when learning about contemporary Vietnamese poetry have shown the movement of Vietnamese poetry after 1986, raising many observations. determination of innovation trends in Vietnamese poetry in general and contemporary Vietnamese female poetry in particular. The above articles all affirm efforts to innovate and innovate in contemporary Vietnamese poetry, and at the same time mention a number of contemporary female poetic phenomena with achievements and limitations in composition. Although these are only general assessments, they have not comprehensively pointed out the composing force and characteristics of the artistic innovation trend in contemporary Vietnamese female poetry, but these articles are valuable suggestions. valuable for us to conduct more detailed and thorough research and analysis on this trend.

1.1.2. Research works on the innovation of contemporary Vietnamese female poetry

Learning about innovation in contemporary Vietnamese female poetry, we cannot ignore valuable works such as: *Female poetry in the journey to cut the suffix "female"* (Inrasara), *Feminist consciousness in female poetry Vietnam from 1986 to the present*, *The issue of liberating instinctive needs in contemporary female poetry*, *Symbolism in contemporary Vietnamese female poetry - an approach from feminist discourse* (Nguyen Thi Huong), *Feminine divinity in her work Poetic works of modern Vietnamese female poets* (Phan Hong Hanh), *On a recent characteristic of female poetic thinking: Gender consciousness* (Phan Thi Hong Giang), *Modern Vietnamese female poetry (from the early 20th century up to now)*, *Contemporary Young Female Young Poetry: Affirming a New Self*, *Experimental Explorations of Contemporary Young Female Young Poetry* (Tran Hoang Thien Kim), *Vietnamese female poetry 1986 – 2015: Perspectives from Gender Theory* (Ho Tieu Ngoc), *Vietnamese female poetry after 1975, discoveries and innovations* (Le Thuy Nhung), *Personal ego and aspiration for freedom and happiness in contemporary Vietnamese female poetry* (Trinh Phuong Dung), *Consciousness feminism in contemporary female poetry* (Luu Khanh Tho), *Vietnamese female poetry in the early years of the 21st century - The trend of structural modernization* (Dang Thu Thuy), ... In general, this group of articles mainly discusses and analyzes, clarifying the issue of impact and expression of female divinity, feminist consciousness, ... in the compositions of contemporary Vietnamese female poets. This is just one of the manifestations of artistic innovation in contemporary Vietnamese female poetry. We believe that in addition to the feminist consciousness, there are also innovations in artistic thinking, lyrical ego, tone, symbols, language, ... These are the issues we will analyze in depth in the thesis.

In general, there has not been an elaborate research and discussion on the innovation trend in contemporary Vietnamese female poetry in a systematic, comprehensive and detailed way about the composing force, characteristics, contributions, successes and limitations, and pointing out their position and influence on the contemporary literary period.

Therefore, we choose this topic as necessary to supplement and contribute to "filling" that "gap".

1.2. Some theoretical issues related to the topic

1.2.1. Artistic innovation in modern Vietnamese poetry

1.2.1.1. The concept of "innovation" and "contemporary"

* The concept of "innovation"

Art innovation is the renewal of old art forms, offering a different approach and expression of reality. From there, there is a new view, a new way of discovering and expressing art objects, discovering art at a higher level, in accordance with the requirements of the times. Innovation in literature in general, and in poetry in particular, is an inevitable need, both due to demands and pressures from the times, as well as from the intrinsic needs of the artist.

*The concept of "contemporary"

In our opinion, it is possible to define the so-called "contemporary" time period for a phenomenon in question as a period of time in the present time, which is "marked" by the beginning and the end of the phenomenon. that phenomenon. If the phenomenon is still ongoing, then from the starting point to the time the phenomenon is being studied.

1.2.1.2. The journey of reforming modern Vietnamese poetry

Coming to the modern era, along with the violent changes of history, our literature also had development and changes, namely three reforms of modern Vietnamese poetry:

*Innovation with New Poetry movement

*Innovation with anti-French and anti-American resistance poetry

*Innovation in Vietnamese poetry from 1986 to present

1.2.2. Overview of contemporary Vietnamese female poetry

Contemporary Vietnamese female poetry is a part of poetry that both closely follows and moves along the process of modern Vietnamese poetry and has its own distinctive features. With a large and aggressive composing force on the journey of renewal and innovation, contemporary Vietnamese female poetry in recent years has increasingly asserted its position, contributing to the poetry of the most successful members. new achievement. Poetic individuals with their own identity that are difficult to mix, are gradually shaping their creative style and personality.

Currently, looking at the team as well as the work, it is possible to divide contemporary Vietnamese female poetry into two trends - two main compositional divisions: The first is the writers who continue from the tradition, composing according to the trend. traditional (traditional-oriented compositions are compositions that adhere to the anti-French and anti-American poetic poetics, with little or no influence of modernism and post-modernism in world literature, have a There are a number of innovations in the photo contest system, but most have not had any real innovative research on artistic thinking, conception and artistic style). This trend is reflected in the works of some poets such as: Bui Tuyet Mai, Bui Kim Anh, Pham Da Thuy, Doan Thi Ky, Le Khanh Mai, Chu Thu Hang, Hoang Viet Hang, Binh Nguyen Trang. The second trend/part of poetry is the innovative and disruptive writers in both content and form of poetry. This is a prominent and growing trend in contemporary Vietnamese female poetry. Typical authors include: Phan Thi Vang Anh, Phan Huyen Thu, Ly Hoang Ly, Nguyen Ngoc Tu, Tran Le Son Y, Chieu Anh Nguyen, Vi Thuy Linh, Khuong Bui Ha, Truong Que Chi, Nguyen. Thi Thuy Hanh, Du Nguyen, Tran Ha Vi, ...

1.2.3. Two main sources of influence on contemporary Vietnamese female poetry

There are many sources of influence on contemporary Vietnamese women's modern poetry (the intensity is very different), due to the limited scope of a doctoral thesis, we only briefly summarize the influence of gender theory and subjectivity. postmodern meaning to the research object of the thesis.

1.2.3.1. Influence from Postmodernism

In literature, postmodernism is most evident in the destruction of the grand narrative; non-centered, negating logical thinking; emphasize the irrational in poetry (especially the intuitive, unconscious, instinctive elements, symbols arising from the automatic process of thinking). Postmodern works have a fragmented, multi-centred structure, are considered intertextuals, with fragmented language, a tone of parody, demystification, opposition to seriousness, self-interest, and emphasis on interpretation. mind, ...

Postmodernism came to Vietnamese literature in a long process of reception. Postmodernism has spread and left its mark in the works of

contemporary Vietnamese female poets following the innovation trend, leading to a great change in: artistic thinking associated with the lyrical ego. , artistic symbol system, artistic language and tone, etc. It is an undeniable fact that has given Vietnamese poetry in recent years boldness, freshness, stirring up the bass sound. quiet, familiar, sometimes cliché of a part of modern poetry.

1.2.3.2. Influences from gender theory, feminism and feminist literary criticism

Gender theory has refracted into contemporary Vietnamese modern women's poetry, in our opinion, with the following specific manifestations: From the attitude of dependence to mastery; Passive to active; Hiding the body with sensitive issues (such as sex) to proud display in social life, in worldly life - his private life. It is the great and profound transformation in the above-mentioned artistic perception and conception that the image of a new Vietnamese woman has appeared in contemporary modern female poetry, associated with gender consciousness. It is the image of a new Vietnamese woman praising her own beauty and body; The new image of Vietnamese women taking the initiative in love, sex, and personal happiness.

Feminist resonance in contemporary Vietnamese female poetry is limited to a certain extent: The sense of mastery, equality with men in love, sex and building family happiness. The issue of gender equality in the social community, at work, and in social status is rarely mentioned and is still very vague.

Sub-conclusion

In chapter 1, we collect, classify, and evaluate relatively fully the research works, theses, theses, articles, ... to learn about contemporary Vietnamese female poetry, the trend of artistic innovation in contemporary Vietnamese female poetry. We also answer the basic concepts of tools used in the thesis such as: innovation, artistic innovation; sketching, general assessment of the problem of artistic innovation in literature, the journey of modern Vietnamese poetry reform, the influence of postmodernism, gender theory, feminist theory on contemporary Vietnamese poetry...

CHAPTER 2. CONTEMPORARY VIETNAMESE FEMALE POETRY: INNOVATION IN ARTISTIC THINKING ASSOCIATED WITH TYPES OF LYRICAL EGO

2.1. The concept of artistic thinking, the lyrical ego and the relationship between them

2.1.1. Artistic thinking

Artistic thinking is a type of thinking specific to creative activities in the field of art. Writers and poets use artistic thinking to occupy, reproduce and reflect objective reality in their works, with the principle of typification (including two operations: individualization, generalization). In the very broad connotation of artistic thinking, according to the scope of the study, we only focus on studying the expression of artistic thinking in contemporary Vietnamese modern women's poetry through 3 main aspects. : 1. Artistic thinking dominates the formation, which is expressed through the concept of innovative poetry; 2. Artistic thinking governs the formation, which is expressed through the conception of the position, role and mission of the poet; 3. Artistic thinking affects the formation, which is expressed through the concept of the relationship between the poet and the public.

2.1.2. The lyrical ego

The lyrical self is the self-consciousness of the self expressed in art and by the art of the lyrical work, the ego of the creative act, the conception of the self expressed through the means of storage. love. The lyrical self is not identical and coincides with the poet's ego but is the expression of the poet's entire spiritual life and artistic creative thinking. It is the result of selection, crystallization and sublimation of the thoughts, feelings and experiences of the poet's ego.

2.1.3. The relationship between artistic thinking and lyrical self

The transformation of artistic thinking and new inspirations in life has led to the movement and replacement of lyrical egos, through poetic stages, to find an optimal and effective form to faithfully reflect the spiritual and emotional face of the times. Artistic thinking and types of lyrical ego have such an interrelated relationship, so when learning about innovations and innovations in poetry, it is impossible not to mention the types of self-storage. love associated with artistic thinking.

2.2. Artistic thinking in contemporary Vietnamese female poetry by the innovation trend

2.2.1. The concept of poetry

According to the traditional concept, poetry has magical abilities, noble missions - is a sacred temple. From new perspectives compared to their predecessors, with a sober sense of reality, after the war, especially after the renovation, many poets have realized the limit of poetry.

Unlike traditional poetry, which is basically standard and elegant, the poetry of the modern generation of female poets has many new and unique ways. The quite popular conception of poetry-game (language) is the highest expression of the change in conception of the function and mission of poetry, which is widely agreed and applauded. The concept of poetry as a game has granted poetry new qualities: freedom, freedom... creating improvisation, attraction, surprise.

2.2.2. The conception of the position, role and mission of the poet

For modern poets in the period before 1986, including traditional female poets, being a poet is synonymous with speaking out the soul of the whole community. No longer being soldiers or "scouts", contemporary female poets are "popular people" - ordinary people. They are young people who affirm their unique and distinct personalities and have a deep innovation-mindedness. These young writers, the concept of composition is always towards the self-consecrated self. Dare to live true to themselves, be faithful to reality, face new trials, even though their road ahead is full of thorns and challenges. In them there is excitement, noise, loudness at times, great speech, but in general, they are easy to sympathize with and deserve to be recognized. Young poets have been "rejecting illustration or declaring lines for art" (Nguyen Huu Hong Minh).

2.2.3. Perspectives on the relationship between the poet and the public

In contemporary poetry, the change in conception of poetry has led to an inevitable change in the relationship between the poet and the public. It is an increase in democracy, dialogue, equality between poets and readers. Since poetry is a game, the reader is not forced. The game is only really successful when there is cooperation from many sides. The poet is the creator of the game and draws the reader into his game. All actively participate. If the work satisfies the needs of spiritual life,

attracts - makes - more meaningful for life, it is also a success. The reader is, at the same time, a co-creator with the author, because poetry is a process. In that process, the reader plays an important role, participating in the process of decoding the contents and thoughts that have been coded by the poet.

2.3. The lyrical ego in contemporary Vietnamese female poetry by the innovation trend

2.3.1. The movement of the lyrical ego in modern Vietnamese female poetry

The group of female poets in the early stage of innovation: Y Nhi, Du Thi Hoan, Pham Thi Ngoc Lien, Thao Phuong, Tuyet Nga, Bui Kim Anh, ... were the ones who laid the first brick on the journey of reforming Vietnamese female poetry. Contemporary South. The works of these writers have the characteristics of a transitional nature, dominated by artistic thinking that is half-traditional, half-innovative, expressing the individual ego - the ontological ego rises, "struggles". voiced their demands to be liberated from the constraints that had been imposed on them for a long time, sometimes aggressive with tradition, but still in the "golden circle" with the concept of secret virtues of Asian women. Therefore, the innovations in artistic thinking associated with the lyrical ego of these female poets are only half-hearted. There have been new elements in content, emotion, bolder expression, some innovations, initial innovation in art form but still influenced by traditional thinking and poetic poetry

In the twentieth century, the compositions of contemporary young female poets followed the innovation trend, influenced by the previous sources of female poetry and the social context. They have found and established themselves a new direction. Contemporary innovative female poetry expresses the ontological self - the lyrical self-affirming her role in social life and in poetry. The lyrical self in contemporary reform poetry reveals the lyrical self with the following basic characteristics: The individualization is pushed to the extreme, even to the extreme; Breaking traditional normative aesthetic standards; Bold innovation, learning and creativity from modern poetry, post-modern world, ...

2.3.2. Some types of lyrical ego in contemporary Vietnamese female poetry

- Personal ego emerging strongly to affirm a unique personality
- Nature ego demanding gender equality and liberation in love and sex
- Unconscious and spiritual ego
- Philosophy ego for dialogue and criticism

Sub-conclusion

Through studying the innovation of artistic thinking associated with the types of lyrical egos in contemporary Vietnamese female poetry, we have found that: Changes in thinking and perception about life and people have created a powerful force. push for artistic innovation. From the innovation in artistic thinking (recognition consciousness, de-normization, ...) leads to the formation and rich expression of new types of lyrical egos in poetry: The affirming personal ego distinct unique personality; The ego demands gender equality, liberation in love and sex; The ego philosophy, dialogue and criticism, ... These types of lyrical egos at each stage, author and work have different expressions but in general all refer to the same point: The My body rose strong and fierce.

CHAPTER 3. CONTEMPORARY VIETNAMESE FEMALE POETRY: INNOVATION IN SYMBOLIC SYSTEM

3.1. Concept of artistic symbol

Artistic symbols are images and linguistic signals in literary works of such generality and popularity that they are capable of evoking an image or some qualities, some characteristics different from the object being described. expression. Artistic symbols are not only the mentioned images but more importantly the meanings conveyed through those images.

Symbolism in poetry plays the same role as the expensive artistic detail in prose. It both crystallizes the theme and artistic thought of the work and imprints the author's creative personality, like "nails" that "drive" the work into the reader's memory. In contemporary Vietnamese female poetry following the trend of innovation, a series of artistic symbols have appeared, both inheriting and accumulating traditional symbols and unique creations with the breath of Vietnam. Today's era,

imprinted with the talent and enthusiasm of the young contemporary female poet.

3.2. Some prominent artistic symbols in contemporary Vietnamese female poetry by the innovation trend

3.2.1. Water symbols and variations

The symbol of Water and its variations (*rain, river, sea, wave, tears, blood, white, ...*) in contemporary Vietnamese female poetry besides the traditional meaning has long been present in poetry. *ca* (Water is the source of life) has new meanings. *River* is the source of life and purification in Vi Thuy Linh's poetry, a symbol of knowledge and culture in Nguyen Thi Thuy Hanh's poetry, a symbol of cruel fate, stagnant and stalemate in Ly's poetry. Hoang Ly, Tran Le Son Y, ... From the original model of *Water*, its derivative symbol is *blood* which also has both traditional meaning and modern content. *Blood* is both a symbol of life as traditional poetry still conceives, but it is also a symbol of human mental trauma on the path of life with many "traps" and "uncertainties". And a new meaning is only found in boldly innovative female poets, challenging the traditional aesthetic concept of the community: *Blood* is a symbol of happiness in love, for a woman's desire to give. It is happiness in terms of physical harmony in sexual activities of the couple, ...

3.2.2. Symbol of Night and variations

Night is a symbol that appears impressively in contemporary Vietnamese female poetry. In *Lo Lo* (Ly Hoang Ly) symbol of night and variations appear 187 times, in *Dự báo phi thời tiết* (*Non-weather forecast*) (Lynh Bacardi, Khuong Ha, Thanh Xuan, Nguyet Pham) 66 times, *Di chữ* (*Words moving*) (Nguyen Thi Thuy) Hanh) 61 times, *Nằm nghiêng* (*Lying on the side*) and *Rỗng ngực* (*Empty in chest*) (Phan Huyen Thu) 54 times, ... *Night* in contemporary Vietnamese female poetry has common meanings and sometimes in each poet, the poem has aesthetic codes. private. *Night* is a multi-faceted symbol, carrying a number of main hidden meanings such as: (1) *Night* - a symbol of time and space associated with the lonely mood of people; (2) *Night* - thinking, worrying about the self, about life; (3) *Night* - expressing sexual desire, hidden desire for happiness of the couple; (4) *Night* - a

symbol of the artist's creative time. Thus, night has the meaning of space - time, as well as a being with mood, imbued with feminine divinity.

3.2.3. Female body symbol associated with sexual desire

In the works of contemporary female artists, the aspiration to liberate female sexuality and the revision of the traditional notions that bind women as the dominant, cross-cutting inspiration. Contemporary female poets are aware of the position of women in modern society equal to men, they are proud, full of confidence in their intellectual beauty as well as their physical beauty. Above all, they understand that sex is an integral part of being human, sex with the flowering of love - in a relationship that reaches harmony between body and soul, there is nothing to stop them. prohibit. To express that artistic inspiration and lyrical ego, contemporary female poetry uses more and more images and body symbols - something rare and almost absent in female poetry before. The images: *legs, arms, thighs, chest, back, waist, eyes, lips, and tongue*, ... are part of the whole - The female body symbol associated with sexual desire.

In the female body symbolism associated with sexual desire, the *breast* is a symbol of beauty, full of vitality, a woman's desire for fertility, and sometimes it is a domain of compassion containing, throbbing pain (*Hon hén ngực cỏ* (So calling is her breast) – Lam; *Em ốm cảm* (In sick I am) - Nguyệt Phạm, *Thiếu phụ và con đường* (The lady and the road) - Vi Thụy Linh, *Do dự* (In Hesitation) - Phan Huyền Thu, *Mở nút đêm* (Unlock the Night) - Ly Hoàng Ly, ...). Besides the chest, *hands, hands, feet, thighs, back, waist, lips, eyes* are also commonly used images with metonymy, a symbol of a woman's body associated with the desire for love and sex: (*Van nài* (Begging - Phan Huyền Thu, *Thay* (Change) - Vi Thụy Linh, *Tạm biệt TP* (Goodbye TP) - Nguyễn Thị Thụy Hạnh, *Đêm và anh* (night and you) - Ly Hoàng Ly, ...).

3.3. Symbols in contemporary Vietnamese female poetry and pre-1986 Vietnamese female poetry with a comparative perspective

The symbolism in contemporary Vietnamese female poetry has continuity and development, creativity and innovation on the basis of the existing values of Vietnamese female poetry before 1986, and at the same time has new aesthetic nuances. These new constructions speak of

the symbol's life under changing social circumstances, in different cultural spaces and historical times.

The symbolic system in contemporary Vietnamese female poetry and pre-1986 Vietnamese female poetry has similarities and differences. Similarities show the inheritance of tradition: Vietnamese female poetry before 1986 and contemporary Vietnamese female poetry both have poetic symbols associated with the original Water, Night - feminine divinity, symbols expressing thirst, hope for love, happiness, ... Regarding the difference, the number of appearances of symbols: *sea, river, wave, boat, wharf* in Vietnamese female poetry before 1986 is higher than that in contemporary female poetry according to the trend of innovation. In contrast, the symbols: *Rain, tears, blood* in Vietnamese female poetry before 1986 appear in less quantity than in contemporary female poetry, etc. In terms of meaning, in women's poetry before 1986, symbols are often monosyllabic and composed according to community experience (symbols of *sea* and *waves* in poems Xuan Quynh, Hong Ngat, symbol of *tears* in poetry of Lam Thi My Da, Phan Thi Thanh Nhan, ...) Innovative female poet, symbols are used with the following characteristics: Multi-meaning, built by personal experience, so ambiguous, strongly suggestive for readers, readers find new layers of allegorical meanings themselves. cool, unique. Particularly, the symbolism of the female body associated with sexual desire is a unique artistic product, only found in innovative female poetry, contributing to the expression of feminist consciousness, initiative, and freedom in love and sex. of today's young woman. At the same time, it indirectly reflects today's society and culture with the idea of gender equality.

Sub-conclusion

In this chapter, the writer conducts a survey and analysis to make comments and assessments on the issue of artistic symbols in contemporary Vietnamese female poetry.

Contemporary Vietnamese female poetry following the trend of innovation has a continuation in form of a number of large symbols that repeat frequently in traditional Vietnamese female poetry. It is the symbol of Water and the representations of Water such as: *Rivers,*

streams, seas, ponds, lakes, rain, ... Symbols of Night and variations of Night such as: *Night, sleep, dreams, ...* But in terms of the content and layers of allegorical meanings in these symbols have changed greatly. It is associated with the volatile spiritual world, emotions, and aspirational thoughts of contemporary people. Notably, in contemporary Vietnamese female poetry following the innovation trend, a type of symbolism has appeared that has never existed in traditional Vietnamese female poetry. It is the "product" of today's era: - The female body symbol associated with sexual desire. This type of artistic symbolism is divided into two types with intimate connection: - The beautiful and vibrant female body is waiting for love. - The female body in the posture, violent intercourse movements, passionate.

CHAPTER 4. CONTEMPORARY VIETNAMESE FEMALE POETRY: INNOVATION IN LANGUAGE AND TONE.

4.1. Innovation in artistic language in contemporary Vietnamese female poetry

4.1.1. Body language rich in sensual colors

Body language rich in sensual colors is a type of language appearing more and more in the compositions of young female poets. This is a class of words rich in aesthetics, contributing to the changes in creative thinking of young authors compared to previous female poets. Contemporary female poets boldly use a direct class of words referring to parts of the female body - calling the body parts by their proper names: *lips, eyes, hands, tongue, flesh, legs, thighs, breasts, breasts, waist, back, ...* - physical points that express the desire for pleasure of the female self (Examples in poems: *Rỗng ngực* (*Empty in breast*), *Do dự* (*Hesitation*), *Điệp khúc sáng mùa đông* (*A refrain for a Winter morning*) - Phan Huyen Thu, *Vũ trụ trong tay* (*Universe in hand*), *Thay* (*Change*) - Vi Thuy Linh, ...).

On the positive side, the introduction of body language rich in sensual colors - words with a strong "sex" character in poetry, young female poets have contributed to expressing a more multi-faceted and profound view of the human being. when displaying my ontological ego, demanding equal

rights, yearning for freedom, and liberating in love and sex with an appropriate art form, towards human beauty. However, besides the successes, there are still many limited and extreme cases when "sensual has surpassed words", the way of expressing images and poetic language becomes raw and naked to the point of vulgarity

4.1.2. The new class of words is rich in metaphors, multi-meaning, and evocative

In the traditional poetic language, the dominance of logic is quite clear, words are connected to each other according to the usual relationship of language: causal relationship, contrasting relationship, complementary relationship. means. Therefore, readers can easily perceive and discover the poem. To contemporary young female poets, their poetic language is no longer logical and easy to understand. Young contemporary writers try to find new ways of speaking for themselves. They create new word playings such as stretching, disassemble, collage, break logic, link between words and letters. The discontinuity, discontinuity, and non-standardity of words have metaphorical and figurative values, and are influenced by the perception of modern life and people.

4.1.3. Prose language imbued with everyday life

Some contemporary female poets have succeeded in their efforts to innovate, explore and innovate, and bring prose into poetry. Language appears on the page with both high poetry and rough life. Poets reject the words 'aestheticized', stylized, conventional, the try to lyricize the prose and daily events. Lyrical language contains element of narration, the prose verses are suitable for expressing the thoughts and existential feelings of people in contemporary life (*The Hành trình của cây (Journey of the Tree)* - Phan Thi Vang Anh, *Giấc mơ (The Dream)* - Phan Huyen Thu, *Khúc lêu lêu mùa hè (Summer lullaby)* - Du Nguyen, *Học yêu như đàn ông (learning to love like a man)* - Tran Ha Vi, ...). The innovation is also reflected in the fact that today's young poetry increasingly tolerates new language classes of modern life: English, Internet language, email, ...

The prose language of everyday life is used a lot in poetry, which has brought a new wind to contemporary female poetry, affirming their contributions to the development of contemporary Vietnamese poetry.

4.2. Some outstanding artistic tones in contemporary Vietnamese female poetry

4.2.1. Proud tone

The voice in contemporary Vietnamese female poetry is the voice of the individual, representing the personality and ego of a woman. Contemporary female poets have used a strong, confident tone full of pride to affirm the position of the individual ego in all social relationships - especially gender equality and women's rights. Their intellectual depth, change in thinking, and the impact of new ideas have helped female poets confidently assert their position without being inferior to men, equal in thinking. Think and act (Example in the lessons: *Tôi, Sinh năm 1980 (Me, Born in 1980)* - Vi Thuy Linh, *Ngựa đêm (A Night Horse)* - Phan Huyen Thu, *Nhảy (To Dance)* - Kieu Maily, *Căn phòng 2.2 – Âm thanh của sóng (Room 2.2 - Sound of waves)* - Le Thi Tham Van, ...).

The proud tone of the intellectual beauty - the soul of a woman, affirming her personality is caused by the change in thinking and perception of Vietnamese women today. It is the spirit of independence, self-responsibility to life and to oneself. Rejecting the "feminine" tone, not "modeling the life", female poets today are confident and proud of their individuality, know how to laugh at people, know how to laugh at themselves so that they can be proud of their quality. price and talent of women in the new era.

4.2.2. Humor tone

Contemporary Vietnamese female poets have created a unique satirical and parody voice. This is the tone that contributes to conveying the intuitive self and the intellectual ego that strongly opposes the "dark areas" in the reality of modern life. The satire and parody directed at the "old idols", the old aesthetic values, the golden rulers were the norm and the good of a time (such as the concept of morality, aesthetics, the role of the government. poetry, the role of poetry ...) is no longer relevant today (*Hai mươi ba tháng chạp (31st December)*, *Ngựa đêm (A Night horse)*, *Di mộng (A dream)*, *Thị Mầu 97 (Thị Mau 97)* - Phan Huyen Thu, ...). Gentle, self- satisfied parody of women's eternal weaknesses such as

sentimentality and weakness: (*Ngày lạnh nhất ở Hà Nội (The coldest day in Hanoi)* - Phan Thi Vang Anh, *Đàn bà đo hạnh phúc trong quanh quần đàn ông (Women measure happiness by closeness of men)* - Thai Thuan Minh, *Nằm vạ tháng riêng (Lazy in January)* - Phan Huyen Thu, ...). The irony and parody tone in contemporary Vietnamese female poetry also appears when female poets talk about love. It comes from the breakdown of faith in the seemingly ideal and sacred feelings in life (*Gửi VB (Dear VB)* - Phan Thi Vang Anh, *Anh ngủ thêm đi anh em phải dậy lấy chồng (Just sleep more my darling, I must get up to marry a man)* - Nong Nan Pho, ...).

The ironic and ironic tone in contemporary Vietnamese female poetry is one of the expressions of modern man's skepticism and need to critique reality. Contributing to expressing the approach and viewpoint of assessing life's problems from many different angles. Publicly expressing the mockery of the negative aspects of society, before the unfashionable is a necessary issue that has been stated by contemporary female poets in their own voice, demonstrating their bravery and objective view. sober woman today.

4.2.3. Neutral tone - no timbre

The influence of postmodernism and feminist theory with its "de-sacred" characteristics, breaking the grand narrative, parodying many sacred dogmas has become the "golden ruler" for poetry for a while, has been creating a polyphony, forming a neutral tone - without timbre - a discreet tone expressing the attitude of life and the emerging aesthetic concept of today's young female poets. Besides the excitement and passion, the innovative young female poetry expresses a cold "poetic face", as if indifferent, describing herself with someone's "eyes" out there, using herself as the object of analysis, dissection, study, and description coldly. Phan Huyen Thu coolly describes her own hypothetical funeral (*Cáo phó (Obituary)* -Phan Huyen Thu); Truong Que Chi wrote about her languid posture in the face of the monotony of life and poetry in a toneless voice, without praise, without criticism, as though indifferently described (*Tản mạn tuổi 19 (Some thought in my 19)* – Truong Que Chi), Phan Thi Vang Anh as a surgeon, trying to hide her feelings and emotions, acting cold when "anatomy" the object (*Bì vẽ*

tranh (Bi is drawing, Đã đến Huyền My (Arrive to Huyen My), Bình An (Peace) - Phan Thi Vang Anh), ...

4.2.4. Artistic tone in contemporary Vietnamese female poetry and pre-1986 Vietnamese female poetry with a comparative perspective

The innovative female poetry still follows some nuances of the tone of traditional female poetry such as: passionate and delicate tone in couple's love, but has brought to that traditional tone new human consciousness, new aesthetic values such as: being proactive and fierce in love and sex; Feminist consciousness of young women in today's era. In addition, new artistic voices appear in modern female poetry: The tone is sarcastic, parodying the "old idols", the old aesthetic values are no longer suitable for today's era; Proud tone of body beauty, intellectual beauty - soul of the new woman; His tone was sarcastic, mocking himself.

Sub-conclusion

In this chapter, the writer focuses on clarifying two issues: Innovation in language and innovation in artistic tone in contemporary Vietnamese female poetry. Regarding language: Contemporary Vietnamese female poets have made innovations and innovations in artistic language: Increasing body language rich in sensual colors - words with bold "sex" in poetry; Create new words rich in metaphors, multi-meaning, evocative; Use a lot of prose language bold everyday life.

About artistic tone: We recognize and mention 3 basic tones in contemporary Vietnamese female poetry: Proud tone; Striking tone; Neutral tone – no timbre. These tones are all vividly expressed in the poems of the authors, but in each person, each work is different due to the creative personality and artistic intentions of each author.

It can be affirmed that contemporary Vietnamese female poetry has escaped the old weariness, creating for itself a layer of strange and bold language, the own voices of their generation. With unremitting efforts, young contemporary female poets dare to be true to themselves, dare to face new experiments and bold innovations. Going through the successes and also the stumbles and failures, to some extent they have attracted the public's attention to their poetry and contemporary Vietnamese female poetry.

CONCLUSION

1. In contemporary Vietnamese poetry, female poetry following the innovation trend has formed a separate stream with a large number of authors, a fairly large number of works, with many remarkable achievements and limitations. regime. This trend of composition has begun to form, is moving and has not yet completed a poetic system of its own. The artistic thinking, the types of lyrical ego, the system of artistic symbols, the language and the artistic tone... of contemporary Vietnamese female poetry following the innovation trend have had distinct, unique and different features. with traditional Vietnamese female poetry before 1986 and contemporary Vietnamese female poetry composed according to traditional poetry.

2. Overview of the research problem, we have collected, classified, analyzed and evaluated quite fully the materials on contemporary Vietnamese female poetry in the direction of innovation. These are monographs, scientific articles published in specialized journals, research theses and dissertations on contemporary Vietnamese female poetry in the direction of innovation from two angles: 1. General assessment of Vietnamese female poetry. The songwriting trend is still new with two opposing streams of praise and criticism. 2. Analyze and evaluate specific authors and works belonging to this compositional trend with inconsistent and even opposing opinions. With a relatively large amount of material, although there has not been a research work to fully and comprehensively explore contemporary Vietnamese female poetry in the direction of innovation, the evaluations of individual authors or general comments are valuable suggestions for us to carry out our research.

In the theoretical basis of the topic, we delve into and clarify some basic issues such as: - The concept of "renovation" and "contemporary", an overview of contemporary Vietnamese female poetry; point out and analyze two sources of influence on contemporary Vietnamese female poetry. The issues on the theoretical basis of this topic are meant as "keys" to learn and discover the "house" of contemporary Vietnamese female poetry in the direction of innovation.

3. Compared with traditional Vietnamese female poetry, the innovation trend in contemporary Vietnamese female poetry has had a strong innovation. That innovation is both due to the "pressure of the times" and the burning need of modern Vietnamese poetry in general and contemporary Vietnamese female poetry in particular. It is the transition from single-line artistic thinking - unification to multi-line artistic thinking - fragmentation, from the principle of "normalization", "sacredization" to "de-normative", "de-sacred". in the view of art with the world, in all three aspects: The conception of poetry; The conception of the position, role and mission of the poet; Perspectives on the relationship between the poet and the public.

4. The great change in artistic thinking in contemporary women's poetry is both motivated by changes in the reality of social life and influenced by modernism and post-modernism. Modernism and gender theory in world literature were introduced massively into Vietnam. It affects and gives rise to the types of lyrical egos compatible with this innovative artistic thinking: - The rising individual ego asserts its unique personality; The ego demands gender equality, liberation in love and sex; The unconscious, spiritual self; Ego philosophy, dialogue, criticism. The compositions of Phan Thi Vang Anh, Phan Huyen Thu; Vi Thuy Linh, Ly Hoang Ly, Khuong Ha, ... are clear examples of the innovation in artistic thinking and innovation in the aspect of that lyrical ego. Besides these remarkable achievements in this innovation, contemporary Vietnamese female poetry following the innovation trend still has some problems such as: - There is still a lack of great talents to bring the process of reforming Vietnamese poetry to life. To the climax, there are still many works that are not yet "mature", the lack of knowledge and experience also leads to attempts to innovate poetry with both failure and success.

5. Contemporary Vietnamese female poetry has inherited, developed and created a system of artistic symbols. On the one hand, contemporary female artists have inherited and developed a familiar symbolic system, inherent in previous poetry, notably those strongly influenced by gender consciousness, symbols associated with the original template: Water,

Night, ... along with their variations. On the other hand, experimenting, building new symbols as an effort to transcend tradition, trying to get poetry out of "clarification", normative, passive in readers' reception, affirming personal the strength and uniqueness of each pen. Notably, in contemporary Vietnamese female poetry following the innovation trend, a system of female body symbols associated with sexual desire has appeared, contributing to expressing the sense of feminism, "deregulation" and the spirit of liberation. women of contemporary authors today.

The artistic symbol is the "highlight", the central image in a "poetic picture" drawn with words. It reflects the focus, brightest theme of the work. If compared with the artistic symbolism in Vietnamese female poetry before 1986, it also clearly reflects the change in aesthetic conception and human perspective of two types of traditional and innovative authors, at the same time also is the most important art form aspect that has received the "echoes" of today's times. When the old aesthetic value system is "broken", there are aesthetic values that are preserved, there are aesthetic values that are replaced to match the way of life, feeling, thinking, love and hate of the class. young today. We may not/have not accepted those changes but we cannot deny it, because it is a reality that is present daily in community life. Accepting and finding adjustment methods to promote the positive part and limit the negative part is probably a scientific attitude in assessing the break-out, even "rebellion" of young female poetry following the innovation trend.

6. In terms of artistic language, through survey, analysis and assessment of language in typical works of contemporary Vietnamese female poetry, we found some outstanding features as follows: - Language body language rich in sensual colors; The new class of words is rich in metaphor, multi-meaning, evocative; The language of prose is bold in everyday life. The above-mentioned innovative features have renewed the language, avoiding the cliché, especially opening up new expressive and expressive possibilities. The associative field is vast, ambiguous, multi-sense, suggestive but not defined, and the restrictive normativeness is broken. Language is capable of expressing new levels in the hearts of today's youth in the face of the constant upheavals of the times.

7. In addition to the artistic language that has undergone many innovations, innovation is a system of artistic tones with many changes. From the monophonic artistic tone of traditional female poetry to the multi-vocal tone of contemporary Vietnamese female poetry following the innovation trend. The equality and dialogue make the modern female poetry no longer have consonants and consonants, but artistic voices appear in an equal position, constantly in dialogue with each other, some of which can be mentioned. highlights such as: - Proud tone; Striking tone; Neutral tone – no timbre, ... As many types of lyrical ego as there are corresponding artistic tones. The richness and diversity of lyrical ego types associated with compatible artistic tones have reflected the democratized atmosphere in social life in general and in literary life in particular. Besides, the polyphony (starting to take shape) of the artistic tone is also a testament to the great transformation of modern Vietnamese literature from an epic literary form to a secular literary form - Private life is changing day by day according to the steps of the times, in order to approach modernism, postmodernism in world literature (in appropriate aspects, compatible with cultural and cultural life). study Vietnam today). The above signs are proof of the desire to integrate modern Vietnamese literature with human literature, because we cannot exist as an "oasis" of self-reflection and self-praise. From that aspiration to the practice of composing is a very long distance, there are many path-finding trials and many failures. Only when there is enough experience (both in terms of success and failure), high cultural knowledge and great literary talents, the aspiration for innovation to integrate mentioned above can achieve good results, as the wish of many generations of Vietnamese writers and artists, said as writer Ho in Nam Cao's Legacy: "A work of real value must transcend all boundaries and limits must be one works common to all mankind. It contains what is great, powerful, ... it celebrates compassion, charity, and justice. It makes people closer to people."

LIST OF THESIS-RELATED WORKS

1. Nguyen Duc Hanh, **Duong Hoai Thuong** (2015), *A perspective of Vi Thuy Linh's poetry through "ViLi and Paris"*, Journal of Ethnic Culture. No. 8, August 2015, Pp. 28-30.

2. **Duong Hoai Thuong** (2018), *Some linguistic and artistic features in contemporary Vietnamese female poetry*, Dictionary of Dictionaries and Encyclopedias. No. 6. November 2018, Pp. 15-18.

3. **Duong Hoai Thuong** (2019), *Philosophical ego with a dialogue and critical attitude in contemporary Vietnamese female poetry*, Literary Research Review. No. 4. April 2019, Pp. 74-81.

4. **Duong Hoai Thuong**, Ha Thi Kim Yen (2019), *Artistic Symbols and Metaphors in Contemporary Vietnamese female poetry*, Journal of Dictionaries and Encyclopedias. No. 6. November 2019, Pp. 40-45.