

**MINISTRY OF EDUCATION AND TRAINING**

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**VIETNAMESE POETRY AFTER 1986  
FROM THE PERSPECTIVE OF GENRE**

**Major: Vietnamese Literature**

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**SUMMARY OF DOCTORAL THESIS IN LITERATURE**

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## INTRODUCTION

### 1. Reasons for choosing the topic

1.1. Poetry - is itself already in people's hearts, poetry accompanies humanity when people know how to use words to express emotions. Perhaps that's why people soon found a way to make it eternal through rules and regulations. The genre story of poetry from time immemorial has been valued, as evidenced by the fact that every nation in the world has created its own national poetic forms with creative principles bearing their cultural and aesthetic characteristics. For the Vietnamese nation, poetry is the genre with the oldest "historical life" and is also the genre most used by Vietnamese people in situations of cultural and social life.

However, poetry has both stability and acculturation, because it is a spiritual product. When the socio-historical context changes, the socio-cultural space changes, affecting people's spiritual life, poetry is always the fastest "reaction" genre to that change.

1.2. From the beginning of the twentieth century, Vietnamese literature developed towards modernization. Over the past one hundred years, the history of national literature has had many movements and changes through stages. These stages can be visualized as follows: from the beginning of the twentieth century to the 1930; 1930 to 1945; 1945 to 1986 and from 1986 to present. However, there is one thing easy to see, in those movement stages, poetry always emerges as a mainstream genre with many artistic crystals. For Vietnamese people, poetry is always an indispensable dish in spiritual life, and is also the place where the Vietnamese people's soul and creativity are most clearly revealed in the art of words.

Since 1986, Vietnamese poetry has developed rapidly, continuing to modernize in the context of globalization and development of information technology. Vietnamese poetry is taking on a completely new look. This breakthrough and renewal of poetry also took place in both ideological content and genre form. Remarkably, this innovative poetic symphony this time presents a powerful force with a full spectrum of classes and generations, however, they all share the same mentality: eager to renew and

rich in internal energy. The renewal atmosphere is like a fresh source that blows up creativity in the life of Vietnamese poetry. Overall and focusing on typical cases, Vietnamese poetry today seems to have completely transformed. It is difficult to describe all the thoughts and diverse emotions of the debate atmosphere on the poetry forum since 1986 until now. Many poetic manifestos were born and, interestingly, they sometimes contradicted each other.

1.3. The journey of renewing Vietnamese poetry from 1986 to now has come a long way. Trials, breakthroughs, successes and failures have also been verified. In order to better visualize the movement and development of the poetic genre, moreover, the developments and diversity of poetry need to be adequately evaluated. The gaps in study are also motivation and hope for contributions and supplements with scientific significance to affirm that the contribution of that genre to the development of Vietnamese literature requires long-term and specialized studies. The topic "*Vietnamese poetry after 1986 from the perspective of genre*" is an effort in that direction.

The successful topic, both contributes to explaining, summarizing and evaluating the activities and contributions of an important genre in the process of renewing modern Vietnamese literature, as well as a suggestion on genres for the writers.

## **2. Aims of the study**

The topic aims to study, describe and analyze the appearance of Vietnamese poetry after 1986 from the perspective of genre, thereby providing make general evaluations and forecasts about the movement of poetry genre in the process of development and integration with modern world poetry.

## **3. Objects and scope of the study**

*Objects of the study:* The study object of the thesis is: the movement of Vietnamese poetry after 1986 from the perspective of genre.

*Scope of the study:* Genre is the perfect whole form of existence of a work. With the aim of clarifying the characteristics and genre movement of

poetry after 1986, the thesis will survey, study and evaluate the specific aspects of the genre: lyrical subject and poetic inspiration; "dynamic" structure of poetic form and internal structure of genre poetics (image, language, rhyme and rhythm).

Scope of material survey: The thesis gives priority to surveying works that have won prizes in poetry contests conducted by prestigious literary organizations after 1986; next are works that contributed to the movement and renewal of poetry after 1986, which were interested by public opinion and readers, and works selected and introduced by reputable publishers.

#### **4. Missions of the thesis**

The thesis identifies the following missions of the study:

Firstly, the thesis will study to establish the theoretical and practical basis related to the topic. It is the theory of poetic genre; Study practice on poetic genre after 1986;

Secondly, the thesis will survey, study and evaluate the "method of occupying and recreating life" of poetry after 1986 in the following aspects: lyrical subject and poetic inspiration.

Third, the thesis will research and evaluate the "text structure" of the poetic genre after 1986 in the following aspects: organization of poetic text, verse, image, language, rhyme and rhythm.

#### **5. Methodology of the study**

To deploy scientific ideas, the thesis will use the following main study methods:

- Statistical and classification method
- Systematic method
- Literary analysis method
- Comparative - contrastive method
- Interdisciplinary method

In addition, to solve the topic well, we will approach and apply some new theories, such as: structuralism, postmodernism, feminism, etc. to illuminate and explain poetic phenomena.

## **6. New contributions of the thesis**

Firstly, the thesis studies and identifies the basic characteristics of poetry from the perspective of genre.

Secondly, the thesis studies and clarifies the appearance of Vietnamese poetry after 1986, from content to the mode/manner of representing life and the form of text structure.

Thirdly, from the study results, the thesis will evaluate the the position and role of poetry after 1986 in the process of moving and renewing Vietnamese literature after 1986, at the same time, identify the universal rules of contemporary poetry (the rule of exchange and integration, the interaction of genres, the needs of the public, the poet's creative aspirations, etc.), and contribute to the aesthetic orientation of readers in a positive, diverse and appropriate way with the times.

Fourth, the study results of the thesis will become a reference to help learn, study and research Vietnamese poetry in the process of renovation and integration into world literature.

## **7. Structure of the thesis**

In addition to the Introduction, Conclusion and List of references, main content of the thesis is developed into four chapters:

Chapter 1: Overview of the study problem

Chapter 2: Vietnamese poetry after 1986 with new lyrical needs

Chapter 3: Vietnamese poetry after 1986 - rich in forms and genres

Chapter 4: Vietnamese poetry after 1986 - some breakthroughs in imagery structure, language, rhyme and rhythm

# CONTENTS

## Chapter 1

### OVERVIEW OF THE STUDY PROBLEM

#### 1.1. Concept of poetry

Poetry is considered to be the first literary form that accompanies mankind. Where there is life there is poetry. Poets of the East - West, ancient - present, researchers around the world have come up with conceptions of poetry; it is difficult to enumerate them all.

Inheriting and referring to those definitions and concepts, the thesis builds the concept of poetry from the genre point of view, as follows:

Poetry belongs to the lyrical mode besides two other modes, "narrative" and "drama". Belonging to the mode of lyrical reflection, "subjectivity" in occupying reality and directly expressing thoughts and emotions is an essential characteristic, becoming the "principle" of a lyrical work's reflection. The subjective principle makes the author/poet's role called "lyrical subject" or "lyrical character". Reading a poetic work, the reader is exposed and "falls in love" with the thoughts, moods and emotions of the lyrical subject. Reality in poetry is reality of psychology - mood, emotions, the inner world of the soul, therefore, events and details (if any) do not appear as objects of description but are objects of emotion. Poetry does not have a plot like a narrative work and the volume of a poetic work is often short, the words of a poetic work are often rich in images, rhythms and connotations.

Poetry is typological with relatively stable characteristics above, but poetry is also a historical phenomenon. Poetry is influenced by historical, social, and contemporary life in each specific period. In addition, poetry does not exist in isolation but has an interrelated relationship with other genres, so the genre form has diverse and rich expressions and is constantly moving and changing. The thesis will also base on this basis to learn and study the genre movement of Vietnamese poetry after 1986.

## **1.2. Vietnamese poetry in the historical process of genre**

### ***1.2.1. Medieval poetry: the frameworks of poetics***

Poetry and written literature section in general in the medieval period were all within the framework of medieval literary poetics. Due to the characteristics of historical relations, medieval Vietnamese poetry was influenced by classical Chinese poetry, and had the same type as classical Chinese poetry. Medieval poetry was mostly done on the occasion of farewells, commemorative poems, feelings/emotions about sight-seeing, news, events, letters, etc. and each form had its own rules. Poetics of Vietnamese medieval literature in general, including poetry, is generalized by theorists in three outstanding characteristics: conventionality-symbolism, ancient reverence and non-self. These three characteristics make up the "norm" - considered the rule of medieval literature.

### ***1.2.2. Poetry from the early 20<sup>th</sup> century to 1945: completing the "makeover" process from medieval poetry to modern poetry***

The East-West exchange created a special biosphere for poetry from the early 20<sup>th</sup> century to 1945. Absorbing the quintessence of French poetry and Western poetry to create "a revolution in poetry". Vietnamese poetry from the early 20<sup>th</sup> century to 1945 changed almost completely its appearance. Poetry from the product of the "non-ego" becomes the product of the "ego", from taking the principle of discipline as a standard to breaking all the rules and conventions. *New Poetry* has shown a "free" appearance from ideology to genre structure.

### ***1.2.3. Poetry from 1945 to 1975: There were discontinuities in the genre's renewal movement***

From 1945 to 1954, poetry "rejected" the presence of innovative forms, because poetry aimed at serving the masses of the public - peasant - soldier, the owner of the new era. Citizen inspiration, national - historical inspiration was the main content. The appearance of poetry from 1945 to 1954 was monotonous in the genre form, rustic and simple in images, language, and emphasized rhyme.

*From 1954 to 1975:* At this stage, the country's social context had another event, twenty years the country was divided into two regions under the management of two different political lines. The North continued to build a revolutionary literature, considering the task of literature to "stand in politics, submit to politics", as a means and weapon of revolutionary propaganda, taking workers - peasants - soldiers as object of reflection and service. The South opened towards the block of capitalist countries, so Southern literature in this period was close to the modern theoretical trends of the West, such as: existentialism, Dadaism, structuralism, psychoanalysis, etc. The poetic innovations pioneered by pre-war writers continued to be responded to by radical poets in various directions. However, the innovation breakthrough was not pursued by the writers to the end, on the contrary, according to Vo Phien's assessment, Southern poetry "has a "reverse" movement: before freedom, after the framework".

#### ***1.2.4. Poetry from 1975 to before 1986: detecting the changes***

After 1975, the country came out of the war, united and gained a relationship. National integration is also literary integration. Poetry in the 1975 - 1986 period "detected" changes in both content and art form. Regarding the trends, a part still continued the epic flow, but, besides the "heroic", the poem also wrote about the "tragic" in personal pain. The epic ego of the generation that composed after 1975 created a blur between the "we" and the individual "ego".

#### ***1.2.5. Poetry from 1986 to the present: a journey of new experiences***

Many writers who are not satisfied with the old writing style have boldly broken out and composed with new poetics: expanding the amplitude and dimension of poetry, changing the poetic structure, composing non-rhyme poetry, philosophical poetry, postmodern poetry, etc. They have laid the first and next stones on the path of innovating Vietnamese poetry. This content will be developed through four chapters of the thesis.



### **1.3.Overview of the study on Vietnamese poetry after 1986: achievements and gaps**

#### ***1.3.1. General studies***

Vietnamese poetry after 1986 has become the target of many subjects and researchers: academia, dissertations, theses, composers, poetry-loving readers, etc. In this study direction, the authors tend to find out the general rules and characteristics, salient points and influences, affecting the movement of poetry at each stage.

However, according to our observations, there has not been any general study on poetry after 1986 from the perspective of genre. The thesis poses a study problem to fill this gap.

#### ***1.3.2. Study direction for specific cases***

This study direction has such a rich number of articles that it is difficult to cover them all. In the current globalization trend, it is necessary to access and expand information sources. Books, essays and study works have provided us with a diverse view of the study object: Vietnamese poetry after 1986. Those are also valuable suggestions and orientations for us in carrying out our missions of study.

#### **Sub-conclusion**

Poetry, lyrical genre is always an indispensable companion in the spiritual life of Vietnamese people. However, in each different socio-historical period, when the social status changes, poetry appears with its own appearance with its own characteristics. Poetry after 1986 born in the new context of the country also took on a new look.

In general, the overall understanding and assessment of the movement and genre appearance of Vietnamese poetry after 1986 is still a gap that needs to be filled. The topic of the study thesis on poetry after 1986 from the perspective of genre is an attempt in that direction.

**Chapter 2**  
**VIETNAMESE POETRY AFTER 1986**  
**WITH NEW LYRICAL NEEDS**

**2.1. Historical - social - cultural space of poetry after 1986**

***2.1.1. New situation of social life***

*2.1.1.1. Experiencing post-war peace, difficulties and aspiration for renewal*

- The country is unified, peaceful, independent, returning to the "normal" state is an emotion that covers the social life of the country. However, the worldly life faced with difficulties in the post-war period revealed a new world conflict: individual with community, between individuals.

- In 1986, the country "opened up" to integrate into the world, bringing the country into a new social state. The need for personal affirmation and the desire for change became stronger.

This practice dominated both the content and form of poetry after 1986.

*2.1.1.2. Worldly psychology dominates the state of life*

This is the logic that inevitably comes from the socio-historical context. Daily life is complicated with many interwoven levels. Individual people with the need to separate from the crowd, live a separate life; to be able to speak frankly and honestly about thoughts and feelings into urgent needs.

The market economy stimulates competition, unlocks creative potentials, and promotes the creation of unique values in a multi-valued world. The abolition of ideological subsidies, the widespread democratic atmosphere, the expansion of international exchanges in culture, the spirit of attaching importance to the human factor, awakening the sense of individuality and personality.

The advancement of science and technology, the explosion of information in the modern world has minimized the geographical distance. The door of human knowledge is wide open; people have many opportunities to choose, to avoid extremes, dogma, one-sidedness, to arouse new thoughts, discoveries and creations.

The above impacts created a new lyrical need of poetry after 1986.

## ***2.1.2. Strong return to self-worth awareness and aspiration to affirm national culture***

### ***2.1.2.1. Strong return to self-worth awareness***

Affirming the personal - individual ego is the affirmation of the personality - the ego, the need to respect the difference. The need and desire to affirm the personal - individual ego made a strong breakthrough of Vietnamese literature in the 1930s and 1940s of the last century. The sense of "ego - personal and individual" after 1986 was completely different, because the national state of mind was different from before. The strong return to self-worth awareness expressed through the lyrical subject of "ego - essence" that the thesis will clarify in the following content.

### ***2.1.2.2. Affirming the national culture on the integration journey***

The policy of comprehensive integration with the world makes "culture" - one of the three main fronts of the renewal process - unable to go behind. Literature, including poetry, has always been a pioneer and a pillar for the movement of that literature to move forward.

## **2.2. The prominence of the lyrical subject is "ego - essence"**

### ***2.2.1. The lyrical subject of "ego - national community" loses its unique position***

The subject of "ego - community" used to hold a unique position leading Vietnamese poetry from 1945 to before 1986. In each poet/author - lyrical subject/character of that day, the sense of civic responsibility was placed higher than the sense of ego - personal, individual. To be more precise, there was a voluntary integration of the individual "ego" with the national community "ego", which is a voluntary commitment and sacrifice for the country's independence and freedom

However, the lyrical subject of "ego - national community" with this generous tone was almost no longer present as a keynote in literature and poetry after 1986. It is possible to see the variation of the "ego - community" to become "ego" in a private posture of contemplation, the "ego" with full of melancholy. Still professing "ego" but actually is a personal feeling, a personal confidant.

The most appearing is still the lyrical subject professing "ego". However, this "ego" manifests itself in a variety of ways: "ego" - philosophical symbol; "ego" - privacy, smallness, simplicity, everyday life; "ego" - personality expression, etc.

### ***2.2.2. The "ascendancy" of the lyrical subject of "ego - essence"***

The concept of "ego - essence" that the thesis uses to emphasize the subjectivity from within the nature. That nature is governed from within the structure of "gene", "race" - birth parents. In poetry after 1986, the expression of "ego" - personal and individual is very rich, but, the most prominent is "ego - essence". Never before in Vietnamese poetry has the personality of the ego-personal, individual revealed so naturally to the very end of the "essence". Each individual creates not only a style, but a "multi-style", because, it is impossible to quantify the abilities and characteristics of each individual - person. That is the reason why theorists cannot systematize stylistic patterns but can only talk about breakthrough trends, renewing poetry after 1986.

The expression of "ego - essence" through the aspect of lyrical subject is systematized by the thesis into the following forms of expression.

#### ***2.2.2.1. Lyrical subject of strong "ego - gender"***

"Gender", another way of calling the "social sex" concept to distinguish the difference between male and female in both "biological sex" and "social roles" aspects of gender. This sense of "gender" creates very impressive poetic faces in both "genders", especially "female" gender.

Until the things about gender is no longer new, the "look" channels also contribute to the gender topic no longer attractive, the inspiration on this topic fades.

#### ***2.2.2.2. Lyrical subject with the need to establish spiritual values from a personal point of view***

*Lyrical subject honoring family, homeland and familiar environment* became the trend of searching for spiritual values of the lyrical subject of poetry after 1986. In the journey of cultural integration, the writers realized

that they must be themselves from the core to be able to confidently integrate and it turns out that, they don't have to look far, tradition and origin are the sacred values from which we grow.

*Searching modern value:* This is the inevitable logic of integration, returning to tradition as a spiritual fulcrum and also for self-improvement, but it is also necessary to look out into the world to find the beauty of people in order to enrich the national culture. The spirit of being ready to accept the new and the modern with a sober and demanding attitude is strongly affirmed by the poet.

*Deciphering, searching new awareness about the person - the individual:* The tendency to deeply explore, discover and decipher the person inside the mystery of each personal - individual makes Vietnamese literature in general and poetry in particular after 1986 become lively and noisy with "weird" personalities in expression. The "statements" of the need to be separate/different appear in many ways, both directly and indirectly.

#### 2.2.2.3. *Lyrical subject of "ego - reflection, contemplation"*

This "ego - reflection, contemplation" mostly belongs to writers who have experienced in two times, two periods before and after 1975. This "ego" often reflects on life values, ethics, aesthetics, and the status of people, individuals in philosophical depth.

#### 2.2.2.4. *Lyrical subject of "ego - commitment" for the work of poetic renewal*

This is truly the "ego" for art. "Innovate or die", this can be considered as a commitment in its own right. Borrowing the words of Jabes, they "wage war" on poetry with declaration: "To write poetry is to make words", "Words elect the poet"! The group of writers advocating for poetic renewal have raised the banner of innovation fiercely and consider that as the goal and motivation for the renewal of Vietnamese poetry.

### **Sub-conclusion**

The lyrical subject of Vietnamese poetry after 1986 is dominated/influenced by the country's social and cultural environment. The

peaceful living environment and the trend of global integration make the lyrical subject of poetry after 1986 quite diverse and rich. Notably, the loss of the unique position of the lyrical subject in the name of the national community's ego dominated the appearance of poetry from 1945 to before 1986 and the ascendancy of the lyrical subject of "ego - essence".

**Chapter 3**  
**VIETNAMESE POETRY AFTER 1986**  
**IS RICH IN FORM AND GENRE**

**3.1. Equal presence of poetic forms**

The renewal of the concept of the literature's function, besides the familiar functions (perception, reflection, education, aesthetics) makes literature have more functions of "entertainment", "game". Poetry became a "game" and in the game, people played freely and equally according to their preferences, which contributed to the rich convergence of genres.

***3.1.1. Vibrant presence of some traditional poetic forms***

***3.1.1.1. The six-eight (lục bát) poetic form is "strangerized"***

In the trend of world integration, the six-eight automatically becomes the "national soul, national spirit" poetic form in the cultural-literary playground. With the big writers, immediately, they realized the advantage of the six-eight and they exploited the preeminent characteristics of this genre to make the six-eight appear with familiar charm and new youthfulness.

*3.1.1.2. The four-, five-, and six-word forms are mainly used in children's poetry*

The four-, five-, and six-word poetic forms are characterized by short, easy-to-remember, easy-to-remember, simple rhymes. These poetic forms were used a lot in the 1945 - 1975 period. After 1986, these forms were mainly used in children's poetry.

***3.1.1.3. The return of Tang poetic forms***

Although it is a poetic form imported from abroad, Tang poetry has been Vietnameseized and has become a traditional poetic form in the nation's scholarly literature. The elegance and beauty of this poetic form still has its own charm. However, "Đường thi" (Tang poetry) is now just an "imitation" product. Modern thought, psychology, and lifestyle are "locked" in a "cage" of strict rules, making it very difficult for modern "Đường thi" poems (Tang poems) to engage with modern readers.

Traditional poetic forms have enriched the appearance of Vietnamese poetry scene after 1986. It meets the needs of many authors and readers with passion and interest in the literary genres that have made up the Vietnamese literary identity in the long run, and at the same time shows the democracy of Vietnamese literature after 1986.

### *3.1.2. Haiku form integrates into Vietnamese poetry scene*

In recent cultural exchange, Japanese Haiku poetry - a popular form of poetry in the world, even becoming an international poetic form (World Haiku) has caught on in Vietnam. Coming to Vietnam, the Haiku poetic form no longer retains the 5/7/5 rhythmic structure due to the different characteristics of the language.

In general, "Vietnamese Haiku" only retains the basic spirit in terms of form such as: extremely short, succinct, minimizing the number of words. Haiku Vietnamese poetry can be considered as a new and strange flower in the poetic flower garden of modern Vietnamese literature.

### *3.1.3. Free poetry races to show off their faces*

Free poetry - the poetic form that appeared in the modernization of Vietnamese literature in the early twentieth century is still the dominant genre in the current Vietnamese poetry scene. However, it can be seen that the free poetry now is far different from the free poetry before 1945 - the first stage of the modernization period. The free poetry in this first stage uses the rhyme and emotions of the "individual ego" to create the poem's structure. Today's free poetry is different, with the need for innovation, it has changed to the point that it is difficult to identify the forms of this genre, and even there are even extreme views on "freedom" - absolute freedom.

## **3.2. The "dynamic" structure or the interference between poetic forms**

The "dynamic" structure of the poetic form that the thesis conceives is the ease of "break" and at the same time the ease of "entering" of poetic forms today. Looking at the form layer, it can be said that the renewal or innovation of modern poetry today revolves around refreshing by mixing genres.



### ***3.2.1. Prose poetry***

Prose poetry was born out of "the needs of the times", due to the need to find a form of expressing the complex emotions and psychological states of people in modern society. Because of the influence of the "prose" structure, the formal structure of the "prose poem" is similar to the form of a prose work, such as: The verse/line is long, not constrained in rhyme and rich in "narration". However, the difference between the "narration" of prose and poetry is that: narrating in prose tends to be descriptive and narrative, while "narration" in "prose poetry" is more contemplative and general.

### ***3.2.2. New formalism poetry***

The concept of new formalism poetry appeared in the United States in the mid-80s and was most prevalent in the mid-90s of the last century. New formalism poetry was introduced to Vietnam in the spirit of eagerness to explore and thirst for innovation.

In fact, new formalism poetry is not as strange as one might imagine, and even has many similarities with prose poetry, such as: lines with lines, verses that are not consistent with the lines, the "narration" in poetry and everyday words, etc. New formalism poets are mostly young people, young people's emotions: daring, innocent, romantic, improvisation, etc. However, due to focusing only on technical aspects, and leaning towards performing in the outer layer of the text, the new formalism poetry is slowing down and receding because it cannot find other "new and different ways".

### ***3.2.3. Postmodern poetry***

The thesis borrows the concept of "postmodern" to separate out a poetic form with its own style of writing: the characteristic of "postmodern"! Practice shows that a writing style has completely formed according to the characteristics that theorists have named the concept and the thesis uses this concept to "name" that writing style, like previously named "New poetry". The postmodern spirit allows literature to use all necessary means - including those beyond words - as long as they bring about the highest artistic effect. Postmodernity is a spirit of cultural pluralism. Feeling such a creative spirit, the postmodern writers and poets "cannot avoid the role of a

rebellious outsider, because they always "refute" the clichés of thinking and accepted views of their time" (I. P. Ilin, 1996).

### **3.3. The "dynamic" structure of verses and lines**

How is "line" different from "verse"? People often distinguish that the end of a verse is with a dot and a line is at line break. Verses are often identified with lines, especially with poetic forms with rules. However, with the current mixing and innovation of poetic forms, reality is no longer like that. Poets not only seek to renew the "inner" organization of the poem, but first of all, the most visible "outer" form that is the line and verse structure.

#### ***3.3.1. Poetic forms with rules***

Lines of poetic forms with rules often have a required word count. For example, the principle of the six-eight poems would be a pair of six and eight words. The line structure of Tang poetry is eight words. The line of haiku poetry is strictly according to the principle of 17 syllables, the whole poem follows the structure: 5/7/5. So, how will poets renew their lines of poetry? It is not identifying the line with the verse, creating the lined verses. Readers, because they have to "chase" on grammatical principles (pause, break after dots and commas) should create different expressions.

The change in verse form in the poetic forms with rules is generally not very prominent because of the "control", the restraint of the poetic rules, therefore, poets mainly seek innovation in terms of ideological content and lyrical subject.

#### ***3.3.2. Free poetic forms***

As mentioned above, the concept of "free" poetry now is not the same as before 1945. The former concept of "free" poetry was in contrast to the popular poetry with rules of that time. Free poetry now carries the true spirit of "freedom", that is, full of improvisation, disruption, even "rebellion". This spirit of "rebellion" manifests itself in many aspects, including the aspect of lines and verses.

The "discrete" in the meaning layer (the surface) plus the discrete of the lines and verses make the poem seem like a improvisational combination

from newly arisen thoughts. Is that also the reason why postmodern poetry has another name, but to indicate this improvisation: flashy poetry!

### **Sub-conclusion**

The appearance of Vietnamese poetry from 1986 up to now, looking at the form layer of genre, shows the simultaneous, equal and democratic presence among poetic forms from traditional to modern, from ethnic to being imported from abroad, etc. It is worth noting that, although called by different names: free poetry, prose poetry, new formalism poetry, postmodern poetry, etc., however, if looking at the form layer, the boundaries between the current poetic genres do not seem to have clear separations.

The concept of "hesitancy" between genres is used by the thesis to describe the intrusion and interference between the current poetic forms.

## Chapter 4

### VIETNAMESE POETRY AFTER 1986 - SOME BREAKTHROUGHS IN IMAGERY STRUCTURE, LANGUAGE, RHYME AND RHYTHM

#### 4.1. Looseness in poetic imagery structure

##### 4.1.1. *Poetic images created by thoughts and philosophies*

Poems created by philosophical reflection are often surprised by associations within the nature of things and phenomena. "Tứ" (four) is no longer a mandatory principle to form a poem, but instead an idea, an idea is visualized into an image.

However, unlike the ideas of the sciences, poetic ideas are not homogeneous, consistent, but improvisal and full of "abnormalities", which is the reason why the structural organization of poetic images is loose and inconsistent.

##### 4.1.2. *Poetic image is created by symbols*

The poetic image is created by the symbol, creating the multi-meaning of the image. There will be no "truth" of the reading, the thought, the meaning of the image created by the reader himself.

The image represented by the symbol seems to be more and more dominant in poetry, creating an "open" way of receiving in the trend that people's intellectual level has increased along with cultural integration.

##### 4.1.3. *Poetic image is created by spiritual feelings and hidden memories*

In recent years, the trend of approaching and describing the spiritual and hidden world of people has become attractive. Creating images according to obsessions, spiritual feelings, and hidden memories causes the image to "be" patched and collaged, creating mystery, confusion, and even absurdity. However, besides the mystery is the fanciful, multi-meaningful and evocative.

#### 4.2. Emphasizing the role of creating meaning of the word

##### 4.2.1. *Meaning is created from the reverberation of the word*

Innovators advocate cleaning up the "consumer meaning" (i.e. lexical meaning) of words and creating meaning by the reverberation of the

worditself. Readers have seen a more "realistic", "vivid" and more redundant way of reproducing, because they can exploit the associative and imaginary field from non-verbal reading. However, it is also a challenge, because going against the habit of feeling has almost become a "principle". The reverberations in association and imagination only play the role of painting more. Not to mention, not many writers can pursue this creation.

#### ***4.2.2. Meaning is created from the word arrangement game***

*4.2.2.1. Meaning is created from the combination of many sensory impressions*

This way of creating meaning will be explored in the following ways: *Creating meaning from the visual impression* of words, through the use of "homonymous", "imitative" words or a *combination of multiple techniques*. Technically, this way of creating meaning is not new, but it is refreshed by combining different language systems, so it creates a new feeling.

#### *4.2.2.2. Creating meaning with improvisational word combinations*

This form of "arrangement" is still based on the meaning of the letter (word) but the association of the letter (word) does not follow the usual logic but is improvisational. This way of creating meaning by improvisational combinations is the clearest demonstration of the "game" theory. People only see in poets setting up word games, playing techniques. Although poetry - inherent in genre characteristics, it is lyrical, so the impact on emotions, by the familiar introspective way, is still attractive to traditional perception, but, with readers love innovation, these creations have created a big charm.

### **4.3. Trend of replacing rhyme with rhythm**

If "rhyme" is a specific organizational aspect of poetry, "rhythm" is present in both poetry and prose. The thesis will examine a number of ways of "creating rhythm" associated with two main genres (*six-eight and prose poetry*) to see that the trend of poetic innovation often finds the most important aspect of poetry, which is "rhyme", to create a breakthrough in innovation.

#### ***4.3.1. Creating a new rhythm for six-eight***

Traditional six-eight attaches importance to rhyme and rhyme creates a balanced, melodious, flexible rhythm. The innovative six-eight breaks the rhyme but still has a rhythm. In particular, the overall rhythm of the six-eighth structure which is flexible, rhythmic, full of redundancy, is still retained.

#### ***4.3.2. Creating a rhythm in prose poetry***

Prose poetry pushes the poetic structure along a horizontal axis rather than dividing/structured into short lines and is not bound by the rhyme that is made at the end of the sentence, creating a form of "pervasive" verse with no pattern. This type of liberal structure responds to the description/expression of endless, rushing thoughts and emotions. That is the reason that prose poetry rarely uses rhyme, but mainly uses rhythms, which easily change the tempo according to the poet's emotional levels and intentions.

#### **Sub-conclusion**

Viewed from genre poetics, the appearance of Vietnamese poetry after 1986 was renewed from the outer layer to the internal structure organization of poetics. It can be said that poetry is gradually changing the appearance and nature of the genre. Vietnamese poetry is moving in the direction of modernization to accompany people's new needs and psychological state.

## CONCLUSION

The country of innovation has created a spacious atmosphere for creative inquiry. Poetry in particular, literature in general in Vietnam has formed a new look, meeting the needs of the creators as well as the beneficiaries of literature and art.

Undeniably, Vietnamese poetry since the country entered the renovation process has been very new and very strange. That renovation has been going on for more than thirty years, the concerns and discoveries in the hope of being both spiritual food bring aesthetic pleasure, at least bring a different feeling to Vietnamese readers in the time of international integration. In the same period of time, there are countless articles that critique, discover, deny and acknowledge the movement of poetry; there have been many painstaking research works to identify and evaluate the contribution of poetry in the movement of modern Vietnamese literature.

The thesis, also with the desire to contribute more scientific voice to the understanding, research and evaluation with an overall view of the genre movement of Vietnamese poetry from 1986 to present. Thus, in terms of survey subjects, the thesis has the widest survey appearance; in terms of genre, the thesis also touches on all types of structural genres. Moreover, the thesis not only studies the outer layer of the genre form but also the inner structure of poetics.

In the first chapter, when the thesis outlines theoretical and practical issues related to the topic, the thesis realizes that poetry is the oldest genre, but it is also a genre that always looks fresh because poetry is always associated with the expression needs of people of the time, so when life changes, people's spiritual needs change, poetry will renew itself to meet that need.

The chapter two's logic of the thesis solves the problem posed from the theoretical basis: "Poetry after 1986 with new lyrical needs". Poetry after 1986 has presented a new "lyrical ego" with diversity in generation, richness

and polyphony of emotions. It is true that Vietnamese poetry has never had such a vivid, multi-tonal world of emotional objects, it reflects not only the spiritual world but also the vibrant life world of a country that is reviving, rushing to reach out to affirm its national position.

The chapter three's logic surveys the movement of the genre layer. The innovations of poetry after 1986 will be surveyed by the thesis from its expression in the outer "layer" of the genre form. These are types of genres, which are a mixture of interference leading to the "dynamic" structure of verses and lines. This is also a very exciting practice of poetry from the point of view of genre. For the first time, Vietnamese modern poetry appeared new genres that made it difficult to identify, making it difficult for researchers to determine genre content: innovated six-eight, prose poetry, new formalism poetry, flashy poetry, non-poetic poetry, etc. The "dynamic" structure of the lines and verses also creates impressive breakthroughs, the six-eight is written in stairs, Haiku is "Vietnamized" into "hai kau", breaking the distinction between verse and line, etc. The change in the appearance of the formal structure has created interest among readers. However, this is not only a formal story, the innovations in the form layer have also had the effect of expressing content, contributing to a more flexible and deeper content transmission.

Finally, the poetic breakthroughs of the genre would complete the new look of poetry after 1986. The thesis has selected three most important aspects of genre poetics to survey, which are: images, language and rhyme - rhythm. In all three aspects, there are new breakthroughs: there is no longer the central poetic image that manages and dominates the thought of the poem's theme, but is replaced by single images, rich in symbols, with multiple meanings, this makes poetic images new, stimulating curiosity and discovery. In terms of language, the most special innovation is the tendency to deny the "self-centered" meaning of words and look to the meanings created from the sounds of the imagination. Meaning is created from the sound of phonemes and this creates extremely vivid and rich shades of meaning. Depending on the cultural capital and imagination of the readers,



there are different interpretations. The work is an “open” text. The author plays the role of a "directed" scribe, and it is the reader who determines the definition of the text, and who evaluates and enjoys the aesthetic pleasures of the text. Creating meaning from the sound of words is actually not completely unfamiliar in the Vietnamese language. The premise for this new idea is repeating rhetorical trick. Repeating sounds and rhymes is the way to create meaning from the sound of words, however, it is not until the innovative poets that this method becomes an aesthetic principle, so it can be fully exploited and fully utilized for new creative methods.

The use of "rhythm" to replace "rhyme" has also become a "revolution" in poetry this time. If in the previous revolution, New poetry creates a world of soaring rhymes for genre innovation, this time, poetry moves in the direction of creating a whole world of poetry without rhyme, without humming, without melodious; people read/enjoy poetry the way they want and that is the "rhythm" of their moods, emotions, and thoughts. Now, people not only “read” but also “see”, “hear” and “feel” poetry.

Vietnamese poetry is accompanying people towards the future. Learning and studying Vietnamese poetry from 1986 up to now, that feeling is completely grounded.