

THANH HOA PEOPLE COMMITTEE

MINISTRY OF EDUCATION

**HONG DUC UNIVERSITY**

---

**NGUYEN THI HA**

**VIETNAMESE PROSE FROM 1986 TO PRESENT**

Major : Vietnam Literature

Code : 9.22.01.21

**LITERATURE DOCTORAL THESIS SUMMARY**

**THANH HOA, 2021**

**The thesis was completed at  
Hong Duc University**

**Supervisors:** Associate Professor, PhD. Ngo Van Gia  
Associate Professor, PhD. Le Tu Anh

**Reviewer 1:** Assoc. Prof. PhD. Nguyen Bich Thu, Institute of Literature

**Reviewer 2:** Assoc. Prof. PhD. Bien Minh Dien, Vinh University

**Reviewer 3:** Assoc. Prof. PhD. Le Tra My, Hanoi National University of Education

The doctoral thesis will be defended at PhD. thesis - evaluating board  
assigned by Hong Duc University, the board will meet at N0 565 Quang  
Trung street, Dong Ve commune, Thanh Hoa city  
on....., ....2021.

The doctoral thesis can be found at:

- National Library of Vietnam;
- Library and Information Center, Hong Duc University.

## INTRODUCTION

### 1. Reasons for research project

1.1. Prose is a genre present from the early stages of Vietnamese modern literature. Since the second decade of the twentieth century, the prose works of Tan Da, Nguyen Van Vinh, Nguyen Ba Trac, Dam Phuong, etc. have been loved and accepted by readers as many modern prose genres. Compared with other genres, prose from 1986 to the end of the twentieth century is considered a flourishing period; From the beginning of the 21<sup>st</sup> century until now, it is considered a boom period, "the era of prose". As an important prose form in modern literature, prose from 1986 up to now has significantly contributed to the democratization of Vietnamese literature. Therefore, the study of Vietnamese prose from 1986 up to now not only helps the researcher to fully understand the appearance of the literature, but also can identify the characteristics, movement trends and new achievements of literature in the context of integration and globalization.

1.2. Once upon a time, prose was considered rambling, only for amateur writers, so it was easily forgotten. In fact, prose in the narrow sense are literary compositions with rich life content and diverse expressions, currently being preferred and selected by many writers and readers. The flourishing of prose from 1986 up to now has caused many changes in the perception of genre and its position in the literature. Studying Vietnamese prose in this period, the writer has conditions to be more aware of the nature of the genre and hopes to contribute more or less to clarifying the genre characteristics of the prose genre in general.

1.3. Observing both theoretical and practical aspects of literary research, we have found that, so far, researchers have not really paid adequate attention to this genre. However, the prose is still alive, quietly but persistent, intense and increasingly asserting its own role and position. From 1986 until now, prose has many valuable works associated with famous authors. Approaching prose becomes one of the ways for readers to perceive themselves, about life, and about the core values of life.

With those theoretical and practical bases, we choose *Vietnamese Literature from 1986 to present* as the research topic of the thesis. The thesis aims to survey and analyze works in the literary genre of some typical authors in the post-renovation period. This selection aims to point out the appearance, characteristics and contributions of prose to modern Vietnamese literature, as well as a way to test and reflect more on genre theory.

## **2. Research goals and missions**

### *2.1. Research goals*

To identify, to analyze and to interpret the appearance, characteristics, achievements and contributions of Vietnamese prose from 1986 to present, thereby clarifying the role and position of prose in literary life as well as the cultural and spiritual life of the society.

On the basis of studying the characteristics, appearance and achievements of prose from 1986 to present, through typical cases, the thesis aims to contribute to clarifying the characteristics of prose form in the literary system. modern Vietnamese literature.

### *2.2. Research missions*

To carry out the research goals, we define the following basic missions/tasks:

To research the concept of prose form and the history of Vietnamese prose research from 1986 to present as the theoretical and practical basis of the topic.

To research the historical, social, cultural context, movement and development of Vietnamese prose from 1986 to present, thereby shaping the appearance of this genre in modern Vietnamese literature.

To study artistic images in Vietnamese prose from 1986 to present through the author's ego and life picture in order to clarify the writer's insight and comprehensive view of the world and people.

To research Vietnamese prose from 1986 to present on methods and means of expression in terms of structure, details, language and artistic tone, etc., thereby affirming the contribution of artistic techniques of the typical prose writers of this period.

## **3. Research subjects and scope**

The main research subject of the thesis is the appearance, characteristics and achievements of prose since 1986.

The scope of the thesis's research is the prose published in the period from 1986 to the present, which focuses more on the works of typical authors. The list of survey works is placed in the Appendix of the thesis.

## **4. Research methods**

The main approach of the thesis is to study genre poetics in order to point out the unique characteristics and contributions of ideological and artistic ideas of the literary genre in the period from 1986 up to now. Besides, we use historical - social research methods; statistical methods, classification; comparative method; interdisciplinary research methods. In addition, the thesis author also

uses supporting research operations such as analysis, synthesis, statistics, generalization to show the appearance and characteristics of the prose and its contributions to modern Vietnamese literary life.

### **5. The thesis contributions**

The thesis systematizes and outlines the appearance, characteristics, and achievements of prose form in Vietnamese literature since 1986, giving readers an overview of the prose genre in modern Vietnamese literature.

The thesis helps readers identify the movement of the prose genre on the development of Vietnamese literature in general and Vietnamese literature after 1986 in particular. Through studying the outstanding features of content and art of Vietnamese prose after 1986, the thesis confirms the position and great contributions of this genre in the literary life of the country.

### **6. Thesis outline**

In addition to the list of references and appendices, the thesis is structured in three parts: Introduction, Main Contents and Conclusions. The thesis consists of four chapters: Chapter 1. Overview of the research problem; Chapter 2. Movement and development of Vietnamese prose from 1986 to present; Chapter 3. Author's ego and life picture in Vietnamese prose from 1986 to present; Chapter 4. Structure, language and tone of Vietnamese prose from 1986 to present.

## **CHAPTER 1. OVERVIEW OF RESEARCH ISSUES**

### **1.1. Compendium of literary genre**

#### ***1.1.1. The concept of prose***

In literature, prose is often understood as a genre besides poetry, fiction, drama and is often called "literary prose" or "artistic prose". The formation of the name as well as the concept of this genre has a long history in the great literatures of the world. In the thesis, we systematize on the basis of existing documents, analyze in depth to clarify the content of the concept of prose in each literary area in which this genre contributes.

##### ***1.1.1.1. In China***

In China, prose was born very early. In ancient times, prose appeared and had many different interpretations. Liu Xie (劉勰, in Chinese) in the book *Wenxin Diaolong* (文心雕龍, in Chinese) has divided literary works into two categories "literary" and "pen", in which the first is "manifest", and "pen" is "traditional literature." Until the Middle Ages, prose in Chinese literature was still conceived as in ancient times, but more specific. Prose is a broad

term, originally used to refer to "prose" in general, to distinguish it from verse and couplet. In the Wǔ Sì yùndòng period (is a period when vast movement of students, students, workers, citizens, intellectuals happened in China), Western form of prose was introduced to China to oppose the dogmatic and formulaic literature that dominated the literature at that time.

Through the survey of prose works in China from ancient times to the present, we found that the Chinese also have many different conceptions of this genre. The concept of "transliteration" appeared very early but has not been identified in a specific and clear way like other genres. The name "transcript" has many different concepts and connotations. Perhaps over time, Chinese scientists continue to research to find a unified voice.

#### *1.1.1.2. In Western countries*

According to Western researchers, the division of literary works into three types of narrative, lyrical and dramatic is derived from the method of reflecting reality. Aristotle was the earliest to propose this distinction in his work *The Art of Poetry*. According to this division, prose has not been mentioned as an independent genre.

In France, in the sixteenth century, with a sense of opposition to scholastic literature and church dogma, the writer Misen Ekendo Moongtenho (1533-1592) gave birth to the genre of prose. In 1580, he published the volume *Essais* (translated by Dang Thai Mai as "The Essay") including skits, prose, magazine articles, essays, etc., widely used in Europe. *Essais* is also translated as essay. With the characteristics of these essays, this can be a premise for the identification of the genre of prose later. In particular, the emergence of the press in the eighteenth century helped the prose to promote its latent dynamism and quickly assert its position with brilliant achievements.

#### *1.1.1.3. In Vietnam*

During the Middle Ages, Vietnamese literature was deeply influenced by Chinese literature. According to our survey, prose has a similar understanding to that in China, that is, it is used in the sense of prose, to distinguish it from vanity (rhyme) and prose (literacy).

In the 1960s, many literary theory textbooks in our country also classified literature into poetry, novel, drama, and prose. The prose here includes "some types of prose in addition to novels and plays such as essay specification, reportage, magazine, etc. Linguists, theorists still offer many different points of view about prose.

Through surveying international works, especially in China on the genre of prose, we find that the concept of prose form in

China has a clear influence on the formation and name of prose in Vietnam. Although not identical, the study of the formation and naming of the literary genre in China helps the writer to have a comprehensive view, with a comparative basis on genre names and characteristics, on the practice of composition. literature in Vietnam.

### ***1.1.2. Features of prose***

#### *1.1.2.1. The prose is diverse and rich in topics*

The prose subject is very broad. It can be said that there is nothing that the prose does not mention, from the past, present, and future to nature, society, life, events, scenery, emotions, spirit, speech, problems of astronomy, geography, religion, culture, art, philosophy; As wide as the sea, as small as a tree, there is nothing that cannot be put into the nib of the prose pens. All can become the subject of this dynamic genre.

Prose is a very complex genre, capable of absorbing a number of other genres, such as essays, skits, shorthands, specifications, travel notes, reportages, memoirs, etc. to make the form rich, diverse, not bound to any form, etc. The form of prose is very flexible, it is interrelated with other genres. Poetry can be written as fluently, as lyrical as poetry, as vivid as a novel, as sharp as an argumentative essay. With that diversity, prose is a genre with flexible synthesis. Sometimes leaning towards lyrical, narrative, argumentative, sometimes combined with those methods to create a whole work, etc. The genre form of prose is therefore unusual and creative. very large image.

#### *1.1.2.2. Poetry is a genre without plot, flexible structure, short and concise capacity*

The prose is formed based on the author's lines of thoughts, recollections and feelings about a topic or moments in life. The prose describes the world and people through self-perception of life's problems, imbued with the writer's subjectivity. The prose writer may still use "fiction," but that is artistic fiction to represent or reconstruct a particular image. In particular, prose can use fiction to recreate portraits and ambiguous moods of characters in their works. With the above characteristics, it can be affirmed that prose has no plot like other types of fictional prose.

The free and flexible feature in the structure of the prose makes the reader feel that the prose is a very "romantic" genre, because the prose can start from a "idea", a movement in author's contemplation about a certain issue, event, phenomenon of reality, history, nature, society and people. The structure of the prose is

sometimes close, sometimes far, later, before, even in heaven, on earth, on earth, at borders, etc. can all be linked into one point. But the important thing is that the scattering, the flexible movement of the prose is not a mess, there is no order, but what seems to be scattered is completely orderly, connected, and full of literature. Writers in the process of composing have based on the intention of composition and the need for expression to arrange and organize texts, materials and details to create a complete work.

“Prose is a genre with a short capacity” is expressing way with estimate, because the capacity of a work is expressed in its structure, in its ability to cover life, not just in the number of words. Besides, the brevity of the prose depends on its specific expression. Each work usually focuses on expressing only a certain idea. There are also works deployed into a system of images and details with an equivalent role.

*1.1.2.3. Poetry is a genre that clearly expresses the author's ego*

This is the most prominent feature, creating the distinctiveness of prose compared to other genres. In prose writing, self-expression is the principle that comes first, and therefore the strength of a prose is first of all its personality, bravery, thought range, perceptive vision, erudition and elegance of the writers. In other words, the author has "granted" himself the right to declare directly on issues related to his life. Therefore, the author's ego basically coincides with the self-proclaimed character in the work. This creates the feeling that the writer and the reader are interacting and having a direct dialogue with each other about issues and phenomena of life, society and people. Of course, those dialogues are discussions on an aesthetic level about any issue of life, creating aesthetic tones for the work.

*1.1.2.4. The prose has a free expression*

Poetry is a genre that allows writers to liberate all of their thoughts in many different ways, without restrictions, tied in a narrow frame. In the process of composing, prose writers can freely use the tricks of other genres and art forms. In particular, this genre can use a combination of narrative, lyrical and argumentative manipulations. It both reproduces reality to the extent possible, is both a self-revelation of the subject's ego, and a direct statement of the writer's philosophical views and profound arguments about the world and human beings.

**1.2. Studies on prose and Vietnamese prose from 1986 to present**

***1.2.1. On literary genre theory in Vietnam***

In general, theoretical studies of Vietnamese literature in the twentieth century have shown an increasingly clear identification of literary prose on a theoretical level. The research works are quite comprehensive on theoretical issues of the literary genre such as name, formation, identification of genre characteristics and position of prose in modern literary genre system. The authors affirm that prose is an independent genre, having its own place in the modern prose genre system, and at the same time emphasize some typographic features of prose - a concise prose genre, concise, "without plot"; "the outstanding feature is to reveal very clearly the author's ego"; "Prose is a relatively free genre", etc.

### ***1.2.2. Research on Vietnamese prose in general and Vietnamese prose in particular from 1986 to present***

In general, the research works on Vietnamese prose from 1986 up to now have initially had feelings and assessments of literary prose at scale and level. The articles, whether directly or indirectly, acknowledge the position and important role of prose in modern Vietnamese literature. These studies mainly analyze the content and art of specific works to help readers visualize more or less the appearance of prose in contemporary literary life. Basically, up to the present time, there has not been a comprehensive study of literary works from 1986 to the present. On the basis of inheriting the previous works, from the research mentioned above, it has been shown that the investment and research on Vietnamese prose from 1986 up to now is a necessary and practical work both in terms of science and practice.

## **Chapter 2. THE MOVEMENT AND DEVELOPMENT OF VIETNAMESE PROSE FROM 1986 TO PRESENT**

### **2.1. Conditions governing the movement and development of Vietnamese prose from 1986 to present**

#### ***2.1.1. Objective conditions***

##### ***2.1.1.1. Rich and complex social reality in the context of industrialization and modernization***

After the Sixth Party Congress in 1986, with the spirit of "looking directly at the truth, properly assessing the truth, stating the truth", the renovation work was strongly implemented. This period has a particularly important significance in the cause of building socialism in our country, from the renewal of thinking to the renewal of style and leadership methods and of the Party to the renewal of organization and staff; from economic innovation to political innovation and other areas of social life. In the new situation, the

material and spiritual demands of people have also become rich and diverse. The market economy reveals many downsides, the society is clearly differentiated, the individual sense of enjoyment, the rich and complex needs of private life. In addition, the policy of opening up for exchange and integration with the international community has had a great impact on exchanging and learning the quintessence of human culture. The creative personality of the artist is respected and maximized, making literary life more vibrant.

*2.1.1.2. The country opens up and exchanges widely with the world in the context of globalization*

After 1986, our country's economy had positive and obvious changes. The market economy has fundamentally changed production and consumption activities, and the country has gradually affirmed its position on the path of international integration. In the general flow of national literature in this period, prose has all the conditions for development, increasingly asserting its position and role in the system of Vietnamese literary genres.

Entering the 21<sup>st</sup> century, society has had many changes, especially after 1986, from cultural and political changes that have led to the movement of literature in general and literary genres in particular. In the new social context, under the influence of the market economy, people have to struggle to survive, to find lofty human values. People yearn to express their own thoughts before all problems of life. The personal ego is therefore free to struggle and create. The expanded view of multi-dimensionality and multiculturalism brings a new flow of thought to the times, etc. In that spirit, prose is a really suitable genre, helping writers convey this urgent need.

*2.1.1.3. The strong development of the global telecommunications network*

After 1986, the country entered the period of renewal, the press had conditions to develop in both quantity and quality, content and form, scale and nature of operation. The press is not only the mouthpiece of Party organizations, State agencies, and social organizations, but also becomes a forum for the people, an essential mass medium for modern life. Newspapers such as print newspapers, electronic newspapers, etc. develop at a rapid rate.

In addition, the expansion of cultural exchanges, the acquisition of democratic ideas, and the promotion of individuality have also had a strong impact on the expression needs of writers. These are the factors that contribute to the formation of the specific structural nucleus of the prose genre since its appearance as a genre

that almost directly expresses the writer's personal personality through the forms of spontaneous expression. spontaneously, liberally. In the history of modern literature, there is rarely a genre that from the very beginning of its formation has had such a rich appearance as prose.

### ***2.1.2. Intrinsic conditions***

#### ***2.1.2.1. Inheritance of the prose genre before 1986***

The post-1986 prose has inherited and developed the earlier prose. Literature has had a rather long history, counted from the beginning of the twentieth century onward, through different periods, by 1986 it had been shaped quite clearly in terms of genre characteristics, although the content expressed each different stages of change. It is a fact that literary fiction was born and developed in the early twentieth century due to the development of individual consciousness, plus the growth of the press. When the country entered the war after 1954, in the North "individual consciousness", "individual people" took a step back to give priority to "community consciousness", "community people". That is the reason why literature at this stage could not be developed. This situation lasted until 1986. It was not until the country was reformed, the democratic spirit and sense of individualism returned, plus the strong rise of the press-media and new - restored prose. Therefore, the inheritance of prose achievements before 1986 is mainly inherited from the experience of the genre that has been and is quite shaped in the period 1945-1954.

#### ***2.1.2.2. The development of prose genre after 1986 in the context of innovation literature***

Talking about the development of prose form after 1986, there cannot really be a change as if it were an artistic revolution, but can only be visualized as a sharpening, expansion and entry of the genre in both aspects the signifier and the way of expression.

The first thing that is easy to notice is the remarkable growth in the number of prose writers, including many different classes, ages and professions.

Secondly, there has been a change and development in the reception tastes of the public during this period. Readers often prefer concise, receptive writing styles, human emotions, contemplations, and feelings.

Thirdly, the prose from 1986 onward has been expanded and enriched in more diversity in terms of expression content. When Vietnamese literature has operated in the direction of democracy,

creative energies have the opportunity to be liberated and awakened, and individual searches are stimulated and respected.

Finally, the literature of this period has diversity and variation in writing style, reflected in diverse trends, explorations of structure, language and tone, marking and affirming many names. outstanding.

## **2.2. Movement stages of Vietnamese prose from 1986 to present**

### ***2.2.1. Prose from 1986 to the end of the 20<sup>th</sup> century***

In the development of new literature, prose revived strongly after a long time, it seems to have not received the attention of both the author and the reader. It is getting more attention and more and more pervasive in social life. Literature in this period had a rapid increase in the number of compositions, the diversity of topics, themes and the participation of a large number of creative teams, such as: Hoang Phu Ngoc Tuong, To Hoai, Bang Son, Mai Van Tao, Ly Lan, Thanh Hao, Mai Ngu, Vinh Quyen, Kieu Ly, Nguyen Viet Ha, Vu Tam Hue, Le Minh Ha, Ta Duy Anh, Do Phan, etc. The main topics of focus are the natural beauty of the homeland, the country; the cultural beauties of the nation, etc. In general, the issue of national culture is a vast array of topics, becoming a source of emotions for writers of this period. The aspects of national culture are mentioned in the prose, such as cultural traditions, customs and habits, homeland flavor, community activities, etc. All of these are written by the authors with respectful attitude, a sense of preserving the traditional identity, cultural beauties from thousands of generations of ancestors.

### ***2.2.2. Essays from the beginning of the 21<sup>st</sup> century to the present***

Literature in the early years of the 21<sup>st</sup> century is a continuation of the achievements of the previous period. After the positive changes in many aspects such as themes, composing force, artistic sense, etc. Poetry has gradually asserted its position compared to other literary genres. Viewed objectively, prose had a prominent position in Vietnamese literature during this period.

In the first twenty years of the 21<sup>st</sup> century, prose have had a stronger and more prosperous development than ever before. Compared to the previous period, the composition team as well as the number of works, the form of publication and the quality of the prose have changed markedly in both quantity and quality. The team of prose writers has never been as numerous as it is today, with not only famous professional writers but also novice writers. Among the famous writers, such as: To Hoai, Hoang Phu Ngoc Tuong, Bang Son, Le Giang, Do Chu, Y Phuong, Nguyen Quang Lap, Nguyen

Quang Thieu, Chu Lai, Da Ngan, Mac Can, Ta Duy Anh, Nguyen Viet Ha, Bao Ninh, Le Minh Quoc, Le Van Nghia, Di Li, Nguyen Ngoc Tu, Nguyen Nhat Anh, Le Minh Ha, Van Cam Hai, Truong Anh Ngoc, Dinh Vu Hoang Nguyen, Pham Ngoc Thach, etc. Some researchers and literary critics also participated in writing prose, such as: Huynh Nhu Phuong, Vuong Tri Nhan, Nguyen Khac Phe, etc. Journalists such as Khai Don, Nguyen Vinh Nguyen, Trang Ha, Ngu Yen, etc. Some authors in other fields such as Nguyen Thi Hau (archaeology), Thai Kim Lan (philosophy professor), Duong Thu (musician), Do Phan, Nguyen Truong Quy, Dinh Vu Hoang Nguyen (architecture, painters, etc.). Writers living and working abroad also participate in writing prose, such as Lu The Cuong, Hoang Hong Minh, Viet Linh, Cao Huy Thuan, Thai Kim Lan, Tran Thuy Linh, Mai Lam, Le Minh Ha, etc. It can be seen that the large and powerful number of such creative forces has made the number of literary works skyrocket compared to the previous period. The expansion of the scope of the creative force shows the democratic spirit of literary genres. Writers have many advantages in expressing emotions, in accordance with the characteristics of the prose genre, a mobile genre, flexible series, short, concise, broad topics, no amplitude, etc.

### **2.3. Vietnamese prose trends from 1986 to present**

#### **2.3.1. *lyrical trend***

Prose requires the writer to have a deep "feeling" of many problems of real life in order to express his thoughts, feelings and thoughts. Therefore, lyrical prose takes the "expression" of the writer's feelings and ideas as the main theme.

Lyrical writing is often filled with nostalgia, associated with loving inspiration, proud of the idyllic, rustic and familiar beauty throughout the homeland of Vietnam. Besides, the prose of this trend also has bold nuances of praise, expressing national pride, recreating cultural beauty, long-standing customs and habits preserved in the ethnic community, especially ethnic minorities. Thereby, prose makes a significant contribution to preserving and promoting the national cultural identity in the period of international integration and exchange. Lyrical writing is also love, family affection with full levels and emotions.

Prose tends to always attract readers with a sentimental and affectionate tone, containing the beauties of the landscape of the homeland, the country and the national cultural identity; something that any reader can feel the closeness and familiarity when listening to the homeland and the country.

### ***2.3.2. Narrative tendencies***

From 1986 to now, prose tends to be narrative-oriented, always showing the subtle and sharp observations of the writer. It is their understanding of reality, people and art that has given them the knowledge to delve into various life issues to express their feelings, thoughts and concerns. These are stories in the vortex of money and the unsuccessful struggle of human fate; is the story of land, work, occupation, vehicle, market, family, friends, ecological environment, etc. All have created a true and vivid picture that exists in modern industry life.

Narrative tendencies in the prose always refer to the expression of the author's ego in the face of social issues. In the works, writers present their views, thoughts and ideas on issues of reality in order to find dialogue with the readers, wishing to better understand their desires and thoughts about the issues, and complexity of life's chaos. Besides the characteristics of the genre, touching deeply the feelings and thoughts of readers, always listening and understanding to share with readers has become a bridge communication friendly, close, extremely friendly, effective for the writers and the readers.

### ***2.3.3. Political commentary trends***

Political commentary prose take discourse as the main mode of expression, and take the issues of socio-political life as the content of concern and discussion. Political commentary prose firmly based to characters, events, phenomena, etc. which have typical meanings in life; take the consensus as well as the author's own thoughts and opinions as the basis for reasoning. The language in the political commentary prose is lively, full of literature, the style is clear, and generalizes the characteristics, nature, and laws of the things, events and phenomena discussed.

Since 1986, the author's ego boldly delves into aspects of political, social and human life to recognize and analyze without hesitation or shame. That has made olitical commentary prose have a strong impact on the psychology of readers, deepening the dynamism of analytical thinking, giving readers intellectual pleasures through perceptions and explanations on hot issues of real life.

## **Chapter 3. AUTHOR EGO AND LIFE PICTURE IN VIETNAMESE PROSE FROM 1986 TO PRESENT**

### **3.1. The author ego**

#### ***3.1.1. The self-manifested ego***

Authors write prose from many motives, in which the motivation to reveal their own personal and personal life is not

hidden. Therefore, in many authors, prose is the most authentic and vivid personal narrative.

The self that manifests itself in Di Li's writings is a new perspective and feelings on issues of everyday life, about love, marriage, family, men, women, gender equality, etc. For Nguyen Ngoc Tu, the self-expression always shows contemplation and philosophy about life and human reason. With Nguyen Nhat Anh, the self-expressed self always yearns to find ways to satisfy the nostalgia for the homeland. Writing about love, the ego manifests itself in Tue Man's poems filled with thoughts and concerns. With HamLet Truong, as a human being, in suffering, if we realize that we have actually been given many things by life, we can still smile. The author's self-expression also assumes that people suffer from insatiable loneliness. In the expression of personal ego in private life, love is always an inexplicable emotion and remains a mystery that makes people constantly decipher. When writing about private issues, about couple love, family love, the authors have shown a rather thorough "confession" face, sometimes revealing even the details of the biography, daily activities, and more deeply, a rich spiritual life, feelings and thoughts about myself and the world. In a democratic spirit where individual people are respected, the authors confidently reveal their own spiritual portraits.

### ***3.1.2. The ego participates in social life***

In Vietnamese prose from 1986 to the present, the author's self is expressed through the personal ego in private life and the self that participates in social life. The writer expresses his thoughts and conveys to readers an insight into a multi-faceted, multi-dimensional life. In the writings of Nguyen Quang Lap, Nguyen Vinh Nguyen, Nguyen Ngoc Tu, Thu Trang, etc., the author's ego has directly expressed his thoughts on many issues in today's life, such as the problem of jobs, on education, environment, etc. Readers can see the writer's reflections on the responsibility of a citizen as an artist committed to the community, country and nation. The painful, inadequate, hot issues such as land, corruption, damaged natural environment, natural disasters, epidemics, etc. It is a pain and pain not only of the writer's own. but also concerns of the whole community. Many prose works after 1986 have mentioned current social issues, readers can see the writer's multi-dimensional and profound reflections on today's life. That is the citizen as a committed artist, responsible to the community, country and nation.

### ***3.1.3. What I think about culture***

The writer - creative subject, a member of the community, has in various ways absorbed cultural elements. The writer's way of thinking and behavior through literary works when conveyed to readers contains a cultural connotation with specific characteristics of the era as well as the traditional cultural values of his ancestors. In the democratic and open atmosphere of literature in the renovation and integration era, the writer directly and frankly revealed the problems of social life and contemporaries reflected from many angles. One of the highlights is Hanoi's cultural identity. This is an issue mentioned by many writers from a multi-dimensional cultural perspective. Hanoi - the capital of the country appears beautifully in the prose of Nguyen Viet Ha, Hoang Viet Hang, Nguyen Quang Thieu, Do Phan, Nguyen Truong Quy, etc.

One more highlight in the prose is the pages that show how culture behaves with nature. The authors, with quite delicate and sensitive prose pages, wanted to send people the message that they need to have the right attitude and respect for nature. In general, literary fiction participates in issues of social life in many different aspects. The special thing of the prose in this period is that it reflects reality deeply, is harshly critical, has a frank, multi-dimensional view, and has a high critical spirit, etc. Many prose work has shown limits in the negative in life. From that, it can be seen that the prose of this period stands out with the following characteristics, including enthusiastic citizen participation in social life strongly; dialogue with readers, with society more clearly.

### **3.2. World picture**

#### **3.2.1. Eco picture**

The prose of this period recorded realistic natural scenes to help readers realize the beauty of everyday life. The picture of nature in the prose from 1986 up to now is diverse with the natural beauty of the country through different regions and always blends with humanity.

In addition to depicting and describing the beauties of the ecological picture, in the post 1986 period, the authors also mentioned the negative sides and hidden corners of that ecological picture. The problem of destroying nature, destroying the living environment of people has been making "mother nature" angry. Its consequences happen to our lives as a matter of nature, such as climate change, natural disasters, floods, droughts, tsunamis, forest fires, etc. All of these are mentioned in the prose is also a wake-up call for us to respect and protect nature, protect the living

environment so as not to have to face the fierce destruction of nature which causes so much suffering to life of people over the years.

The problem of ecological ambiguity will continue if we do not wake up and change the perception of the entire community. We can only change this world by changing people's thinking. When people respect life and protect nature, the selfish and narrow desires of each individual will gradually sink into helplessness and weakness. The connection and sharing of everyone is essential to protect this environment. It is also the foundation of the both sustainable and topical values of literature, affirming the cultural and ideological stature of the work and of the writer.

### ***3.2.2. Social picture***

With the inherently free and comfortable character of the prose, the authors have reflected in a multi-dimensional and straightforward manner on human issues (ethics, human-to-human behaviour, human-nature), or issues about corruption, education culture, social reality, etc.

In the market economy, people are constantly striving to increase their own values. That invisibly causes us to fall deeper and deeper into the vortex of lust and fame, gradually losing our moral foundation, and corrupting human personality and dignity. The reality of our country's society in recent years is showing a lot of inadequacies that are scattered, it makes social moral values closer to dangerous and alarming levels. Society is undergoing a fierce division, mixing good and bad with a wide range. Dispatches after 1986 pay special attention to this issue. It can be said that the colorful social picture has been clearly and vividly portrayed by the writers, giving readers an objective and honest recognition and assessment of the phenomena of life.

The picture of society in the post-1986 prose clearly shows diversity, multi-perspective and a strong spirit of dialogue. It is reflected more fully, comprehensively, touching many issues of society. Writers always show a direct look at the issues they care about, thereby helping readers have a multi-dimensional view of social life. Sometimes because of the hustle and bustle of life, jostling pages of prose will help people to re-evaluate themselves, purify their souls, and aim for the good things in life.

### ***3.2.3. Cultural picture***

The prose from 1986 to now has also entered into the beauty of national culture, traditional customs and habits that have been handed down and preserved for thousands of generations.

Thereby seeing the value and meaning of the cultural picture to the spiritual life of Vietnamese people. The prose of this topic has nuances of praise and pride for the nation, contributing to the preservation of cultural values in the integration period.

Vietnamese culture is extremely rich and diverse, not only culinary culture but also many other traditional cultural features. These are the customs and habits of the mountainous people, the songs, the lyrics and the singing of many different regions. Many works have deeply reflected the idyllic, rustic and familiar beauty throughout the homeland of Vietnam. The writer expressed his pride in the preserved cultural values, and could not help but feel a sense of sadness when some cultural beauties are gradually disappearing. With this topic, the poem has contributed significantly to preserving Vietnamese cultural identity in the current international integration era.

#### **Chapter 4. STRUCTURE, LANGUAGE, TOOLS IN VIETNAM PROSE FROM 1986 TO PRESENT**

##### **4.1. Structure of Vietnamese prose from 1986 to present**

###### ***4.1.1. Ways to organize and arrange details and images in prose***

The prose does not require a complicated plot or a fully built character system. The prose focuses on details, on the relationship between images and the writer's point of view. Images and details in the prose are sometimes real images recorded by the author when witnessing happenings in life, but sometimes the author imagines and associates, thereby expressing his views. The prose pages when we read don't waste time because of their concise capacity, suitable for the fast-paced and bustling life of contemporary life, but still fully express the content of thought.

In order to meet the requirement of brevity and succinctness, the author of a prose essay must put effort into details. Because details reveal and generalize the meaning, the details must be rich in expressive, descriptive and symbolic values. A good prose must have good and unique details. There are prose that the reader does not remember all of the work, but only remembers some unique and specific details. Therefore, evocative artistic details, symbolic artistic details are the key to success in the art of prose. It can be said that the weight of details helps to keep the prose short and concise while still fully and deeply expressing the feelings and implications of the author.

###### ***4.1.2. Free, flexible texture***

Prose is a free, bohemian, and flexible genre. Therefore, the structure of the prose is not outside the genre's characteristics. This makes readers feel that the prose is very scattered, arranged in no order, messy, without artistic organization. However, this "distraction" is the artist's artistic intention, because in that dispersion there is the order and artistic nature of literature.

The prose basically has no plot, or if there is, it is mainly in the prose developed as a little bit of a mini-story and in it there is a story. A story is an event, a certain episode, the author borrows it as an excuse to speak about life and society. The prose is not like a novel or short story with a clear plot, arranged in space or time, but mainly about details and emotions observed and recorded by the writer. If there is a plot, it is also vague, loosened to focus on characters and details.

It is the creativity of the ego, the freedom and the liberality of the genre structure that helps the writer's pen boldly, openly reflect reality. Therefore, the team of prose writers is increasing day by day, at all levels can compose prose. However, to be a successful writer, becoming an authentic writer is still a big challenge for writers.

#### **4.2. Artistic language in Vietnamese prose from 1986 to present**

##### ***4.2.1. The language is rich in informal speech and dialect***

Oral language is the words used in daily communication, natural, vivid, rich in expressive emotions, less elaborate. Oral words often use pronouns, slang, dialects.

It can be said that the quality of "oral literature" is the most prominent feature of Nguyen Quang Lap's prose. It is Nguyen Quang Lap's creative and innovative way of writing compared to previous and contemporaneous writers, and it refreshes the prose language for modern Vietnamese literature. The writer Nguyen Nhat Anh uses a class of casual pronouns to talk about people's habits in life. Da Ngan also shows us clearly the language style through words, not elaborate, images that are simple, easy to understand. With Nguyen Ngoc Tu, the author uses many languages with Southern characteristics, by Ca Mau. With Y Phuong, the author's language does not have to be elaborate, but on the contrary, the style is very simple, rustic, bold "countryside".

Therefore, the language is rich in informal speech and dialect, which is a factor contributing to fully expressing the talent, style and creative personality of each writer. In general, in the writing of this period, the authors used oral and dialect in the process of composing. Reading these prose works, readers do not feel uncomfortable because they can understand more words in each locality, bring local color

tones, portray local characters, thereby expressing personality of artist's creativity. The language of each region contributes to the richness and diversity of the Vietnamese language.

#### ***4.2.2. Language with media and journalism features***

In prose, readers also know the class of journalistic language, which is also a distinctive mark of this literary genre. Press language is an event language, needs verifiable accuracy, and is neutral in color, with little or no expressive nuances. In the era of information explosion, related to the modern rhythm of life, especially the rhythm of the market economy, the language in literature must also increase speed and information. The most typical of this art style is the poet Nguyen Vinh Nguyen.

The language of the media and the press is most often present in the articles aimed at the hot current issues taking place in social life such as living environment, education, health, etc. These topics entering the prose page is not fictional but completely true. The words in the prose are accurate to every detail, place, and evidence. Thanks to the journalistic language, the prose clearly shows its authenticity, helping readers to understand the problem clearly and feel like they are facing the problems that are happening in reality. The language of the media and the press plays a particularly important role in affirming personal ego, expressing the author's feelings, views, evaluations and criticisms on issues reflected in the prose. Through this language, each writer has made a special mark in his writing style.

#### ***4.2.3. Political commentary language***

Political commentary language is the language used in documents, seminars, speeches, etc. to present, comment on, and evaluate events, political and economic issues, society, culture, ideology, etc. according to a certain political point of view. The prose is a mobile, flexible and concise genre; There, the writer does not recreate the wide-ranging real picture, but directly expresses his views, ideas and opinions about slices of economic, political and social life. Therefore, the prose combines the use of a lot of political commentary language. In Nguyen Quang Thieu's prose, the author's political language is expressed in a thorny way but also contains feelings and sorrows when it comes to hot events and issues of politics and society, etc. With Cao Huy Thuan, we find that in the writer's discourse, the narrative style is often allegorical, or adapted, sometimes autobiographical full of folklore, improvisation, always simple and specific even with profound philosophy. Political, social,

cultural, educational, ideological issues, etc. are often seen by writers with tolerant but strict eyes. Talking about culture is the story of the gain - loss. Nguyen Ngoc Tu, Da Ngan are writers who dare to look directly at the problems of society, directly express their personal views. These are reflections and concerns about people's consciousness when participating in traffic, the problem of waste polluting the environment, problems about vaccination, about the complications that the daily press still giving, etc.

Through political commentary language, the writer expresses political views and attitudes decisively, clearly, openly, without hiding or hiding about a certain political and social situation that is being viewed by society. center in the near future.

#### ***4.2.4. Network language***

In Vietnamese prose at the beginning of 21<sup>th</sup> century, the online language is a fresh, everyday language with a market economy. It has a flexible combination with the language of journalism and is global in nature. The most prominent feature of the network language is "normalization of technological terms or terminology of common speech to give birth to a new layer of meaning". This creates a closeness, easy to understand when the vocabulary class carries the breath of the times. In particular, the online literature of this period in particular as well as contemporary online literature in general, the language tends to be close, easy to understand, with a vivid vocabulary that carries the breath of the times. Notably, the online literature uses a lot of colloquial language. In addition, online literature also takes advantage of the strengths of the digital age when combining oral language with written language, signs and icons in the work. Read the prose of Trang Ha, Nguyen Quang Thieu, Khai Don, Hoang Le Nguyen Vu, etc. Readers will feel more attractive, more eye-catching when looking at the writers' personal pages, which are images and motifs illustrating their works. Language classes for daily life, sidewalks, and meals of the teen generation, the @ generation, or the vocabulary classes of Internet technology are applied flexibly and creatively by prose writers. attractiveness, novelty for a large number of readers who love literature.

### **4.3. Artistic tone in Vietnamese prose from 1986 to present**

#### ***4.3.1. Lyrical tone***

The writer, with the sensitivity of his soul, has thoroughly understood the problems of social life; they share with readers all that they have experienced themselves, feel in their inner self. In other words, the writer is writing about his own events, and even if

he writes about others, the purpose is still towards the author. Therefore, what the writer wants to cling to is the emotional vibrations of a true heart, a unique and sober experience in each pen. Do Bich Thuy's prose is conveyed by a gentle, emotional voice, smooth and deep expression. The sentences stretch like a narrator's voice softly whispering in the ear. Besides, sentences rich in rhythm, rich in descriptive adjectives, rich in images and comparisons contribute to creating lyrical colors for the prose. With 238 prose works published, Da Ngan is still full of emotions and nostalgia about the scenery and the taste of her homeland. The lyrics are rich in poetry, rich in music, creating humming echoes in the hearts of readers. Reading Nguyen Ngoc Tu's prose, we see a stream of painful feelings. It is also the level of passionate and adventurous emotions in the inspiration of Hamlet Truong's writing about love between couples, a heart longing for love.

The lyrical tone in the prose is the expression of the author's feelings before the reality of life. The writer conveys his love for his homeland and country, expressing national pride through the transmission of cultural beauty, long-standing customs and traditions in the Vietnamese ethnic community.

#### ***4.3.2. Thoughtful tone, philosophy***

If the prose of the previous period was the writer's reflections on the great problems of the country, then the prose of this period, directed towards the rough and tumble of personal fate in ordinary daily life. Sometimes it is the contemplation and anxiety of the ego when he is aware of the sad status quo of life. Da Ngan's writings are reflections and concerns about life. The writer has recreated the problems of life in a voice full of worry and torment. Nguyen Vinh Nguyen's prose is sharp through sentences containing many meanings. The tone is thoughtful, humorous, conveys credible data, showing the existence of the absurd but very obvious in our lives. It is also humorous and satirical, but there are many interesting discoveries and suggestions of the author when discussing the negative sides of social life. For Phan Y Yen, there are contemplations about love, because love between couples is always a mystery that is difficult to explain, and because it is difficult to explain, love is forever beautiful, forever people are still searching.

It can be said that, since 1986, the philosophical inspiration in the prose has created the unique tone of the authors. The contemplative and philosophical nature of life and people is the focus of writers. The tone of thought and philosophy of the poem is face-

to-face with the reality of multifaceted life. Reflections, contemplations and commentary on people in the works to understand, share and jointly identify, evaluate, and offer the best possible solutions and solutions.

#### ***4.3.3. Humorous and parodic tone***

The tone of humor and parody appears quite a lot in the prose of Phan Thi Vang Anh, Do Phan, Nguyen Viet Ha, Nguyen Vinh Nguyen, etc. because after that laughter are the concerns the author before the problems, inadequacies in today's life. Reading the author's prose, we find that the voice is humorous, witty but also very profound and poignant. In particular, Nguyen Viet Ha's prose is both a deliberate imitation of the subject's language, gestures, tone, and style to amuse and poke fun, as well as a satire and attack on a social phenomenon. , a policy or bad habits of the leadership class in Vietnam. Laughter has many levels from humor to irony, satire is used by the author to mock, criticize, denounce, protest against the negative, evil, outdated and cruel things in society. Nguyen Vinh Nguyen also made his mark with many different voices such as mocking voice, critical voice, humorous voice, ironic voice and even contemplative voice. Nguyen Vinh Nguyen always skillfully creates unexpected laughter, containing a little sarcasm, laughter, and bitter humor.

It can be said that the tone of humor and parody is a method of expressing the writer's inspiration to criticize and expose the reality of life. From the attitude of mocking negative issues and inadequacies in society to frankly exposing, denouncing and condemning corners in the dark, the humorous and parody tone in the prose in this period contributed to overcoming painting realistic picture more comprehensive and profound.

#### ***4.3.4. Flexibly mixing and switching tone***

In prose, the tone is changed flexibly. The prose tone of this period is both a sentimental tone, conversational, gentle and deep but still combined with the tone of reflection and philosophy on issues of social and human life. The tone is sometimes gentle, subtle, capable of spreading into the world inside the reader's soul. Sometimes, we come across simple and ordinary things in the prose but contain great value.

Works from 1986 often go deep into the present life to try to find out and discover the best things of a glorious era. The writer's poignant and pitiful tone when witnessing the change in many aspects of life. It is the author's grief, concern and reflection on the serious degradation of morality and human personality today.

Sometimes, the tone in the prose is also reflections and philosophies on love and couple happiness. It can be affirmed that if the main tone creates the distinct style of each writer, the flexible combination and change of tone shows the artistic talent of each author. In particular, for Vietnamese prose after 1986, when the sense of ego, the criticality of multidimensional and complex life problems becomes clear and bold, the combination of flexible tonal switching is very effective for the work to become lively and attractive, creating its own place in the hearts of readers.

### CONCLUSIONS

1. The thesis focuses on analyzing the appearance, characteristics and achievements of prose from 1986 up to now, thereby clarifying the role and position of prose in literary life as well as cultural and spiritual life of society. The thesis has reviewed and commented on the research works on the literary genre before 1986 and after 1986 in terms of theory and composition. The thesis does not aim to solve the problem of genre theory, but mainly introduces a number of related concepts and chooses for itself a possible fulcrum to apply literary research at a literary stage specific study.

2. Prose in the period from 1986 up to now is the continuation of prose of the previous period but developed under favorable historical, social and cultural conditions. The development of the press, printing and the Internet have created favorable conditions for the growth of the writing team as well as the literary receiving community. The sense of personal ego is enhanced, the democratic spirit is developed not only in social life but also in literature, which is the basic condition for literary prose to flourish. The period from 1986 to now has developed through two stages: from 1986 to the end of the twentieth century, from the beginning of the twenty-first century to the present. Over a period of more than thirty years, literary prose has had a remarkable development in terms of quantity and quality composition. The team of prose writers is increasingly large, diverse in classes, ages and professions. There are famous professional writers such as: Vuong Tri Nhan, Nguyen Quang Lap, Da Ngan, Y Phuong, Nguyen Nhat Anh, Nguyen Quang Thieu, Nguyen Viet Ha, Do Bich Thuy, Nguyen Ngoc Tu, Nguyen Truong Quy and some other young writers, etc. The form of publication and publication of prose is increasingly diversified: printed books, printed newspapers, online newspapers, etc. The number of works is increasing, and anthologies of prose are printed and published on the market more and more. From 1986 to now, it

can be considered as the boom period of the literary genre, the "time of prose". Since then, prose literature has contributed to the richness and diversity of the achievements of modern Vietnamese literature.

3. The prose from 1986 up to now compared with the prose before 1986 shows that the subject of the author's ego has changed: from the community and epic ego to the worldly and private self. It is the self that manifests itself, the self that participates in the affairs of life, directly or indirectly expressing opinions about life. Considering the scale of reflected content, the prose in Vietnamese literature from 1986 up to now is mainly divided into two parts: first, recording the subject's feelings about the hot issues of the present situation, economic, political, cultural and social fields, etc.; the second is the reflections, experiences about people, human values, aesthetic values, etc. The prose writing of this period has a number of approaches such as: narrative prose (Nguyen Nhat Anh, Y Phuong), Nguyen Quang Lap, etc.); lyrical literature (Da Ngan, Nguyen Ngoc Tu, etc.); political essays (Nguyen Viet Ha, Nguyen Truong Quy, etc.). With a variety of themes: the beauty of the homeland, customs and habits, cultural beauty, world affairs, society, literature and art, love, family affection, etc.; It can be said that this period is considered a successful stage in terms of subject matter and content.

4. Prose in the post-1986 period shows a multi-dimensional and multi-faceted view of life. It is a view of reality and people through the author's self with manifestations such as the personal self in private life, the self that participates in social life and the self that thinks about culture. Corresponding to the image of the author's ego is the image of the world expressed through ecological, social and cultural paintings. The post-1986 prose not only praises the beauty of natural landscapes but also defends them, condemns the destruction of nature, calls on people to live in symbiosis with nature, as a living expression of ecological literature. The prose writing of this period also deeply involved in social issues such as the reality of livelihood, morality, education, family and marriage, etc. In the cultural field, too, the prose was not only discovered and praise the country's tangible and intangible cultural beauty, but also question, dialogue, defend and build cultural values. It can be said that the spirit of questioning and dialogue of the post-1986 prose has been strengthened, expressed more clearly and openly than ever before.

The writer's conception of creation has also been expanded, the subject's ego has found many new ways of expression. The nature of everyday life, nature and folklore is enhanced; The erudite

and sage ego that was present in the prose before 1986 was somewhat reduced. The interaction and dialogue between the writer and the reader are enhanced and expanded than in the previous period. Readers are not only beneficiaries of the work, but are also invited to participate in the issues raised by the authors. The reader-writer relationship and the reader's participation become the driving force for the appearance of the prose to flourish in contemporary life.

5. The post-1986 prose shows the creative personality of the writer not only in the variety of topics and themes but also in the variety of artistic methods expressed through structure, details, language and art tone, etc. The short, concise prose conveys the writer's thoughts and concerns and is suitable for the hustle and bustle of today's life. In the prose, the free structure has shown the writer's emotional circuit honestly. In particular, the language in this period's prose is bold in oral, regional, journalistic, political, and online nuances, all of which have been transformed into artistic language. The tone in the prose is flexible, sometimes thoughtful, sometimes humorous, sometimes lyrical, all of which bring their own unique style to the writer's creative style. The prose in this period affirms the names and creative personalities of many typical authors.

The prose writers are still active and persistent in composing. The movement of prose is happening sometimes silently, sometimes vibrantly, non-stop. The study of prose in general and prose after 1986 has many other approaches to factors such as genre, author and specific work. We hope, with what has been researched, the thesis will help readers have a more complete view of a literary genre that is on the way of development as well as its position in the country's literature.

## **THE LIST OF AUTHOR'S THESIS-RELATED PUBLICATIONS**

- [1] Nguyen Thi Ha (2015), "Portrait and dialogue" - a resource for teaching and learning Literature, *Journal of Education and Society* (51), p.56-61.
- [2] Nguyen Thi Ha (2018), "Contemporary Vietnamese mentality through Nguyen Vinh Nguyen's prose", *Military Arts Magazine* (898), p. 114-118.
- [3] Nguyen Thi Ha (2019), "Beauty of the country and customs through modern Vietnamese prose", *Journal of Science, Thanh Hoa University of Culture, Sports and Tourism* (01), p. 23-31.
- [4] Nguyen Thi Ha (2019), "Specialist writings of Nguyen Vinh Nguyen", *Science Journal, Hong Duc University*, (42), p. 29-39.
- [5] Nguyen Thi Ha (2020), "The image of the author in Vietnamese prose from 1986 to the present", *Journal of Science, Hanoi Pedagogical University 2*, (65), p. 36-47.
- [6] Nguyen Thi Ha (2020), "The appearance of Vietnamese prose from 1986 to the present", *Journal of Teaching and Learning Today*, (2), p. 116-119.
- [7] Nguyen Thi Ha (2021), "Features of language of Vietnamese prose from 1986 to present", *Journal of Science, Hanoi Pedagogical University 2*, (71), p. 45-56.