

PHD THESIS INFORMATION PAGE

Title: “Literary works of Tan Da from an intercultural perspective”

Major: Vietnamese Literature

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Abstract:

Starting from the identification of intercultural origins, the thesis goes into understanding and analyzing the factors that rule the formation of artistic thinking, literary conceptions, and specific aesthetic expressions in the literary works of Tan Da. In the East - West cultural exchange, Tan Da literature exists as a bridge between aesthetic limits that seem to be opposites. In general, the literary world of Tan Da is a combination of tradition and innovation, classical and contemporary factors, language skills and aesthetic soul. If the collation from the core of soul to the style is conducted, Tan Da literature is the result of convergence between the genius, the amateur [crystallized from the source of the energy of Tan Mountain and Da River] and the strong momentum from the collision of indigenous and exotic issues in the cross-cultural context of the late 19th and early 20th centuries.

Approaching Tan Da literature from an intercultural perspective, the thesis has pointed out the dynamic personality of Tan Da aesthetic subject in the process of East-West cultural contact, thereby, affirming the leading position of Tan Da literature in the process of literary modernization and the core meaning of intercultural thinking in the contemporary context. To Tan Da, the interaction between the old and the new, between the Western and Vietnamese, is not to eliminate or negate seriously between those extremes, but to actively take the tradition as the basis (the Body) and transform it with the new (Use), to gradually raise the level of national literature.

Besides, from the identification and explanation of intercultural elements in literary works, the thesis has pointed out the aesthetic construction activities of Tan Da, associated with the cultural space of the times. Accordingly, the old and the new, the traditional and the contemporary in Tan Da's literary world support and complement each other, creating an “aesthetic constant”, as a distinctive mark in his artistic style. According to Tan Da, it is not only the existence of multicultural factors, but also the continuous and intentional interaction and dialogue between cultural factors. The result of the peer interaction is the shaping of new aesthetic

variations: from professional writers to amateur Confucianists, from free verse to traditional poetic genres, etc.

Finally, by studying Tan Da literature from an intercultural perspective, the thesis has approached literature in the dialogue between them and traditional and contemporary features, the interaction between the special and the mass. From that implementation model, we would like to propose research prospects with a number of authors, such as Nguyen Trai, Nguyen Binh Khiem, Tu Xuong, Nguyen Nhuoc Phap, Nguyen Binh, etc. That will be a potential direction, contributing to the creation of new interpretations in the lists of authors who have an inclination towards composing intercultural works.

Keywords: Tan Da, intercultural, literary interaction, aesthetic construction, art innovation, professional writers, literary modernization.