

**THE UNIVERSITY OF DA NANG
UNIVERSITY OF EDUCATION**

LE THANH SON

**LITERARY WORKS OF TAN DA
FROM AN INTERCULTURAL PERSPECTIVE**

Major: Vietnamese Literature

Code: 9 22 01 21

**SUMMARY OF DOCTORAL DISSERTATION
VIETNAMESE LITERATURE**

Da Nang - 2023

INTRODUCTION

1. Reason for writing

1.1. It can be said that in essence, culture and literature have a close relationship, inseparable. Literature exists in the cultural system, but at the same time, literature is also a “measurement” of values, a treasure store of cultural elements. Therefore, the process of literary research is essentially the decoding of linguistic signs - in interaction with the cultural experience and aesthetic background of the creative subject. Moreover, in today's era, when cultural exchange has become a global revolution, approaching literature from a cultural/intercultural perspective is a potential direction, suitable for academic trends.

1.2. Tan Da - with massive literary career, talented temperament, and unique artistic style - has held a very important position in the development process of Vietnamese literature. Appearing in the transition period, Tan Da quickly became a “literary phenomenon”, and attracting generations of scholars with different research directions. For about above and under a century, the process Tan Da of deciphering the art world has been active, and has basically achieved many important achievements. However, the approaches are often isolated, more or less intuitive of the researcher, consequently, some problems posed in the literature world of Tan Da have not been thoroughly and completely resolved. Starting from that fact, the research of Tan Da literature from an intercultural perspective is a feasible approach, contributing to explaining the complexity of the aesthetic foundation and the “big contradictions” in his creative thinking.

1.3. The entire literary career of Tan Da spanned about above and under the thirty years of the early 20th century, but in reality, the pinnacle of Tan Da's literary career was only

encapsulated in twenty years, from 1916 to 1935. It was a period containing the greatest changes in the nation's history - a period of social conflict, political complexity, and especially the clash between indigenous and exotic cultures, during the colonial exploration of the French colonialists. Vietnamese literature has entered a stage of restructuring, towards a modern literary model, but not so that the imprint of classical literature has been erased in the minds of the creators, especially for Confucian originally from "Khong gate, Trinh yard" such as Tan Da. Tan Da literature is a harmony between the traditional and the contemporary imprints, between old and new, between Asia and Europe. It is the existence and resonance of many different aesthetic streams that have become a dominant feature in the style and world of Tan Da literature. Therefore, the study of "Literary works of Tan Da from an intercultural perspective" is a necessary work, both in theory and in practice.

1.4. In addition, when deciphering about literature composition of Tan Da from an intercultural perspective, we will have more grounds to fully appreciate, worthy of Tan Da's great contributions to Vietnamese literature. At the same time, the teaching and research of Tan Da's literary works at all levels (high school, university, and postgraduate) has also become more convenient.

2. Object and scope of the research

2.1. Object of the research:

The research object of the dissertation is all literary works of Tan Da printed in *Tan Da complete works*, collected, compiled, introduced by author Nguyen Khac Xuong (2002), Literature publisher, Hanoi.

2.2. Scope of the research:

The scope of the dissertation's research is cultural values and models associated with the interaction between the

traditional and the contemporary issues, the scholarly –the popular, Eastern and Western, has shaped and crystallized in Tan Da literature.

3. Research methods

Based on the research object identified above, the dissertation uses a combination of research methods as the following:

- *Intercultural method*: Establishing interculturality as an important thinking method, we will proceed to shape, interpret, and demonstrate of thinking aspect or aesthetic forms in Tan Da literature, through the interaction between the traditional – the contemporary, the scholarly – the popular cultural values.

- *System - structure methods*: Literary works of Tan Da are an element in the cultural system and an artistic whole with relative independence, wherefore, using the system-structure method is a suitable way to decipher Tan Da literature in its unity and scientific dialectic.

- *Simile methods*: Researching about the case of Tan Da in simile with other authors, thereby finding out the inheritance and creativity of Tan Da in the process of literary creation. At the same time, through simile, the dissertation also aims to demonstrate the aesthetic adaptability of Tan Da in the context of interference and conflict between cultural streams.

4. Aims of the research

4.1. Overall aims:

The overall aim of the dissertation is to study Tan Da literature from an intercultural perspective, thereby identifying the rule factors in the movement of culture and literature.

4.2. Particular aims:

The particular aims of the dissertation is to analyze and explain aesthetic patterns in the world of Tan Da literature,

based on the intercultural interaction between the traditional - the contemporary, the scholarly - the popular elements. Apart from side this, the dissertation also aims to analyze and format an appropriate value system, to assess the position and role of Tan Da in the process of literary modernization.

5. New contributions of the dissertation

- Approaching Tan Da literature from an intercultural perspective, the thesis has pointed out the dynamic personality of Tan Da creative subject in the process of East-West cultural contact, thereby affirming his pioneering position in the process of literary modernization and the core meaning of intercultural thinking in the contemporary context.

- 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 the literary world of Tan Da support and complement each other, creating an “aesthetic constant”, as a distinctive mark in his artistic style.

- By studying Tan Da literature from an intercultural perspective, the thesis has approached literature in the dialogue between the traditional and the 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 with a tendency to intercultural composition such as Nguyen Trai, Nguyen Binh Khiem, Tu Xuong, Nguyen Nhuoc Phap, Nguyen Binh, etc.

6. Structure of the dissertation

In addition to the Introduction, Conclusion and References, the dissertation is built on the following focus of chapters:

Chapter 1: Overview research

Chapter 2: Intercultural problems in Tan Da literature

Chapter 3: Aesthetic thinking in literature of Tan Da from an intercultural perspective

Chapter 4: Aesthetic form in the literature of Tan Da from an intercultural perspective

CHAPTER 1

OVERVIEW RESEARCH

1.1. Overview of the process of researching Tan Da literature

1.1.1. Research direction from a biographical perspective

Researching Tan Da literature from a biographical perspective was a prevailing trend in the period before 1945. Scholars have relied on the happenings, ups and downs in the life of Tan Da (human biography) to decipher the literary world. Typical for this research tendency are scholars: Truong Tuu, Nguyen Van Phuc, Nguyen Manh Bong, Huynh Phan Anh, etc. The psychological simplification of the biographical criticism method quickly revealed inherent limitations, and could not manage the entire literary world of Tan Da, especially in terms of art.

1.1.2. Research direction from a sociological perspective

Approaching Tan Da literature from a sociological point of view, scholars mainly focus on reflective content associated with Tan Da's ideology, political point of view, and class. Typical for this research tendency are scholars: Pham Quynh, Nguyen Khac

Xuong, Le Thanh, Vu Bang, etc. Although many achievements have been achieved, due to the influence of class ideology and the overemphasis on the issue about *theory of reflection*, this research trend leads to more or less subjective conclusions, “movement” character.

1.1.3. Research direction from a poetic perspective

It can be said that the direction of researching of Tan Da literature under the poetic perspective is very active, with typical scholars such as: Truong Tuu, Dang Tien, Pham Xuan Thach, Ha Ngoc Hoa, Nguyen Ai Hoc, etc. The learning and researching of Tan Da literature based on the identification of the subject structure, aesthetic parameters, symbol codes... in the internal structure of the work has achieved many impressive results and avoided subjective conclusions. Nevertheless, this research direction only focuses on Tan Da poetry, thus, the prose has hardly appreciated.

1.1.4. Research direction from a culturology perspective

Researching Tan Da literature from a culturology perspective, scholars have focused on identifying Tan Da subjects associated with a “type of author” thereby explaining artistic images, aesthetic ideas, codes culture in his composer. Typical for this research tendency are: Tran Dinh Huu, Le Chi Dung, Tran Ngoc Vuong, Do Lai Thuy, etc. Assessing Tan Da literature from the cultural values imprinted in the work, on the one hand, starting from the reciprocal relationship between culture and literature, but at the same time, it also allows the researcher to enter the world of Tan Da literature by a path of dialogue with one’s own cultural experiences.

1.2. Researching intercultural theory in a contemporary context

1.2.1. The research situation in foreign country

In the current tendency of integration, interculturality and its impacts are topical issues, interested by many researchers around the world. From the formation of the foundation of intercultural philosophy in the late 80s of the 20th century, to the practical application of research in specialties such as anthropology (L.Wittgenstein), politics (S.P. Huntington) , linguistics (S.Ting-Toomey), culturology (L.Friedman, G.Waite, E.W.Said)... have brought about many important achievements.

1.2.2. The research situation in Vietnam

It can be said that intercultural approach is becoming an academic tendency in Vietnam. Although the theoretical framework is still not really stable and is being supplemented, but it is clear that the recognition of the inevitability and necessity of intercultural thinking in the context of globalization is something that scholars agree on. From the works of Vu Le Thai Hoang, Nguyen Vu Hao, Ho Si Quy, Nguyen Hoa, etc, have contributed to shaping and creating a bold mark in the direction of intercultural research in the contemporary context. This is one of the important theoretical foundations that our thesis inherits and applies to solve a complex literary phenomenon like Tan Da.

1.3. General assessment of the research situation of Tan Da literature and the problems posed by the dissertation

1.3.1. General assessment

The process of exploring the art world as well as explaining his creative thinking still exists more or less eclectic and hesitant among generations of scholars. In addition, the evaluation of Tan Da with an isolated mindset, placed in the

cross-cultural, revealed inadequate interpretations. The hesitant in the style of the amateur Confucianists and the appearance of a professional writer becomes a unique feature of Tan Da style, but it also makes it more difficult to perceive his attitude towards the social context and literary reactions, especially when we put him in the picture of Vietnamese culture at the late 19th and early 20th centuries.

1.3.2. The research problems raised by the dissertation

Starting from the identification of intercultural origins, we will look for the factors that govern the formation of thought patterns, literary conceptions, specific artistic expressions in literary works of Tan Da. That is not exactly the way to find imprints and cultural identities expressed in literature, but also to retrieve cultural values crystallized and shaped in the literary space. In other words, we will focus on explaining the causes of formation of the content-form elements of Tan Da literature on the basis of a typical culture that is the interference between the traditional and the contemporary values, the scholarly and the popular.

*** Sub-conclusion**

It can be affirmed that, above and under the past century, the literary world of Tan Da has been researched and discussed enthusiastically, with many approaches and through many generations of scholars. In general, that process has achieved important achievements, in all four approaches: *biography*, *sociology*, *poetics*, *culturology*. These are important bases for establishing the irreplaceable literary history position of Tan Da in the transition period from 1900 to 1930. However, the identification, analysis, and explanation of the collision and

integration of cultural patterns, artistic elements, and seemingly opposing aesthetic codes in the world of Tan Da literature still leave many issues open for further discussion. In the next part of the thesis, through the comparison on the intercultural axis of the East - the West, the traditional - the contemporary, the popular - the scholar, we will study the aspect of aesthetic thinking and aesthetic form in the world of Tan Da literature.

CHAPTER 2

INTERCULTURAL PROBLEMS IN TAN DA LITERATURE

2.1. Intercultural and literary researches

2.1.1. The general of intercultural theory

The concepts of multiculturalism, interculturality and acculturation were born in the context of globalization, which are the core change in the way of human development and existence, especially after the post-war period, towards a "flat world" image, with a peer interface of the economic achievements as well as the cultural positions of countries and territories. In active and flexible exchanges and interactions between cultural and intercultural backgrounds/subjects are identified with the following basic properties: *diversity - integration foundation, equality - integration standards, dialogue - integration method*. Accordingly, interculturality is not merely the contact and collision of many cultures in a certain space, but also the process of dialogue, interaction, transformation and penetration into each other, capable of generating cultural variations, a form of combination of indigenous and exotic values.

2.1.2. Intercultural - a different approach to the research of literature

Approaching literature from an intercultural perspective is,

after all, the study and decoding of linguistic signs - in interaction with the cultural experience of the creative subject - performed through an artistic structure that is already a “link” in the intertextuality network, not merely an artistic whole in a finished state. Moreover, intercultural research does not stop at identifying multicultural indicators in a work, in an author, but above all, through the points of conflict and overlap in culture, to find creating artistic variations, new aesthetic structures, etc, as proof of the author’s creativity in the process of cultural exchange and acculturation.

2.2. Intercultural and references to the peer value systems in literature

2.2.1. Intercultural in the dialogue between the tradition and the contemporary

By recognizing the contradiction in the traditional and the contemporary concepts, and referring to the socio-cultural context of Vietnam in the late 19th and early 20th centuries, which helps us to understand the modernization process associated with the value system from Western culture spilled into our country through the process of “forced” and “cultural exchange” between the country and the colony is an inevitable trend. Modernization is a transitional “link” between the traditional and the contemporary, this process is associated with the interaction relationship between culture/region/system culture and civilizations, which is essentially a reference to influence of Western civilization on Eastern culture at that time. Consequently, in the end, the process of modernizing Vietnamese literature is essentially the interaction between the traditional and the contemporary elements, leading to a change in the “quality” of literature, making literature “Europeanization”, approaching “the new”.

2.2.2. Intercultural in the interaction between the special and the mass

In the year of the late 19th and early 20th centuries, in the context of cross-cultural, special literature associated with Confucian ideology was no longer promoted, but at the same time, popular/national language/mass literature do not necessarily have a clear position in the hearts of readers. This is the time when there exists the strongest confrontation and interaction of two literary divisions: one is the special literature associated with the traditional education class, while in the decline still wants to leave more or less imprints on the literature, and on the other side is mass literature, associated with professional writer class, on the verge of reaching a large number of readers.

2.3. The intercultural premises in Tan Da literature

2.3.1. The traditional cultural premise

The traditional cultural premise in Tan Da literature is a combination of the classical and profound beauty of Asian wisdom and the inheritance and positive resonance from the elements of homeland, lineage and family. Those ideological foundations have been transformed, diffused, and then condensed in Tan Da's aesthetic framework and conscious base since childhood. On the one hand, it makes a decisive contribution to the shaping of Tan Da worldview and outlook on life. On the other hand, it also provides writers with a rich aesthetic flow, contributing to the creation of a unique, diverse and unmistakable art world in the movement of the country's literature.

2.3.2. The contemporary cultural premise

If the clash between Eastern wisdom and Western civilization in the transition created an opportunity for Tan Da to come into contact with Western cultural influences, the

completion of the national language script has provided Tan Da with a particularly important artistic medium, acting as an intercultural “bridge” in the period of “Asian wind - European rain”. With a unique artistic personality and opportunities from the times, Tan Da boldly embarked on a challenging and thorny literary path: breaking through classical literary stereotypes, actively aiming for new artistic models, so that writers can be free to create, affirm their position in contemporary society.

2.3.3. The subject of Tan Da on the East-West cultural exchange

In the process of interaction and cultural exchange as strongly as the late 19th and early 20th centuries, dynamic and daring intercultural subjects like Tan Da do not close the gap between the tradition and the contemporary, between Asia and Europe, between folk and scholar. In Tan Da, the traditional is not only the tradition due to the influence of the contemporary, and of course, the contemporary is also not / is not the contemporary due to the clinging of the traditional. Accordingly, the old and new, the traditional and the contemporary in the literary world of Tan Da interweave and complement each other, creating a unique mark in the artistic style.

*** Sub-conclusion**

Looking back at the movement in Tan Da’s human outlook and aesthetic thinking, we see a process of absorbing, accumulating and adapting cultural elements actively. On the one hand, the traditional cultural value in Tan Da literature is the generalization, inheritance, and resonance of the elements of homeland, lineage, family and the foundation of Asian wisdom. On the other hand, the perfection of the national language script and the impulses from the clash of Eastern wisdom with Western culture in the transition period, have implicitly formed the premise of contemporary culture in Tan Da literature. A life of ups and downs, many events, along with an intercultural

personality, have created conditions for traditional East Asian values and Western contemporary elements to be deposited in the mind of an amateur like Tan Da. These are the core factors in shaping his worldview, human outlook and creating a rich intercultural aesthetic source for his literary process.

CHAPTER 3

AESTHETIC THINKING IN LITERATURE OF TAN DA FROM AN INTERCULTURAL PERSPECTIVE

3.1. From the personality of the amateur Confucianists to the appearance of a professional writer - the interaction of Tan Da's aesthetic conception

3.1.1. Tan Da in the personality of amateur Confucianists

After all the ups and downs, readers still find a Tan Da in the personality of the amateur Confucianists. Tan Da is well aware of his talent, considers it his pride, a “godsend” for a man to exist in the world. The essence of trusting talent and arrogant personality has been shown in an progressive and bold way in the literature of Nguyen Du, Pham Thai, Nguyen Cong Tru, Cao Ba Quat, etc, but it seems that, until Tan Da, the unruly, arrogant character of the amateurs is appeared to the maximum extent (then also from Tan Da receded and gradually retreated into the past). In about 30 years of the early 20th century, we could hardly find a cheerful, soaring poetic soul with a “big dream” like Tan Da. Experiencing many times of wind and dew, the personality of the amateur Confucianists in Tan Da is still sparkling, as persistent as the “pure heart like ice at the jade lake” amid life’s ups and downs.

3.1.2. Tan Da in the personality professional writer

Not only playing the role of a writer, Tan Da also brings his literary dream into journalism. Having founded *An Nam magazine*, Tan Da wants to use his journalism for the sake of the

world in a radical way, contributing to realizing his ambition to practice religion and preserve to clear conscien of humanity. In the early years of entering the literary village, the success of Tan Da is a testament to the sharp adaptation of a Confucian to becoming a professional writer. Tan Da, from a prince in the classical literature village, a scholar who failed the exam twice, quickly adapted and dominated the literature with books such as *Khoi tinh con*, *Giac mong con*, *Con choi*, etc. Tan Da, with his outstanding and glorious literary career, has begun to shape the quality and social position of professional writers.

3.2. From “marke” to “iron pen” - a change in literary conception of Tan Da

3.2.1. The core manifestations of the idea of “literature conveying morality”

Tan Da was born and raised in a Confucian environment, hence his creative thinking is deeply influenced by the concept that “literature conveying morality is inevitable”. Although the road to position and fame is difficult, Tan Da, as a Confucian with the policy of entering the world, has used his literary career to cultivate culture, preserve the good and propagate peaceful patriotic ideas.

It can be seen that in the massive literary career of Tan Da, there is still a section of literature that promotes a hedonistic lifestyle, reveling inspecial foods, fine wine, singing skills, and red faces, but in the end, the whole Integrity, sustainability in his art world are still ethical categories associated with positive teaching content. No matter how comfortable it is, deep down in the mind, he still cherishes the brilliance of the “Khong gate, Trinh yard”, the model of the family style. It is an undeniable classic beauty in the spirit and literature of Tan Da.

3.2.2. “Literature of the streets” and innovations in the concept of art

Starting from the selection of the national language script in the composition, Tan Da also displayed a clear, concise, natural, and close to life style of writing, in order to keep up with the trend of receiving from readers and being able to creep and wholesale all over the streets. With a flexible point of view, on the one hand, directing literature to daily life, Tan Da delves into the breakdowns in culture, morality, and erosion in moral beliefs; on the other hand, directing literature to human fate, Tan Da exploits the unfortunate lives, the car drivers go to the city to earn a living, etc.

Reflecting life honestly, before the changes of the times, recreating the image of people in the push of fate, Tan Da has gradually created an important premise for the later critical realist literature, where names like Nguyen Cong Hoan, Vu Trong Phung, Nam Cao, etc, will continue to write what Tan Da has opened, and culminated in this literary trend.

3.3. From “cosmic person” to “individual person” - the transition of the concept of human in Tan Da literature

3.3.1. Sense of “cosmic person”

Tan Da literature is a resonance between two cultural streams of classical and modern, which is a highly crystallized source of the origin of Tan Da mountain, nurtured in the cultural cradle of the “holy land” of Son Tay. Therefore, besides the image of an individual person in the midst of urban life, the artistic world of Tan Da is still clearly imprinted with the image of a cosmic man with a cheerful and noble with the same desire to transcend human life, to harmonize with clouds and wind, rivers.

3.3.2. The Rise of the “Individual Person”

Tan Da literature began to show a strong resurgence of the image of the “individual person”, *with the journey to find*

"freedom" and the desire to release hidden emotions. In the artistic world of Tan Da, readers witness an individual self for the first time, with its full power in building artistic thought sequences and revealing the aesthetic personality of the creative subject.

The structure of the aesthetic subject - Tan Da is always in a state of lurch, between one side is morality practice - the other is cheery, amateur; one side is a person's efforts for life - one side is the ego that aspires to escape the world; one side is the responsibility to the community - the other side is one's own "game". When looking at the journey that Tan Da tries to hold on to the old and tries to touch the new, is it the search and decoding of others in his being? Tan Da envisioned something different from his time, but he couldn't push it up into a clear expression of the creative point of view - which we later often refer to the categories of existential theory.

*** Sub-conclusion of chapter 3**

The complexity of Tan Da's creative thinking is not only recognized as a writer, poet, journalist, but more importantly, in Tan Da there is also an overlap and interaction between two subject forms typical for two cultural periods: amateur Confucianists (medieval) and professional writers (contemporary). On the one hand, with the personality of a amateur Confucianists, Tan Da fulfilled his mission of practicing the incarnation through literature completely, on the other hand, from very early, Tan Da consciously built a new conception of literature, in order to break the classical ways and meet the tastes of urban readers. With the creativity of a professional writer, Tan Da has created for himself a unique art world that can accommodate seemingly opposite aesthetic models. The complexity in that aesthetic concept is both a unique beauty and an outstanding point showing the intercultural imprint in Tan Da literature.

CHAPTER 4

AESTHETIC FORM IN THE LITERATURE OF TAN DA FROM AN INTERCULTURAL PERSPECTIVE

4.1. Multiform in the genre system

4.1.1. The synthesis of traditional literary genres in Tan Da literature

When surveying 318 works, printed in *Tan Da Complete works* (volume 1), we conducted statistics based on the genre aspect, the results are as follows:

| Ord. | Genre | Amount | Ratio % |
|--------------|------------------------------------------|------------|-------------|
| 1 | Six-eight meter | 48 | 15.1 |
| 2 | Seven-seven-six-eight word meter | 20 | 6.2 |
| 3 | Eight sentences, Seven word meter | 93 | 29.3 |
| 4 | Recitative | 19 | 5.9 |
| 5 | Folk-song | 20 | 6.2 |
| 6 | Seven-Word, Long Saga Form | 18 | 5.5 |
| 7 | Cheo, Tuong | 02 | 0.6 |
| 8 | Free verse | 16 | 5.2 |
| 9 | Other (Phong dao, Thu tiep, Yet hau,...) | 82 | 26 |
| Total | | 318 | 100% |

It can be seen that the range of genres that Tan Da composed is very wide, from scholarly poetry to folk poetry, from Tang poetry to Six-eight meter, from Thu Tiep to Cheo, Tuong,... Most of which have masterpieces that touch the epitome of genre specificity. However, when looking at the distribution ratio, it is easy to see how deep the ties with traditional literature in Tan Da are.

By special aesthetic vibes, deep love for the homeland, and

special sympathy for the soul of Vietnamese culture, Tan Da has strived to bring folklore closer to the artistic level of Vietnamese culture scholarly literature, and at the same time, transform the genre of Tang poetry to become closer and more pure Vietnamese. This change, both in line with the aesthetic trend of the urban public at that time, on the other hand, also clearly shows the sense of preserving traditional identities in the process of cultural acculturation of Tan Da.

4.1.2. “Prelude” of new literary genres in Tan Da literature

Faced with the challenges of the times, Tan Da Confucianists dismantled the old in the shaping of the new, integrating Western modern cultural thought with Eastern wisdom to transform it into something new unique, and novel literature, capable of conveying the emotions of an “individual person” in a “secularized society”, and step by step escaping from the classical art patterns of approximation, type. In that trend of artistic innovation, *the attempt to approach the contemporary novel and the liberalization of poetry trend* are two of Tan Da’s important contributions.

4.2. Blending in the language of art

4.2.1. The “multilingual” in Tan Da literature

Originally considered the last elite representative of Confucianists, Tan Da used a system of conventional and symbolic images in his compositions, creating ancient and solemn colors for the work. But besides that, with his liberal thought and influenced by the new book right from the beginning of his literary career, Tan Da also often used interlacing French and *pidgin* in his literary creation. It is an expression of the initiative to enrich the national language capital, in the context that the national language script is in the perfecting stage. On the other hand, using mixed and hybrid

language is also an aesthetic means to mock and wittily lash out at the reality of hybrid culture in the context of Eurasia.

4.2.2. Conventional and symbolic language in Tan Da literature

In the section on theoretical literature, for life, Tan Da *used Sino-Vietnamese words and historical and classic references with high frequency*, creating the beauty of “Sound outside of a musical instrument” for the literary art. With the advantage of conciseness, succinctness, layers of Sino-Vietnamese words and historical and classic references are the optimal choice in conveying aesthetic reserves, making sentences polished, luxurious, and not falling into a state of confused "smooth, mediocre" attitude. However, the promotion of such conventional and symbolic language also makes it easy for literature to fall into the rut of stereotypes and hollow. This is exactly what the modern literary paradigm will adjust, through the increased use of natural, everyday life language in the process of establishing artistic texts.

4.2.3. Natural and daily life language in Tan Da literature

If in the section on theoretical prose, life, Tan Da focuses on the use of historical and classic references, on the contrary, in the part on puns literature, Tan Da often *introduces proverbs, folk idioms, and word bringing the style of daily life* into his phrasing. The subtlety of the Vietnamese folk language has been skillfully applied by Tan Da, contributing to replacing the routine in classical literature. Using verbal language with high frequency, Tan Da started a revolution in poetry: from reciting poetry to convey morality, and essays to spoken poetry for the purpose of expressing and expressing feelings.

4.3. Resonant in artistic tone

4.3.1. Elegant and ancient tone in Tan Da Literature

Tan Da's prose works are often *elaborated in style using*

couplets. Even though it is written in prose form, with the contrasting and double-wave nature of style using couplets, the sentence still exudes the melodiousness of the melody and the sobbing in the emotions. In addition, with the psychology of composition focusing on elegant and discreet nuances, the style is often *adorned with words that welcome, push, have before and after, take far describing near, and take a scene describing love*. It is the dense appearance of style using couplets, of this conventional expression, that Tan Da's prose exudes elegance and sophistication: when it comes to dreams because of its liberal and flexible style; When it comes to amateurs - beautiful people, the style is elegant and harmonious; When telling the story of a "mirror" the teaching is neat and respectful.

4.3.2. Popular and rustic tone in Tan Da Literature

If used to establish language and theory, Tan Da's prose sparkles in the beauty of its polished literary and ancient and elegant tone, on the contrary, for the purpose of "playing", Tan Da's rhymes are aimed at simple, natural, bold daily life. Two literary styles typical for two seemingly opposite cultural extremes are skillfully integrated and deposited in Tan Da literature. It is this interference that is an invisible string, connecting Tan Da's art world from being solemn and neat to being close and simple in the reception of the masses.

With his creative personality and commitment, Tan Da has pinned a prominent mark on the path of "popularization" of scholarly literature, making it simple, like the breath of life, and gradually dismantling the "devotional" and "nostalgic" thinking, which has worn poetry for thousands of years in the Vietnamese mind.

*** Sub-conclusion of chapter 4**

Tan Da deserves to be a contemporary author who has made many important contributions to the process of modernizing

national literature. Looking back at the entire literary career of Tan Da, we see that the maintenance of classical literary genres such as Tang poetry, recitative, folk songs, and Phong dao... is an eloquent proof of the traditional cultural imprint, but at the same time, Tan Da also engaged in a bold literary game, with efforts to approach the modern novel and the poetry liberalization trend. In addition, the combination of canonical and conventional language and natural and daily life language has contributed to creating a resonance and harmony between the elegant and ancient tone and the popular and rustic tone. Therefore, the study of Tan Da literature is, after all, the process of identifying new features in the old, innovations in the tradition, or rather, establishing the indigenous character in exotic flavors. It is the resonance and interference of those aesthetic sources that have become the dominant point showing the intercultural imprint, a typical achievement of Tan Da's literature.

CONCLUSION

1. On the cultural intersection of East - West, Tan Da literature exists as a bridge between aesthetic limits, in the shape of unique beauty. That is the core path to shaping the literary position of Tan Da in the movement of national literature. Overall, that literary model has a combination of artistic innovation with classical and traditional beauty. Tan Da literature is a combination of tradition and innovation, between classical and modern, between technical skills and aesthetic soul. All in all, creating a harmonious artistic whole from the outer form to the internal structure, from the content to the ideological level. Therefore, any biased assessment between new or old, between classical or innovative, between Asia or Europe also risks becoming distorted perceptions and inflexibility in research and reasoning the literary

system of Tan Da. Recognizing that complexity, we have studied the interaction of author types in Tan Da literature under the reference view between the two Eurasian cultures, in order to obtain an objective and specific format *the structure of Tan Da's aesthetic subject* considers as the “key” to opening his art world.

2. In the appearance of a professional writer, Tan Da first turned literary works into commercial products in an urban environment, but at the same time, in the personality of an amateur Confucianist, he also fulfilled his mission fully practice the incarnation through literature. Appearing in the middle of a transitional period, Tan Da presented dreamy romantic literature, an arrogant and talented artistic style, shaped by the interaction between the personality of an amateur Confucianist and looking like a professional writer. The two “author types” that characterize the two literary periods coexist in an art world - an aesthetic structure, contributing to the uniqueness of Tan Da's compositions and literary style.

3. Looking back at the entire literary career of Tan Da, we see that the maintenance of classical literary genres such as Tang poetry, recitative, folk songs, and Phong dao... is a typical expression of literary imprints traditional culture, but at the same time, Tan Da also engages in a bold literary game, with unique and sophisticated artistic innovations. In an effort to approach modern novels, Tan Da has gradually broken the boundaries of chapter novels and moved towards openness and freshness in aesthetic thought. In particular, in the trend of liberalizing poetry, Tan Da dared to “breakthrough” and dismantle the classic “golden ruler molds”, to reach the sublimation of “poetry eyes” in the realm of beauty and beauty words. In addition, with the sudden increase in everyday vocabulary, along with a casual and natural tone, associated with the cultural space of daily life, Tan Da has

gradually narrowed the gap between scholarly literature and popular literature. This interculturality in terms of “caste” and “space”, has made Tan Da literature close to everyday life, not with a heavy burden of regularity or a purely educational function as it is literature in the previous period. That is a leap in creative thinking, whose performance must include previous names such as Nguyen Trai, Nguyen Binh Khiem, Ho Xuan Huong, Nguyen Du, etc. In addition to the conventional and symbolic features, capital inherent, the tendency to “popularize” literature makes it simple, natural but sweet, and profound in Tan Da’s art world, so much so that sometimes readers don not care too much about his “carving” how to engrave the word or stylize the law. This is also one of the beauties of Tan Da’s artistic style.

4. The resonance between the old and new cultural reserves, the scholarly and the popular in Tan Da’s art world becomes an important aesthetic stepping stone to neutralize the opposing extremes in artistic thinking of creative forces, representing two classes of traditional education and modern education. Moreover, the transition between traditional and modern value systems in Tan Da literature is also a necessary bridge to heal the break in aesthetic demand when literature enters the restructuring process from classical to modern. Seeing Tan Da’s art world as such an intercultural system, we can interpret his general and hesitant philosophical views at that time as having valid grounds. In his own way, Tan Da created positive momentum for the process of literary modernization. Because, in the end, it is a process of change based on the *succession / overlapping* relationship of thoughts and art patterns, not the complete annihilation or negation between them. Old and new, tradition and innovation in Tan Da’s artistic thought are intertwined and complement each other, creating a unique mark in

art style. That is the intercultural personality in literary creation, which helps us distinguish the Tan Da phenomenon from the remaining authors of the literary transition period.

5. In the development of the current world, when the trend of globalization creates a “flat” mechanism and dynamic cultural biosphere, it is necessary to rethink the case of Tan Da as a related subject culture becomes very important. With Tan Da, we see the collision and antagonism between the old and the new, between the West and Vietnam, not to annihilate or negate in an extreme way between those extremes. Tan Da knew how to take tradition as the core, then transform with the same, to gradually raise the level of national literature. It is a valuable practical lesson and never goes out of date, although sometimes the public has evaluated Tan Da with one-sided ideas, favoring feeling and political factors, rather than cultural values - the art of interweaving in his literary world.

In terms of synchronicity, the intercultural perspective is particularly suitable in deciphering “literary phenomena” such as Tan Da. In the cultural space between old and new, Tan Da’s art world transforms into a bridge connecting the most different and opposite aesthetic intersections. It is the abundance of aesthetic reserves, and also the intercultural sedimentary streak clearly imprinted in Tan Da’s literature. In the diachronical flow, the intercultural theory is a promising option to study authors such as Nguyen Trai, Nguyen Binh Khiem, up to the generation of Tu Xuong, Tan Da, and more recently Nguyen Nhuoc Phap, Nguyen Binh, etc. That will be a potential direction, contributing to shaping and creating breakthrough insights in the system of authors with a penchant for intercultural composition./.

LIST OF PUBLISHED SCIENTIFIC ARTICLES RELATED TO THE DISSERTATION TOPIC

1. Le Thanh Son (2020), “Conception of “literature conveying morality” and core manifestations in Tan Da literature”, *Journal of Social Sciences, Humanities and Education, Da Nang University of Education*, volume 10 (special issue, 2020), p.152-158.

2. Le Thanh Son (2021), “Images of “Universal Human” in Tan Da’s Writing”, *Literary Studies, Institute of Literature*, No. 8-2021 (594), p. 39-47.

3. Le Thanh Son (2021), “ The tendency of modernization in Tan Da’s literature - Viewed from a genre perspective”, *Journal of Social Sciences, Humanities and Education, Danang University of Education*, volume 11 (No. 1, 2021), p. 47-56.

4. Le Thanh Son (2021), “The rise of the “individual person” in Tan Da’s literature”, *Journal of Social Sciences and Humanities, University of Education, Hue University*, volume 130, No. 6A (2021), p. 38-48.

5. Le Thanh Son (2021), “Identification of aesthetic subject - Tan Da as a professional writer”, *Journal of Science and Technology, Duy Tan University*, No. 3 (47), p. 10-17.

6. Le Thanh Son (2022), “Innovative trend in Tan Da’s literature – From an artistic thinking approach”, *Central Vietnamese Review of Social Sciences*, No. 03 (77)-2022, p.75 -84.