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HOANG THI KHANH LY

**ARTISTIC THINKING OF VIETNAMESE WOMEN'S
SHORT STORIES IN THE PERIOD 1975-1985**

**Major: Vietnamese Literature
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**SUMMARY OF DOCTORAL THESIS
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Supervisor: Assoc. Prof. Ph.D. Ho The Ha

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INTRODUCTION

1. Reason

1.1. Post-war Vietnamese prose from 1975 to 1985 is considered a pivotal period from wartime to peacetime, from the epic-national tendency to the private-worldly tendency; from the high-pitched voice to the low-pitched voice; from the main inspiration of romance and heroism to the inspiration of seeing tragedy and new morality and humanity.

1.2. Women's short stories in this period promptly took over and reflected the chaotic reality of the country after peace, it created solid initial achievements with many typical authors and works, had vitality and brought significant effects in the reception of many readers. Women's short stories inherited from short stories before 1975 and continued to establish its own artistic thinking, created a premise for women's short stories from the renovation period (1986) onwards to adapt, move and develop on the same unified flow.

From a scientific and dialectical perspective, we study women's short stories of this period to both affirm its lawful achievements and explore the creative nature of women through a specific narrative genre.

1.3. By researching "Artistic thinking of Vietnamese women's short stories in the period 1975-1985", the thesis aims to affirm the position and achievements of short stories by female authors in this period.

2. Research purposes

- To point out the turning point and the need for legal innovation of literature from wartime to peacetime through main artistic trends and thematic systems.

- To point out the characteristics and appearance of women's short stories in the period 1975-1985 through typical authors and works.

- To point out the artistic thinking of Vietnamese women's short stories in the period 1975-1985 at two levels of conceptual content and form.

- To point out the movement and development of the short story genre in this period in the inheritance of Vietnamese short stories before 1975 and to be the premise and basis for the movement and development of women's short stories from the renovation period to the present.

3. Object and scope of research

3.1. Research object

Typical female authors in the first ten years after the war: Vu Thi Thuong, Nguyen Thi Ngoc Tu, Nguyen Thi Nhu Trang, Le Minh Khue, Duong Thu Huong, Vu Thi Hong, Le Thi May, Da Ngan, Pham Thi Minh Thu, Tran Thuy Mai, Ngo Thi Kim Cuc, Ly Lan, etc. In addition, the thesis also expands the connection and survey with Vietnamese women's short stories before 1975 and after 1986 for comparison.

3.2. Scope of research

- Basic characteristics of artistic thinking of women's short stories in the period 1975-1985 from artistic inspiration, specifically expressed in themes/realistic scope of life and they were reflected in the works and some unique methods of expression.

- There are works that fall into two periods before 1975 or after 1985 but they are consistent with the characteristics and thinking of women's short stories in this period, they are also cited in accordance with the scientific arguments raised in the thesis.

4. Research approach and methods

4.1. Research approach

The thesis approaches in the direction of applying the theory of short story artistic thinking to study the characteristics of Vietnamese short stories in the period 1975-1985 in the process of movement of modern Vietnamese short stories, to point out the thinking of the women's short story genre in terms of content and form with conceptual nature.

4.2. Research methods

To solve the scientific tasks of the thesis, we combined the following main specialized methods:

- *Statistical and classification methods*
- *Analysis and synthesis methods*
- *Typological method*
- *Structural and systematic methods*
- *Comparison and contrast methods.*

5. New contributions of the thesis

- The thesis describes the appearance of women's short stories in the period 1975 - 1985 and the movement process of short story's artistic thinking on the border and the turning point of the transition between war and peace, especially in writing style/language which has characteristics of women's literature.

- The thesis can identify the essential premises for the innovation of artistic thinking and artistic perspective of short stories of female writers, especially those writers who matured after peace, whose careers continued to affirm themselves during the 1986 renovation period and the post-renovation periods.

6. Scientific and practical significance of the thesis

- The thesis can point out the basic characteristics of artistic content and artistic form of Vietnamese women's short stories in the period 1975 - 1985, and it is considered to be as an objective model in relation to the creative model of the subject, it is in accordance with the laws of life and art in each period and in the whole period..

- The thesis affirms the value of women's short stories in this period in the flow of modern Vietnamese short stories.

7. Thesis structure

In addition to the *Introduction, Conclusion, References and literary works*, the *Content* of the thesis is developed in four chapters:

Chapter 1. *Overview of the research situation of Vietnamese women's short stories in the period 1975-1985.*

Chapter 2. *The problem of artistic thinking and the appearance of Vietnamese women's short stories in the period 1975-1985.*

Chapter 3. *Artistic thinking of Vietnamese women's short stories in the period 1975 - 1985 from the perspective of themes and artistic inspiration.*

Chapter 4. *Artistic thinking of Vietnamese women's short stories in the period 1975-1985 from the artistic perspective.*

CONTENT

Chapter 1

OVERVIEW OF THE RESEARCH SITUATION OF VIETNAMESE WOMEN'S SHORT STORIES IN THE PERIOD 1975-1985

1.1. Studies on Vietnamese women's short stories in the period 1975 - 1985

1.1.1. *General studies*

It is considered a ground breaking genre in literature during this period, and women's short stories have also become a concern of researchers. There are many opinions and articles that research in a general way the content and artistic methods of women's short stories after 1975 in particular and short stories in the period 1975-1985 in general. Those articles are concentrated in the works: *Vietnamese Literature in the 20th Century - Historical and Theoretical Issues* (Phan Cu De, editor-in-chief, Education Publishing House, 2004), *Vietnamese Literature after 1975 - Research and Teaching Issues* (Nguyen Van Long and La Nham Thin, editors-in-chief, Education Publishing House, 2005), *Vietnamese Literature after 1975 and Teaching in Schools* (Nguyen Van Long, Education Publishing House, 2009), *Literature 1975-1985: Works and Public Opinions* (Many Authors, Writers Association Publishing House, 1997), *Short Stories - Theoretical and Practical Issues of Genre* (Bui Viet Thang, Publishing House of Vietnam National University, Hanoi, 2000) and many works by other authors, etc.

La Nguyen in the article: *Vietnamese Literature 1975-1991, Looking back at the steps, listening to the voices*, it outlined the basic features of Vietnamese literature in the period 1975-1985: "This is the starting stage of literature in the renovation period, (...) Vietnamese

history moved into a new era, but literature and art seem to still move according to the inertia of wartime literature. The theme of war and soldiers is still the basic theme of many literary works”. In another article, *Vietnamese Literature in the Turning Point*, La Nguyen commented: “Before 1975, writers created to praise: praise the Fatherland, praise the people and praise everything that represents the people, the Fatherland. After 1975, writers had the need to discuss, testify, and even use literary works to make recommendations to society about a series of important issues in life”.

In the work: *Innovations in Vietnamese prose and art after 1975 - A survey on the main features*, researcher Nguyen Thi Binh assessed the period 1975-1985 as “The starting stage to prepare for the innovation climax”, including the women's short stories.

Evaluate short stories in the period 1975 - 1985, researcher Bui Viet Thang in *Short Stories - Theoretical and Practical Issues of Genre* (Bui Viet Thang, Publishing House of Vietnam National University, Hanoi) affirmed that during these ten years, short stories developed strongly in both quantity and quality.

Writing about women’s literature, Huynh Nhu Phuong in the article “Today's Literature is Looking Back at itself” (Literature Magazine, No. 1) explained that: “Looking across the twentieth century, it is clear that the vision of women in literary creation, as well as their hearts expressed in poetry and literature, has increasingly expanded in all its dimensions.”

In the thesis of Candidate of Sciences: *Basic characteristics of Vietnamese short stories in the period 1975-1995* (1995), author Le Thi Huong studied the plot and structure characteristics, character system, time, artistic space and language of short stories in the period 1975-1995. From there, the author affirmed: “Short stories increasingly accumulate more artistic values in both content and form of expression, expand the scope of perception of the genre, reach technical perfection, and have a richer approach to reality than previous stages”.

Overall, studying literature in the period 1975 - 1985 as a starting stage of post-war literature, researchers all point out the contributions of literature from this period, especially women's short stories in the movement of Vietnamese literature since 1975.

1.1.2. Individual studies of authors and works

During the ten years from 1975 to 1985, short stories developed strongly in both quantity and quality. Therefore, there were many research works on short stories and women's short stories.

Bui Viet Thang in *Commentary on Short Stories*, (1999), it had dozens of articles about writers and their short stories about femininity, especially female writers writing about their gender.

Phan Minh Ngoc wrote an article about Tran Thuy Mai's first collection of stories, *Poem about the Sea* (1983), it affirmed the "first steps" of this young writer and did not forget to place expectations on the female writer.

Author Ho The Ha in the article *Short stories of Tran Thuy Mai - legendary dreams* pointed out the outstanding beauty in Tran Thuy Mai's short stories as "legendary and fairy tale elements" and "a gentle, smooth, poetic voice".

Reception of the short story collection *Moon on the Sand of Le Thi May*, author Ho The Ha wrote: *Le Thi May - a promising writer* commented: "With her memories of the war, she looked back at the war and the people in the war from the perspective of illuminating the pain and silent tragedies of the human soul".

Pham Phu Phong wrote an article on *Tran Thuy Mai's short stories in the post-war period*, and praised the writer's literary quality.

In the article *Contributions of female writer - Ha Khanh Linh*, Tran Trung Hy affirms this writer's contribution to the flow of female short stories in the post-war period, etc.

In addition, there are many theses related to short stories by female authors during this period. These theses mostly mention the content and form characteristics of each specific author's work.

In short, researchers and literary critics have focused on exploring the beauty and sensitivity in women's souls and at the same time affirming the position and role of female authors in the period 1975-1985. Thereby, contributing to affirming the innovation trend of the short story genre in particular as well as Vietnamese literature in the period 1975-1985 in general.

1.2. Comments on research status and thesis implementation direction

1.2.1. Comments on research status

Firstly: Vietnamese women's short stories in the period 1975 - 1985 took place over a period of about 10 years, it has a legal turning point and has become the subject of interest for theorists, critics and researchers to study and discuss very early.

Secondly: The works and articles have made general assessments of the general appearance of women's short stories in this period, but at the beginning step, there has not been any work that has systematically researched and summarized to point out the movement and innovation of post-war women's short stories and the transformation of its thinking system.

Thirdly: Research on Vietnamese women's short stories in the period 1975 - 1985 has included many issues and many elements that contribute to the composition of the work. However, most of the works are interested in studying the cases of each typical author and work, but few works focus on in-depth research on the artistic thinking of women's short stories in this period to point out the movement and development of the genre.

1.2.2. Thesis implementation direction

Firstly: Research on the appearance of women's short stories and the artistic thinking of women's short stories to thoroughly explain and interpret more deeply the artistic characteristics in women's short stories in the period 1975-1985; and obtain the necessary objective and scientific assessment of the phenomenon

and development process of women's short stories in this period, especially the innovations and changes in artistic thinking.

Secondly: Research on the artistic thinking of Vietnamese women's short stories in the period 1975-1985 to clarify the transition of women's short stories from wartime to peacetime.

Thirdly: The thesis also aims to affirm the position and achievements of women's short stories in the period 1975-1985 in the inheritance and development of women's short stories in the period 1945-1975 and is the premise for women's short stories in the renovation period from 1986 to present.

Chapter 2

THE PROBLEM OF ARTISTIC THINKING AND THE APPEARANCE OF VIETNAMESE WOMEN'S SHORT STORIES IN THE PERIOD 1975-1985

2.1. The problem of artistic thinking of short stories

2.1.1. Concept of thinking and artistic thinking

According to the *Vietnamese Encyclopedia*, volume 4, *thinking* is "the highest product of specially organized matter - the human brain. Thinking actively reflects objective reality in the form of concepts, judgments, and theories...".

Although there are many different understandings, in general, everyone has a basic common point that thinking is an intellectual activity to perceive and understand the objective world and is a creative activity of humans associated with reality, contemplation and imagination. In *150 literary terms*, Lai Nguyen An considers artistic thinking as a concept that "refers to a form of intellectual activity to create and receive artworks".

And the *Dictionary of Literary Terms* says that: *Thinking* "is a form of human intellectual activity aimed at creating and receiving art. Its essence is determined by the spiritual practical method of the activity of appropriating the world by means of images". *Artistic*

thinking is “a part of artistic activity that aims to generalize reality and solve aesthetic tasks”.

From the above opinions, we come to the following concept of thinking and artistic thinking: **Thinking** is a philosophical category used to refer to mental activities that help people modify and reform the world through material and mental activities, help people correctly perceive things and the world around them; at the same time, have a way to behave with it; thereby, reflect the cognitive process at a high level, through a positive and creative general perception of the world through concepts and judgments. Artistic thinking is a form of human intellectual activity aimed at creating and communicating artworks. This is a form of reflection of the surrounding world of each subject, helps them express their thoughts, emotions and ideas to create unique and characteristic artistic products, connect emotions and reason through language to act as a bridge between the creator and the recipient. Figurative thinking is the main characteristic of artistic thinking.

2.1.2. Short story art thinking

There are many studies on short story thinking and short story characteristics as well as the method of forming short stories, the elements that make up short stories as well as their impact on readers. Everyone acknowledges that a short story, in the original form of the term, must be concise, read the story quickly to grasp the content and ideas of the story that the author needs to convey to readers.

Along with the above concept, Paustovsky believes that brevity is the basic form of the short story: “A short story is a very brief story, in which the unusual thing appears as something normal, and the normal thing appears as something unusual”.

Daniel Grojnowski argues that the two components that make up the historical changes and the variations in the short story form have given rise to different understandings and conceptions of the short story. Short story writers must adhere to the following characteristics to form a short story writing mindset:

- Firstly, we must see narrative and action as just the operation of a story. In this sense, the short story is similar to other narratives such as legends, epics, novels, or fables. An event is narrated (which is the “story”) and a storyteller must narrate it.

Indeed, a variety of words has indicated all forms of short stories: tale, story, fable, anecdote, moral story, adventure story, scene (strange case), scene (life drama).

- Secondly, short story (récit bref). The short story is also indicated by its simple structure “dramatic structure”. This description attaches physical length (measured in pages) to story components that can also be checked by the number of chapters or characters. It seems that brevity makes the decision to describe clear, and the short story - a *short form* - is also a *simple form*.

Artistic thinking in general, and short story artistic thinking in particular, is subject to the control of many factors: psychological characteristics, creative personality, experience and aesthetic level of the subject, cultural and social environment, etc. This is clearly shown through the character images and discourse of the short story authors.

Besides the content is the form - the conceptual form is also a high requirement of the artistic thinking of the short story which the first element is language, then from language comes tone to confirm the author's literary status. Writers think with and through language, which is the first and most important form of thinking that shapes the artistic world.

Short story thinking is a fundamental expression of artistic thinking. Artistic thinking manifests itself in the artistic world and that world also fully reveals its form in the perception of content. The art world that the writer thinks about, that is the artistic quality, the language, the artistic perspective, and finally the *style*, etc.

2.2. Historical context and the need for innovation in short story art

2.2.1. Overview of social context

Vietnamese literature in the period after 1975-1986 took place in special circumstances and conditions, so history and society also had

new characteristics, they show their regularity and essential characteristics. In 1975, the long, sacrificial and arduous war against America ended in victory with the historic Ho Chi Minh campaign. Vietnam was unified, the North and the South were one; from then on, a new task opened up: it is to quickly reconcile the two regions, heal the wounds of war, and continue to move forward to build socialism.

On 25 April 1976, a general election was held to elect a joint national assembly for both regions. Afterwards, the National Assembly decided to change the country's name to the Socialist Republic of Vietnam.

But also from this post-war reality, our people immediately had to face many difficulties and challenges, sometimes so severe that they seemed impossible to overcome. The consequences of war have not been healed, people are still shocked and surprised in the great reunion. Social and economic management work is not really experienced, the work of arranging cadres in the new situation still has many shortcomings, is not really democratic and is still confusing. People's lives are still difficult for a long time, there are no solutions, many bad and negative developments and it happens among the people and youth.

However, we have great joy and pride, which comes from the Great Victory of Spring 1975, opening a new turning point for the country and the people. The country is united, the people are reunited, the North and the South are unified, the atmosphere of peace and the bright prospects of society and people are multiplied in love, in harmony with new expectations and new efforts of the entire Party and people. Peace is the greatest joy and wish of all people; from there, everyone is determined to reclaim and restore the land, and start rebuilding the country after the war so that people can become more prosperous and happy.

All of that historical context has influenced the forms of social consciousness of the superstructure. Therefore, there is a need for literary innovation, in which the short story is a genre that changes early and has achievements.

Through a general survey, we found that literature from 1975 to 1985 moved and developed in a peaceful environment but with many

fluctuations and impacts from many endogenous and exogenous factors, so there were also some imbalances and it did not take place peacefully. But in general, in each pivotal period, literature determined a lawful direction and had significant achievements.

2.2.2. The need for innovation in short story art

After 1975, Vietnam unified the country, ended the war and moved to build socialism, which had a profound impact on literature. Previous literature mainly revolved around the themes of war and resistance, but after the war, works turned to reflect peacetime life and the country's reconstruction. The postwar period ushered in works that focused on social issues, such as hardship, deprivation, and literary innovation from the late 1980s. Literature also began to delve deeply into the inner world, it reflected the complexity and personal conflicts in society.

The need for literary innovation has enriched genres, styles and themes. Short story became the main genre to reflect reality. Literature in this period continued to operate according to the law, develop diversely in content and form, reflect the burning issues of society in the post-war period and the renovation period.

2.3. Female writers and creative tendency, the domination of life's reality

2.3.1. Female writers

Vietnamese literature after 1975 began to seek new expression in all genres. In which, short stories play a pioneering role in capturing the reality of life and people. In that general process, women's short stories occupy a significant position in relation to men's short stories. First of all, the team of writers. Compared to the female writers before 1975, the number of female writers during this period did not increase much. However, the succession and companionship of these generations of female writers also brings together faces that join forces to create the unique voice of each generation. In particular, we see the harmony through the unique writing style, many voices and personality. To create a diverse writing style, each person pursues their own writing style with strong gender awareness to express their living and writing

ego with the desire for honesty, equality, and harmony and empathy with the surroundings.

During the period 1975-1985, young female writers were added. They matured after the first years of peace to form the next generation rich in personality, with modern thinking as a premise for the next stage from 1986 onwards. Generations of female writers have contributed significantly to inheriting and innovating the genre, making short stories increasingly new and rich, with strong gender awareness and feminist influences, it clearly expressed a creative writing style with its own voice compared to the period before 1975.

2.3.2. Creative tendency, the domination of life's reality

From the historical - social context and literary situation as mentioned above, Vietnamese women's short stories 1975-1985 formed the following main tendencies:

- Utmost awareness tendency
- Utmost democratic tendency
- Utmost moral tendency

From the above artistic tendencies, the domination of life reality in Vietnamese women's short stories 1975-1985 have been diverse and rich as follows:

- The reality of war life in the post-war period
- Reality of life in peacetime
- The reality of rural life
- The reality of private life - world affairs

Chapter 3

ARTISTIC THINKING OF VIETNAMESE WOMEN'S SHORT STORIES IN THE PERIOD 1975 - 1985 FROM THE PERSPECTIVE OF THEMES AND ARTISTIC INSPIRATION

3.1. War theme with inspiration about re-awareness of wartime reality

The war theme is still the writers' primary concern. However, writers have been more daring in choosing fierce, dramatic moments of

war as the setting to explore human psychology and personality. However, the main, most important and successful theme of female writers when writing about war is depicting the fate of people, especially women, during and after the war. Writing about people of the same sex, female writers have fully developed their strengths in literature, created different colors of war compared to the works of male writers.

Nguyen Thi Nhu Trang, Le Minh Khue, Duong Thu Huong, Le Thi May... are writers who returned from the forests and directly witnessed the misfortunes of their comrades, so their reflection on this theme was very timely. Inspiration to re-think war and people in war so the re-enactment of events and circumstances is of the utmost awareness, humanity and morality. Through that, they want to answer the question: What is a human being and in the fierce circumstances of war, what are humans capable of doing when all their abilities to fight for the right to live have been drained to the bottom?

The war theme through the tragedy of women during wartime and extending into the post-war period in the works of female writers mostly focuses on exploiting the details and hidden corners of fate through each tragedy that each character has to endure during wartime and extending into peacetime society. Female writers urgently answer urgent and painful questions about wartime reality and humanity through artistic discourse rich in humanity and morality.

3.2. Post-war tragedy theme with inspiration to promote morality and humanity

Post-1975 women's short stories exploit themes and topics related to the need for happiness of individuals in everyday life due to the consequences of war. The tragedy of women returning from war is that they are past their prime, they are no longer able to be wives or mothers; the tragedy of reunion in the great reunion also appears with many pitiful and contradictory aspects; the tragedy of soldiers returning to ordinary life is helpless and sometimes they become "beggars of the past".

The theme of post-war tragedy is associated with the sadness of human life and the inspiration of promoting human ethics, and expressing deep contemplation of the pain, loss, and misfortune of people in everyday life caused by war and lasting into the post-war period.

The theme of post-war tragedy with its inspiration of promoting morality and humanity has truly contributed to the utmost awareness of the peacetime reality of people who have just gone through war and are still moving forward, prolonging their pain and sadness to bring joy and trust to everyone. Nguyen Thi Ngoc Tu, Vu Thi Thuong, Le Thi May, Le Minh Khue, Duong Thu Huong... are writers who have written very successfully and emotionally on this theme.

3.3. The theme of personal life and world affairs with inspiration from the multi-dimensional perception of peacetime reality

The theme of personal life and world affairs appears to be the need and the right direction of literature. Female writers in the period 1975 - 1985 were also interested in expressing this theme in a diverse and truthful way based on the inherent reality of life and people. New realities and relationships of daily life between people in the family and in society are exploited with rich, specific, authentic and realistic details.

Tran Thuy Mai, Ngo Thi Kim Cuc, Ly Lan, Da Ngan... are writers who matured during this period, so they grasped and interpreted the reality of their time with a very humanistic and realistic perspective. The contemplative and philosophical qualities increase and sometimes become propositions and very urgent and meaningful human concerns, it helped readers to truly and specifically realize the joys, sorrows, and gratitude around life.

It can be said that the theme of personal life - world affairs with the inspiration of multi-dimensional perception of peacetime reality is a common feature in many Women's short stories 1975-1985. But it is not an illustration of pre-existing moral principles but of moral values associated with the reality that both the character and the author are creating. Ethical inspiration often goes hand in hand with the inspiration to study reality, to study people, to expose states of

consciousness to diverse and multi-dimensional states of life that are constantly moving and developing.

Chapter 4

ARTISTIC THINKING OF VIETNAMESE WOMEN’S SHORT STORIES IN THE PERIOD 1975-1985 FROM THE ARTISTIC PERSPECTIVE

4.1. From artistic language

Artistic language is an important expressive aspect of artistic method. The language of a literary work includes aspects such as word choice, syntax, paragraph organization, and how to build images and symbols, as well as the tone, rhythm, and writing style of the text. Based on the language expression and writing style of female writers in the period 1975-1985, the thesis develops artistic language in two prominent styles: “Stream of Consciousness” Language and Everyday Language.

4.1.1. “Stream of Consciousness” Language

One of the efforts to innovate the language of Vietnamese short story writers in the period 1975 - 1985, including some typical female short story writers, was to shape a writing style with its own characteristics and creativity. Two prominent aspects in the artistic language of female writers during this period are the “stream of consciousness” language and everyday language.

“Stream of Consciousness” Language is a modern narrative method and technique, it mainly relies on memories and flashbacks in the character's psychology. Respecting the consciousness and reflecting the character’s psychology is a prominent feature of this writing style.

Many female short story writers in the period 1975-1985 began experimenting with this technique. Pham Thi Minh Thu with *there was a night like that*, Le Thi May with *Two mothers*, Nguyen Thi Nhu Trang with *The years pass (Nam thang qua di)*, *House on the sand* by Duong Thu Huong, *Peaceful sweetness* by Ngo Thi Kim Cuc... are typical examples of the “*stream of consciousness*” language that conscious writers effectively demonstrate.

The “stream of consciousness” language in women’s literature during this period not only helped break down the barriers of traditional narrative structure but also opened up new aspects to express characters and situations, enriched the development of contemporary Vietnamese literature that has successfully used this technique.

4.1.2. Everyday language

Everyday language as a form of informal language, used in everyday communication, reflects human experiences and emotions naturally and directly. Female writers of this period wrote about the reality of life, about the real joys and sorrows of their hearts in their own voice and language, it is different from men. Through the characters and plot, the writer wants to convey profound life lessons to readers. Characters in short stories by Le Minh Khue, Nguyen Thi Ngoc Tu, Le Thi May, Pham Thi Minh Thu, Nguyen Thi Nhu Trang... through writing in everyday language bring a sense of closeness and authenticity to readers.

This is a common feature of the language of women’s short stories in this period, but it is different for each female writer. Each writer has the need to express each relationship experience through the language of each specific character.

4.2. From artistic tone

One of the most important elements that characterize a short story is tone. Reading women’s short stories from 1975-1985, we see the main tones emerging: argumentative, dialogic tone; philosophical, reasoning tone and sorrowful, sympathetic tone.

4.2.1. Argumentative, dialogic tone

Female writers in the period 1975-1985 were known for their storytelling. They possess keen observation and sharp reasoning abilities, along with profound philosophies, all of this adds to the appeal of their writing style. Through the narration, the reader feels like he/she is directly witnessing the character's inner stream of consciousness, it makes the character come alive and believable.

Differently, most of the stories of Vu Thi Thuong, Nguyen Thi Ngoc Tu, Tran Thuy Mai, Ngo Thi Kim Cuc, Le Thi May, Nguyen Thi

Nhu Trang, etc. Each person has a unique characteristic that has shown a diverse and successful style of argumentative, dialogic tone.

4.2.2. Philosophical, reasoning tone

Besides the argumentative, dialogic tone, the philosophical, reasoning tone also appears quite a lot in the compositions of this period. Female writers are always conscious of interweaving and integrating stories together to highlight the ideological issues of the work. As a narrator, the writer seems to want readers to discuss and think about issues about people and reality today.

Female writers have sought out human beings in the depths of their secret reality and explored them in the relationship between consciousness and unconsciousness, between the noble and the base. Each writer chooses for himself/herself a tone, a private underground stream of writing.

The philosophical and contemplative tendency expressed quite clearly in the women's short stories in the period 1975-1985 is the result of the process of deep awareness of the laws of life and people. The philosophical tone that emerged was a consequence of that tendency.

4.2.3. Sorrowful, sympathetic tone

Besides the argumentative, dialogic tone and philosophical, reasoning tone; a tone that makes the mark of female writers is the sorrowful, sympathetic tone. This is also the "main" tone of women's short stories in the period 1975-1985. The sympathetic tone expressed through most of the women's works of the period 1975-1985, it not only highlights human relationships but also clearly depicts the pain and loss in life, helps readers feel more deeply about the complexity of human emotions, creates a literary genre full of sympathy and profound humanity.

All of the above-mentioned tones contributed to creating a unique style characteristic of women's short stories in the first 10 years after peace, it has contributed to the movement and development of the genre.

4.3. From artistic space and time

4.3.1. The variety of forms and multi-relationship of artistic space

Before 1975, due to the requirements of the revolution, the space in women's short stories reflected in the work was mainly the reality of

war. The change in the concept of artistic space helps female writers reflect life more completely and truthfully.

Event space and conflict are events that occur in daily life that can affect the character's life, causing different events according to causal relationships into a chain of events.

From the 80s onwards, the space of worldly reality and personal life occupied an increasingly important position in prose life in general and in women's short stories in particular.

4.3.2. The multidimensionality and multi-nature of artistic time

Modern short stories vividly and richly express different forms of artistic time, notably closed time, it moved according to facts until the end; or open time according to the progression of events, with new possibilities appearing. The past, present and future time are interwoven throughout the works, it creates a unique artistic picture of time that is closely linked to the character system.

Time in the women's short stories in the period 1975-1985 is the time associated with everyday life, each individual, time is divided into small pieces associated with memories and flashbacks. The past is used a lot in works about war, it appears densely from the first page to the last page. Time is in the consciousness of the individual, the consciousness of each living moment has many meanings in the inner life of human beings. Artistic time in the works of female writers truly becomes a category of time for the author to perceive life and people in their essential relationships and interactions.

CONCLUSION

1. Vietnamese short stories in the period 1975 - 1985 in general and women's short stories in particular are considered a pivotal period, a turning point period from wartime to peacetime, from epic-political tendency to personal-worldly tendency; from high-pitched voice to low-pitched voice; from praising the country with optimistic, heroic inspiration to affirming and praising the new life with everyday inspiration and new morality and humanity.

Along with the changes in history - society and human relationships, literature and art also quickly explore, transform thinking; direct emotions and artistic views into new reality to correctly capture the essential relationships and interactions between people and people, between people and circumstances to reflect that diverse and multi-dimensional picture in works; create artistic worlds compatible with life that is always moving and developing. If in the past, during wartime, literature always had an extroverted perspective, expressed people in war, in peacetime cared about individuals, introverted individuals, with diverse and complex everyday feelings, so it creates a new artistic perspective and thinking. Post-1975 women's short stories always have a comparative view of the past and a prediction about the future on the basis of new reality in a truthful and humane way. That means short stories always care about people in their utmost humanity and morality, it is suitable for the post-war situation that poses thousands of problems that need to be solved.

2. After 1975, literature clearly recognized the complexity of life in its regularity and irregularity. There are simple things that are easy to solve, but there are also many complex problems that cannot be quickly fixed. With this complexity, literature, with its cognitive and communicative functions, literature must be a pioneer and a scout to act as a forerunner for the soul and life. Writers must change their perspective, especially their feelings and thoughts in each realistic context to correctly identify the essential relationship, the core of which is to change the artistic concept of life and people, it leads to changes in artistic thinking and aesthetic inspiration to successfully build typical characters for each topic and theme. Women's short stories in the period 1975-1985 captured and accurately reflected the focus of peacetime reality through each topic and successfully built the image of wartime and post-war people, people in personal life - world affairs with complex, specific, and truthful relationships. This is what makes women's short stories in this period follow the rules of inheritance,

movement and development from short stories in the period before 1975 and importantly, it has the ability to be the premise for short stories in the period from 1986 to continue to innovate and develop until now.

However, in reception, especially by professional short story researchers and critics, this period still lacks a consensus and unified view. There are many conflicting opinions and comments, some even think that short stories in this period in general are not very valuable, because they follow the inertia of short stories before 1975, so there are many limitations. They regard it as a flaw and a weakness, not as a historical feature that any literature must undergo when it changes stages. Many aspects of the content and form of the work have not been studied and raised to theory, have not yet specifically shown the genre's development process. This is the open direction for our theme to supplement and complete in an objective, dialectical and historical spirit. Our theme aims to prove that the achievements of Vietnamese women's short stories in the period 1975 - 1985 are a regular movement, it carries the necessary and sufficient cognitive and aesthetic values of a specific literary period.

3. Post-1975 literature quickly grasped and took over this important turning point of society, so it soon changed the perspective and artistic thinking in the creative consciousness of writers. Writers have promptly discovered the individual human being with the complexity and diversity of life in peacetime. From then on, literature had a strong need for innovation, first of all innovation in artistic and aesthetic concepts about life and people. The need to re-examine literature during the wartime period with its advantages and disadvantages to establish a new way of recreating war and people in war with pride and gratitude; besides, new perspectives of people in peacetime with its complexities are also expressed by writers truthfully with high morality, humanity and spirituality.

Unlike before, each person was a citizen personality with the spirit of representing the community and nation to fight and act, now,

people are calm, quiet with philosophical thoughts, contemplation of each individual in everyday relationships, it is balanced between the private and the common. Individuality is exalted, but that is not individualism, so besides the common, people also need to pay attention to issues related to privacy, human nature and identity. Short stories, especially women's short stories, have the ability to closely follow and delve into such ontological issues.

4. The thesis identifies Vietnamese women's short stories in the period 1975 - 1985, although it follows the inertia of short stories before 1975, but it is a regular inertia because its main characteristic is that from extroverted thinking and gradually changes to introverted thinking. People in war are viewed more objectively and truthfully because the time lag and peacetime atmosphere allow it. Besides, people returning from the battlefield, people from personal life with inner emotions and complex mental states are revealed through specific life experiences of peacetime, which are accurately reflected the reality and experience and life experience of each writer, so they are sympathized and accepted by readers. Thanks to that, we can clearly see the thinking, artistic perspective and artistic conception of human beings through the works of typical female authors in each turning point of social life, especially works written on the theme of war and post-war tragedy with the inspiration of promoting morality and humanity. The theme of personal life and world affairs appeared with the inspiration of multi-dimensional perception of peacetime reality, which became increasingly diverse and vivid in women's short stories in the period 1975 - 1985. That is the need to compensate for the previous imbalances to create a new, harmonious artistic and poetic integration for short stories of this period. We consider this is a new achievement of women's short stories in this period on the journey of promoting, developing and innovating artistic thinking. Thanks to that, readers realize that the appearance of Women's short stories in the period 1975-1985 took place in a continuous flow of change from Vietnamese short stories before 1975 to renovation period and up to now.

5. Changes in the content of women's short stories in the period 1975 - 1985 through the acquisition of new reality in terms of themes, topics and new artistic inspirations have led to innovations in the method of expression. First of all is the change in artistic perspective. The writer consciously reduced the epic perspective of wartime short stories, instead increasing the realistic perspective of everyday life in peacetime to reflect a more dialectical, objective, and diverse reality from the need for utmost awareness of life and utmost humanization of people. Next is the innovation in language/writing style and tone - the main factor in creating the author's style and genre movement. The writing style expressed through the "stream of consciousness" writing technique and the writing style in everyday language made the discourse of women's short stories diverse and innovative, bringing clear female nuances to each topic, suitable for the needs of self-narration, self-talk and dialogue of people in peacetime. Besides language/writing style, the author's voice helps create a highly personalized creative personality and style. Philosophical, reasoning tone; argumentative, dialogic tone; and sorrowful, sympathetic tone are enhanced by female writers to suit the life and reception, communication, and dialogue of readers, it created polyphonic and complex tones with everyday sounds, easy for readers to internalize in their reception. Space and time in women's short stories of this period also have new correspondences, diversity and multi-dimensionality depending on each prescribed topic. It is the environment and circumstances for people to exist, think and contemplate on human relationships during wartime and post-war time in a dialectical and objective way.

6. However, short stories in the period 1975-1985 still have limitations and shortcomings that the authors themselves and the genre itself cannot overcome. It is the limits of the creative unconscious that create the gaps in the work. The language in many works still has a one-sided glorifying tone when depicting war and people in war, there is no balance between emotion and reason, between what exists and what must exist, will exist. When describing everyday life, many

authors show a loss of faith in the bright prospects of life, and on the contrary, there are many times when there is a pessimistic and anxious view of the degradation of humanity and the ability to perfect personality. Many works have not yet created a smooth integration between tradition and modernity, between reality and lyricism, between theoretical thinking language and popular/daily language; have not made efforts to innovate the genre, and lack specific innovations to enrich the short story genre. Many writers still write short stories according to the inertia before 1975.

7. In addition to the above limitations, in general, in the common source of the process of modern Vietnamese short stories, women's short stories in the period 1975-1985 still achieved significant achievements in capturing reality and expressing them into images, words and ideas with artistic qualities originating from the life experience and creative of each writer. Vietnamese women's short stories in the period 1975-1985 created movement and evolution from short stories in the period before 1975 to serve as a bridge for short stories from the renovation period to the present, it needs to be studied, researched more deeply and comprehensively with many different perspectives and approaches./.

LIST OF PUBLISHED SCIENTIFIC WORKS OF THE AUTHOR

1. Hoang Thi Khanh Ly (2024), “Artistic thinking of Le Minh Khue's short stories”, *Duy Tan University's Journal of Science and Technology*, no. 4.

2. Hoang Thi Khanh Ly, Ho Tieu Ngoc (2024), “Le Minh Khue's short stories - from creative concepts to artistic discourse”, *Journal of Science and Technology, The University of Da Nang*, no. 5A.

3. Hoang Thi Khanh Ly (2024), “War and the fate of women in short stories by Le Thi May”, *Proceedings of the National Scientific Conference on Central Literature in the Second Half of the 20th Century*, Hue University Publishing House, Hue.

4. Hoang Thi Khanh Ly, Pham Khanh Duy (2024), “The Eastern window (Nguyen Thi Kim Hoa) through the lens of trauma theory”, *Certificate of Achievement, The 7th International Conference on Language, Society, and Culture in Asian Contexts (LSCAC 2024)*, Hue city, Vietnam.