



Identify of Vietnamese Traditional Culture Through Contemporary Literature

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ABSTRACT

This article offers a consideration that: the cultural characteristics of each nation, in the era of information technology, are created and stored through a system of cultural values, symbols, in literature. Culture and literature dominant, interactions mutual influence. So itinerary search, decode literary from the cultural perspective is the journey back to my roots and culture conviction the value of truth, goodness, beauty of the nation. Vietnamese literature achievements proves literature is a form of cultural memory handed down, at the same time, demonstrates the similarities message, the premonition of the artist with the past and future of the nation and humanity. Tran Thuy Mai's stories are full of Hue culture, Hue soul, from nature to daily life, customs to characters of Hue people. It is the special and distinguishable value of Tran Thuy Mai's short stories in Vietnam contemporary literature.

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INTRODUCTION

The impact of the era of information technology brings many good effects, but besides that, today readers are still hanging around with old literature with the shimmer of the words multiplied by careful hearts and unfortunately: sometimes, today easy conditions become a sedative for literature, build up too many illusions that erode gradually - in nominal - really artistic passions. Literature, as one element of the cultural system, is subject to the impact of culture, while keeping, conservation, creation of cultural values. Explore, research the author, the work, must be rooted in the cultural context of the author generates works. In related with the description, Suyitno (2017) explained that the development of a culture is strongly influenced by the power of culture itself and the intensity of cultural interaction with other cultures.

When mentioning Hue culture and literature, we cannot think about Tran Thuy Mai - a rather famous female writer with readers in and out country recently. Brought up directly in Hue right from a baby, gentle and quiet but passionate and hot characters of Hue people and Hue old sights are soakingly written in Mai's works. The intimately with Hue cultural origin, language, customs, religion ... has defined the entire the image world of art system, and Tran Thuy Mai's art in point of views.

Explaining Tran Thuy Mai writer's composer from cultural relations, will contribute to enlighten cultures that writers is best in expressing, conveying it. Explore the cultural roots to specify and explain the the art the image in Tran Thuy Mai compositions, confirms the cultural values of Hue, will see the works of writers is one of the keys to open cultural treasures of Hue, Vietnam national culture.

It is not only Thien Mu pagoda, Ngu Binh, the Huong River, Tinh Tam lake...but also, more deeply, readers can feel the distinguishing thought and soul of Hue people. The writer also expresses Hue culture, Hue soul from nature to daily life, from customs to characters and soul of Hue people. Readers also have a feeling of the echo of heaven and earth and Hue heart through a light foggy film of Hue or sad and solemn sound of Thien Mu and Tu Dam Bells, or a bit of dream from sad and endless remembering of Hue girls' eyes...

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IDENTIFY HUE CULTURE

Natural Landscapes, Life, Living, Customs, Religion Hue in Tran Thuy Mai's Works

Hue with its special culture itself and in harmony with culture of Vietnam and other areas as well – smooth combination with culture of folk, village, pagoda, old town and royal – which makes it completely different from others. Hue was the capital of the country, is national convergence point for nearly 145 years lasted the Nguyen Dynasty. Geographically, Hue is the ancient Hoa Chau province, Thua Thien Hue now, stretching from the My Chanh to Lang Co, from Truong Son mountains to the East Sea lagoon. “Cultural History of Hue parallel with history “Nine God thirteen King ” from 1558 to 1945 lasted the Nguyen Dynasty. During the 387 years to form a culture of Nguyen Dynasty imperial palace, combined with folklore that constitute Hue culture. Cultural identity bold Hue royal culture and popular mass culture of Vietnam.” (17)

Art space, the existence environment of those characters is also Hue special space “A large garden, hidden behind the corner of Lai The village communal house. Jack-fruit and peach trees spreading their branches of leaves. In front of a house is a Che Tau tree screen. Song Tho tree blossoms its first flowers scatteringly...”“(Aunt’ s temple, One upon a time in Kim Long).

The tree of luxuriant foliage, floral scent of lemon flowers subtle grapefruit after wells ... or smoke waves on the river, the orchards laden with fruit and the peaceful little house behind garden ... all very familiar, maybe in southern Vietnam forget also. But in the compositions of Tran Thuy Mai, it is the scenery of Hue, the cultural space of Hue, Hue cultural context. Because writer have blown on that pensive, quaint, nostalgic, which nowhere have been.

Hue gardens surrounding with tree tea is high enough to feel the harmony between people and nature, but it is also enough to separate in and out spaces- The Chinese tea fence surrounds the garden and create a limitation of Hue people- style of people with abundant inner feeling, favor to spirit, binding in responsibility and position. Beauty in architecture Hue is expressed first of all in harmony, solidarity between the natural environment, a side of nature, earth and sky, one side is the creation of civilians, cooperate with each other seamlessly, creating should a unified, tightly that poetic, majestic and graceful ...

“Culture of Hue village always looks discreetly hidden depths and definition radio pages of royal and noble.” (17). [The story Nineteenth paintings, reproduced Hue cultural scene in the early years of the twentieth century, the French Open, colonial exploitation, the French businessman put trade relations, dealing with Nguyen dynasty knit cage in the story of a young geisha and her tragic death.](#)

Hue spiritual life is their own world, a spiritual focus point, getting fid of daily life, forgetting troublesome life, wandering in dreamy world... Thus, religious impact often has magical colors, puts great influence on spiritual life, brings man strength to overcome pain (Moon at the bottom of well). “Culture is in mind, live in thoughts which all come from culture, base on culture.” (4). Mrs Hanh and Mr Phuong, a fan and a living saint, when the image of the living saint was broken, lost beliefs, love and reasons to live, Mrs Hanh found her soul house in a different place – in spirit world – a different way to express a desire of family happiness, a desire of living deeply, strenuously and unpreventably.

Happiness and unluck of Niet (Fire of instant), Vãi Thông (Niết) (Lửa của khoảnh khắc), her religious life of thirty years, is also understood as a fair thing of nature, happiness in instant fired the pain of a whole life, the pain like a burden, punishment turns out the aim of living, the reason of living that death coming near should be recognized,

Influence of Buddhist culture dominates to end the stories, structural and the art building character in the short story of Tran Thuy Mai. There are little stories has ended with a clear definitive choice, the characters are less cynicism to accomplish his dream. (Quyen, Ni, Khanh ...). Culture and religion also is mental space of the Hue people.

Personality, Hue Soul in Tran Thuy Mai' Works

Mentioning Hue people, it is often said about gentle, preserve and correct and decent things of the old citadel – the former capital of thirteen Nguyen Kings. Ways of living, behavior, daily activities... are all solemn and royal, which was formed, inherited, preserved well from the past. It becomes a distinguish thing of Hue people. It is the lives of Trang (Smoke on the River Huong), the young lady The Cuc (The Cuc), Minh and Lan (Lovely missing Hoang Lan), Boi Hoan, Phuong (The legend of phonix), or sister Truc (Sister Truc), sister Van, Vy, Mi, Kieu Dung..., the people, the faces of simple, low-class. Hue people tend to spirit living, favor to inside feeling not outside one. The own aspect in Hue character is expressed clearly in Tran Thuy Mai' s works. “In relationship with others, Hue people pay much attention to good heart. Good heart consists of affection, concession, and tolerance to get rid of animosity; calmness instead of fanaticism...” (7), *The Late night song* short story is the image of a Hue woman, going through the ups and downs of the Hue-definition still retained the lifestyle and activities of the time, even in the eyes of many people, she was the romantic whisper marble, keeping her in the depths of the soul of Hue ancient traits, memories of his childhood friend, the Dong Khanh, Quoc Hoc famous schools.

Affected by the royal culture, the ancient Hue had to be under the pressure of cultural norms from the Nguyen Dynasty in the cultural relations between Vietnam and Western cultures. It is the fixed boundaries can not be overcome, such concepts are not allowed to spread, to accept, and to be looked down upon. Sister Van was not permitted to love Luan because he was ten years older than her. Sister Truc was expelled from home just because her boyfriend was as young as her young brother. Cross flowers and silver wedding, too, are love stories with standard deviation - the standards by cultural institutions, human-created to serve the stability of society. But inside the standards that always exist of the standard deviation due to differences among individuals in attitudes to standards, rules, culture laws. They can put themselves marginalized, or rebellion. Therefore, Quynh Tho - a place upstairs princess made her mother Hoang Quy Phi worry, because of her constantly hidden sign of a breakout from the royal

rules "Intelligence and curiosity are never both advantages, they are only the evil omen." (Fire in Palace). The desire to live freely and escape from the palace walls, especially the will of looking at a man face to satisfy her curiosity led her to become heterogeneous phenomena, like the haunted, she were deported frozen down. Distinguishingly, speeding up launching of any binding character of Hue old woman can only be dissolved by expense of their own life. Akiko abandons her purple iridescent pink dream and passionate love with Vu to look for a different Vu as beautiful as a picture despite knowing just looking illusion. "Dream beyond the finite dimensions of human life even in a moment" (Three-color pills) and a burning desire to re-live together Akiko in legendary colors that Vu drank three-color pills unconsciously. He fell into a tragedy between dreams and reality exists. He could only store his dream in the memory – endless edge of world desires, and if touching, it would dissolve into nothingness. Sound poetry night's forum Nguyet (Devil on the Moon) has waltz of melodic charm and warmth of both modern dance and dance hall night lights (Fragile Paradise). That was the heat making the River smoke on cold days – a beautiful and gentle river smooth flowing around Hue but when seeing the River Huong in flood to see all its intense, full power surges, and breakthrough. Despite however honest and insight his father's advice is and whatever sweetness and bitterness of love, Mi (Fragile Paradise) only lived and heard the call of the heart. That is the case that Edgar Morin called hypnosis culture from childhood (4).

The weight of cultural institutions still weighed heavily on the spiritual life of Hue, sometimes making the type of collective hallucination. The hallucinations cause people to see what is actually not something that, like making a blind obscure what really exists. It made Quyen stop at the two gates, crying for herself and the world just shattered. It also made Ng. (Kneeling yellow flower town) accept the reality which could not kept and said good-bye, "because the sun is not eternal." Partly due to the inferiority of fear "my world suddenly into the world of the others" (2).

In Tran Thuy Mai's character, although not necessarily completely carry imply that of character style mask-but the institutions of culture – the majority of them choose to live life left in a human style mask. The mask is a complex concept and ambiguity in folklore. (2). Masks of folklore associated with the joy of change and reincarnation, negative coincidence stupidity of things to themselves, transformed, transfigured, is the embodiment of elements of the play takes living. (2). Also in the works of Tran Thuy Mai, masks bring some new meaning, different from its primordial nature. Mask disguise, concealing a past, a secret life ... Behind the mask are sometimes frightening emptiness of a meaningless life, so has lost the reason to live his life. (Cửuông, Niết, Hạng, Vũ...). In everyday life, a character mask is a special atmosphere that covered, exists between the real world such a small piece of any the other world. The character "My father" – the artist in the last painting, live like a piece off, reluctant to transplant whole family (Dung sister, The last picture). The dam suffered erosion pain to coexist with the river. "The dam is the discipline of the river, but it is not the river" (Dung sister). The Dams, the river or clay statue gander of Han's boy ... are the metaphor. Because in human folklore, motif puppets, dolls played an important role. It conveys the notion of a power strange inhuman dominant humans and turn them into puppets. The Han boy with statues of clay, in the eyes of the mother, became horribly frightening thing. Nude statue is the proof of the painting gifted boy and invisible charisma body of joy – something she never has been, is taboo in the conception of Hue old woman. Hereditary horrors with human flesh rooted in the profound impact of the cultural rules of Hue, the impact of education, religious figures beneficiaries.

Root of the belief that character insurmountable wife stems from the way the body looked as perceived by all means ascetic, prohibits sex in Buddhist thought.

Situation stories put readers the receiving schools under a new look – a new connotations, forcing readers to seek review strokes back of the detailed meaning, that event, contain and convey helps writers the deep feeling that the hidden cultural conventions of behavior and activities of Hue people for centuries. Literary devices have led the reader to a deep domain of consciousness – unconscious of each person, touched the cultural sediments of the nation.

CONCLUSION

Although the interaction of the mass media and the Internet in the era of information technology has absolute advantages, it is also a fierce challenge for Vietnamese contemporary literature. "The Internet and the Web constitute the technological infrastructure of the global network society, and the understanding of their logic is a key field of research. It is only scholarly research that will enable us to cut through the myths surrounding this digital communication technology that is already a second skin for young people, yet continues to feed the fears and the fantasies of those who are still in charge of a society that they barely understand". With the above explanation can tell very early Hue culture brought stature is worthy and different manners, with its own, making the beauty mark and contributed to the cultural life of ethnic Vietnamese. Even writing about the different lands or about Hue, Hue is the cultural sense of bold text in the page of Tran Thuy Mai, as a separate character, strength made a name of the writer. Hue Culture penetrates in the choice of every detail in the work of the writer, in language, tone, texture to the concept of man in art works. All bearing the characteristics of culture, and people of Hue. It is the people that feature rich, passionate love life, love nature, and the country. The people have a rich inner life, spiritual heaviness, with a gentle, discreet, aristocratic station of the page Royal and vitality. In daily life, lifestyle, and daily behavior – the value of a standard still cherish, preserve. It is the knowledge and attachment to Hue culture of flesh and blood that Tran Thuy Mai skillfully transformed the cultural characteristics of regions, from life, thinking and habits of the people here to the space-time text chemical language, the tone... particularly unique place of Hue citadel. Since then, seeing personalities, unique value of Tran Thuy Mai's short stories in Vietnam contemporary literature, as well confirming the storage and cultural creation role in general literature, Tran Thuy Mai's works in particular.

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