

## **Vietnamese Female Literature an Approach from Post- Colonial Consciousness**

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**Abstract :** This article offers a consideration in which Vietnam is a nation must bear serious impacts of colonialism heritage and imperialism (neocolonialism), located both in social realities and in the Vietnamese spiritual life. The national liberation movement as nationalism, the consciousness and national spirit after that provides vivid reality to the post-tectonic independent nation. This process has just brought both common definition and a very distinct. Vietnamese female literature, which do not reflect the process of post - colonial society, exist as a bright explanation and confirmation of the event. Social materials and humane from veritable life cause their works to exist as a documentary evidence of history, expressing a hard time of the country after the war. As the same time, not starting from the big political events but from every day life logic, from views of individuals, those authors have treated the period of history from a very different point of view, a way of writing history through figures, to their own views, history is a cause, a witness to appeal personal issues.

**Key words:** Post - colonial, consciousness, Vietnamese literature, female literature, Da Ngan fiction.

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### **I. Introduction**

It can be said, postcolonial research in the case of Vietnam has been concerned by the researchers in the world, mostly focused to the subject of war and the consequences of the war for Viet Nam society, Vietnam as part of the community countries affected by the old colonial policy, and Vietnam's economy before and after Innovation (1986). These studies, or more extensive development process Ethnic Vietnam, or depth analysis of the case, indicates differentiation and profound changes of the Vietnamese when in contact with Western civilization, simulations and their resistance during such contact. Vietnamese literature during the period 1945 - 1975 mainly reproducing the will, spirit, Vietnamese nationalism, successfully completed a mission of literature against colonialism and imperialism. Criticism and literary interpretation in a long period did not escape the formula. Literature from 1986 to date with the constant innovation efforts has got rid of the literary norms of socialist realism and switched to the post - socialist realism. Current cultural context and literary practice have proved to be the emergence of new factors bringing post-colonial consciousness. It is the desire to fight stereotypes assessments, one-way, the system recognized as the standard value in the past - is the need to interpret and reconstruct the past from a new viewpoint. The expression properties in post-colonial literature can be found at different levels: weak complexes post-colonial culture, intellectual discourse / post-colonial power (2), peripheral voice and nationalism. With Da Ngan, we can see the similarities in her novel with Said' novel – *Out of place*, “However, as the title suggests, Said's memoir is a far more ambivalent and at times personally painful account of his early years in Palestine, Egypt, and Lebanon, as well as the often paralyzing embrace of his loving but overbearing parents. Said's memoirs are powerfully informed by his sense of personally, geographically, and linguistically "always being out of place.”” [4]. Depending on each specific case that post-colonial consciousness expresses the different shades in each level, in each work, each author. Typically mentioned, the works of Pham Thi Hoai, Da Ngan, Ly Lan, Thuan, Linda Le, Vi Thuy Linh, Phan Huyen Thu, some groups of poems, etc. With Da Ngan, post-colonial consciousness can be identified through *An insignificant family*. We aim to be aware of postcolonial discourse in social and cultural life and literature and art; the imposition of post-colonial consciousness (postcolonial esprit) as power / knowledge to the problems of cultural life, science and art; somewhat longer, as the weak complexes postcolonial culture (postcolonial cultural inferiority complex) is creeping in feelings of the people of Vietnam. Which can learn through works of Da Ngan. Post-colonial consciousness covering up the novel form. No re-colonization process as a historical reality existed that sought to clarify the realities.

### **II. Postcolonial consciousness in Da Ngan' s novel**

**2.1.** Post-colonial does not completely mean “post-independent” or “post-colonialism”, because it will lead to misunderstand that colonial process had stopped. Post-colonialism, as it was, started right after the first second affected by colony. It refers to the provoke hostilities of the colonialism. According to this word, post-colonial had a long history [1]. (*American Heritage Dictionary* defines: “post-colonial (adjective): belonging to, relating to or time of a country after gaining independence.” According to Theo Gayatri Chakravorty Spivak and Homi Bhabha – two top experts of post-colonial, *post-colonial* is defined as “a transforming period of time, a process

of hard colony, in which indigenous culture to regain control after a period of colonialism, but to fight the legacy of past cultures - correctly said not to be entirely passed – belonging to colonialism” [2]. Then, there are many other different ways to understand post-colonialism. Others, more complex, as a term implications that the post-independence nation faced by the legacy of colonialism still exists on the country that - the effect that colonialism left.

Eastern Studies (1978) by Edward W. Said [3] was considered the first milestone for the introduction of post-colonial theory. The main thing is "the other" - the difference and identity - against oppression in the Western knowledge on alien culture and (with it) is the consensus implicit but obvious image rights effects of the West to other countries. The post-colonial theory as well as issues relating to non - post-colonial period was not unanimity, but it is easily seen that "the main object of study of post-colonial theory in the literature includes two main groups: the authors of the colonial countries when they are exposed to issues related to colonialism and colonies, and two, most important, the writer living in the colonies, including Vietnam. With the second group, critics are trying to identify attempts to rewrite history and to recreate ethnic identity of the colonies by the literature "[10]. This article argues identification consciousness and post-colonial space with local color, efforts towards forms of compatibility research, portrayed the separate properties of political culture and Vietnam contributed to the overall picture of the post-colonial research in the world. In Vietnamese literature, postcolonial consciousness expression in pointing out the plight of people living in the colonies colonization society, even, throughout the process of colonization.

**2.2.** Da Ngan was born in 1952 in Long My - Hau Giang - Can Tho. Brought up by her aunt after her father's martyr, Da Ngan and her sisters following his father's ideals, joined the local rebel to fight enemies. Multi-phase life with a passion for literature had great influence on Da Ngan, leaving in her works of deep impression. These include novels such as: *Date of a life* (Van Nghe Publishing House HCMC 1989), *Mother Cat* - novel for children (Kim Dong Publishing House 1992), *Far away countryside* - long story (Kim Dong Publishing House 1992). Parliament of Writers Awards Vietnam 2004; *An insignificant family* (Women Publishing House 7/2005-Women Writers Association Award Hanoi 2005).

*An insignificant family* is a novel on the subject of postwar, rich in autobiography. Da Ngan as well as many other Vietnamese fates suffered great impact from the war - despite the end of war, passing marks in the mind still go back and forth like an obsession. *An insignificant family* was written in the wrestling mind of the post-war social problems she had experienced. *Tiep* have a childhood influenced by the war, living in self-glory family. A family linking together by love "anomaly" and responsibility among its members. A weary livelihood by aspiration and faith "an idealistic" in the bright future. She has a reluctant marriage due to war conditions, mixed the hardships are difficult love with a man who was married and Hanoi scene after the war. Narrative space extending from South to North Vietnam, western culture and people bearing the specific regions have been reproduced through a true narrative voice carrying through the female divinity. It is the search for herself through the character *Tiep*, "a woman who got love at the age of 30 with 2 kids, then it took her 11 years of struggling against herself, society, setbacks seeming not be able to pass well to preserve, protect, and be with the love." It was the lonely journey of life with the pulling, tugging between love, family, duty, responsibility, instincts and desires ... It can be seen living material and human depth from the cloned real life that Da Ngan's novel exists as a historical document, portraying a difficult post-war period of the country.

*An insignificant family*, which is not the reproduction of the post-colonial society, exists as an interpretation, proving the reality - from the contemplation of a little personal status in the aspirations of looking for happiness, reflecting on the personal – social impact and colliding with herself. Through *Tiep's* fate, the fate of each family – the first family: it is the place where *Tiep* was born and grew up, the family of widows; the second family: nuclear family, *Tiep* - *Tuyen*, each piece is a separate part, even trying to stick with marriage glue but going on different ends; the third family: the writer *Dinhs*, *Tiep's* lover, second husband; the fourth family: *My Tiep* – *Viet Dinh*, Da Ngan reproduced a larger social context of the postwar era. Family drama placed on social background period after 1975 with mixing comedy and tragedy. Since the impact of cultural perceptions, voices, characters, plots... the story expands narrative space itself, represent a long time since the end of the war against America, the early days of liberation, the years of misery subsidized post-independence period until the beginning of renovation – from the end of colony to post-colonial period. All are strung over the fate of a nation, of many generations in a historical period. Those were the people that presented in *Tiep's* family. Life was a widowed, single reality of *Tiep's* mother's full patience, as well as *Tiep's* aunt, sisters'. It was her husband's diligence, *Hai Kham*, General Secretary of the province – those whose personalities, talents and positions inconsistent with one another. Poor and impoverished society; alienated and degenerated people became speculators profiteering on the sweat and tear of the people. It can be seen in the novel, "fearful" of the man in front of a hidden force that embraces, not visible but always haunting. It is expressed as well as to the cause of the vile: self frail human right in itself, when faced with the problems of life itself belongs. The role of narrative technique has its full intentions of the writer when Da Ngan moved narrative role of the characters. From the

perspective of the narrator, the scene of waiting at the airport is a topsy-turvy reality showing the face of society's early post-colonial "Not a word of notice, not an excuse, the last cluster of customers in the waiting room picking slang will be invited to the airplane. Dinh often said that commercial culture has led to proprietary neural ashamed of people killed and in retaliation, children do not know sorry and thank you and so on. People kept the incense to dive and splash in every place to express attitude." [7]. In the eyes of Tiep - Hanoi is a disappointed heaven with the "crowd as the markets on a sidewalk full of rubbish, ice cream sticks, a captain in his uniform coming out from the queue went sucking very smoothly his two ice creams on both hands as a juggling clown." [7] "In a rather famous noodle shop, the smell of coal, perennial meat, the people crowded close range as queuing, going out to eat in hurry and crowded, showing eating cards as in a stock market, which Tiep had never seen. (...). The dirty tables, scattered tissues and bones, waitresses in white with bluish hoping label MDQD (state-owned commercial) but they all bear "impolite faces". Finally, each took a distorted bowl of *pho* and dead-amusing spoons. The spoons (...) were drilled a small round hole in the place where it ought to have a very good cause to make a fully functional and nice to help people get the noodle slurp. (...) They did so to prevent theft. Only those who were saints of theft released such an anti-theft devise way" [7]. That was the reality of a time when the current human existence was replaced with cleft slipper straps, blocks, books... "Tiep asked Dinh, "If you had to do a sociological thesis about Hanoi in this era, what image would best encapsulate your ideas?" Dinh licked his lips thoughtfully, a sign that he was about to launch into his familiar biting sarcasm. "Well of course a thesis has to have illustrations. Me, I would draw a zigzag row of broken bricks, worn-out hats, old baskets, blunted brooms, torn thongs, broken plastic containers, and ripped shirts... the sort of things that are usually used as stand-ins to keep people's place in queue. I think that if you arranged them in front of a very still background, they would start to take on a life of their own. They have their own fates, their earmarks, their aspirations, even their own souls... they wear the faces of people like me, or my little sister, my friends, and someday, my children. You've never laid eyes on such a bizarre queue, I'm guessing. Everything is so much easier in the South, eh?" [7]. Poverty and backwardness everywhere made people look at each other in "voice of pain, disappointment and distrust." The improvement of public life that brought flavor to the agency from the pig farm. Taking advantage of office time for collecting repository bran as Tiep and her children. And her little girl was happy how new the bag of bran than her father came home from far, as well as he took good care on the pig than that on his daughter [7]. People treated each other with oppressive power. Dinh in flared pants with long hair was asked for ID by three hurdling people wearing the red tape on hands. They grabbed his hands as wanted, "pushed him on a tree, using scissors to cut his hair as fast as AQ's hair tail was cut by revolutionary." [7]. Ending the war which surprised people like a dream, like not true. The idea of "world is a peaceful, perfect", but immediately human faced a new war. It was "devastating than life battle took her young life." The fight against the vicious, terrible infamous and more persistent. The common point of those whose had a bit of power or only slightly related to state power in this period was authoritarian. Ladies of ticket at the bus station, train, to nurses in the hospital forced each pregnant wanting to examine to submit a 750ml bottle of urine to sell urine to vegetable growers and urine bottle to producers selling liquor illegally. "*An Insignificant Family* follows the life of Nguyen Thi My Tiep, a woman whose girlhood was spent as a guerilla fighter participating in a war for national liberation and an ideal society and whose adulthood became a struggle for personal liberation and individual love. Tiep's Journey and the journey of her ('insignificant family', coincide with her country's journey from the end of the Viet Nam-American war into the twenty-first century, from the headiness of liberation and reunification (at least for the winning side), to the disillusionment and deprivation caused by post-war policies that fostered corruption, inefficiency, and a continued enmity between losers and winners, and finally to the time of renovation-*doi moi* - and beyond, as the country addressed and attempted to redress many of the mistakes of the past-sometimes successfully, sometimes not, and always with a host of new complications." [11] The art narrative traditional, derived from talent, mannerless, not fussy, can tell that's the classic elements of any distribution with the content, the story of Da Ngan has become a a unique work. This novel have form of a chase. On the upside is the calling, serial and unexpectedly between events and ideas. In depth is the playing chase between people and with ourselves.

Vietnamese society after war also appeared in the common social model faces, general hearts. People were more saturated character, lost themselves. It was the role-play man, pretending to be other people to perform social functions, be instructed, led by political power, self bound to their own ambitions. (Tuyen, poetry leader, Hai Kham...). "The value of post-colonial discourse is that it provides a methodology for considering the dialogue of similarity and difference, the similarity of colonialism's political and historical pressure upon non-European societies, alongside the plurality of specific cultural effects and responses those societies have produced". [2]. Da Ngan's novel have a long history and a depth psychological, which makes it obviously became the documents portrayed a harsh era. Poetry leader "had to blindly cheer such poem as *people should not build toilet* (It should not be done on the river). Because of gaining controlling the newspaper that "if there were not that forum, it was him, poetry leader, would be guilty of the art literature of the province and the future of the area!" [7] It would belong to other forces being not in charge upon. Journalism, literature taken away

specific information, only had a function of a power tool. All of the reporters' articles were sharpened their own comments cleanly. Quy - a journalist had to quit his job to become a gardener because of falling into the tragic life of not being himself.

However, history was restructured, formed by the appearance of a subject with completely different words. Since subjects with exciting and glad belief in the future in previous literature now replaced with a subject of uncertainty, fun parody of true recognition evaluation. With Da Ngan, it is one way to address formal regulatory, switching to post - socialist realism in a post-colonial country which is facing with the legacy of colonialism: poverty, backwardness, all steadily eroded values. "The small space called the family "of Little Mon", which was actually a mapping of the struggle of the country... had to face a Vietnam ruining after heavy war. "[11]

Narrative strategies of fiction with detailed building arts intended interpretation, the dialogues exist as collisions between power, Hai Kham propaganda chief - My Tiep, the criticizing meeting for Tiep, between Ms. Tu Rang and Tiep, Tiep's brother, Tuyen - Tiep, Dinh - Tiep, Tiep - her children, etc. Along with system of characters, the voices as the response dialogues between the political power, culture, personal rights, holding a full of skillful, ingenious and interlocking intentions, which is used as the purpose of interpreting the history of discourse both in surface and in depth of thought. "You must remember that you are a martyr's child, such a great martyr.... Write anything you want, but do not forget the political view and class..." [7]. In the meeting - Tiep impeachment trial, this character has been shifted from a outside point / peripheral voice / defendant, to a central point / accusing person, and the truth is revealed: "She said about the absurdity of the meeting, about letters of a person of brutality and lack of money, not about suffering losses generally, about the waste of public tea, water and electricity on useless criticizing meetings, about the status of those who would indict her, about the lies "[7]. The existence of figures interlocked, responded. The situations were sensitive and fully dramatic in the context of Tiep, who had to fight for the survival of her individual. Alone and vulnerable in the search for happiness and self belief, alone in coping with the political power, culture and in struggling for the shift of values from the periphery to the center. According to Tiep, writing - as an end in itself to overcome the trauma, the pain in real life to try to link the personal experience of conduct in the unity of reality point of view. At the same time, Tiep's writing is also a question, a proof of the harsh life choices. A conviction goes to the end of her choice, creating the current place of refuge. Lonely journey took eleven years of fighting for her own choice, and as a consequence, the final abode appeared in the literature. The endless life cycle of Tiep - a daughter as a final assertion of human powerlessness, mistrusting awareness of the true value of happiness. Family - one of the values of happiness, the destination of happiness but also a means, an embody of the painful price to pay for happiness. It have the emergence of two behaviors: the past and the present. Here, the past drop shadow on the present, past specified of current identity form by obsession postcolonial subject.

The fourth family - where the peace ideas, storms were all over but it was when the most peaceful, most ideas were satisfied, the family tragedy with inner happiness was renewed, the circle of suffering misfortune struck Tiep's life urgently. The tragedy of her daughter's life "Mommy, I need you and I'm suffering so hard. Her husband has another one. She also called me to give her my husband..." was as a kind of tragic life reflecting Tiep's. "More and less, life maybe back to her so heartless? Here again was the price for her stepping marriage? It was because she abandoned her children or because the rich life of their step-father made them loose, frustrate, rebuke, and inject. And in turn she had to pay the price? [7]. The dialogues within characters, the self digging into the nature showed every piece of Tiep herself, which fitted somewhat with the character Thi Thu, her daughter. Movements of the characters and the mood of narrative techniques, from the outside point of view, when illuminated from inside in accordance with the experience and the inevitable law of development of oneself placed among the intersection of choices, like to grab at, to find happiness, or like to hang down, to make most sense of doubt, to fade the nature, the law of life - a true insight about true value that the writer sent to readers. Language is a means of to transfer the power of perception of life and the ego groundbreaking literature. Modern human, in the globalized society, found in the artistic creation compatible to resolve their meditations. Vietnamese language contemporary literature became the object of art creativity, rich symbolism. In the context of global integration, Vietnamese novel has demonstrated progressive and modern. It aims to express the deep feelings of humanity, catch up with world literature, while keeping national sedimentary. That is the system rich in symbolic language, complicated overlap, ambiguity has great appeal to the reader, showing the mindset reveals a new art: a reality of life is expressed through symbols. Thirty years of the mining colony, the social reality of conquest and resistance virtually absent to turn up the reality of personal contemplation. All actions such history has been decaying, colonial historic birth by personal reflections, is the history of individual voices, that history is rewritten by the new interpretation of the past. Accept legacy colonization, writer want towards cultural dialogue issues (cultural dialogism), explains the past to make a lesson for the future. History is no longer the monopoly of willpower class, of the central power. Accordingly, in the post-colonial context, they come to a dependent the past, write immediately became an end in itself, has undertaken the task of the writer has responded the adventure of imagination.

Attempts to interpret her life, as a broad effort to urgently create personal appearance, tracing the character's essence, *An insignificant family* is pushed to reach a new threshold: discovering the shortage of existing human being in modern society, especially in the post-colonial countries: insecurities and hopeless loneliness. From a condition of tiny man, a particular happiness to universal human being, the chase between people and with herself (the dialogues, criticism, meetings, review...), happiness itself and the search for it, the last remains uncertain awareness, doubt, and loneliness. Man is still alone in the journey of his life. There is no single answer. Joy and tragedy of happiness lie in the searching process and experience. The engaging life with acceptance and gamble for freedom and happiness turned Tiep's journey into destiny journey, the journey to find herself desirous, to be herself. In this aspect, there is the similarities with the event in *Out of place* (E. Said) "the relationship between young women and the long Chinese revolution" [6]. The family, the elements of the family, happiness - suffering, purposes and means, all were the unknowns, the unsolved problems that man had to pass on the route of searching for aspiration of life, happiness, eternal desires of humanity. Establish the contribution of Vietnamese contemporary literature in the overall cultural and spiritual values of the nation. Vietnamese literature is a testament to the spirit, reflecting the aspects of a particular historical period, covering all aspects of knowledge, society in which literature was absorbed and applied. The process of globalization led to the mindset paradigm change, along with the inevitable changes of social and historical-literary itself raises many innovative trends in contemporary Vietnamese literature. That comes from the spirit of democracy and dialogue mindset, efforts creative themselves, thoughts and personal experience, based on exposure to the contemporary movement and literature postmodern humanity.

Factors of narrative appearing densely make the objectivity of the content of narrative somewhat diminished but the purpose of interpreting and reconstructing past is revealed by "the written form of the most intricate connection between the objective and subjective" (Robert JC Young).

Here, post-colonial consciousness has in common with the postmodern mind in the attitude of no confidence, distrust of great narrative themselves, in point of view the world as the breaking down graded centers and periphery, structured layers and existence of value systems. The concepts of culture, traditional cultural representative in character Tu Rang, the conflicts among the characters, set in the social context of the novel, as the aesthetic symbols, seeking to interpret the past people, finding common ground and reconstructing community mind. Also in another respect, not from the major political events but from the daily logic, from the standpoint of individuals, Da Ngan has interpreted a period of history from a different angle, a historiography of images, personal opinions, history is a pretext, a witness to arouse the personal privacy issues. Postcolonial discourse in the context of globalization must be interpreted in conjunction with the expression of intercultural (interculturalism) and hybrid culture (cultural hybrid). The addition of the narrator, a point of view to Tu Rang - a prototype of the traditional culture of Vietnam - Da Ngan has expanded her field of view, restructured a period of the country's history from cultural dialogues. Therefore, conflicts between Ms. Tu and Tiep are the conflicts between tradition and modernity. Conflicting to get peace and create a new model. The writer recreated the backward stagnation of thoughts, opinions which used to dominate and be very useful, but already completed its historical role. It was time to replace. Renew society should have new owners with new ideas. The war brokered the unhappy marriage between Tiep - Tuyen, a cause for social exhaustion, poverty, an impact for cracking, alienation of human personality, creating distorting products of the war as Hai Kham, Tuyen... The war left deep traces on the surface of society, in human souls, creating hurt characters and a wounded society. "The power of modern society are exercised through, on the basis of, and by virtue of, this very heterogeneity between a public right of sovereignty and a polymorphous disciplinary mechanism. This is not to suggest that there is on the one hand an explicit and scholarly system of right which is that of sovereignty, and, on the other hand, more necessary, a type of power and of knowledge that the sactity of science would render neutral"[5]. Da Ngan's novel with freely structure, maximum expansion genre forms, language, helped create the complexes language, metaphor, multiple tiered images, suggesting the diversity. We can see the post-colonial consciousness, postcolonial discourse, in social and cultural life and literature and art; as power / knowledge to the problems of cultural life, science and art. So Vietnam literary culture can not fail to bring the qualities of a postcolonial Vietnam are facing globalization. Thus, writer correspond depth perception and intellect, meaning discourse rich, deep, have a high perceived value. Because with writer, colonial discourse is that of the bygone era, the study faced with contemporary issues efforts explained reality and combat the expansion of neocolonialism. The integrate themselves with the literature, as an optimal way to protest post-colonial heritage, has made significant breakthroughs for their literary efforts. Time is condensed, the historical events associated with the action of the disintegrating character in preparation for surgery the past, along with the displaces of the thinking action. These thinking, comes from the characters, the facts of the story has expanded the space and time fiction. From the story of some people became the story of a Vietnam after colony. Since the fate of several characters, becomes the fate of several generations, the fate of an entire people throughout the length of history. Literary achievements proved literature is a form of cultural memory handed down. At the same time, demonstrates the

same information, presage of the artist with the past and future of the nation and humanity. Deep in it is the story of the human condition in the modern society, postmodern.

Vietnam literature survey towards recognizing the expression of post-colonialism is not as easy a task. Vietnam now has the nature of the post-colonial space, but do not confuse the cultural expression of groundbreaking style of literary expression provisions on post-colonialism. So, it will be difficult to ensure objectivity, scientific in research.

### III. Conclusion

We are finding out the text compositions and intentions of the author wrote, according to the analysis above, showed, they are conscious, postcolonial manifestations express quite clear from the strategic themes and the text of the authors. Postcolonial issues here has emerged as a consciousness, just show up interpreted as a conscious or dialogue with post-colonial heritage.

Research literature from the perspective of culture, social is applied research in literary criticism ranging from the early twentieth century, but used more effectively and, mainly in the period after 1986. The presence of a new critical theory has a major impact on Viet Nam country's literary life, the new method will make a new object, therefore, apply post- colonial theory learned in the study of literature in general, Da Ngan' novel in particular, are employment necessary and meaningful.

The survey of literary creation, through Da Ngan case, the text strategies, language choice and topics..., as the resonance between the ideology of the writer and post-colonial situation, The article pointed out the creativity in this writer shows up as a conscious attack on the post-colonial heritage. Based on the overall situation of the research of those who went before, we found it was time problem Vietnamese literature Contemporary between 1986 and 2010, from the perspective of social - culture needed to be studied in a comprehensive and in-depth during its long history.

About the prospect of post-colonial consciousness in Vietnam, this articles confirmed the interaction between literature and politics still will decide the development trends of the Vietnamese literary mainstream in the future. At the same time, this article pointing out the new trends of research postcolonial theory in Vietnam, to affirm the opportunities for research bonded on literature has and could be achieved in further elucidating the Vietnamese literature.

"The complicated origins, definitions, and limitations of the term "post-colonial" are outlined are outlined. Elaine Showalter's theory of the phasic development of female literary identity is applied to the expression of post-colonial identities" [8]. Yet, Vietnamese literature have only signs of post-colonialism consciousness, a long period of national history was restructured and interpreted literarily as weapons. Therefore, after 1986, the trend of innovation tending to anti-colonialism, accepting the colonial heritage, aiming to dialogues to explain, restructuring the past, Da Ngan's novel with Ly Lan, Bao Ninh, Nguyen Xuan Khanh... are representatives. It is the way to look back the nation's history to draw lessons for future. With the different interpretation of the past, unique position in the central speaker power is gone, replaced with new historical approaches and interpretations. Specifying consequences arising from the consciousness aspect of post-colonial approach and interpretation of literature, as well clarifying the nature of post-colonial literature is also one way to help highlight the value and characteristics of Vietnamese literature in the relationship in the areas and the world.

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- beauty" to "The Red Detachment of Women", from the "New Woman" to the "New Revolutionary Artist", from "the barefoot doctor" to "the bad female cadre", this talk, centering on Ruan Lingyu's and Xie Jin's films, attempts a typology of female characters by comparing young women characters from the left cinema of the thirties and forties with those of the socialist and post-socialist eras"). In: Proceeding of International Conference [Pre]Modern Asian Literatures Read through Modern Western Theories: Applications, [In]Compatibilities, Challenges, and Opportunities. Organized by Vietnam Institute of Literature, Co-sponsored by the Vietnam Academy of Social Sciences, the Harvard-Yenching Institute, and the Japan Foundation. Date: March 14-15, 2011, 1 Lieu Giai Street, Ba Dinh District, Hanoi, Vietnam. Available at: <http://www.harvard-yenching.org/2009-2011-hyi-past-events> (accessed 3/9/2013)
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