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# Vietnam's Cultural Identity in Perspective of Individual Consciousness in The New Poetry Movement (1932 - 1945)

Vu Bao Khuyen Bui\*<sup>1</sup>

1. University of Social Sciences and Humanities, VNU-HCM, Vietnam National University, Ho Chi Minh City, Vietnam

\* Correspondence: [baokhuyen@hcmussh.edu.vn](mailto:baokhuyen@hcmussh.edu.vn)

**Abstract:** The New Poetry Movement in Vietnam (1932-1945) is considered a revolution in poetry, marking an innovation in poetics and ideological content in poetic works. In this movement, individual consciousness is considered a core element, associated with innovation that appeared only in 1932 - 1945 and have a strong influence on later writing tendencies. Based on individual consciousness theory, cultural materialism, cultural exposure and acculturation combined with analysis of Vietnam's historical and social context in the period 1932 - 1945, the article clarifies individual consciousness in the works of the New Poetry movement as a consequence of exposure to Western culture, contributing to clarifying Vietnamese cultural identity in the first half of the twentieth century. In addition, based on historical literature research materials and methodology, and on historical research materials, literary criticism combined with analytical and comparative methods as well, the author explains the advent of individual consciousness in Vietnam poetry in the period 1932 - 1945 as the premise of the modern Vietnamese poetry freedom movement.

**Keywords:** Cultural Identity, Vietnamese Culture, New Poetry Movement (1932-1945), Individual Consciousness, Acculturation

## 1. Introduction

Vietnamese culture has been exposed to and assimilated with numerous other cultures over the course of history such as: Chinese culture, Indian culture, French culture, American culture, etc. to become how it is today. The current Vietnamese cultural identity is a result of the East-West acculturation process in combination with sustainable indigenous culture. Viet Nam has learned to accept, adapt, learn, and innovate for change, integration, by progressing over the course of many illustrious historical periods, ranging from armed conflicts to ideological, social, personal, and political challenges. This process is not only a history of battle to defend independence and freedom, but also a trip to strengthen the identity of the national culture.

However, individual consciousness and social consciousness cannot be properly defined without confronting the challenges of history, and the demands of the times, taking the New Poetry movement (1932-1945) in Vietnam as a prime example. Individual consciousness in the New Poetry movement was one of the highlights on Vietnamese poetry in the period 1932 - 1945. Famous poets of this era left their unique creative stamps on their works, and broke away from the old patterns of composition based on the spirit of morality, the standards of Confucianism, which have dominated Vietnam for centuries,

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which is presumably the result of exposure to Western culture in literature, art in general, and poetry in particular. The idea of individual consciousness must be set in the perspective of Vietnam's history prior to the August Revolution (in August 1945) in order to approach this problem holistically. Many works in Vietnam have discussed the distinctiveness and individuality of the New Poetry pieces attributed to Xuan Dieu, Han Mac Tu, Che Lan Vien, Huy Can, etc., but have primarily focused on the prosody and style of each of these poets, the aesthetic conceptions, innovation in words, and richness in genres in New Poetry Movement. To comprehensively understand the problem, it is necessary to analyze the emergence and popularity of individual consciousness in literary composition from a cultural perspective. From an individual perspective as a result of cultural exposure and the acculturation process, individual consciousness will be methodically examined in relation to the socio-historical context. Additionally, a comparison with previous poetry is important in order to comprehend individual consciousness in poetry written between 1932 and 1945. The study will scientifically address two issues: first, individual consciousness is the common theme in poetry from 1932 to 1945; second, the cause of the advent of the individual consciousness lies in the relationship of ideological content to previous works of poetry.

### **Theoretical Basis**

According to Warren Kidd and Alison Teagle (Warren Kidd, Alison Teagle), Individual consciousness and personal identity are intimately intertwined, It is how each person sees himself, thinks of himself, and the ability to recognize who we are as members of society. According to Simon Clarke (Clarke), personal identity grows stronger as people are exposed to others and, to a greater extent, other cultures. Personal identity is obviously molded when it is defined in connection to other variables. Meanwhile, Durkheim (Durkheim) believes that various things coexist in society, but only individual is truly positive, and the basis of social life is personal consciousness. Analyzing individual consciousness within a certain historical period is crucial to comprehend the social life characteristics of that time. Individual consciousness is affected by social events through ways of acting or thinking, which Durkheim describes by the phrase "coercive influence". However, in the spirit of Durkheim, to explain social phenomenon, it is vital to look into its cause and function. The New Poetry Movement, characterized by a sense of individuality, emerged from Vietnam's acculturation with Western culture in the second half of the 19th century and the beginning of the 20th century; therefore, it can be seen that the process of exposure and acculturation with Western culture is the direct cause and has a profound impact on Vietnam cultural identity during this time.

Acculturation is defined as the positive adoption of components of a different culture by individuals, organizations, or classes within that society (Hieu). In the context of Vietnamese society in the late 19th and early 20th centuries, exposure to Western culture, particularly French culture, is referred to as "contacting hostile culture". The colony that is being oppressed is more likely to become culturally assimilated during times of war. At this risk, it is inevitable to resist assimilation (culture identity is powerfully emphasized when facing cultural assistance) which is represented during Vietnamese times of resistance war against France. Originally a people with a relatively long and sustainable indigenous culture, as exposing to French culture, Vietnamese culture "mixed" some of the elements that are considered to be positive, and individual consciousness in poetry between 1932 and 1945 is a prime example. This has resulted in a "great harvest" for Vietnamese literature, a completely new and modern style of composition that is distinct from that of Vietnamese literature in previous times.

Besides, cultural materialism hypothesis enables to explain the causes of the preservation and alteration of cultural phenomena' similarities and differences across many coordinate systems. Marvin Harris, a representative of this school, argues that the socio-political environment is one of the factors affecting a culture's change, which is in

stark contrast to the law of social existence that determines social consciousness. Therefore, in order to trace the root cause of the advent of individual consciousness in the New Poetry Movement, it is necessary vital to place it in the political-social context of Vietnam in the first half of the 20th century to clearly see the transformation of Vietnamese culture as a necessary part of history.

John Lowney once said that the historical consciousness and cultural memories brought about by political events had a profound impact on American poetry compositions between 1930 and 1960 (Lowney), suggesting that a poet's compositions were greatly influenced by the amount of national politics he was involved in at the time as well as his historical consciousness and cultural memory. In the case of Vietnam, cultural memory and historical consciousness are what war delivers, and society inevitably changes as a result. For these two reasons, the ideological freedom movement in poetry is thriving among individuals.

Individual consciousness will be fully recognized if placed in relation to individual people in general. From the perspective of studying "cultural model" as a product of the times, author Do Lai Thuy (Thuy) commented that there have historically existed cultural models in Vietnamese society, including the rural, the selfless, the knightly, the amateur, and the individuals. Individuals are the inheritors of "personality" and "individuality" of amateur people (appeared in the second half of the 18th century, the first half of the 19th century with names such as: Nguyen Du, Nguyen Gia Thieu, Nguyen, and Nguyen. Cong Tru,...), which when combined with the unstable social situation in Vietnam at the beginning of the 20th century resulted in a "cultural revolution" with numerous cultural phenomena both modern and ethnic. This is an example of the urban class in Vietnam's active spirit in the process of exposure and acculturation to Western culture. The New Poetry Movement is a gathering place for many writers that have a penchant for writing about "the individuals" like The Lu, Xuan Dieu, Che Lan Vien, Han Mac Tu, Nguyen Binh, etc.

Personal consciousness is expressed through the ego of the pen holder. "Là người thì không nên có cái tôi... Nhưng làm thơ thì không thể không có cái tôi" ("a human being should not have ego... But poetry cannot be free of ego") (Poet Vien Mai of China). The ego is each person's own individuality, and it is the poet's own distinctive creative mark. The sadness portrayed in poetry – the sadness within eras and individuals – serves as an outlet for the poet's ego in the New Poetry Movement. The grief in New Poetry, which carries the mark and identity of poetry from 1932 to 1945, is said to be a product of the times. Since history has moved on to the next stage, individual consciousness in literature in general and poetry in particular no longer stands out. Literature and art must likewise undergo changes in their function in order to coincide with historical turning points.

Individuals, typically individual consciousness, of the ego being the product of the process of exposure and acculturation to Western culture, have enriched the identity of modern Vietnamese culture, contributing to the diversification of elements of the "traditional Vietnamese society" (Thuy) that are inherently identity sustainably existing (Phan Ngoc, Tran Ngoc Them - Vietnamese cultural researcher). Individual consciousness, which is related to the idea of personal identity, is defined within the study as self-consciousness, the ego, and the function of individual in social reflection.

### **Research Question**

How is individual consciousness expressed in the works of the New Poetry Movement? What is the cause of the occurrence of personal consciousness in poetry between 1932 and 1945? The answers to these questions will contribute to shedding light on how Vietnamese cultural identity evolved in response to exposure and acculturation to Western culture.

## 2. Materials and Methods

Collect research materials on the Vietnamese New Poetry Movement (1932-1945) to clarify individual consciousness in the works of poetry by authors of the New Poetry Movement.

Citing the issue of personal consciousness from poetry works between 1932 and 1945, focusing on major poets such as The Lu, Xuan Dieu, Che Lan Vien, Han Mac Tu, Nguyen Binh. These are the poets with a large number of famous works in the period 1932 – 1945.

Compare with previous period poetry (in the 18th century – 19th century) to clarify similarities and differences in the expression of the individual consciousness of each poet.

## 3. Results and Discussion

### Individual consciousness expressed in works of Vietnamese New Poetry movement (1932-1945)

New Poetry is a French-derived free verse that is free to express the individual's creativity without restrictions on sentences, words, laws, and rhymes (Ham). Poets in Vietnam before the August Revolution used New Poetry as a reform in both poetic prosody and ideological content. A typical example of this reform movement was the advent of the New Poetry Movement (1932-1945), which left a massive poetic legacy with many valuable works.

Individual consciousness in the works of the New Poetry Movement is the durable theme when it comes to poetry between 1932 and 1945. The Lu (1907 – 1989) who was known as one of the pioneers and representatives for the New Poetry Movement is very famous for his verses that interpreted his ego: “Tôi là người bộ hành phiêu lãng, Đường trần gian xuôi ngược để vui chơi” (I am an adventurous walker to finding joy), “Tôi chỉ là một khách tình si, Ham vẻ đẹp có muôn hình, muôn thể” (I am a guest falling in love with beauty) (Cây đàn muôn điệu) or “Ta là một khách chinh phu, Dẫn bước truân chuyên khắp hải hồ” (I am a conqueror going through hardships all over the sea) (Tiếng gọi bên sông); or depicted his own confession “Tôi muốn sống cuộc đời thi sĩ, để uống say nồng, nhưng chỉ thấy chua cay” (to get drunk in the life of a poet, but it's only spicy) (Lựa tiếng đàn). (Hoai Thanh, Hoai Chan).

When it comes to individual in poetry, it is impossible not to mention Xuan Dieu (1916 – 1985). Before the August Revolution, the poet stated: “Ta là một, là riêng, là thứ nhất”. (I am one of a kind). Xuan Dieu affirmed that individual unique and be never repeated, so the author boldly expressed his personal opinion being a poet: “Làm thi sĩ nghĩa là ru với gió, Mơ theo trăng và vờ vẩn cùng mây” (A poet is who is lulling with the wind, dreaming in the moon and wandering in the clouds) (Cảm xúc). In the author's love poetry, the ego is portrayed through expressions of regret and worry: “Ta như cô khách khoảng đầu hiu. Đã gặp chiều hôm, lại bước liêu, Muốn trốn sâu đơn muôn vạn kiếp, Lại tìm sa mạc của tình yêu.” (Like a lonely guest. just met this afternoon but then took another risk, I want to hide my sorrows forever but also want to find the desert of love) (Nước đổ lá khoai), “Gấp đi em anh rất sợ ngày mai, đời trôi chảy lòng ta không vĩnh viễn” (Hurry up, I am so scared of tomorrow, life still flies but our hearts don't last forever) (Giục già). Although devoted to life, he became more lost and unsure the more he strived to live: “Còn trời đất nhưng chẳng còn tôi mãi, Nên bâng khuâng tôi tiếc cả đất trời”. (I grieve the whole earth because the sky and the soil are still there, but I am not there forever) (Vội vàng). (Hoai Thanh, Hoai Chan).

Che Lan Vien (1920 – 1989), a poet with a delusional ego: “Thi sĩ không phải là Người. Nó là Người Mơ, Người Say, Người Điên...” (The poet is not an individual. He is an alcoholic, a dreamer, and a lunatic), so the author expressed his self without limitation, breaking all the laws: “Với tôi tất cả như vô nghĩa, Tất cả không ngoài nghĩa khổ đau” (It is all meaningless to me, nothing but suffering) (Xuân); “Hãy cho tôi một tình cầu giá lạnh, Một vì sao tro bụi cuối trời xa! Để nơi ấy tháng ngày tôi lẩn tránh Những ưu phiền, đau

khổ với buồn lo!" (Give me a cold, a lonely star at the end of the sky where I hide my anxieties and worries) (Những sợi tơ lòng). (Hoai Thanh, Hoai Chan).

Han Mac Tu (1912 – 1940) commented: "Người thơ là khách lạ đi giữa Nguồn Trong Trào. Trên đầu Người là cao cả, vô biên và vô lượng;... Tôi làm thơ? Nghĩa là tôi nhấn một cung đàn, bấm một đường tơ, rung rinh một làn ánh sáng...". (The poet is a stranger strolling in the (...) his head is high, limitless, and voluminous... I write poetry which means I pull a string, push a bow, and shake a light). In several of his legacy, Han Mac Tu reinterpreted an individual ego full of individuality, characterized as an instinctual self that is sensitive to time and space to write about love with many emotional levels: "Ta muốn hồn trào ra đầu ngọn bút. Mỗi lời thơ đều dính não cần ta" (I want my soul to radiate all the way to the pen's tip. Every line of the poem weighs heavily on my mind) (Rướm máu) hay "Người đi một nửa hồn tôi mất, Một nửa hồn tôi hóa dại khờ" (Half of my soul is lost, half of my soul become foolish when you are gone) (Những giọt lệ); "Ai mua trăng tôi bán trăng cho, Không bán đoàn viên, ước hẹn hò" (I sell moon for you not a date or a meet) (Trăng vàng trăng ngọc). (Hoai Thanh, Hoai Chan)

Nguyen Binh (1918 – 1966) was renowned for his mature and romantic poems in the New Poetry movement, but his poetry still had a traditional and unpolished feel similar to that of Vietnamese folk music. In Nguyen Binh's poetry, the individual self consistently borrowed the heavenly setting to make his confession: "Nắng mưa là bệnh của giời. Tương tư là bệnh của tôi yêu nàng" (rain and sunny is God problem while loving you is my own problem) (Tương tư). Nevertheless, Nguyen Binh's poem still retained a strong feeling of national identity: "Hôm qua em đi tỉnh về. Hương đồng gió nội bay đi ít nhiều" (Yesterday I came back from the province. The inner wind blew away a little bit) (Chân quê), "Thôn Đoài ngồi nhớ thôn Đông, Một người chín nhớ mười mong một người" (the miserable feeling when missing lover) (Tương tư). Sometimes it was simple yet very subtle feelings about everyday life, and the grief of parting: "Có lần tôi thấy một người đi, Chẳng biết về đâu nghĩ ngợi gì, Chân bước hững hờ theo bóng lẻ, Một mình làm cả cuộc phân ly" (Những bóng người trên sân ga). (Hoai Thanh, Hoai Chan)

#### **New Poetry's Difference from Medieval Poetry in the Painting of the Human Mind**

The common characteristics of the poet in the New Poetry movement are: freedom to express personal feelings, freedom to write about couple love and always take human image as a center compared to nature, that in the previous period were quite the opposite. Poetry in the 18th century, 19th century, of medieval literature, was still in the framework of feudal rituals, with the main characteristic demanding one to discover a meaning that is hidden or implied rather than explicitly stated. While describing couple love is also a very formal love and nature's role is always emphasized in portraying the human mood.

In Thuy Kieu's story, Nguyen Du wrote about Thuy Kieu's feelings, about Thuy Kieu's sentiments, and about the feelings between Thuy Kieu and Kim Trong. All of the verses were conventional and conveyed the "con người tài tử" traits: "Vui là vui gượng kẻo là, Ai tri ân đó mặn mà với ai?", "Tiếc thay chút nghĩa cũ càng, Dẫu lia ngõ ý còn vương tơ lòng", "Mặc người mưa Sở, mây Tần, Những mình nào biết có xuân là gì?", "Vàng trăng ai xẻ làm đôi, Nửa in gối chiếc, nửa soi dặm trường", hay "Long lanh đáy nước in trời, Thành xây khói biếc, non phơi bóng vàng" (Truyện Kiều). In the above verses, the author used metaphors, taking natural scenes that describe people's sad and lonely moods, using Chinese literary references to narrate Thuy Kieu's farewell story with Kim Trong. It can be seen that social norms, family restrictions, and attitudes toward women all excessively influence one's freedom of consciousness. Even Nguyen Du's state of mind and circumstances were only skilfully able to send through verses that represent Thuy Kieu's emotions and destiny.

Ba Huyen Thanh Quan Poetry was frequently moved by the immensity of the sky and the setting in which she expressed her feelings through "thơ thất ngôn bát cú", originated in Tang - China, a poem form with eight sentences, seven words each, the sadness in her



poetry was very righteous and elegant: “Tạo hóa gây chi cuộc hý trường, Đến nay thấm thoát mấy tinh sương?”, “Nghìn năm gương cũ soi kim cổ, Cảnh đây người đây luống đoạn trường” (Thăng Long thành hoài cổ) (Sadness at the change of the dynasty, of war, of appreciating the good old values.) (Capital Thăng Long in memories), “Nhớ nước đau lòng con quốc quốc, Thương nhà mỏi miệng cái gia gia, Dừng chân đứng lại trời non nước, Một mảnh tình riêng ta với ta” (Qua đèo ngang) (Concerning the breathtaking scenery of the world, recalling her personal admission, and demonstrating her patriotism) (Through the pass), “Kẻ chốn chương đài người lữ thứ, Lấy ai mà kể nỗi hàn ôn” (Cảnh chiều hôm) (the isolation of having no one to talk to) (view in sunset). In Ba Huyen Thanh Quan's poetry, the aspiration of the Le dynasty (Chi) may be a permeating influence that caused misery and loneliness, but nature nevertheless dominated and remained the focus, leaving people as only a little imprint.

Nguyen Cong Tru Poetry was perpetually concerned with mortality, self-identity, and people's life: “Số khá, bĩ rồi thời lại thái, Cơ thường, đông hết hẳn sang xuân, Giời đâu riêng khó cho ta mãi, Vinh nhục dù ai cũng một lần (Vịnh cảnh nghèo) (Be optimistic because life isn't always tough and everyone has experienced success and failure; change in fortune is typical in life) (Hymn of poverty). “Đã mang tiếng ở trong trời đất, Phải có danh gì với núi sông” (Đi thi tự vịnh) (A name must be left by those who have lived in the world.) (self-composed song on the way to take a test). “Khôn khéo chẳng qua ba tắc lười, Hảo hoi không hết một bàn tay, Suy ra cho kỹ chi hơn nữa, Bạc quá vôi mà mỏng quá mây” (Thế thái nhân tình). (Since each person only has one life, people should not be overly cunning and calculating; instead, they should accept everything calmly) (Humanity in Life) (Chi). The fact that the author, despite his best efforts, was exhausted by life demonstrated the extent to which individual consciousness was still influenced by external factors. Human identity in the old society also seemed to be constantly preoccupied with fame and career, which prevented the individual ego in the poem from expressing freely.

Common traits among poets in the New Poetry movement include the freedom to write about couple love and personal feelings as well as the constant use of the human image as the central theme in compositions as opposed to works from earlier periods, which are quite the contrary. The fundamental characteristic of medieval poetry from the 18th and 19th centuries is that it still adhered to feudal traditions. Couple love was also described as being quite formal, and nature's function in capturing human emotion was consistently stressed.

In comparison with 17th and 18th c's poetry, it is clear that this period's writings were affected by feudal ideology; instead of using their own experiences as inspiration, the authors mostly borrowed time and nature to express themselves. Freedom and equality had not been explicitly stated. All still adhered to the rigid legal definitions and fancy language of the Duong Law Poetry, which meant that each writer's unique compositional style had not yet developed any diversity, abundance, or innovation.

### **Causes of the Formation of Individual Consciousness in Vietnamese poetry in the period 1932 - 1945**

Only in the early 20th century, and particularly with the New Poetry movement, did the individual awareness in art, generally, and poetry, specifically, emerge. This can be viewed as a cultural phenomenon because it only started to occur in Vietnam after the East-West cultural conflagration. According to cultural materialism, the question of individual consciousness must be brought up in the political and social framework of Vietnam in the early 20th century in order to understand the fundamental causes of this cultural phenomena.

Regarding politic: French colonialism invaded Vietnam in 1858, and by the late 19th and early 20th centuries, Vietnam had developed into a colony with a semi-fascist government. In this context, many patriotic Vietnamese journalists stated that the feudal

ideology represented by Confucius no longer be appropriate for the times and was unable to hold a dominant position in the political sphere. It was time for national culture to embrace the modern and progressive ideals of regional and global cultures while yet defending the people's historic cultural values. In that vein, unique and inventive ideas emerged in the late 19th century with the names of Nguyen Truong To, Pham Phu Thu, Dang Huy Tru... This line of reasoning led early 20th-century patriots like Phan Boi Chau, Phan Chau Trinh, Huynh Thuc Khang, and Nguyen An Ninh to propose bourgeois democracy as a new strategy for achieving national liberation. It should be highlighted, nonetheless, that the concept of capitalist democracy had also been "reflected" in Viet Nam by the impact of Confucianism and the indigenous cultural class, which was less refined than in the West. Regarding society: The Kong-Manh ideology, which for centuries served as a moral standard for people's behavior, no longer maintained an important position in society. People gradually released the invisible bonds that bind their ideology and emotions in the context of Vietnam's acceptance of free and democratic ideology, which was seen as the mainstream wave of Western civilization (Doan Chinh, Pham Dao Thinh). Instead of being forced to strive to become "con người quân tử" hay "con người tài tử", they lived independently based on their own will. Given this, Personal voice and individual consciousness began to be noticed. And as a result of this socio-political situation, various cultural manifestations that can be viewed as the outcome of exposure and acculturation to Western culture are also the major causes of creating individual consciousness in the 1932–1945 New Poetry Movement, including:

First, the French class essence has an influence on and is absorbed by the establishment of the urban class and the native Western class. Following the colonial exploitation of French colonization, Viet Nam experienced the formation of new urban areas, which caused contrasts in lifestyles between the two classes: urban and rural. Farmers in the traditional commune village have different lives, philosophies, and thought processes from metropolitan class members, who place more value on their egos and individual consciousness. The French have built numerous schools and factories in order to provide the colony with human resources that are familiar with French culture and can support them in their rule. This has led to the emergence of the indigenous Western class, which is characterized by its ability to absorb Western culture while maintaining a sense of nationalism (Thuy), poets in the New Poetry movement also belong to this class. It can be said that the individual consciousness of the indigenous Westerners in new urban areas is the core factor leading to the formation and development of the New Poetry movement.

Second, the introduction of the Vietnamese script. The Vietnamese script did not essentially take on its current look until the end of the 18th century, despite being developed around the end of the 16th century and experiencing numerous modifications and additions. It was originally written by Christian missionaries for the aim of evangelism, but this particular event had a significant impact on Vietnamese culture and education. - Since being widely used, Vietnamese script had become a means of disseminating education due to its simplicity and ease of learning compared to Chinese and Neptune characters. It was used to promote national culture and arts by Vietnamese people, particularly writers and poets. The New Poetry Movement's poets embraced it as a way to creatively express their unique and intimate selves. It must be acknowledged that knowing Vietnamese gives the Vietnamese people a "particularly sharp advantage" in their fight to free themselves from the shackles of slavery.

Third, the shift in writers' propensity for early 20th-century poetry. Ideas for the Duong Law Poetry ran out between 1922 and 1932 (Le Kim Ngan, Vo Thu Tinh, Nguyen Tuong Minh). Poets were reprimanded for straying from the stringent legal guidelines and the very theme of composition. While the modern social context had embraced new forms of culture, particularly Western art literature, France's iconic poetry, with figures like Beaudelaire (1821–1867), Verlaine (1844–1996), and Arthur Rimbaud (1854–1991) brought about a new tendency to compose, where the poet was allowed to freely poetize rather

than adhering to any arrangement, and they could break the traditional verses and use words in their own ways. This poem had the potential to influence poetry in many nations, including Vietnam, as it is appropriate for expressing contemporary thoughts and feelings of individuals. And the poets of the New Poetry movement also follow this trend.

Political and social changes in Viet Nam in the late 19th and early 20th centuries opened new paths for Vietnamese culture. There was a particularly stark struggle in poetry since ancient poetry, which served as a propaganda tool for the Kong-Manh ideology, was unable to convey modern concepts and modern human feelings. Therefore, moving away from the traditional flutes of old poetry, people needed a more suitable type of poetry to express their mind freely. Functionally, it was evident that seemingly intransigent aspects of Vietnam's cultural identity had been impacted by New Poetry, which was a result of exposure and acculturation to French culture. The village residents who had exemplary community, as measured by "actor", "honorable man" who was now able to return to the inner world, had the ability to listen to their needs and had the freedom to express their ideas. They were allowed to express themselves creatively with the poet, and their work reflected their unique conscience.

Additionally, they had a strong sense of national consciousness and represented the new intelligentsia, thus it was obvious that individual awareness and the New Poetry Movement had been transformed into a product suited for Vietnamese society. They used poetry to express their individual voices while still being unable to escape from reality. Together, they created a golden age of poetry. Xuan Dieu once stressed the following as a categorical assertion of the individual consciousness in poetry: "A poet is a creative individual and unique production object who creates poetry. To speak out for the greater welfare of society and the regime, avoid becoming dull and dry, and create the uniqueness that the public seeks, one must go deeply within oneself. He must, however, fight to prevent that self-creation from turning into heroics at the same time." (Talking to young acrostic poems).

#### 4. Conclusion

In New Poetry Movement, the individual consciousness reflects both the spirit of the times and the characteristics of the new society. In actuality, the individual ego, which had not been properly defined in the final phase of medieval poetry, was continued, encouraged, and clarified. The exposure to French culture is viewed as the cause of individual consciousness. The rise of the urban Western class, the development of the Vietnamese script, and the poetry's propensity for innovation in the early 20th century have all significantly altered the political, cultural, and social setting of Vietnam.

The individual consciousness that provided the poet the freedom to create poetize was stressed by the New Poetry Movement with the liberation of the individual ego. The New Poetry Movement is a witness to the inescapable evolution and movement of culture, combining creative values with contemporary ideological objectives. And as a result, the New Poetry Movement altered the general public's attitude toward acceptance because doing so meant accepting modern culture, which enriched the era's sense of cultural identity. Culture does not exist in isolation; it develops via interaction with and assimilation of other cultures. Furthermore, if people actively accept change and only take in new information that adds to their culture, they will always nurture and promote their cultural identity, which is not just something that needs to be kept by a group.

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