MINISTRY OF EDUCATION AND TRAINING
HANOI NATIONAL UNIVERSITY OF EDUCATION

PHAM THI THU

PARODY IN CONTEMPORARY VIETNAMESE NOVELS

Major : VIETNAMESE LITERATURE

Code : 62.22.01.21

SUMMARY DOCTORATE DISSERTATION ON PHILOLOGY

HANOI, 2016

The dissertation has been completed in

Hanoi National University of Education

Supervisor: Associate Professor. Doctor. Nguyen Thi Binh

Examiner 1: Associate Professor.Doctor.Bien Minh Dien

Vinh University

Examiner 2: Associate Professor.Doctor.Tran Nho Thin

University of Social Sciences and Humanities, Vietnam National University, Hanoi

Examiner 3: AssociateProfessor.Doctor.Le Quang Hung

Hanoi National University of Education

The thesis will be defended against the Board of examiners at the University level

Venue: **Hanoi National University of Education**

On.....2016

The thesis can be found at:

- National Library of Vietnam
- Hanoi National University of Education Library

PUBLICATIONS IN RELATION TO THE DOCTORATE DISSERTATION

1. Pham Thi Thu (2008), “The non-characteristic character and the ambition of renovating novel genre of Thuan in T dissapears”, *Journal of Science*, Hanoi National University of Education, No 53, p.36-39.
2. Pham Thi Thu (2011), “Parody in Thuan's novels”, *Journal of Science*, Hanoi National University of Education 2, No 17, p.89-96.
3. Pham Thi Thu (2011), *Parody in contemporary Vietnamese novels*, Scientific research Subject at University level, Hanoi National University of Education, Code: SPHN-10-565 NCS (Manager).
4. Pham Thi Thu (2014), “The terminology Parody in literary studies: theoritical approaches”, *Journal of Literature and Art Critics*, No 27, p.56-61.
5. Pham Thi Thu (2015), “Linda Hutcheon and postmordern parody”, *Culture and Arts Magazine*, No 378, p.112-115.

INTRODUCTION

1. Rationale

1.1. Parody is a story that stretches in art history from the ancient world to the present and appears in all forms: literature, music, fine art, sculpture, cinema... In literature, *parody* has become an important academic concern in critical theories and research practices. In particularly, since the second half of the twentieth century, research on parody has associated with the spread of literature and postmodern art practices. In academic scene in Vietnam today, though *parody* is a topic for some discussion here and there but have not been examined and studied thoroughly. It is due to the lack of the translation works, of research of parody theories and the shortage of accessing data of literary history. Some works of the translations and researches recently have set some first bricks in discussion on this issue and have required more intensive and systematic research.

1.2. In the context of globalization, the trends of Vietnamese novels have been moving actively to inevitably integrate into the world. The writers such as Pham Thi Hoai, Nguyen Huy Thiep and Nguyen Binh Phuong, Ho Anh Thai, Ta Duy Anh, Nguyen Viet Ha, Thuan, Phan An, Dang Than... really have considered as new figures in literary scene. It's not so difficult to see in their writings the appearance of *parody*. Although it remains a controversial debate but in fact *parody* has become a remarkable aspect of literature, and more and more becoming familiar in contemporary Vietnamese literature. It can be said that this both historical and topical issue is in need of more concerns by scholars and critics.

When putting this theory of parody into the context of contemporary Vietnamese literature, the controversial nature of *parody*, that matters theoretically and historically in literature, can be seen as the starting point of our urge to choose the research topic of **Parody in contemporary Vietnamese novels.**

2. Object and scope of the study

The thesis focuses on two main research objects:

- The thesis will establish the theoretical notion of *parody* by referring to some important authors such as Gérard Genette, Mikhail Bakhtin, Linda Hutcheon, Margaret Rose, Simon Dentith through the documents in English and Vietnamese that we can access.

- On that theoretical basis, the thesis will examine in details into the Vietnamese novels that published after 1986 to see the expression level

of *parody* in its forms as well as its meaning and influence in the creation, research and reception of literature .

The reason to choose novels as research materials is that this is a main genre of contemporary Vietnamese literature. In particular, from the 2000s to the present, it can be said that novel is the most active genre in Vietnamese literary scene with various branches of approaches and writing styles of the authors. In some ways, it's in the very novel is where the genre reflects itself critically.

3. Research objectives and tasks

3.1. Research objectives

- Defining *parody* from the theoretical perspective, establishing a compatible concept with this study.

- Making a survey and analyzing the works of Vietnamese novels after 1986 in which *parody* can be seen in some forms, explaining them from the perspective of literary history.

3.2. Research tasks

3.2.1. Parody in the literature and culture studies has yet to be introduced and received systematically in Vietnam. Therefore, Chapter 1 of the thesis will make a total recount of some main researches around the world and in Vietnam on parody by describing and explaining the common notions of *parody* as a reference for the efforts of description and interpretation from literary history perspective. On the basis of this literary review, we will build the concept of *parody* as a basis for approaching Vietnamese novels published after 1986.

3.2.2. The main task of the thesis towards the practices of *parody* in Vietnamese novels after the renovation period. Therefore, Chapter 2 and Chapter 3 will research the different types and forms of parody in contemporary Vietnamese novels, particularly focus on the main types of text parody, personal style of language parody and genre parody.

4. Research Methodology

The thesis mainly applies the research methods as the following: interdisciplinary methodology, historical approach, structural-systematical approach. The other operations of analysis and comparisons are widely used.

5. Contributions of the thesis

- The dissertation is the first one in Vietnam that researches specifically on *parody* issue. While most studies of *parody* in the world have not been translated and studied in the country, we try to give a briefly and systematically introduction of parody theories in cultural and literary studies.

- From the theoretical premise, the dissertation focuses on analyzing the forms of parody in the Vietnamese novels from 1986 to the present, proves that *parody* in fact an objective existence in Vietnamese literary and cultural history as well as a remarkable phenomenon or a considerable experiment of literature on its journey of reaching to and integrating with the world literature. In this point, the thesis contributes to clarify the theoretical problems taking on the rule of creation and reception in art and literature in general.

- The thesis provides a useful referential documentation for teaching Vietnamese literature after 1975 at the colleges and universities of literature, and it opens unsolved issues remained for deeper study later as well.

6. Structure of the thesis

Apart from the Introduction, the Conclusion, the References, and the Appendices, the content of the thesis is deployed into 3 chapters:

Chapter 1: An Overview of Research Issues

Chapter 2: Parody of text and language styles in contemporary Vietnamese novels

Chapter 3: Parody of genre in contemporary Vietnamese novel

Chapter 1
AN OVERVIEW OF RESEARCH ISSUES

1.1. Studies of parody in the world: a literary review

Regarding of terminology, according to Hutcheon (A Theory of Parody, University of Illinois Press, 2000, 202; p.32), the etymological origin of *parody* in the Greek noun *parodia* with two part: the prefix *para* and the noun "oide" that means "song". The prefix *para* means not only "against" or "counter" but also "beside". Therefore, *parody* can be at the same time a form of opposition or the contrast between the texts and a proposal for a close, intimate relationship instead of opposition. It is this second meaning of the prefix that "broadens the pragmatic scope of *parody".* In some way, the vagueness and the ambiguity, the duality of the etymology causes the fundamental difficulty in providing a thorough definition of *parody.* However, all the varietis of *parodies* before the twentieth century was not really paid attention academically- possibly due to popular prejudice that *parody* is a "low" form and therefore a " not important" form. The authors of *Encyclopedia of Contemporary Literary Theory* edited by Irena R. Makaryk *(Encyclopedia of Contemporary Literary Theory, University of Toronto Press)* don't count on so many works before the twentieth century, this confirms a general status of having just only a few of insignificant effort in defining *parody.* Before the twentieth century, the eighteenth century can be seen as a historical landmark as a period highlighted by the forms of ridicule and satire, and at the time, *parody* was a popular applied device. One of the earliest work with satire merit of Jonathan Swift, *A Tale of a Tub* [1] *(1974)* showed a definition of *parody.* This definition limits parody as a form aimed at a writer's style to criticize "him". The twentieth century has witnessed much broader interpretations, understandings and definitions of parody, thanks to the growing concerns about *parody* as a form of literature.

1.1.1. From Russian formalism to Bakhtin

In the early twentieth century, V.Shklovsky studied in parody in the novels of L.Sterne; Tynianov published "*Dostoevsky and Gogol: Towards a Theory of Parody"*

According to the Russian formalists, *parody* "lay bare" the devices that have become clichés, "mechanized or automatic". Then, it "re-functionalized" the devices, by giving them new functions, to develop a new form out of the old, "without really destroying it".

Going beyond the Russian Formalists, Mikhail Bakhtin (1895-1975) has made a great contribution to the revaluation of *parody.*

One of the biggest concern of Bakhtin lies in "dialogism" or "polyphony". The parodic factors paved the way for a kind of "polyphony" or "multivoiedness" by the "refracting" the single authoritative voice of the monologic form. Bakhtin sees *parody* as an expression of a dialogism and of polyphony, the co-existence of all voices.

Functionally, the idea of *parody* in Bakhtin's is closely connected to the theory of "carnivalization". According to Bakhtin, the carnival is a means of introducing the language and culture of the folk to the language and culture of authority. It's an important means of "multiple voices" or "polyphony", and this is where *parody* comes in. The concept of *parody* of Bakhtin is inextricably linked with his study of folklore.

In 1972, John D. Jump published works *Burlesque*. Title *Burlesque* is a broad term he uses to describe the various kinds of hilarious imitation that can be found in literature. Jump unlikely go beyond the traditional notions in which this type of burlesque is just a minor, "low" form that doesn not deserve as much critical attention as "higher" forms. Jump divides "burlesque" into four categories, in which the third one is *parody:* "Parody: the high burlesque of a particular work (or author) achieved by applying the style of that work (or author) to a less worthy subject: e.g, Fielding's *Shamela* by Fielding ".

1.1.2. The strict limitation of Gérard Gennette

In 1982, the French theorist and critic Gérard Genette published a thorough study on what he called "hypertextuality", a term which shows " any relationship uniting a text B (the hypertext) to an earlier text A (the hypotext), upon which itiss grafted in a manner that is not that of commentary". In the book entitled *Palimpsests: Literarture in Second Degree (1997),* the word *palimpsests* is used as a metaphor for all types of "hypertextuality" or "re-writing" which Genette wants to dwell on. Genette discusses *parody* as a form of hypertextuality, among countless forms. He makes a fairly well-defined demarcation between all the forms of hypertextuality, based on two types of relationships that a text B (hypertext) can have with the text A (hypotext). The first type is "transformation" and the second is "imitation" (or "indirect transformation"). Accordingly, parody and pastiche belong to playful mood, but parody is of transformation relation, and pastiche is of imitation relation. Therefore, according to Genette, parody relates only to the change / transformation of personal texts while pastiche is to imitate the genre. Genette's study pretty much narrowed the field of parody.

1.1.3. Linda Hutcheon and postmodern parody

Regarding to the nature and function of parody

The concept of parody of Hutcheon focuses in a book titled *A Theory of Parody: The Teachings of Twentieth Century Art Forms* (1985, 2000). In the *introductory* chapter, discusses the nature and function of *parody,* Hutcheon discusses that parody attacks on romantic aesthetics which "values genius, originality, individuality" [202; tr.4]. Parody, according to Hutcheon, "not merely a ridiculous imitation are mentioned in the standard dictionary. It challenges the limits proposed from the etymology and history of the term ". Working on the same sample, not like Genette, Hutcheon views parodied texts but not being targets of attacks or harmed. "Parody, therefore, is a form of imitation, but imitation characterized by ironic inversion, not always at the expense of the parodied text", is a repetition "marks difference rather than similarity".

Parody and postmodern art

As saying that "Parordy is one of the major forms of modern self-reflexivity; it is a form of inter- art discourse", Hutcheon's research focuses on the examples of parody in the twentieth century, as the novel N*ame of the rose* of Umberto Eco, the paintings of Magritte ...

Hutcheon supposes that the "complex forms of "trans-contextualization" and the reversion by the name of "parody", "indeed a form of "artistic recycling" (as Rabinowitz used) "but a very particular form with verycomplex textual intentionality". Emphasizing this basic fact, Hutcheon wants to debate and criticize the tendency which identifies *parody* as *satire* – which has social and moral purposes from its intention. Hutcheon also adds that the emphasis on *parodic* characters towards an original text (a work of art or an encoded discourse) not to deny social allusions and their ideology, because, of course, *parody* can be used to satirize the reception or even the creation of a certain type of art.

Scope of parody

Hutcheon said that, in some way, every famous work of art has always been *parodied.* The range may be parody of genre with the conventional forms, parodying the style of a period or a movement, parodying an artist (a parody of individual works, a part of the work, the aesthetic characteristic of the whole art of this artist). Scope of *parody* can also expand in multiple directions as the works of Joyce, or just changing one word, one letter of a text. With Hutcheon, parody "would seem to be an extended form, probably a genre, rather than a technique, for it has its own structural identity and its own hermeneutic funtion".

Parody as a genre

To represent on this, Hutcheon puts her book in relation to two related contexts. The first context is the Self-reflexivity in modern art. Hutcheon quotes the work *Parody / Metafiction* (1979) by Margaret Rose and arguers that M.Rose puts an equal sign between parody and self - reference, and Margaret makes parody identified with all the mirror structures of the text, and this narrowes the scope of parody. According to Hutcheon, Rose often erases the border beween parody and satire or makes them the same. Hutcheon has a critical view regarding to the limited definition and function of parody by Rose, though she appreciates the emphasis of parody as a form of self-reflexivity. In relation to the second context which is the study of intertextuality theory, Hutcheon especially puts her book in relation to Genette's notions. Hutcheon's practicical notions, therefore, do not make parody synonymous with intertextuality.The definition that Hutcheon proposes maximums the realm of parody. For her, parody, and especially modern art parody can be defined as *"an imitation with critical distance "* or as *"different repetition"*. Hutcheon considers the role of the coder and the existence of the common codes between the coder and the decoder (such as readers) are essential elements in parody – those are not necessarily essential in inertextuality in general. There, *parody* is a form of intertextuality relating to "intentionality" of the coder, but not all forms of intertextuality have the intention. Hutcheon spends the whole chapter 2 of the book to study the limits of the standard definitions of parody, and from practically and officially notion, "a new definition will be used to differentiate parody from other genres that are often confused with it: pastiche, burlesques, travesty, plagiarism, quotation, allusion, and especially satire". She also studies the interaction between irony and parody, in which irony is seen as a major rhetorical strategy of parody. Moreover, Hutcheon asserts that parody is not necessarily linked to comic. Hutcheon's views on parody seems too generous and large but the depth and expansion of her views remain theoretical foundation that we will use in this thesis.

1.1.4. Margaret A. Rose

Margaret A. Rose, the author of *Parody: Ancient, Modern, and Postmordern (1995)* extends her earlier research on parody *(Parody // Metafiction*(1979) to disapprove the disregard of element of comedy in the definition of parody of Hutcheon. She said that the approach of Hutcheon indicates an effort to make modern parody a higher position - the position that it deserves - by dividing it with comedy, which often primarily relates

to the "lower form, as absurd and burlesque. However, Rose argues that revaluation of parody is not necessarily eliminating the comedy characteristic of this definition. Instead, she suggests that parody can and should include all at the same time the comic elements and metafictional and/or intertextual elements - the elements that critics like Hutcheon are keen on paying attention to. Then she defines parody as "the comic refuntioning of pre-formed linguistic or artistic material" She explains the terminology " refuntioning " [refers] to the new set of functions given to parodied material in the parody and may also entail some criticism of the parodied work.". However, do not forget that in this definition, the essential feature is comedy.The term " refuntioning " is used to define parody only when it is in line with the adjective "comic".

1.1.5. Simon Dentith

Simon Dentith's book titled *Parody (2000)* asserts that "disputes over definition" may often prove to be "a fruitless form of argument ". Dentith proposes to build a definition of parody that matches each major focus of each scholar, that this kind of approach will be much more fruitful and could make "disputes about definitions seem less significant "[200, tr.10]. He formulates his own definition in line with his major concern, that is the cultural politics of parody: *"parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice "[200,*tr.9]. ""Cultural" and "polemical" can be seen as the key words of this definition. The approach of Dentith is quite useful and practical, especially when we consider the fact that is difficult to have a full comprehensive definition of *parody*.

1.2. *Study on parody in Vietnam: a literary review*

1.2.1. Translations and introduction the theoretical works of parody

In Vietnam, it is fortunate that the works of Russian formalism and the Bakhtin's have been translated and discussed a lot over recent years (including some important works of introduction can name some in Vietnamese: *Nghệ thuật như là thủ pháp, Trường phái Hình thức Nga, Những vấn đề thi pháp Dostoievsky, Lý luận và thi pháp tiểu thuyết, Sáng tác của Francois Rabelais và nền văn hóa dân gian Trung cổ và Phục hưng,….* However, relating to the theory of *parody* as a departure starting point for theoretical concepts of Bakhtin, perhaps still need more works of exchange and analyzation.

Some parts of Gérard Genette has been translated but so far there is not having the Vietnamese translations of *Palimpsestes,* first published in French in 1982 – the work closest to *parody* issue in the study of narrative structure by Genette.

The works of Margaret Rose *(Parody / Metafiction*, 1979; *Parody: Ancient, Modern and Postmodern, 1993)*, by Linda Hutcheon *(A Theory of Parody: The Teachings of Twentieth-Century Art Forms, 1985* and many other works of hers), of Dentith *(Parody*, 2000) have not been introduced in Vietnam; not to mention many works relates to parody this way or that way.

1.2.2. The translations of parody literary works and the study on them

From the reading and annotating the works by Jonathan Swift, the discussions of *Ulysses* in its original myth and Homer to Virgil and J.Joyce, the works of Rabelais, *Don Quixote*, essays and metafictional works by John Barth and a wealth of references in visual and audiovisual arts, in popular culture ... that all of them can contribute to the vitality of the dialogue on *parody* since the second half of the twentieth century to the present time, have not been translated in Vietnam.

1.2.3. The discussion and application of parody in literary studies

The Vietnamese term for *"parody" nhại* or *giễu nhại* is not so unfamiliar in literary studies but the understanding of *nhại* with the connotation in line with the concept of *"parody"* in the West has only recently known and used. The works of research and translations, to introduce Bakhtin by some scholars such as Pham Vinh Cu, Tran Dinh Su, La Khac Hoa that more or less have discussed on relevant issues can be seen as some very first provoking points. In *A dictionary of literary terms* edited by Le Ba Han, Tran Dinh Su, and Nguyen Khac Phi, the item *parody/nhại* shows a relatively simple and common understanding of this term as only focusing on some stylistic aspects of *parody*. The academic article *Parody short story* by Le Huy Bac has overviewed some definitions and the origin of the terminology. In the early years of the twenty-first century, some introductions of new literary theory by Nguyen Hung Quoc, Hoang Ngoc Tuan, Nguyen Minh Quan, published in some online and printed journals of the Vietnamese overseas have mentioned parody here and there but it can't be said that are enough comprehensive for a deep discussion on the issue.

From the angle of practical and applied research, in the essays exploring data of Vietnamese literature of the past and the present, the term "parody" has yet been concerned about. In some research on Ho Xuan Huong, Nguyen Khuyến, Tu Xuong, and more with some writers of modern realism in early XX such as Vu Trong Phung, Nguyen Cong Hoan, Ngo Tat To, Nam Cao, we can see some analyzation of parody but only as a device that exploited at some levels of vocabulary, syntax and tone.

In term of research on Vietnamese fiction, particularly Vietnamese novel after Renovation, it can be seen here and there some discussions

about *parody,* but quite sparse and hardly including an overview of Vietnamese literary history. Some articles can be named as references: *"A new form of short story today"* (1996) by Dang Anh Dao, *"The Sage – "The poodle," or technique of parody in Nguyễn Huy Thiệp's works (2005)* by Le Huy Bac, *" Parody as a concept* (2005) by Nguyen Ngoc Tuan, *Some indications of postmodernism in Vietnamese literature, through the works of Nguyen Huy Thiep and Pham Thi Hoai* (2007) by La Nguyen, *Parody and postmodern spirit of the unpublished works by Hoàng Đạo* (2013) by Dang Tho Tho, ...

In our opinion, the study of *parody* can raise some new questions and new answers to the literary phenomenon of the past and the contemporary in Vietnam.

1.3. The notion of parody in the dissertation

1.3.1. The translation of the terminology parody into Vietnames

How to translate the terminology *parody* into Vietnamese: *nhại,* or *giễu nhại* or should include the English word? "Giễu nhại" in Vietnamese seems to clarify the expression of ridiculing attitude but also makes the word to seemly focus on ridicule. There are other ways of translating the words as "biếm phỏng" (it means ridiculing imitation - Như Huy), or *hí phỏng* (as in Chinese, means *comedic imitation*). Here we choose to translate it as *nhại* to emphasize into the deliberately imitation of *parody* , while not eliminating its comedy. Many authors translate *parody* as giễu nhại to differentiate from *pastiche* while we translate *pastiche* as mô phỏng (mimic).

1.3.2. Some features of parody

A dictionary definition may be compatible with many applied directions is the definition of *Encyclopedia of Contemporary Literary Theory, University of Toronto Press* edited by Irena R. Makaryk. However, *parody* is a complex problem, a vague form of art with diverse varieties, and it can be seen that the debates on parody of the established scholars that mentioned above has not lead to a any common conclusion of this issue. Therefore, we will emphasize on "interpretations", "understanding" or "concepts" of parody rather than attempt to "define" the term. In Vietnam, the term is often approached *y* as an artistic device that embodied in some specific means of the work, and in some different levels of expression of irony, mock, comedy, ridicule, ect, with some specific procedure as exaggeration or allusion, travesty, etc…

***** In our opinion, *parody* is not simply an artistic device, ***parody owns a broader signification as a device, and it derives from a fundamental worldview: I exist in the consciousness of others' voices.***

* ***Parody is a form of intertextuality, a intertextual relation.*** *The intentional attitude* of authors and *critical distance* of *parody* can be seen as basis characteristics that differentiate it from *intertextuality* .

* Parody expresses of ***a kind of cultural dialogue***. In terms of form, parody is a two voiced prose, in a dialogue with itself from the insde. From this point, *parody* is the dialogue between the works and the original model of its and / or between the new work with its readers. This dialogue may take place within a culture or being in touch between various cultures.

1.3.3. The structure of parody

** Originating from an " archetype "that exists before ...*

The objects of *parody* in art are the authors, the works, the genres, the styles, often grand, popular or trendy. Choosing a valuable or fashionale form of*" archetype",* of original model is the priority of parody.

** Parody transforms the original and creates other aesthetic nuances.*

From the original mode X, *parody* creates the new ones of X ' or X". This deformation sometimes has the traces of the grotesque. Parody doesn't ridicule the original but only proposes another vision, another use to the original.

1.3.4. The function of parody

****** *Parody creates the bivalent laughter*

Laughter in *parody* diverse in shades: light, playful, sneering, sarcastic, subtle, hard to recognize or obvious. Laughter of parody doesn't aim for lashing and eliminating, because it always admits and prove the existence of the parodied objects and not eliminating and destroying them. Parody is not entirely a new one but it can be the basis of the new ones, or can create a turning point to prepare for the new. The object of parody may or may not coincide with the object of laughter in parody. In the case of not overlapping, the object of parody laughter is the main target that the author wants to reach to. The object of the laughter in parody is not necessarily bad, disqualified, but according to the author's view, this object is simply old, outdated, or should be changed, revised or be aware of . It must be added that parody associates with laughter, but not every laughter is parody and parody doesn not always create laughter. Sometimes parody is only knitting brows.

****** *Parody marks the return of the polyphonic and multi toned thinking of novel genre*

In Bakhtin's view, parody exists in the consciousness of others's verbal, therefore it is dialogical, and that's the indication of polyphonic thinking of novel. Researcher Lã Nguyên points out that from monologue to

dialogue, novel genre goes in two directions: one is to infinity analyzation, one is to parody. As a parody, it's its means the polyphonic and multi-voiced speech. The the polyphonic and multi-voiced speech takes the extended meanings, the connotation as the basis to create field of meanings for the text".

** Parody questions the issues of normality*

Parody is ontological: it questions of the doubt not on phenomenon but the nature of the phenomenon. Parody becomes an idea, a concept, through which art becomes a question about the very nature of art. While questioning of the nature of art, parody becomes anti-normative - that it reconsiders, revises what is considered as standard normality, as norms. Besides, parody ties to the notion of anti-essentialism in which art is not invariant but constructed from certain social conditions and cultures. Parody associates with re-understanding and revising the normality of values of the past, but not to destroy them but only placing those values on a new cycle of culture so that readers have the opportunity to re-observe the past from a different perspective.

** Parody and democracy in art creation*

From an "original form", parody does not destroy but creates by touching on the stereotype mindset of readers. Parody provokes the tastes of readers. To decode the artwork, the reader must share some cultural knowledge of the original work. Although each work can have many possibilities of meanings and interpretations of the readers but there interpretations depend significantly on the intertextual knowledge - the "encyclopedia "of the reader. Parody presents the concept of the democratic nature of art where writers and readers stand equally as co-creators. Here, the role of the author as the spokesman has been minimized in order to raise the operational availability as well as the role of the reader.

Chapter 2
PARODY DIRECTED AT TEXTS AND WRITING STYLES IN VIETNAMESE CONTEMPORARY NOVEL

In this section, we focus on exploiting parody in terms of language surface.

2.1. Text and literary style parody

2.1.2. Parody through deforming myths

From the mid-80s of the twentieth century, the Vietnamese writers have used the myth as a method of reflecting the life and visualize their ideas in a unique way. There are many levels of the use of myths in

literature, but the most notable is that the writers have created works of “counter-myth”. In this kind of novels, we find that there are blends of Eastern and Western, old and new myths, in the direction of deforming old myth or legend fabricated new. Parody through deforming myths often concentrated at the level of character and motif.

Original myth may come from culture, folklore. The death of Bien (in *Những đứa trẻ chết già* - Nguyen Binh Phuong) parodied the transformation of the character in *Sự tích trầu cau*. In *Thoạt kì thủy*, the call of Hung parodied the king’s speeches in the story *Tấm Cám*. In *Thiên sứ*, the chapter *Bé Hon* reminded fragments of western and eastern myths. The unique proposal in the work may make you think of Kafka-esque parody with Vietnamese myths. Comparing the structure of Son Tinh Thuy Tinh and Lễ cầu hôn made clear the repeat, change and restructuring of myth functions. SBC là săn bắt chuột is a myth which was created with intent to parody.

The religious symbols like God, Maria (Christianity), Buddha (Buddhism), ... are used contemporary literature as myths (*Những đứa trẻ chết già, Thoạt kì thủy, Người sông Mê,…)*. But they are parodied in a very humorous way to dispel the blind faith of people.

Sometimes, the sacred legendary animals like dragons, lions are also used to mock people’s illusions.

Parody legend in Vietnamese contemporary novels is a "technique" the writer used to explore life in a new way. It can be said, parody using myth, expressed reality with myths, is the way to express "the awakening to new issues of existence". At the same time, it also creates new ground to stimulate reader to discover and innovate by arousing in them the idea that literature and art can be just a game for people to relieve stress.

2.1.2. Drama style parody

Many Vietnamese contemporary novels tend to mimic the style of drama language to criticize a world full of insincere to expose the irrational aspects of human beings in that world.

The authors deliberately borrow the elements of drama to multiple shades of parody. Fiction drama parody in contemporary Vietnam with nuances both tragedy and comedy helped expose the falseness of life. Through parodying drama, contemporary novels expose life and people as are “parading” with the realistic lies, just like dramatic in. Sometimes it creates laughter humor but still the most concentrated is black humour: laughing but it feels like rubbing salt into the heart.

2.1.3. Idioms, proverbs, folk poems parody

Idioms, folk poems, proverbs are life experiences and feelings of people since antiquity. Folklore themselves are numerous sedimentary layers of culture, spirit of Vietnamese people. Our thesis focuses on the use of the original but gave it new meaning or modified, manipulated it with an aim to generate parodical laughter. Sometimes writers used one part of the idiom but with a completely new understanding. In many cases, the writer created new humorous idioms from the original.

The short, rhythmic, impressionistic style of folklore was utilized as a mean against dogmatic norms. Borrowing idioms, proverbs, folk songs in the form of parody, the novel writers have achieved satire, humor effects.

2.1.4. Writing and personal language style parody

Many poems are considered classics of Vietnamese and world's literature are parodied by contemporary novels with satirical intent, or humor joking. In this way, the writers reused text and personal style of others to tell own view toward modern-day life.

We can say the boldest parody of writing and personal language styles is in *Chinatown* by Thuan, which parodied the autobiographical novel *Người tình* by Duras, from wording to details, characters. With this, Thuan was not bring out the romantic, poetic like Duras which is a wink of humor, ridicule.

The music mode (lyrics - as poetry) appear in contemporary novels are slightly bring parody. The famous song from traditional to modern were / are parodies.

The lyrics of the songs can be matched with full captions or annotations that requires the ability to "joint text" of the people doc.O here, just work parody amusing entertainment and effect "desacralization" myths, getting near the peak of the affordable side.

2.1.5. History-recording parody

Chronicle historiography has had in Vietnamese history and Complete with information and important events. Writing of history Nguyen Binh Phuong sign, Thuan, ... reused to record the events of life. Count parody showing that: points out that using only reflect about blade segments of history alone, it is not comprehensive and hence the credit disguise.

The parody style of writing used in contemporary fiction have postmodern sense clearly. Postmodernism opposition "grand narratives", said that history was a myth, the history of man is, just only a small piece of his legend. Therefore, the most prominent characteristics of it is vague, not conviction. It reflects the inability of humans to want to clarify your life.

2.2. Parody the style of functional languages

2.2.1. Parody the style of journalism

We found that: many contemporary novels parody functional style language press - the public quite clearly.

The authors express parody look for every visitor tabloid press with sensational stories killing. Languages ads in newspapers often are / are parodies vividly. Apparently the author of "sending" a mischievous wink to genius parody Vu Trong Phung.

Sometimes, the author leads to a large amount of information, attracted the attention of the reader into coherent superconductivity of text to put literature on the naked reality, even the flourishing of contemporary society long. When parody style journalism, writer shows what is called the reality of the world only by the mass media, that is the copy, not the original. Humans perceive the world the day before by "firsthand" has made itself the more skewed. Let alone this day and age, a thing, a phenomenon that was filtered through countless curtain before coming to our prism. World wide almost out to the media but it was a sanctimonious world, the virtual world.

2.2.2. Administrative language parody

Administrative documents - mission has three basic characteristics: accuracy, transparency; seriousness - objectivity; calculation template (under 77) .With these characteristics which are conventional high administrative documents - public service is one of the subjects of the novel parodies contemporary dai. The details are recorded very honest, the main identify the record in style but very funny and sarcastic.

2.3. *Parody* and the faces of verbal discourse in contemporary Vietnamese novels.

2.3.1. The polyphonization of verbal discourse

According to Bakhtin, parody is showed in "stylized verbal discourse", in which the verbal discourse tends to be bi-dimensional - both towards the object of discourse as a common speech, and at the same time towards one another verbal, of another. It manifests in breaking down the credibility of the discourse and using a method to break that credibility.

2.3.1.1. Breaking the credibility of the verbal discourse on the level of literary discourse

In the novels by Thuan, Ho Anh Thai, Dang Than ... literary discourse is stylized to become multi-voiced toward *the laughter* in various nuances, sometimes a light playful humor, sometimes an indifferent satire and ridicule at many objects. This can stimulate readers to imagine and dialogue, share or reject the flippant reality that writers present, and then also may propose a new face for contemporary Vietnamese novels in the ways of interpreting modern life in its depth.

2.3.1.2. Repetition as a method to break the credibility of the verbal discourse

In Ho Anh Thai's novels, the writer uses the repetition devices to createlaughter *(Ten and One more Night)*. Repetition the novels by Thuan is not only to make the work rhythmic and poetic but also associated with comedy *(China town, T dissapears). 3.3.3.9 [the naked souls]* by Đang Than also creates uniquely playful rhythm with the repetition of consonants or syllables. The polyphonization of verbal discourse through parody brings a remarkable appearance for contemporary Vietnamese novels. By this, it moves towards to polyphonic-multi voiced novel as in the view of Bakhtin. When exploring parody in the level of verbal discourse, it represents a form of approaching life democratically and also it tells us somehow the writers'anxiety and concern on life and human conditions.

2.3.2. Carnivalization on the level of words

2.3.2.1. Flippant, syncretic language of modern urban's citizens

The systems of language are constantly updated by writers from contemporary social life, with its flippancy and its syncretism that come from various types of human beings and speech. In the novels by Thuan, the natural oral expressions, flippant, even dirty, appear as a representation of the contemporary language, as well as the tone of carnival festivals *(Chinatown, Paris 11.8, T disappearances, Van Vy).* In the novels by Ta Duy Anh, Nguyen Viet Ha, Ho Anh Thai, Dang Than, the kind of syncretic languages clearly mark the characteristics of citizens. In Nguyen Viet Ha's novels, the foreign language interspersed with Vietnamese frequently. The adding of foreign languages into contemporary fiction is not a new technique, it is not for the aim of puzzing its readers or showing off the author's language capacity but it carries the parodic point of view of the author into urban society in open door period in which the purity of Vietnamese language has been fading. This type of carnivalized language shows us the distinction in the communicating language of some class of people in modern society, and also helps writers to speak out their critical voices.

2.3.2.2. The rhetorical methods

That can be seen in contemporary novelists, while making parody, they create the humorous effect through applying some rhetorical methods that generated from folklore as: contradiction - grotesque, exaggeration, comparison… Typically we can see in somewhat grotesque portraits of the characters in the *Ten and one more night* by Ho Anh Thai, *Paris 8- 11* by Thuan ... The combination of words with contrasting shades helps strengthen the effectiveness of parody, and create paradox laughters.

Parody creates some new appearances of the verbal discourse in contemporary Vietnamese novels in the spirit of laughter. Underneath of it, we can see some new sense of human life given by the writers and also their suggestions for readers to have a look at life with cultural tolerance . However, it does matter that they should consider carefully the dose and its context, that sometimes not always enough to convince the readers its necessity. Sometimes we can feel this flippant way over-used by some writers, just for the sake of making impression. And at this point, writers should be critical and aware of to adjust their pens.

Chapter 3

PARODY OF GENRES IN VIETNAM CONTEMPORARY NOVEL

Parody of genres in novels occurs when an author has the reflective intention on novel. And in very diverse conceptions of novels, also in their impasse, consciousness of parodies becomes a way to self-awaken the literature, especially when literary air or genre itself reveal their inaction, obstruction, not developping. Partly so that, appearing new works often are aggressive with the established values and with themselves. And that is the "mission" of the art.

3.1. Parody of detective novels

In these kinds of mass literature, detective stories are reused popular genres, especially by the manner of parodies of postmodern writers. Around the world, composes by U.Eco, R.Grillet, Paul Auster, ... are the clearest evidences for the parody of detective novels.

In Vietnam, detective stories have only appeared in the first half of the twentieth century. After a long period of absence, this literary kind have been reappearing with some young writers such as Di, Tran Thanh Ha, ... but it is rare of famous works. However, these works that have consciousness of detective parody, " detective fake" deserve to be received the interest of researchers. In our opinion, the use of techniques and elements of detective stories but unintentional of writing detective is an interesting point in the life of Vietnam contemporary literature. Models of parody of this genre impressed in some representative works: *Seeking characters* (Ta Duy Anh), *And the dust, Rain in the afterlife* (Doan Minh Phuong), "uninterrupted triad" consisting of *Chinatown, T missing, Elevator Saigon* (Thuan), *Sitting* (Nguyen Binh Phuong), *Apocalyptic*

realm bell ringer, SCB is hunting mice (Ho Anh Thai), ... Contemporary authors exploited, reusing some "gene" of detective novels and deforming its classic models in several following ways:

3.1.1. Destroying the storyline of detective story

Classic detective storyline always is a mystery, the works is organized in a clear structure with three parts: introduction, knott buttons and open buttons. The above parody novels mentioned to the request to find clues and answers to the mystery, that is, to "slug". However, their storylines went against to the tradition of detective novels in the deflecting detective storyline, moving the focus from the detective story to the other plot, from the plot to find the mysterious crime to type "non-event" one, even non-crime and no end "to satisfy curiosity", not unravel the initial mystery. By that way, the novel leads to many other problems of human and postmodern society. Parody of detective novels have disfigured category from the effort to take advantage detective plot and destroy its function. Detective storyline with issues related to crime and intrigue, mystery demanding clarification by investigators solving crimes... themselves stripped of its role, becoming the starting point for other stories at the same time, as the eccentric plot and "play tricks" to the reader, or simultaneously lure the reader into the game. Moreover, it has no end closed, it completely destroyed the completed type, not satisfys readers like in classic detective. The destroy and deform of the storyline in this model ensures adventurous nature for works, simultaneously, swaps the function of adventure: they do not open the adventures of action and real space but psychological adventures, the quest for the essence of the modern man and the style of writing.

3.1.2. Parody / Destroying detective character

The detective - crime are typical characters in the detective story, the detective is always on the hunt for criminals to find out the answer to the mystery. In other words, detective character is the soul, the basis to identify the literary detective. The detective in classical detective novels is characterized by his responsibilities in his work, his passion of profession. However, in the novel that parodys this genre, this character is destroyed, and the model of detective – crime couple is also demolished. The characters as detectives in *Search of characters, T missing, Elevator Saigon, and when ash,...* acted in special situations of life at random, surprisingly.

The iconic characters take on the character of investigation, detectives in detective novels is repeated and modified functions, featured in these

novels, along with the plot, consolidate their efforts: try to find the truth at the same time, acknowledge, accept and explore all the passionate unbelief about so-called truth in literature - the truth, is essentially infinite openness of the potential truth, and therefore, the ability of contemporary fiction is that make us suspect of a completely closed truth, lure us into an endless adventure in the journey of discovery of mysterious psychology human.

3.2. Parody of psychological, emotional novel

3.2.1. Parody the model of psychological, emotional novel

In the traditional model, "psychological novel describes the psychological state, building inner world of human beings, especially emphasizing motives, circumstances and intrinsic plot. The intrinsic plot often bases on the external plot, but promote the growth of external plot. Psychological novels dissatisfy with the description of the outside, want to deeply discover the cause. For this novel, the building of characters plays an extremely important role "(tr.339-340). This format is very popular in Vietnam, especially in the period 1930-1945 (to be opened with *To Tam* by Hoang Ngoc Phach and novels by Tu Luc Van Doan). Vietnam psychological novelists tend to exploit the love story, dramatic, maudlin emotions, those vexing circumstances, obstacles. In this part, we analyze *Paris in 11th August* by Thuan, *Around the nest* by Phan An as the typical examples for the attack, or softerly, the reaction, in some way, to the model of plot and fate character in the psychological, emotional novels.

** Making comedy from psychological storyline*

Paris in 11th August have the model of emotional psychological novel but all the tragedy, tortuous events in there classical forms were deformed. The plot centers on the tortuous fate of two characters: Lien (ugly, clumsy) and Mai Lan (beautiful, talented). There is no really vexing events to make the readers sympathy, also no romantic details. Thuan parodies the structure of novel by coldly retell about the lives of the two main characters, in which there is not a romantic real but a funny, laughable comedy.

** Fate characters became signals*

This character type often appears in the world and Vietnam’s literature. They are unfortunate in this side or the other side. They often have disadvantage of beauty, low social status or good appearance and talent but unlucky fate. In Vietnam literature, from folklore to literary writing, literature from the Middle Ages to modern literature, there are full of this kind of character (Vu Nuong, imperial maids, Thuy Kieu, Thi No,...). On the surface, the characters in *Paris 11th August* have the "look"

of fate characters: the tiny, ugly, clumsy immigrants (Lien) or beautiful, amative (Mai Lan) but behind them is the Thuan’s laugh for the kind of fate character in the literary tradition. Parody this kind of character, the characters in Thuan’s novel became an emotionless robot in a soulless world. It seemed only a "super symbol" among other symbols of traditional Chinese realistic perhaps, in materialistic chaos life of "megacities".

3.3. Parody of autobiography

Autobiography (Autobiography) is a term derived from the Greek - "the story of his life recounted by himself." This is a literary genre arose in Western Europe at the nearly modern time. According to Philippe Lejeune: "autobiography is a story that a real person back in time to recount his life, emphasizing personal life especially to the formation of personality". Which means: a work is considered to be autobiographical when the author, the narrator and protagonist are one. He noted in his autobiography to have a tacit agreement between the author and the reader, the author committed just tell the truth.

In Vietnam, due to specific characteristics of traditional cultural and literary conception should not really autobiographical novel line that can only speak to the novel tends to autobiography. Vietnam contemporary novels very popular use of autobiographical elements. Notably, the pseudo-autobiographical work/ Self fictional (autofiction): "self-fiction writers about themselves, based on the biographical element to another human fiction with real people, make noise aware of the truth "(Doubrovsky, 1977, led under 119). These include ceramic toiThien (Pham Thi Hoai), Chinatown (Thuan), Blogger (Phong Diep), 3.3.3.9 [pieces bare soul], ... In this novel, the author leads the reader into a maze Supply of writing to mislead readers and provoke them with creativity. The ambivalence does not leave the reader confused ego - the biography of the author with fictional characters in his work and that's how the writer talked with character and with his readers about the implications of writing. In the novel, a parody / fake autobiography, "Narrative elements are used to create a world without actually causing Hotel distract and annoy the reader in identifying" (Doubrovsky,1977). Parodies autobiographical writing, the writer has deliberately break "tacit conventions between authors and readers," to tell stories grain of salt, even openly carved and fabricated readers may not believe but still accept it, just as the story was told. " Writers also have the intention to reflect the reader from the habit is easy to learn through work life story writer.

CONCLUSION

1. Having its initial form since ancient Roman Greece period, *parody* is more and more becoming popular and an unique form in all kinds of art in the world: fine art, cinema, sculpture, literature ... Nowadays, this phenomenon has been getting more interests from researchers, in particular parody in postmodern art. We can mention here the studies of, from the Russian Formalists to Bakhtin, Gérard Genette, Linda Hutcheon, Margaret A. Rose, Simon Dentith among others…. Genette seems too strict when mainly focuses on *parody* of personal texts, especially his distinction of parody & pastiche seems to make the understanding of parody more difficult. The way that Genette supposes that it couldn't exit such kind of *parody of* genres or *parody* of *discourse* actually narrow the issue. In the other extreme side, Linda Hutcheon's theory of parody seems to embrace so many things, that sees all forms of re-writing can be parody and it doesn't take into account the differences from intertextuality or other dual code forms. Rose, while continues and implements Hutcheon's notions, could cause a misunderstanding that parody as a form relates to *only* the game *only* ridicules or mockery. In this thesis, while being inspired mainly by the work of parody theory by Linda Hutcheon, we also pay more attention to the humorous characteristics of parody as well as not identify all forms of re-writing with parody. Based on the description and interpretation of the significant concepts of parody in academic discussions, we look forward to building our own concept of parody as a theoretical ground for approaching and exploring this phenomenon in contemporary Vietnamese novels. We suppose that parody should be seen as larger than just a literary device, and it can originate from this viewpoint of the world: I exist in the consciousness of others' verbal. Therefore, parody is a form of intertextuality and then can create cultural dialogues. Parody itself ties with bivalent laughter and in novels, it marks the return of polyphonic thinking. Parody issue also raises us the questions of normativeness and democracy in art creations.

2. Before 1975, parody in literature can be found in both the written literature and the folklore. Our thesis attempts to review a number of parodic phenomena in folklore, including in satire folk songs, folk theatre and folk jokes. Parody is approached in diverse forms and kinds, as the devices as well as the epistemology of the phenomenon through the carnivalization. Folklore is the source of parody as well as provide a valuable experience for the rewritten, the parody in written literature later

on. It can be seen that parody in folklore is not only a social powerful indication but also representing a strong vitality of people through its subversive and revived laughter. In medieval literature, the evidences of parody are not difficult to find in poetry (for example in Hồ Xuân Hương, Nguyễn Khuyến, Tú Xương and so on), in prose (as in *Departed Spirits of the Viet Realm* by Lý Tế Xuyên) and in distich. What is more special is parody on genre appeared in Vietnamese medieval literature as a method of expanding the genre scope. Parody in medieval literature also can be seen as a kind of parody on political-social discourse as it challenges the power of the parodied by destroying the single tone. In modern Vietnamese literature by 1975, we can see that parody intensely appears in writings of critical realism's writers in the first half of the 20th century such as Tú Mỡ, Nguyễn Công Hoan, Vũ Trọng Phụng, Nam Cao and some others. In the early period of this critical realism movement, the poetry strictly following Tang poetry's rules is the object of parody, then, the realistic works parodies the works of romanticism movement which occurred around that time. Parody is almost absent in the wartime literature 1945-1975. Therefore, a quick glance at Vietnamese literature before 1975 presents the evidence that parody in contemporary Vietnamese literature doesn't entirely detach from the potential connection to the literature of the past, with a multitude kinds of parody learnt from folklore to medieval and pre-modern literature as the products belonging to specific cultural, social and historical context.

3. The appearance of parody in literature in post-1986 can be seen as a fresh art inspiration, which is rooted in the spirit of open dialogues in the society. In Vietnamese novels in this period, parody of texts and parody of language styles are approached by the writers with different intentions, functions and goals. These approaches aim at diluting the serious atmosphere of Vietnamese novels in the previous time for a while, and to draw readers into the new spirit of the novels. We can see the anti-thesis that can stimulate dialogues on social-cultural issues under the surface of this way. In the process of democratization of in society as well as in literature, when the writers using parody form as a way of suggesting some antithesis for dialogues, their works has stimulated the reader's thoughts and caused them to rethink of many issues. We also must see that while aiming to raise some critical questions and to stimulate cultural dialogues, it is not easy for writers to avoid of being extreme, especially using parody means using some popular techniques of exaggerations, for example, with the aim of "aggression". One cannot say this way will always bring some

positive social effects. Although the subjects of parody in artworks are authors, the grand or trendy styles, however, parody is not that simply to repeat, make stereotypes, or imitate prototypes but it should be understood as a form of creation that based on what are available to make a new artwork. From that angle, parody can ‘fuzz up’ extremely the “archetype”

4. The scene of Vietnamese novels after Renovation period 1986 creates its remarkable trace with genre parody. What is interesting is how writers often exploit popular literature to renovate their works. They "aim to use and make parody of the genres and devices of mass literature, revise the style of this genre sarcastically" [115, tr.57]. Through various literary examples, we can see different reasons of using this way: the need of being critical to "elitist" literature in comparison with the "mass literature", the need of exploit and make most use of the advantages of mass literature, the need for dialogues in renovating the genre itself and with other writers, ect. and in the end, it’s the need of renovating the writers themselves. We have tried to interpret parody as an unique phenomenon of jointed mass literature –elite ones. When making parody of genre, the novelists build up a new form of fiction based on previous existence. We can say, when a ‘serious literature’ parodies by borrowing/feigning the form of ‘entertaining literature’ with a different purpose, it shows us clearly the disbelief in the fixed model of the integrity and reality. Parody of genres in contemporary Vietnamese novels, though not as be bursting or so diverse, has also created a trail, a phenomenon that deserves more attention scholarly. When researching the scopes of parody on the extent of meta-language, literary scholars, especially ones whose main field are history of literature, can see a tendency of this genre in its moving progress in Vietnamese contemporary literature.

5. The depth of parody lies in contributions of thoughts and its artistic values. When writers do their most attempt to interpret existing life and human nature by the way of parody, for the special effects of parody, the issues from their works can raise some interesting and obsessive questions to the readers,

Parody reflects the characteristics of art and literature, so it is an art about art, and it’s not just imitating mechanically and making more stereotypes. We can say by exploring more about parody, writers here in some way have showed their brave spirit and creative efforts, even when objectively speaking, parody in contemporary Vietnamese fiction has not yet gained so many brilliant achievements as in the West with its tradition.

But this prelude would lead to more significant changes and innovations subsequently.

This thesis does the most attempt to suggest some initial study on parody in contemporary Vietnamese novels. We hope to push the questions further in continuing studies, to examine a large scene of Vietnamese novels, including the ones of Vietnamese diaspora writers; and another direction, we can study novels in comparison with poetry, to see *parody* can be not only a discipline of novels, but also an irresistible moving trend in literature in general. We aware this is a long term study, that demands more patience and personal attempt in compatible with objective conditions. We hope the thesis can open up some not-yet-resolved issues, and we can continue working on these questions in deeper studies.