MINISTRY OF EDUCATION & TRAINING MINISTRY OF CULTURE, SPORTS & TURISM

**HANOI ACADEMY OF THEATRE AND CINEMA**

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NGUYEN THI THU HIEN

**THE DEVELOPMENT OF POETICS IN VIETNAMESE DRAMA IN THE FIRST HALF OF 20TH CENTURY**

**Major: Theory and History of Theatre**

**Code: 92 21 02 21**

ABSTRACT OF DOCTORAL THESIS OF ART

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**INTRODUCTION**

**1. Reasons for choosing topic:**

Poetics of Vietnamese drama is a topic that has been studied by many scholars. However, so far, there has been no in-depth research on the development of Poetics of Vietnamese drama.

A lot of issues about the poetics of Vietnamsese drama in the newly formed stage need to be discussed and continue to be developed in today's era, so that Vietnamese drama becomes more professional and appeal to the audience.

**2. Objective and tasks of the research:**

Finding out the causes and factors affecting the formation and development of poetics of Vietnamese drama is the basis for making comments and generalizations about the formation and development of poetics of Vietnamese drama in the early period and oriented it in the later periods.

**3. Subject and scope of the research:**

**3.1. Subject of the research:**

The thesis researches the development of poetics of Vietnamese drama in the first half of the twentieth century through a survey of typical dramatic works of this period written by Vietnamese playwrights, which have been published in the territory of Vietnam. Therefore, the aesthetic measures created by the playwrights in these dramatic works will be the main research object of the thesis.

**3.2. Scope of the research:**

The thesis focuses on the development of poetics via studying typical drama scripts in the period of 1921-1941. Out of 25 scripts that were approached during this period, the reseacher has chosen 17 scripts writen by 8 playwrights which are considered to be representative by many researchers and stage activists to survey.

**4. Overview of the overall situation of the research:**

Through the process of document collecting, on the basis of research subject, we divide the collected documents into 3 specific groups as follows:

**4.1. Group of research works on Drama**

In this group of documents, the researcher devides documents into two parts: the documents about the Vietnamese drama in the first half of the twentieth century and the documents about the Vietnamese drama in general.

In the documents on Vietnamese drama in the first half of the twentieth century, the researcher has accessed to the documents discussing on the birth of Vietnamese drama such as the conference yearbook: *The influence of the French theatre on the Vietnamese theatre* by the Institute of Theatre; *Initial research into the history of Vietnamese drama (before the August revolution)* by Phan Ke Hoanh, Huynh Ly; *Vietnam's literature and history* of Duong Quang Ham; *Modern writers* of Vu Ngoc Phan; *Draft of Vietnamese literary history* by the Le Quy Don group; *The issues on Vietnamese literature and history* by Truong Tuu; *Vietnamese literature in the transition period (1900-1930)* by Tran Dinh Huu, Le Tri Dung ...

In the documents on Vietnamese drama in general, we are exposed to many different works such as the books *"The first step to learn about the history of Vietnamese drama in 1945-1975"* by Phan Ke Hoanh, Vu Quang, *Initial research into the history of Vietnamese drama (before the August revolution)* by Phan Ke Hoanh, Huynh Ly ...

In addition, we also approach to in-depth studies on a number of issues such as: *The central character of Vietnamese drama (1920-2000)* by Ha Diep, *On the image of new people in drama* by Tat Thang, *An image of new women in a drama since 1945* by Ha Diep, *An image of Communists on the stage* by the Theatre Institute, the yearbook *Theatre with images of wounded soldiers* by the Theatre Institute….

Drama with historical topics is also the interest to many scholars ...

4.2. Group of research works on poetics in Vietnamese theatre

The first work that the researcher wants to mention in this group is *On the poetics in drama* by Tat Thang. The work consists of 2 parts. Part one: Poetics in Human drama through the periods (from ancient times to the 19th century). Part Two: Creation in poetics.

"Issues of poetics in Chekhov drama " by Hoang Su is the research on poetics in drama of a foreign playwright, but through the way that author has analyzed, raised questions and made arguments has given certain suggestions for people who are interested in poetics in drama in general and Vietnamese drama in particular.

*The development of Vietnamese scriptwriting technique in the second half of the twentieth century*, a ministry-level scientific research project led by Nguyen Chien Thac has systematized the development of the history of Vietnamese Drama, in which it has analyzed Vietnamese scriptwriting technique in the second half of the twentieth century.

**4.3. Group of research works on ethnic traditional theatre**

This is one of the groups that has quite a lot of references, but we only approach the works related to the research objective such as: *The author's first step to learn about the Cheo Theatre* by Tran Viet Ngu, Hoang Kieu, *Treatise on Cheo* by Tran Bang, the treatise on *Cheo script from folk to erudit ones* by Tran Dinh Ngon, the book *On Cheo Theatre* by Tran Viet Ngu, the book *Cheo Theatre from one side perspective* by Tat Thang, the work *On the characteristics and development tendency of the traditional Tuong, Cheo* by Dinh Quang, the yearbook of conference on *Art style of Tuong of Dao Tan*, the book on *Tuong Art in the new era* *(the issue of tradition and innovation)* by Xuan Yen, The book on *Cai Luong Art, the history pages* by Truong Binh Tong, the book *The first step to learn Cai Luong* *theatre* by Sy Tien.

**4.4. Reviews and overall evaluation on the documents**

Vietnamese theatre is an object of interest of many scholars with a lot of achievements. Those who went ahead have made arguments and different justifications about the birth and development process of Vietnamese drama.

However, the research on the development of Vietnamese drama has not been studied systematically with specific, clear and scientific arguments.

In fact, the issue of poetics of Vietnamese drama is still a gap that needs to be studied. Many issues about poetics in Vietnamese theatre have not been studied in depth, such as: The development of the genres of drama (Tragedy, Comedy, Comedy Tragedy, Drama); The reception of poetics of traditional theatre into drama; The reception of poetics foreign drama in drama; poetics in drama in each period ...

**5. The scientific and practical significance of the thesis**

**5.1. Scientific significance**

Studying the development of poetics of Vietnamese drama in the first half of the twentieth century will contribute to systematizing the development process of poetics of Vietnamese drama, finding out the characteristics of drama along with the factors affecting the poetics of Vietnamese drama.

With the hope that the research results of the thesis will contribute to the development of the theory on literary relations.

**5.2. Practical significance**

Hopefully, the research results of the thesis will contribute to building the poetics of Vietnamese drama in the formation and development in the first half of the twentieth century.

We also do hope that the research results of the thesis can support playwrights in their writing work, particularly in the artistic aspect of drama.

It is hoped that, the research results of the thesis will be applied to teaching the majors of scriptwriting and critical and theatrical theory.

**6. Research questions and hypotheses**

**6.1. Research questions**

- What factors affect the birth of the Vietnamese drama?

- Which tendency does poetics of Vietnamese drama in the first half of the twentieth century progress?

- What are the characteristics of poetics of Vietnamese drama in the first half of the twentieth century?

**6.2. Research hypothesis**

- Poetics of Vietnamese drama was born under the combined influence of endogenous and exogenous factors; is the combination of the process of cultural exposure and exchange.

- Poetics of Vietnamese drama in the first half of the twentieth century developed on all levels following the trend of approaching realism and becoming more and more professional in scriptwriting technique.

- The development of poetics of Vietnamese drama in the first half of the twentieth century both has common point with the development of a literary genre born in the process of cultural exposure and exchange, and bears its own national features.

**7. Research methods**

***7.1. Research approach***

Along with the approach of poetics in drama, the thesis also approaches the research issue from a literary and cultural perspective.

***7.2. Content and research methods***

- The method of comparing and type comparing: With the criteria of sampling and analyzing works in each period, each composition trend, the researcher will take typical evidence, compare to clarify the movement of the poetics of Vietnamese drama in the first half of the twentieth century, compares the poetics in Vietanamese drama in the first half of the twentieth century with that of other art forms, as well as with other periods.

- Systematic method: This method is to evaluate the phenomena and make judgments about the aesthetic measures of the poetics.

- Synchronous and historical method: This method studies the poetics of Vietnamese drama in both horizontal and vertical slices of the development process.

8. The structure of the thesis

Apart from the Introduction, the Conclusion, the List of published works related to the thesis topic, References and Appendices, the Content of the thesis includes 03 chapters:

Chapter 1: Rationale

Chapter 2: Birth of Vietnamese Drama and the development of aesthetic methods in poetics of Vietnamese drama in the first half of the twentieth century

Chapter 3: Characteristics of poetics of Vietnamese drama in the first half of the twentieth century.

CONTENT

**Chapter 1**

**RATIONALE**

**1.1. Some basic concepts**

***1.1.1. Concepts "Drama" and types of drama in Vietnam***

“Drama that is mainly used for performance on stage which is called acting, eventhough a literary script can still be read like any other literary work. The characteristics of drama is reflecting life by dramatic action, through personality conflicts occurring during the course of social conflict, which are generalized and presented in a coherent storyline with a not very long performance”(Vietnamese Encyclopedia)

**1.1.2. Concept "Poetics"**

**1.1.3. Concept " Theopoetics "**

**1.1.4. Poetics in drama**

**1.1.5. Aesthetic measures**

When studying poetics in dramam, the term *aesthetic measure* is often used by scholars to refer to the elements that make up poetics in drama. These elements include: genre, structure, plot, conflict, dialogue, and action.

**1.2. Theory and research views of the thesis**

***1.2.1 Theory of poetics***

Since ancient Greece time, poetics has been studied with great interest. As the role to organize materials to create literary artistic works, poetics made by the creators of literature and arts, but studying works from the perspective of poetics becomes a research method. In history, this method has developed into a trend in literary research with many different schools. Entering the twenty-first century, parallel with the deconstruction movement, post-modernization, poetics study continued to be concerned.

***1.2.2. Theory of poetics in drama***

Poetics in drama is a kind of genre poetics. Potics in drama studies the artistic issues of drama, especially the characteristics of drama such as: genre, structure, storyline, conflict, dialogue.

Poetics in drama has been interested, researched and made clear by many scholars around the world. At each stage, each period, they focus on clarifying a certain issue of poetics in drama, or proposing new aesthetic measures.

***1.2.3. Poetics in traditional theatre***

Awareness about Tuong and Cheo have been concerned by many scholars. Basically, they have certain unanimity in defining artistic characteristics: Tuong mainly refers to the theme of the army with the heroic characters, sacrificing themselves for the King. Cheo often refers to the life and fate of the farmers in the village. The art of storytelling is chosen by both Tồng and Chèo and is narrative.

The characters built in the traditional theatre is highly immutable. Therefore, people often talk about paradigm when talking about the characters of this kind of drama.

***1.2.4. Cultural exchange and acculturation***

Cultural exchange and acculturation is a development rule of culture, it is an inevitable rule in social life, associated with the progress of society. However, to what extent of the reception entirely dependens on the recipients. Sometimes exogenous factors dominate, destroy endogenous factors, sometimes these two factors resonate together, intertwine, sometimes exogenous factors are changed and faded by endogenous factors, and gradually becomes endogenous factor.

***1.2.5. Literary relations***

In the work of Oriental studies, the academician from Russian Academy N.I.Konrad stated that literary relations are the penetration of one literature into the world of another. The appearance of literature of the same type in Eastern and Western countries is due to the literary relationship itself.

Also in this work, the academician N.I.Konrad has summarized that there are 5 main forms of penetration: through the original, through the translation, adaptations, national adaptation and through versions.

**Sub-conclusion**

The study of drama, especially the study of drama from the perspective of poetics, has been interested and given out a system of theory about poetics in drama by the foreign scholars. The issue of poetics in drama is being continuously explored both domestically and oversea. However, the development of poetics in drama in the newly formed stage in our country is still a topic that has not been explored and studied in depth. The researcher will use the scientific theories of poetics in drama, cultural exchanges and acculturation, and literary relationships to explore this issue with the desire to find out how to appear, develop and feature Vietnamese Drama.

Chapter 2

THE BIRTH OF VIETNAMESE DRAMA AND THE DEVELOPMENT OF AESTHETIC MEASURES IN THE POETICS OF VIETNAMESE DRAMA IN THE FIRST HALF OF THE TWENTIETH CENTURY

**2.1. The birth of Vietnamese drama is an inevitable historical necessity**

***2.1.1. Drama was born to meet the demand of expressing new elements of real life***

When the Vietnam Drama was born, it met the requirement of directly reflecting the reality of a new life, contributing to modernizing the literary and artistic life of the country. At the same time, it also diffuses influence, spreading the need to reflect new life in new forms to pre-existing theatrical genres, awakening traditional theater.

***2.1.2. Drama was born to satisfy the needs of reception***

Vietnamese society in the first half of the twentieth century is strongly influenced by the Europeanization movement. Many Western intellectuals have also been strongly influenced by this lifestyle. They want to receive the Western cultural styles that are being imported into Vietnam. One of those is drama. Some other people, who like foreign factors, also want to be more modern and trendy, so they turn to Western-style entertainment.

***2.1.3. Drama is produced from the inspiration of the subject (writers, artists) and is the result of the process of literary exposure, cultural exchange and acculturation.***

In the first half of the twentieth century, the French colonialists intensified their exploitation on the whole Indochina, making Vietnamese society deeply divided. Besides, the westernized lifestyle spread Vietnamese society at that time rose up inspirations for art activists.

In addition, the performance of French drama in Vietnam at this time created a boost to the Vietnamese literary and artistic creation force. National self-esteem together with the era's inspiration have prompted artists to create a new literary genre - Vietnamese Drama.

The appearance of drama in Vietnam follows the basic forms that the academician N.I.Konrad has summarized in the literary relationship between one nation and another, and in the way of its appearance, there are similar features as in other Asian countries such as China, India, Japan, Persia ...

***2.2. The development of aesthetic measures in poetics of Vietnamese Drama in the first half of the twentieth century***

***2.2.1. Genres***

Over the course of twenty years of establishment and development, Vietnamese Drama has developed quite richly in its composing tendencies and genres.

If in the development scheme of poetics in drama in many countries, tragedy ranks top, then in Vietnam, the poetics in drama in the first half of the twentieth century has deveeloped from a mixture of genre elements to a genre distinction and reach the top with a tragedy.

***2.2.2. Structure***

At first, because of newly approaching the new genre, the writer did not really find a way to attract the audience, so he had to base on the tricks of the traditional arts to keep the audience, at the same time, mainly use out-of-drama events to solve situations.

Moving into the later stage, the out-of-drama events seemed to less appear. Instead, it is the preparation of situations for typical characters to appear with typical personalities. The drama structure in the style of interweaving with games gradually lost its track.

***2.2.3. Plot***

In the first stage, the writers often built a simple storyline with continuous and unified actions.

In the next stage, the number of simple storylines gradually decreased. Instead, the complex plots appeared in which the character's life and destiny take place in mutations.

***2.2.4. Conflict***

Vietnamese scriptwriters in the early stages often focused on exploiting conflicts in morality and behavior.

After that, beside the familiar form of conflict, the writers came to different conflict forms. But it was not until Vu Nhu To of Nguyen Huy Tuong that the exploitation of all forms of conflict had a great development. In Vu Nhu To, many forms of conflict were deployed at the same time. The consecutive forms of conflict are placed side by side to create a dense network, squeezing characters and works, choking the emotional state of the audience.

***2.2.5. Conversation***

In the early stages, dialogue in Vietnamese Drama was still interwoven with lyrics, singing, lack of action, and focused more on writing.

In the later stage, the dialogue of both singing and speaking has decreased significantly, but in the drama works of the romantic tendencies, the action in the conversational language is still not very high.

***2.2.6. Action***

If in the first stage, the action progressed slowly, the details changed hard, then in the later stage, this limitation has been overcome, the action has developed more focusedly and logically.

Therefore, although there have been limitations, all the aesthetic methods of Vietnamese drama have developed since the drama was formed to the 1940s of the twentieth century.

**Sub-conclusion**

Vietnamese drama, a product of Vietnamese society, is the result of literary exposure, cultural exchange and acculturation. The birth of this genre is the result of the impact of new social realities, people's reception needs and writers’ creative inspiration.

Over the past twenty years of establishment and development, poetics of Vietnamese drama has been made significant progress since its inception. The movement and development of Vietnamese Drama Poetry has affirmed the position of a new art form, marking the maturity of Drama activists, especially playwrights. However, in a fair and objective view and assessment, Tragedy has been absent in Vietnamese Drama in this period.

**Chapter 3**

**CHARACTERISTICS OF POETICS OF VIETNAMESE DRAMA IN THE FIRST HALF OF THE XX CENTURY**

**3.1. Economic, politic, cultural and social conditions**

The changes in the political and economic life in Vietnam in the first half of the twentieth century have had an impact on the arts and literature, including Drama and is a premise for the birth of Vietnamese Drama. These changes also affect, giving out more conflict forms for drama.

**3.2. Characteristics of poetics of Vietnamese drama in the first half of the twentieth century**

***3.2.1. Receiving poetics in foreign drama***

In order to shape a new literary genre that is new to us but not new to humanity, first of all, drama must bring in itself the universality of the human drama. That means, it must bear the characteristics of poetics in drama first.

Dialogue in Vietnamese drama at this time is prose. Drama language is close to the language of everyday life, close to the character’s everyday language.

Content reflects the daily life problems of the contemporary human

The structure of Western drama is also highly appreciated by our playwrights.

Our playwrights are always intersted in building and selecting Drama action which suits the personality, the state of mind, and the ultimate purpose of the character.

Receiving Western Drama, Vietnamese Drama in the first half of the twentieth century, including Tragedy, Comedy, Drama and Drama.

***3.2.2. Receiving poetics of traditional theatre***

Vietnamese theatre is the product of the cultural interaction, exchange and acculturation between Western culture and traditional culture, between Eastern and Western literature, and between Vietnamese literature and French literature. When receiving Western theatre, Vietnamese people do not fully absorb but on the basis of traditional culture, our scholars and intellectuals have learnt the poetics characteristics of the genres of drama and creatively applied in the arts and culture of our country.

The first artistic purpose when the drama was born was to renew the traditional drama, which means to renew the traditional stage and then to express our social contexts, that is to reflect contemporary reality.

In Vietnamese traditional theatre, the mixture of comedy and tragedy is quite dense, especially in Cheo. The playwrights of the early period were influenced by this tendency, so most plays in this period were not pure in terms of genres.

Another factor in the poetics of drama which is quite close to the traditional national theater is the happy ending. Of course, the happy ending is not the *specialty* of traditional theatre but is the familiar structure.

Genres, as well as the happy ending of drama in the first half of the twentieth century, has many similarities with the genres in traditional theatre.

Although the Vietnamese playwrights who are imbued with the national traditions still structure the drama according to the Western style, divide the episodes, divide the sections and the scenes in the script in detail, in their structure they still interject passages and scenes which are structured in game pieces.

Poetics of traditional theatre considered: *the plot makes the games*. Vietnamese drama in the first half of the twentieth century has absorbed the traditional scriptwriting style, so many works give out the story first and then fill that plot with pieces of games.

Conflict exploited in the vast majority of scripts in Vietnamese drama in the first half of the twentieth century is a moral issue, the conflict in cultural behavior, the conflict between the fate of a character and circumstances...This form of conflict is very close to what is exploited in traditional theatre works.

Some elements of the poetics of the traditional theatre have been naturally transformed into drama to make it suitable with the culture, with the habit of receiving theatrical arts of Vietnamese people such as: punning, skewed talking ...

Many writers have used style of autobiographic writing in their scripts, take the dramatic action back one period, but not describe it in the present continuous tense like Western theatre.

**3.3. Discussion on the present poetics of Vietnamese drama from the development of Vietnamese drama in the first half of the twentieth century**

**3.3.1. About poetics of traditional theatre in the poetics of Vietnamese drama**

The previous generation studied Western Drama, on the basis of the poetics of Western drama, have applied and created Vietnamese drama; brought the composition, performance and enjoyment of drama into a strongly developed trend in the social life of Vietnam in the first half of the twentieth century.

The previous generation have achieved this because they knew how to

turn the international into the national characteristics. This is the orientation that needs to be further brought into full play in today's drama.

When delicately and creatively combining between what is received and what is the inherent of the nation, in other words between foreign products and national cultural characteristics, the valuable products will be produced and it attracts not only the domestic audiences but also the foreign audiences.

From the development of aesthetic methods in the poetics of Vietnamese drama in the early period, it reminds us of selecting aesthetic methods and the level of combining internationality, popularity with ethnicity so that they are suitable to economic, political, socio-cultural conditions of each period.

If in the past, the elements of the poetics in traditional theatre was included in the drama unconsciously to an extent, that is, as a habit of the creation and reception process, then, the elements of poetry of Traditional theatre has become a technique in scriptwriting style. From borrowing the poetics of traditional theatre to keep the audience, the later Vietnamese writers know how to turn it into artistic poetics, giving Vietnamese drama its own color without being mixed. and elevate it to a new level of human philosophy.

This work should be continued to develope in the process of composing script at the current time in order to produce quality dramatic works that can attract audiences.

**3.3.2. About tragedy**

Tragedy has been less focused on the Vietnamese theatre stage. This deficiency has caused an imbalance in terms of genres in Vietnamese Drama, and at the same time has not created the habit for the audience to receive Tragedy

With the view to fill this gap, after Nguyen Huy Tuong, there are also a number of playwrights who have tried with Tragedy but they have not been yet successful. Paying attention to Tragedy, in 2019, author Nguyen Tat Thang wrote *The Tragedy of Melancholy*. The structure of French classical tragedy is coordinated with the game - piece structure, has made the work both luxurious, intimate and poetic. This approach has brought interesting experiences to the audience, and attracted the professionals. Many directors also wanted to experience the script of *Melancholy*.

The author Nguyen Tat Thang’s work has opened up a direction for Vietnamese playwrights in the new era. This direction, compared with that of the period 1921-1941, is not new, but the author has actively turned the combination between the two types of poetics into the own writing style of the work, into the purpose of composition.

Through this work, the screenwriters should continue to promote and create to contibute to the development of Vietnamese Drama.

**Sub-conclusion**

Over the past 20 years of establishment and development, Vietnamese drama, from its inception, has gradually asserted its position in the flow of Vietnamese literature and art. The principles and basic aesthetic measures of the drama are absorbed and followed quite closely. But it is a selective absorption. Acquiring and changing foreign products so as to suit national cultural roots means to subjectively absorb. Naturally, the poetics of the traditional theatre has influenced the poetics of drama, bringing new characteristics and values to the poetics of Vietnamese drama.

The poetics of Vietnamese drama, apart from the international characteristics of poetics, or genre-specific, it also has its own characteristics, which is the source of national culture, specifically is the poetics of various types of traditional theatre - traditional song drama. These specific characteristics are the basis and premise for us to develop a creative, professional, unique and attractive drama.

**CONCLUSION**

Poetics is a term that has been used in literary and artistic research for a long time. Poetics is a way of organizing materials to create works of art. Poetic research is one of the methods to approach works from the perspective of material organization.

Study on the poetics of drama has been deeply researched by many scholars. The first person who studied the poetics of drama was Aristote in the ancient times. After Aristote, many Western and Eastern scholars have discussed this genre of poetics. Up to now, mankind has formed a theoretical system of the poetics of drama. Due to the continuous development of drama, this theoretical system is continuously enriched and new elements are added.

Up to now, the study of the poetics of drama in our country is no longer a new issue, but many arguments about the poetics of Vietnamese drama are still unknown, or have not been identified, or unnamed.

The thesis chooses the first stage of the development of Vietnamese drama to research with the hope of finding traces of Vietnamese drama since its birth. Through a process of serious and careful work, we not only find traces of poetics, but also see the remarkable development of dramaturgy from aesthetic measures: genres, structure, and story, conflict, dialogue, action in this early stage. In each measure, that development is expressed in different aspects and angles and concretely manifested in many dramatic works. That development also marked the maturity of the team of Vietnamese playwrights

The poetics of Vietnamese drama in the first stage has the starting point of human’s poetics of drama, but when entering our country, the first theatre makers are mostly those who work in the field of traditional theatre. The experiences and artistic values of traditional theatre have deeply ingrained the drama makers. Naturally, it penetrates into the poetics of drama, creating its own characteristics for the poetics of the Vietnamese drama.

The influence of the poetics of traditional theare has brought in a unique feature of the poetics of Vietnamese drama in the early period that is a mix of genre poetic elements. Many plays of the nascent period are Tragedy Comedy. In which, the elements of tragedy and comedy intertwine, a type of structure that is very close to Tuong and Cheo. In addition, many other elements of the poetics of the traditional theatre are also integrated into the play by playwrights, turning them into works of Vietnam.

After that early establishment, many Western writers were eager to compose plays, creating a trend of composing and enjoying drama in the literature and arts of our country. At this time, the absorption of French drama, the former Soviet drama, Chinese drama became more deeply, poetic elements of the traditional theatre were also handled more subtly and deeply by the authors. All those efforts of the creative force have contributed to creating a new feature for Vietnamese drama: reflecting directly many aspects of Vietnamese people's life.

On the contrary, the poetics of drama has diffused and influenced the traditional song drama, causing changes in these art forms as well. Learning the structure of the drama, Cheo has changed from the communal house to the civilized Cheo, and has been performed on the box stage.

The development process of the poetics in drama in the period we chose to study goes from the mixture of genre poetics to differentiating genres and culminating in a tragedy. This process has many differences compared to the development of the poetics in drama in many countries around the world such as England, France, Germany, China, India... but it also has some common points with the dramas of the Eastern countries influenced by Western dramas such as China, India..., that is absorbing the traditional culture. The combination of foreign factors and indigenous culture has brought the poetics of Vietnamese drama its own characteristics. The more subtle that combination is, the more values it brings to Vietnamese drama.

Looking back on the past, discussing on the theatre of the first stage when the drama was born, thinking on the current existence of Vietnamese drama, hoping to contribute to finding a new direction for the current Vietnamese drama when the audience is not very interested in this art. That is to find something unique for Vietnamese drama and the Poetics of Vietnamese drama. One of the specifics can be directed to is the specific with national identity, looking to the national cultural roots. This is not a new job, because right from the time when the drama was born, our Predecessors had explored, created and achieved remarkable achievements.

After the period of development, for many different reasons, the poetics of Vietnamese drama has focused more on the human factor. Recently, a number of authors and directors of theatre have returned to the creative aproach: absorbing the poetics of traditional theatre, combining harmoniously and logically with other elements which promises to bring a new vitality to Vietnamese drama. Their jobs initially got some success. Hopefully, Vietnam drama will have strong development steps.

**LIST OF PUBLISHED WORKS**

**RELATING TO THE RESEARCH TOPIC OF THE THESIS**

1. Nguyen Thi Thu Hien (2019), *The influence of the poetics of traditional theatre on the poetics of Vietnamese drama in the first half of the twentieth century*, Journal of Theater and Cinema Studies, No. 22, p.41 - 46 .

2. Nguyen Thi Thu Hien (2019), *On tragic poetics in Vu Nhu To*, Journal of Theatre and Cinema Studies, No. 23, p.44 - 48.

3. Nguyen Thi Thu Hien (2019), *The Acquisition and Development of Aesthetic Measures in the poetics of Vietnamese drama in the first half of the twentieth century*, Journal of Theatre and Cinema Studies, No. 24, p. 55 - 59.

4. Nguyen Thi Thu Hien (2020), The birth of Vietnamese drama is an historical necessity, Journal of Theatre and Cinema Studies, No. 25, pp. 60 - 65.