SUMMARY OF THE NEW FINDINGS OF THE DOCTORAL DISSERTATION

Doctoral Candidate: Hoang Da Vu

Dissertation Title: The Styles of Three Women Film Directors: Bach Diep, Viet Linh, and Siu Pham

Major: Cinema and Television Theory and History **Code:** 9210231

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Institution: Hanoi Academy of Theatre and Cinema

The dissertation presents the new findings of the research, which have been endorsed by the Departmental Advisory Committee and the Institutional-Level Evaluation Committee. These findings are as follows:

1. This dissertation provides a systematic study of the filmmaking styles of Bach Diep, Viet Linh, and Siu Pham through an integrated approach combining auteur theory, film poetics, and feminist film criticism. It examines style in relation to historical and cultural contexts, artistic worldviews, gender experiences, and systems of cinematic language. The study demonstrates that style is neither a direct consequence of biological sex nor reducible to a unified model of "women's style". Rather, it emerges from the specific creative conditions and artistic choices of each director.

2. The dissertation develops an analytical framework for studying directorial style across three interrelated dimensions: historical and cultural contexts; artistic worldviews and gender discourse; and systems of cinematic language. On this basis, it proposes examining style at two levels: the mechanisms of its formation and the mechanisms through which it is manifested. This approach makes it possible to explain the relationship between the creative subject, historical and cultural conditions, gender experiences, and the relatively stable poetic choices manifested in individual works.

3. The dissertation elucidates the diversity of approaches through which the three directors construct gender discourse and represent female subjectivity. In Bach Diep's films, women are portrayed in relation to both communal responsibilities and personal lives. In Viet Linh's films, the female body is depicted through the marks, imperfections, and injuries inscribed by lived experience, rather than as an idealized and immutable image of beauty. In this way, beauty is associated with human dignity, emotion, and vulnerability in the face of social change. In Siu Pham's films, questions of identity, memory, and freedom are explored through experiences of cultural interaction and shifting identities. Through the examination and comparison of their works, the dissertation identifies three distinct stylistic tendencies. Bach Diep's style is characterized by humanistic realism, expressed through classical narration, everyday settings, and representations of women in relation to family, community, and history. Viet Linh's style is lyrical and psychological, distinguished by subjective points of view, memory-based structures, visually expressive imagery, and the capacity to convey inner life. Siu Pham's style is experimental and transcultural, manifested in fragmented narration, highly constructed mise-en-scène, associative editing, and the interweaving of reality, memory, and imagination.

4. Based on these three case studies, the dissertation argues that the coherence between an artistic worldview and a system of cinematic poetics constitutes an important basis for identifying a film director's style. The findings contribute additional materials and scholarly arguments to the study of these three directors. They also suggest an approach to directorial style that integrates auteur studies, film poetics, and gender studies, with potential applications in research and teaching in cinema and television theory, history, and criticism.

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