

The Novels Writing about War of Da Ngan and Tram Huong from Feminist Criticism Perspective

Pham Phi Na

University of Social Sciences and Humanities, Ho Chi Minh City, Vietnam, Vietnam National University, Ho Chi Minh City, Vietnam

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.90400487>

Received: 10 April 2025; Accepted: 18 April 2025; Published: 23 May 2025

ABSTRACT

War is an “overarching theme” theme in Vietnamese literature, and this is no exception for female authors in the Mekong Delta, particularly in the novel genre. Applying feminist criticism, analysis-synthesis, and parallel comparison methods, this article examines how war is explored in novels by female authors from the Mekong Delta from 1986 to the present, focusing on the works of Da Ngan and Tram Huong. Through a writing style imbued with feminism, these authors offer readers a unique perspective on war, portraying it not only as a reflection of women's thoughts and emotions but also as an assertion of female identity in times of conflict. Their works contribute to a strong anti-war voice, bearing the imprint of female instinct.

Keywords: Da Ngan, feminist criticism, war novels, Tram Huong

INTRODUCTION

War has been a central and pervasive theme in Vietnamese literature. While male authors predominantly shaped war literature from 1945 to 1975, the post-1975 period - especially during the Renewal era - witnessed an increasing contribution from female writers to this theme. In their novels, female authors not only revisit the nation's past wars from a personal perspective, aligning with the broader literary trend of this Period, but also approach war through a feminist lens. War is depicted through women's senses and experiences, which helps renew a theme that has long been familiar. Some studies that can be listed include: *Women and the Theme of War* by Le Thi Huong; *War and Post-War Issues in Contemporary Vietnamese Novels* by Do Hai Ninh; *Novels About War After 1975 – Viewed from the Perspective of Perception and Artistic Expression and New Dynamics of War Prose from Loose Sketches* by Bui Thanh Truyen.

As writers who came of age after 1975 and grew up in the Mekong Delta, Da Ngan and Tram Huong reconstruct the Delta's wartime and post-war context through a feminist perspective. By employing feminist criticism, analysis-synthesis, and parallel comparison methods, this study aims to clarify how these two female authors approach the war theme. Da Ngan and Tram Huong depict the lives of Mekong Delta women during wartime, offering a distinctly female viewpoint and expressing their unique gender identity in this extraordinary context.

Da Ngan and Tram Huong are two prominent female authors from the Mekong Delta who have successfully written war-themed novels. This paper does not attempt to analyze all their works but instead focuses on selected novels, including *A Day of a Life* (1989), *Garden Land Too Far* (1992), and *An Insignificant Family* (2005) by Da Ngan, as well as *The Tay Do Beauty* (1996) and *An Intense Sunny Afternoon* (1998) by Tram Huong.

In these works, the authors portray women of different ages and backgrounds caught in the turmoil of war. Through their narratives, they express women's awareness, resistance, and emotional responses to war while strongly affirming their gender identity.

War and Women's Trauma: In their war-themed novels, Da Ngan and Tram Huong not only depict the brutality of battle - bombings, death, and suffering - but also explore war through a distinctly feminine

perspective. Their characters come from diverse backgrounds and age groups, including revolutionary soldiers and civilians. Regardless of their roles, they all perceive war as a relentless, chronic affliction that silently and violently erodes human lives, leaving behind lasting pain, loss, and torment.

For female revolutionary soldiers, war is an unbearable burden. Despite their resilience and sacrifices, the weight of war continues to press heavily upon them. In *The Tay Do Beauty* by Tram Huong, the character Bach Cuc repeatedly struggles with the overwhelming strain of war. She asks herself, "I just want a normal life. Why is the cross I carry on my back so heavy? Until when... When will this war end?"[1]. To Bach Cuc, war is "not only a battle against an extremely fierce enemy but also a struggle within ourselves"[2]. Similarly, in *A Day of a Life* by Da Ngan, Chung's mother views war as the root cause of her separation from Chung's father. While secretly fighting alongside the enemy, she develops feelings for her comrade. She later confesses to Chung, questioning herself: "If there had been no war, how could your father and I have been separated?"[3]. She knows that the moment she made this mistake, she lost Chung's father forever. This loss is irreparable and continues to haunt her. Thus, from a female perspective, even the bravest revolutionary soldiers perceive war as an unstoppable force that devastates love, loyalty, and happiness.

The war is equally painful and traumatic for civilian women, who experience it as a horror-filled exile of the soul. It leaves behind lifelong scars, shaping their destinies with grief and suffering. This is evident in the story of Mr. Hao Nam's family in *An Intense Sunny Afternoon* by Tram Huong. The war "distorts the fate of his loved ones as well as his wife's family"[4]. Their first daughter, Nguyet, became pregnant out of wedlock and died young, consumed by suffering, humiliation, and despair (she had secretly conceived a child with Hai Nguyen, a high-ranking revolutionary officer). Her daughter, Phuong, "has carried the reputation of being an illegitimate child for nearly twenty years, first living with her grandmother, then her aunt"[5]. Phuong grows up isolated and withdrawn, experiencing extreme loneliness. "Phuong is suddenly happy, suddenly sad strange and difficult to understand"[6]. The war also takes away the family's kind and gentle son. "Dam died in Mrs. Hao Nam's arms. She wept bitterly. After Dam's death, Mrs. Nam's hair suddenly turned white"[7]. For Phuong, an orphaned girl, war is a series of lost, fragmented, and meaningless days. She participates in student movements protesting against America, yet deep in her soul, she carries an irreparable wound. She remains "a sad, depressed, and despairing person"[8].

With My Tiep's family in *The Garden Too Far* and *An Insignificant Family* by Da Ngan, war is depicted through the lens of family circumstances. The impact of war on women is particularly emphasized, highlighting the struggles of widows and the absence of men in the family. My Tiep's family consists mostly of women - her grandfather is too old, her father is imprisoned in Con Dao, her third sister has assembled in the North, while her fourth sister and fifth brother have joined the revolutionary base. In their home by the Nuoc Duc Canal, the women live in constant fear of war and death. My Tiep's grandmother is always haunted by war: "To her, everything is death, everything is evil"[9]. The entire My Tiep family is consumed by anxiety: "All members feel scared"[10]. They fear for their grandfather, for their father in Con Dao, and for Niem and Truong at the revolutionary base. Sometimes, they are "vaguely afraid of tomorrow. Tomorrow, there may be a bomb attack that will destroy all the fruits and trees in the garden. They are also afraid of endless artillery fire"[11].

The portrayal of war in the novels of Da Ngan and Tram Huong is haunting and painful from the perspective of women. War brings immense loss, as expressed through the suffering of Mr. Hao Nam's family. Phuong exclaims, "At the end of the war, just in my family alone, too many people have died young, and too many children have not even had the chance to grow up..."[12]. The war also leaves behind enduring psychological wounds, as Chung laments: "Oh, war, if blood had become a river, then tears would have formed an ocean!"[13]. These sacrifices and sufferings are particularly profound for women like Nguyet, who bear the weight of war in silence. "Every woman carries a mountain of pain in her heart. This burden is too heavy for weak, fragile women to bear. Yet, they must also carry other heavy responsibilities on their shoulders..."[14]. For women, war is associated with loss, pain, obsession, and sacrifice, permeating their thoughts, daily concerns, family relationships, love, and happiness. This is clearly "a crisis about death and a crisis about life" (Thornber, 2016, p.126). These are the deep psychological traumas shaped by war through the lens of femininity. To women, family and children are the most important aspects of life. Thus, their perception of war is reflected in broken families, wives left widowed, and children forced to grow up as orphans.

With the trauma of war violence, women suffer doubly because they are both victims and survivors of violence. Both a witness and a victim, she endures terrible pain. “As victims, they witnessed unimaginable massacres, which included the disappearance or brutal death of their husbands, sons, or other family members. As survivors, they continued to experience the violence in both their bodies and memories” (Green, 1998, p.4)

From the female perspective, which inherently values peace and the protection of the vulnerable, the novels of Da Ngan and Tram Huong offer a distinct interpretation of war. War is not only about military operations, raids, and earth-shaking battles but also about the torment, fears, and suffering of widows and orphans. By portraying war in this manner, Da Ngan and Tram Huong align with the broader trend of war-themed literature during the Renewal period. They “write about war not by focusing on battlefield events or military engagements but by centering entirely on the human condition during wartime” (Do Hai Ninh, 2017, par.9). Furthermore, Da Ngan and Tram Huong “approach war from below, through individual fates and personal lives. In other words, they describe history through the lens of human experience rather than using humans as mere instruments to narrate history” (Tran Thi Mai Nhan, 2018, p.47).

“Unlike male writers, the portrayal of war in the works of female authors is not as aggressive and intense but rather possesses a silent and cruel gnawing power” (Le Thi Huong, 2014, par.7). This distinction is evident in the novels of Da Ngan and Tram Huong. When discussing the trauma of war, one often thinks of *The Sorrow of War* (It is also referred to as *The Fate of Love*) by Bao Ninh. In this novel, Bao Ninh sheds light on aspects of war that were previously absent from literature between 1945 and 1975. Through the perspective of a soldier escaping war, Kien vividly conveys the pain and loss he has endured - haunting memories of Soul Calling Pass, the Wild Rose trees, the deaths of his comrades, and his lost love with Phuong. Ambushes and battles always haunt the memories of soldiers when they look back on the war. In Kien’s recollections, the dry season battle of 1969 stands out vividly. Scattered companies were attempting to regroup but were driven from their fortifications by napalm bombs. Soldiers panicked, caught in a dense net of bullets, dying as they fell into a sea of fire. Blood gushed, splattered, and gurgled. Bodies were crushed and scorched, releasing waves of hot air. That battle annihilated the entire B3, the 27th Independent Battalion. After that, only ten men were fortunate enough to survive. From that day on, the jungle pass became known as the Gòi Hồn Pass. For Kien, “war is a world without home, without doors, a realm of miserable wandering and great adventure, a world without men or women - the most terrifying world of sorrow, numbness, and despair known to humankind” [15]. Recreating the war from the experiences of soldiers on the Southwestern battlefield, the character Anh in *Wilderness of the Heart* by Nguyen Dinh Tu carries deep trauma after leaving the war. Its brutality is conveyed through his haunting personal memories of the tragic deaths of comrades such as Hang (whose throat was cut; she died in a sitting position, her arms hanging down, knees touching, and head resting on a bamboo stick used to hold up the panels) and Gam (whose head was severed and whose body was thrown near the camp, lying like a frog on its back). These tragic scenes “haunted Anh’s mind” [16], “suffocating his chest, which seemed to have been cemented before the countless events of life” [17]. Like Kien, the character Anh in *Wilderness of the Heart* gradually comes to recognize the true face of war—“cold and cruel, painful and destructive” [18]. In the novels of Bao Ninh and Nguyen Dinh Tu, war is portrayed from the perspective of soldiers who directly participated in the fighting. Memories of the battlefield—its battles and campaigns—are ever-present. Male writers often adopt a philosophical tone to reflect on the brutal nature of war, drawing from firsthand experiences on the front lines. In contrast, the war depicted in the novels of Da Ngan and Tram Huong is not haunted by the direct brutality of battlefields, as seen in the works of Bao Ninh or Nguyen Dinh Tu. Instead, their war narratives focus on the breakdown of families, the fears for loved ones, and the anxiety for an uncertain future. Writing about war, Da Ngan and Tram Huong not only ‘boldly explore the sensitive aspects of war with a direct and reflective approach’ (Bui Thanh Truyen, 2020, par.2, sec.1) but also ‘delve into human desires—not from a judge’s perspective, but with love, kindness, and empathy’ (Le Thi Huong, 2014, par.9). This perspective offers a deeper exploration of war’s cruelty and the persistent pain it inflicts.

In short, “The intersection of gender and trauma plays a vital role in the nature of trauma that women in conflict situations face” (Segalo, 2015, p.451). From a woman’s perspective, war broadens its horizons. “Women writers also pave the way for the emergence of personal spaces (in family relationships, friendships, and self-reflection), both as a subject in itself and as an effort to replace the communal, nationalist, and militaristic social spaces that defined wartime” (Doan Anh Duong, 2017, p. 101). The destructive power of war not only directly impacts

soldiers on the battlefield but also inflicts deep psychological trauma on women and children.). War leaves behind smoldering wounds, from which emerge powerful humanistic and anti-war voices.

War and The Resilience of Women

Beyond portraying war from a female perspective, the novels of Da Ngan and Tram Huong also explore the construction of female identity in this extraordinary context. Faced with loss and trauma caused by war, women respond to these challenges in ways shaped by their gender - demonstrating an abundance of love, a deep concern for the vulnerable, and a prioritization of family well-being.

While many women go through these various forms of violations, they continue to be resilient and constantly seek ways to continue with their lives after the traumatic experiences that they might have encountered. While the memories of these events may linger like persistent ghosts that continue to lurk in the background, most women draw from the social and cultural capital available to them to survive (Segalo, 2015, p.452).

With their inherently feminine nature, “a woman’s experience includes a different perceptual and emotional life; women do not see things in the same way as men and have different ideas and feelings about what is important or unimportant” (Selden, Widdowson & Brooker, 2005, p.121). Even when placed in the same situation, women experience distinct emotions and concerns from men, leading to different coping mechanisms. In times of war, men often readily leave their families for the sake of a greater cause. They willingly sacrifice personal aspects of their lives to fulfill the duties of a soldier and a leader, as seen in the cases of Hai Nguyen in *An Intense Sunny Afternoon* by Tram Huong or My Tiep's father and brother in *Garden Land Too Far* and *An Insignificant Family* by Da Ngan. In contrast, women are primarily concerned with their families - the safety and happiness of their loved ones remain at the forefront of their thoughts. Even when they actively participate in the resistance, as seen in Bach Cuc in *The Tay Do Beauty* by Tram Huong, My Tiep in *An Insignificant Family* by Da Ngan, and Phuong in *An Intense Sunny Afternoon* by Tram Huong, or when they serve as the backbone of support for revolutionary fighters, such as Mrs. Tu Rang in *Garden Land Too Far* by Da Ngan, or living simple civilian lives like Mrs. Hao Nam and Mrs. Hoang in *An Intense Sunny Afternoon* by Tram Huong, their primary concern remains their family’s well-being. This motivation strengthens them, enabling them to endure war’s hardships, navigate its challenges, and protect their loved ones. “A global review of women and mental health has concluded that women are excellent copers despite their subordination, economic deprivation and lack of control over their life circumstances” (Leslie, 2001 cited in Segalo, 2015, p.453).

Female revolutionary soldiers such as Bach Cuc, Chung's mother, and Phuong participate in the student movement - not solely driven by national ideals but by the desire to liberate themselves and protect those they love. For Bach Cuc, only by joining the revolution can she escape the fate of becoming the daughter-in-law of the Ton Council, a cruel form of subjugation imposed by landlords. Phuong, on the other hand, “participated in sleepless nights and days demanding peace... because she had a hunch that it was the shortest path to finding her father”[19].

Even as revolutionary soldiers, these women retain their femininity. Their values of love, protection, and tolerance remain deeply ingrained. Bach Cuc, for instance, accepts the role of an intelligence officer, blending into the French Second Bureau to transmit critical information to the revolutionary base. Many French officers in the Bureau sincerely propose to her, but she tactfully declines each time. Through her interactions, she realizes that some of these men harbor no personal ambition for war but are merely forced into it, like Lieutenant David. For those individuals, she seeks to preserve their lives and help them return safely to France.

Chung's mother, another revolutionary soldier, operates covertly within enemy ranks. Alongside a teammate four years her junior, she assumes the role of his sister and opens a photography shop as a front for their communication station. In the course of their mission, she makes a Corruption of a minor with her teammate. For years, she keeps this emotional struggle to herself. However, as Chung grows older, she eventually confides in Chung, saying, “Mom is also human, so it was difficult to maintain control in a situation where two people lived under the same roof, shared meals, and endured restless nights together. We had to behave as if we were flesh and blood siblings in front of the enemy. In doing so, we didn’t even realize when we had fallen in love” [20]. She acknowledges that this was the result of human emotions being deeply influenced by circumstances,

stating, “Human emotions are greatly affected by their surroundings and are often unpredictable” [21]. Despite this, Chung’s mother remains steadfast in her love for Chung’s father and ensures that her current husband does not fall into the temptations of power. She likens power to rice water that seeps into vegetables, affirming to Chung, “If I hadn’t controlled myself, I would have drowned your stepfather in that rice water, and by now, he would probably have rotted away too” [22]. Thus, the loving, tolerant, and altruistic nature of femininity shapes female revolutionary soldiers into figures of both resilience and compassion. Their inherent softness, born from emotional sensitivity, transforms into courage as they strive to protect themselves and their loved ones amidst the chaos of war. These two seemingly opposing qualities — gentleness and strength — harmonize to form a unique feminine identity within the extraordinary context of wartime.

The gender identity of women in the novels of Da Ngan and Tram Huong is also powerfully expressed through the characters of Ms. Tu Rang in *Garden Land Too Far* by Da Ngan and Aunt Hoang in *An Intense Sunny Afternoon* by Tram Huong. For the My Tiep sisters, Ms. Tu Rang plays the role of “a spiritual father” [23]. Though illiterate, she is highly active, firm, and principled, earning the deep respect of her family. Despite living a solitary life in widowhood, she suppresses her personal pain to fulfill the wishes of her brother, who left to join the revolution. Though she strives to remain strong, her sentimental heart reveals itself in moments of vulnerability - she sheds tears for her imprisoned brother in Con Dao and worries about her grandchildren’s future. The weight of responsibility falls heavily on the women in her family. In their house on the banks of the Nuoc Duc River, “they are alone and must struggle with everything, every day”[24].

This reality fills the 12-year-old My Tiep with anxiety about her own fate: “Who will suffer next? Perhaps Ms. Rang’s daughter, Minh, if she becomes Teacher Tien’s wife, knowing that he has no desire to settle into the teaching profession. Will I be a revolutionary soldier’s lonely wife like my mother, or a widow like my aunt?”[25]. The fear of an uncertain future continues: “And us too - how will we grow up? In peace or in death? In happiness or as widows, struggling like Aunt Rang, like Mother, like Sister Hoai, like Minh?”[26]. After the war, My Tiep’s family is left with “widows- widowed aunts, widowed mothers, widowed sisters, and widowed youngest sisters”[27]. This collective widowhood is presented as a profound misfortune: “No misfortune can be compared with the misfortune of widows”[28]. Grieving the loss of their loved ones, these widows live with “an abundance of tears”[29]. Yet they are not overly sentimental. Ms. Tu Rang, in particular, stands apart. She remains a pillar of strength, serving as the foundation of her family. Though she carries worry, grief, and hardship, she is also resilient, determined, and deeply devoted to her loved ones.

Similarly, Aunt Hoang in *An Intense Sunny Afternoon* by Tram Huong embodies female identity in the context of war. While Ms. Tu Rang serves as the spiritual father of My Tiep’s family during and after the war, Ms. Hoang embodies a maternal figure full of energy and love in the post-war period. Unlike Ms. Tu Rang, who represents the traditional garden-woman archetype of the Southwest, Ms. Hoang comes from a wealthy landowning family in the Delta and is highly educated. She is an English lecturer at a university in Saigon, the wife of a Republic of Vietnam officer, and the sister-in-law of a revolutionary government leader. This unique position forces her to navigate the complex realities of national reunification.

Hoang shoulders numerous burdens: she struggles to support her family through economic hardship, ensures the future of her orphaned and pregnant niece, Phuong, and works to protect her husband so that her family remains intact. Despite being torn by internal conflict - “so many torn and tangled questions in her heart”[30] - she tells herself, “for now, I must act to protect my husband and Phuong”[31]. Hoang composes herself, realizing that “now is not the time for complaints or regrets, but for action”[32]. She understands that the only way to overcome adversity is “to dare to look misfortune directly in the face”[33]. Yet, no matter how strong she appears, the weight of her responsibilities inevitably resurfaces in moments of vulnerability. During these times, she questions fate: “Why does destiny always impose such painful sacrifices on the women of the Nguyen Kim family?”[34]. However, she finds her own answer: “Because they love so deeply and sacrifice themselves”[35]. This deep sense of love and self-sacrifice defines women’s gender identity in wartime. No matter the circumstances, they remain steadfast in their commitment to their families. Hoang is no exception. She, too, “struggles to keep happiness intact”[36]. Through daily struggles, she gains a profound understanding of life, human fate, and the essence of a woman’s true priorities: “happy children and a peaceful family”[37].

The distinct relationship that women have to domestic institutions that constitute the fabric of society and culture plays a substantial role in defining women's experience of trauma and in providing them with the resilience with which to address the outcomes of violence and repression (Segalo, 2015, p.452).

By portraying war through a female lens, Da Ngan and Tram Huong provide "a new perspective on war, a perspective rooted in women's experiences, redefining their role in a nationalized feminist context" (Doan Anh Duong, 2017, p.101). Through this lens, war is not merely about political events or battlefield conflicts - it is deeply intertwined with the lives and fates of families. "The internal perspective is often centered on female characters, with other elements viewed through their experiences" (Nguyen Van Hung, 2016, sec.3). By focusing on the internal emotions and struggles of women, Da Ngan and Tram Huong contribute to a broader understanding of war - one that recognizes "the enduring pain of women's fates during and after the war as an unending source of torment" (Nguyen Van Hung, 2016, sec.3). "From a female perspective, war embodies both loss and rebirth, hatred and forgiveness, tragedy and feminine pride. Beyond separation and death, war also highlights the resilience and essence of femininity" (Nguyen Thi Ngan, 2020, tr.69). In doing so, they illuminate the profound ways in which war shapes female identity. Moreover, even in a state of trauma, the women of the Mekong Delta consistently seek ways to recover and heal. They rely on their love of life, their natural instinct to care for and protect others, and their altruistic, generous spirit to regain balance and move forward. Therefore, although the novels of female authors from the Mekong Delta portray many traumatized characters, they are not overwhelmingly heavy. The atmosphere, while touched by sorrow, is imbued with the faith and optimism inherent in the people of the river region.

CONCLUSION

Portraying the lives of women during and after the war from various backgrounds, stories, and circumstances, Da Ngan and Tram Huong focused on clarifying the trauma and resilience of women in this significant discussion. They examined the war from a female perspective, shedding light on the role and experiences of women in wartime. By exploring the theme of war through a woman's lens, Da Ngan and Tram Huong contributed to the broader discourse on war and its aftermath during the Doi Moi period. The war was illuminated through individual fates—specifically, the fate of women. Through this perspective, women's identities in the context of conflict became more visible, and a powerful anti-war sentiment emerged, strongly opposing its dangers. In addition, by depicting the trauma of war and the ability to heal through feminine nature, the novels of Da Ngan and Tram Huong specifically, and Vietnam female novels more broadly emphasize the vital role of women in overcoming trauma and their capacity for regeneration. This, in turn, enriches the representation of war in the national consciousness, fosters a spirit of reconciliation, and reinforces the value of women in contemporary life.

NOTES

[1] Tram Huong. (1996). *The Tay Do Beauty* (Vol. 2). National Police Publishing House p.135.

[2] Tram Huong. (1996). p.135 - 136.

[3] Da Ngan. (1989). *Day of a lifetime*. Ho Chi Minh City Arts Publishing House. p.73.

[4] Tram Huong. (1998). *An intense sunny afternoon*. Women Publishing House. p.8.

[5], [6] Tram Huong. (1998). p.11.

[7]. Tram Huong. (1998). p.9.

[8] Tram Huong. (1998). p.73.

[9] Da Ngan. (2012). *The Garden too far* (4th ed.). Kim Dong Publishing House. p.65.

[10], [11] Da Ngan. (2012). p.96.

-
- [12] Tram Huong. (1998). p.109.
- [13] Da Ngan. (1989). p.61.
- [14] Tram Huong. (1998). p.196.
- [15] Bao Ninh. (2005). *The Fate of Love* (Reprint). Writers Association Publishing House. p.33 - 34.
- [16], [17] Nguyen Dinh Tu. (2013). *Wilderness of the Heart*. Writers Association Publishing House. p.81.
- [18] Nguyen Dinh Tu. (2013). *Wilderness of the Heart*. Writers Association Publishing House. p.130.
- [19] Tram Huong. (1998). p.102.
- [20] Da Ngan. (1989). p.168.
- [21] Da Ngan. (1989). P169.
- [22] Da Ngan. (1989). p.174.
- [23] Da Ngan. (2012). p.7.
- [24], [25], [26] Da Ngan. (2012). p.114.
- [27], [28] Da Ngan. (2008). *An insignificant family* (4th ed.). Women Publishing House. p.22.
- [29] Da Ngan. (2008). p.75.
- [30], [31] Tram Huong. (1998). p. 18.
- [32] Tram Huong. (1998). p. 45.
- [33] Tram Huong. (1998). p. 48.
- [34], [35] Tram Huong. (1998). p. 80.
- [36] Tram Huong. (1998). p.197.
- [37] Tram Huong. (1998). p. 52 - 53.

REFERENCES

1. Bui, Thanh Truyen. *Artistic Expression and New Dynamics of War Prose from Loose Sketches*. <http://nguvan.hnue.edu.vn/Nghi%C3%AAn-c%E1%BB%A9u/p/dong-hinh-moi-cua-van-xuoi-chien-tranh-qua-nhung-phac-thao-roi-2273>, November 28, 2023.
2. Doan, Anh Duong. "Gender experience after the Renewal period - View from women's literature". *Military Arts Journal* (868), 2017, pp. 97 - 104.
3. Do, Hai Ninh. "War and post-war issues in contemporary Vietnamese novels". *Military Arts Journal* http://vannghequandoi.com.vn/binh-luan-van-nghe/chien-tranh-va-nhung-van-de-hau-chien-trong-tieu-thuyet-viet-nam-duong-dai-10373_156.html, April 30, 2017.
4. Green, L. Lived lives and social suffering: problems and concerns in medical anthropology. *Medical Anthropology*, 12 (1), 1998, p. 3 - 7.
5. Le, Thi Huong. "Women and the theme of war". *Cua Viet Journal* <https://tapchicuaviet.com.vn/van-hoa-thoi-dai/phu-nu-va-de-tai-chien-tranh-1769.html>, May 3, 2014.
6. Nguyen, Thi Ngan. *Novels of Vietnamese female writers from 1986 to 2010 from a feminist perspective* (doctoral thesis, College of Sciences, Hue University). Hue, 2020.

-
7. Nguyen, Van Hung. "Contemporary Vietnamese female novels viewed from perception and writing style". Cua Viet Journal <https://tapchicuaviet.com.vn/van-hoa-thoi-dai/tieu-thuyet-nu-viet-nam-duong-dai-nhin-tu-cam-thuc-va-loi-viet-10622.html>, December 13, 2016.
 8. Segalo, P. Trauma and Gender. *Social and Personality Psychology* 9 (9), 2015, p. 447 - 454.
 9. Selden, Raman, Widdowson, Petter and Brooker, Peter. "ch. 6. Feminist criticism". In *A reader's guide to contemporary literary theory*, 5th ed, pp. 115 - 143, Pearson Longman Publishing, 2005.
 10. Thornber, K. Trauma theory. In Stephen, O. et al (translated by Nguyen Quoc Vinh), *Theory and application of theory in literary research, lecture series and reference materials*, pp. 119 - 138, Social Sciences Publishing House, 2005.
 11. Tran, Thi Mai Nhan. "Novels about war after 1975 - Viewed from the perspective of perception and artistic expression". *Literary Research Journal* (4), 2018, pp. 44 - 54.