

Impact of Media to Vietnamese Literature Period after 1986

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Abstract

This article focus that some other ideas also tend to support the impact of mass media to Vietnamese literature after 1986, considered that this is a new form of existence of literature, this is a channel of news, a democratic publishing channel which timely updates, promotes the development of literature, and culture in general. Although the expansion and quick connect information systems globally, interactive media and Internet, have great advantages, there is a fierce challenge for Vietnamese contemporary poetry in quality of content and artistic form of poetry.

Keywords: *Media, network, impact, interaction, self-publishing, Vietnamese contemporary poetry*

1. Introduction

About the impact of mass media to Vietnamese literature after 1986, we only mention the interaction of the Internet to contemporary Vietnamese poetry, from poetry reader position in working, living, sticking conditions of the network environment to read poetry, literature.

After the period of renovation in 1986, there were many interesting ideas about "Network literature", including the idea of Ly Lan, said that literature is still literature, and network, computer or pencils, paper, pens.... are just working facilities. If we work on these tools, it will be less strenuous, saves more time than doing with other means. Therefore, Ly Lan suggested people be careful with dreams of network literature ^{1a}. Another opinion is that network literature is the literature of "the authors who only want to appear on the network. They live the life of network literature, write on the net, use the technical advantages of the Internet, process online information, interact, exist, be sad and happy as well as disappointed online... They are citizens of a full network. And we can say this is a true network literature, unlike the compositions are posted on the Internet. Network literature when printed on paper will lose breath of network life and reduced "real value" of it!" ^{1b}.

Some other ideas also tend to support this new form of existence of literature, this is a channel of news, a democratic publishing channel which timely updates, promotes the development of literature, and culture in general. Networking is a mode of existence and may have the realization of the so-called "open work" completed by readers, as in Umberto Eco's theory. About this comment lift up to theory, there is also an interesting response from Ly Lan: how many works written by many different readers have been successful? Answering this question would be very difficult.

We agree with Ly Lan that if separating "literature" and " network literary", then this separation means it would lower rather than enhance network literature, because there have been many ideas quite convinced that: the network is a channel of literary experiment ². Because even though the network literature has certain advantages

away, then ultimately to be perfected to carry an official name. So the concept of network literature, in our opinion, remains literature published, disseminated or received via network environment with abundant forms of its existence: forum, blog, online competitions, libraries, magazines, newspapers, websites, individual and collective portals, even e-books... these have some certain effects on styles, quality and designs of products.

"Self-publishing" is a feature of modern media technologies. With the expansion and quick connection of information systems globally, ones - as individuals or groups - easily disseminate, publish their own documents with personal responsibility. There is no concept of "free" in this virtual space, by all servers, connectors and tools are aimed at certain goals. Users must accept agreement conditions reflected in the interaction with the computer through a registration process and installation (the questions of "agree" or "disagree"). These agreements are sometimes much more strictly than a printed contract, but most users ignore them for many reasons, including reason of language, and ability of language control which have not been automated so far. With this concept, it can be likely that the next publication following the first one is a revised edition. And because the copy is an attribute, many different versions are inevitable things. "Self-publishing" also means self money paying for printing and distribution of books, poems as well as self organizing broadcasting, introduction, exchanging files, even renting critics to write reviews.

Poems, like other works of literature, primarily the work of one individual, and completed at a certain level before the author decided to publish them. Poems carry a specific number of forms other than the prose category. A person surfing the net, to the extent of 90 to 98%, can realize a poem among many kinds of writing, even though that poem can bring many innovative features, innovation, freedom, alternative. Others recognized through category systems: blogs, forums, or other online published types thoughtfully classify these works as "poems", those as "short stories"...

2. Impact of the Internet and the Reality of Vietnamese Poetry

There have been too many comments about the ones that are by the network environment and the mass media for literature in general and poetry in particular. This, we will not say again, and would like not to repeat the successes of the development by Vietnamese poetry so far.

We would like just to mention a feature that many poets, and critics have said: the number of poets, poetries, poetry collections have increased significantly. "A poet had to exclaim: "Never be printed poetry as much now, never turn away from poetry readers as many as now. From the number of 1,000 copies / printing, reducing to 500 copies, far more people only print 200 copies. Today poetry is not only printed abundant but also abound appears full on website forums. Just register a name, connect to the Internet that anyone can launch online poetry. For online poetry "publication" is so easy that the quality of the poetry is difficult to assign.

The poems are printed on paper by Ly Lan, Dong Duc Bon, Phan Thi Vang Anh, Nguyen Hoang Linh, Truong Que Chi, Vy Thuy Linh ... are very noticeable and appreciated. Printed poetry is released through many different channels and one of the most popular channels is the network, directly from the poet, or indirectly from readers. The number of poets through the Internet have also increased substantially, in a conversation, the mass media development has made young poets feel as scattered. "There are two major factors that contribute to the durability or persistence, pervasiveness and power of disposable literature in contemporary

society: the unique characteristics of print media; and the impact of electronic media in enhancing their production and distribution."³

Do not stand apart from the positive impact from the network, poets in different generations are involved in the forums on the Internet. Sometimes some well-known poets are even more active than young ones in establishing blogs, forums, creating other offline ones. Understandably, this is because they have already had their readers, numerous poem friends and a certain attraction from their fame. It is completely different from other new poets now have to steadily use blogs as a channel, first exchanging mood, then poetry, and poetry arrives daily, hourly and enriches daily, hourly on their blogs. Almost all poets are participating in literary activities online, have their own blogs or post their poems on other websites such as Nguyen Quang Thieu, Mai Văn Phan, Nguyen Binh Phuong, Van Cam Hai, Vi Thuy Linh, Tu Trinh, Tran Le Son Y, Nguyen Huu Hong Minh, Truong Que Chi, Hải Thanh, Le Vinh Tai... Many among the familiar names to online poetry readers are Nguyen Trong Tao, Nguyen Viet Chien, Đong Đuc Bon, Le Manh Tuan, Truong Nam Huong, Irasara, Thu Nguyet, Nguyen Thanh Mung, Tran Anh Thai, Trần Quang Đạo, Tuyen Nga, Tran Kim Hoa, Đo Trong Khởi, Van Cong Hung, Hong Thanh Quang, Lương Ngọc An, Đang Huy Giang, Nguyen Lương Ngọc, Doan Manh Phuong, Nguyen Khac Thach, Le Minh Quoc... They are also popular with their well and carefully – printed poetry collections.

We can say, "self-published" is as a characteristics of the contemporary present. And this self-published nature strongly promotes the freedom of each person, author, more special are poets. This stimulates everyone to work, share their works, feelings with the community. Today, almost everyone including those who publish poetry and poetry readers have acknowledged this situation like an obvious thing. The impact of the Internet and the "self-published" have certain consequences to authors and poems. There are a certain number of positive impacts on contemporary poetry, or at least, when "self-publishing" one of his works, who wrote poems can also be aware of the impact by the general rule.

3. Impact of the Internet: Implication

The first consequence of the impact from the Internet, from the characteristics of self-publishing is personal, private element. Poetry, forever, remains the voice of a person, privacy. But it seems that the ideological orientation today, composing ideas to attract people to write poetry in a common voice are not the same. Nowadays freedom in writing including with freedom in publication gives writers a vast space to write, to live. It is the desire of older generations. But it is also the cause for the majority of writers tending to turn to their inner world. Discussing this issue with Prof. Tran Tri Doi, he said "The biggest thing that modern poets need to do is not which type of composing to choose, which topics to write. The fact is that poets must really live in the common life - the community life, and not just "honest" with their personal feelings." ⁴

In the changing era, personal things are enhanced, sometimes to the extent in which this individual is afraid of being as same as others. The fear of "like others" has become an obsession of young writers. The faith "I were not the same, I had to seek and assert myself" has driven many young writers too far. Excessive attention to the world of personal feelings has a negative consequence, which is a barrier or rejection social emotions, bringing voices of the community. It is confirmed that the voice of the ego is different from the voice of the ego of the New Poetry. They are in the dim of the rising aspirations and firmly assert the voice of their era. After great claiming of their own are depressing and boring moods due to loneliness. It may be recognized that some of the common phenomenon of Internet poetry: we

want to be different from other old poets, we want to be new. But what is new is not really established specifically. Set in a parallel world, "old" poems must be read first, then "new" poems can survive. Throw away "old" poems, "new" ones will just be number 0, while placing in opposite case, "old" ones are still "well alive" in readers.

Despite the fact that whenever and wherever poetry is always a private voice and individual. But reading poetry today, readers still regret: pieces of the author's own feelings are still petty, poor, rushed to repeat oneself. Those particular worlds are still the world of real life, not a separate universe of artistic ego, yet profound enough for readers to incline to shine in his universe to see shadow of mankind reflected in private pain.

The impact of the Internet and the easily publishing ability affect technical writing now. In poetry today, many verses of long lines, lack of refinement, lack of professional responsibility, expressing too long on the matters which could be said shorter. The author does not read all, memorize all his poetry, and less refines his emotions. Audiences feel bad when a young poet read his poems in public from paper or on telephone. In some cases lengthy winded poetry of despair appears due to unlimited land on network, how many pages of poem go along with how much one has, so the "self-censorship" has been forgotten happily. For example, "Anh yêu! Anh đang ở đâu?/ Góc nào trên địa cầu?/ Bờ nào của đại dương?/ Đại dương nào trong các đại dương?/ Sáng nay, để mở đầu cho một ngày, có bàn tay nào ngoài hiên, đã pha cho anh một tách cà phê?/ Một tách cà phê mở đầu ngày của anh..." (Xuân Liège, Đặng Thị Quế Phượng, Young Forum). A reader collected from another female poet's some sentences: "Khẩu trang che bụi/ Che chính mình", and then commented: "The feeling of the poet was transmitted to readers is more important... feeling of brand new." ⁵

All personal feelings then become common in the sea of human emotions, but to become a drop in which people shed to look for their shadow in the ocean, it must be purified, refined so that all personals are seen through the common, not blinding search in long and confusing pages for some things, some pieces of personal. That messy habit is easy to meet in some of today poetry. Critics let themselves be overtaken by the familiar, the care of boring practical poetry without peaking therefore they are easily surprised at unusual phenomena, and try to find out something to give good comment. In fact, critics are also partly influenced by impacts from the mass media and Internet, from the communications media. Prof. Ma Giang Lan also makes sense when stating: "The change from young poets is very good but the expressions of their way of thinking about words is not literary words. Now reading their poems, we can see many loose words, which I used to think them like wild horses on the boulevard. Poetry criticism now is the mutual praise, good and bad poetry alike, all have praising tone, therefore readers can not distinguish which is which. I often say that going online makes us at risk. Many risk their lives to upload what they have not thought carefully. There is nothing to be able to accepted because there is no censor on the net." ⁶

"The media as a 'mirror held up to society'. The analogy is, of course, a hackneyed one. The concept of the mirror with its attendant series of questions—do the media offer a faithful reflection of reality, or do they mirror the real in a one-sided, distorting way?—has haunted the study of the media since its inception. The difficulty with the analogy, however, consists in the suggestion that a dividing line can be drawn between 'reality' or society on the one hand and the world of representations on the other." ⁷ Here is a poem by a poet to finish this idea, although I think this poem is a bit exaggerated, it is the poem "The poet reads his poem" by Inrasara. He said about the no meaning of some Vietnamese poems on Internet. The mass communication process merely converted the receiver from being one to being many individuals. Given this image of the workings of the mass media,

the attention of researchers was directed at the psychological dispositions of the producers of mass media messages and at the effects of the message on the members of the audience”⁸.

Network and self-publishing affect the interaction between poets and readers. The interaction in the mass media clearly have advantages. A few years ago, when the prose book of Thao Hao was published - "Nhân trường hợp chị thổ bông". "They (the audience) are entitled to have their comments, according to their experience and personal qualifications, and the multi-dimensional nature in really feeling is the appeal of art. Nevertheless, be back to part 1, if the artist were already dead, it would be helpless. Their work as an orphan, they could not protect it anymore. To protect it, they should have prepared for it with enough qualities to defense itself even when they were not here..." ("Ai cho mày chê con tao xấu?"). At that time, I felt very interested in what Thao Hao had already said. But today, it becomes relatively. The poet did not die. He posted to forum about their work, explained it, gave readers additional bonus for what circumstances he wrote it, why it was like that, who gave it comments... etc. This is an inevitable trend of the modern communication. Before the poets, many other art forms have done this, from the gift of sciences as bonus scenes for the film, or as an intro to PR for the upcoming film, or as a repercussion of the film projection... All make readers understand the work better, understand the idea of the author better.

However, the interaction of "post-publishing" activities of works of literature in general and poems in particular, is "virtual" and only reaches a level of real value somehow. Because it is not a form of exchanging, or joining friends, like the style of traditionally poetry criticism, because: (1), authors and readers can meet at different moments, via the comments, the offline messages, in different moods, and influenced by various causes. Feelings can change when hearing - reading something about the author, works, and also frankly expressing such changes on the website. (2), the readers can completely hide his face for personal reasons, and give comments with a different identity, because of certain reasons. This leads to the comments not to be believed completely, especially when they come from a strange nick. And if they are from acquaintances, influenced by the subjective they are praise mainly. (3). Author, sometimes easily deletes inappropriate comments, therefore, sincerely believing in the virtual world is a very difficult task. And both creators and readers have understood this.

There needs to classify 2 types of poetry forum: poets' blogs are almost professional with famous names. Friends' comments are plentiful sharing and praising. We do not need to ask about this. Because among abundant information uploaded daily only friends or those who care spend time reading a new poem. It is not true when thinking that "once uploaded, the poems are read by thousands in a high speed rate". About this, Ly Lan stated: "People have no time to..." Only poets together.

The second type is poetry forum, more diverse, abundant with comments, no limit. Here you can see a lot of different reviews. And the real characteristics of the multidimensional dialogue is here. However, there are also responses outside of poetry, making our poets somewhat apprehensive. If respecting readers, especially young readers, young poets can accept challenges from the forum.

Interaction between readers and poets presents level of enjoying of the readers to poetry, and can also improve penetration power of the poem to the reader. The breakthrough of young poets largely directed at the old, attacked the old, do themselves different from the old. They have not really directed to their readers. Poetry today yearns for "different, new, strange", so intently on mirror to see anything "different, new, strange", forgetting the true value lying in the depth of humanity in each work.

Interaction of the Internet and media are the new era of dialogue and innovation. Being aware of having a place for dialogue, today poets have had dialogues for their poetry, their own more. Online poets are always ready for talks. Dialogue is always a good trend. But silence has its own value. Traditional silence in poetry, meaningful silence of the authors, silence awarded and no interference the world perceived by the readers, have been broken.

This leads to two different turns. Personal freedom and private moments inspire poets to speak, to explain, to share. It already expands the poems or the poems lengthen themselves without purification. Whoever reads poetry today also sees it like him, a little like him, but hardly carves himself a painful cut in his heart to recall when everyday language is powerless.

The second turn is reactive. That is the main resistance to his generation, the wet, lengthy, exposed depressing. "Open mouth", "show off", declare, explain styles, reasons why renovation is chosen. Young poetry is no longer childlike, fresh, faithful as the age is, the soul is.

The first turn is easy, more words less literal sense, exposing one's heart on paper without processing like a beautiful, expensive gift without wrapping. Ly Lan's poet: "Chẳng có gì quý giá đâu / chỉ là bài thơ đem tặng / lời ấp ủ lời vòng vo / như giấy hoa hời một lời khó nói..." (Thơ tặng). Ly Lan's emotion still has "giấy hoa gói", therefore it is not scattered along busy streets. The less professional "emotion" faces the tragedy of repeating itself. Here is a quotation from the writing to finish this issue: "It is not true that the present new steps on each other, more than that, they step on each other too much. For example, stepping on poetry language, images, as well as thoughts, such as image "ngựa" or "tìm mình". "ngựa" from Xuan Dieu to Hoang Hung, Vi Thuy Linh, Ly Hoang Ly, Tran Le Son Y... all use "ngựa"! Thức dậy đi hỡi chú ngựa non của đồng ngực trẻ / Thức dậy và tung bồm cất vó / Phóng như điên... / Thức dậy đi ơi chú ngựa đã ngủ sâu trong đáy tim nhiều năm tháng... (Bài ca ngựa non, in Today Poetry, Publisher ĐN, 2003, page 213). Đinh Thi Như Thuy is, too, "ngựa" is never absent! "Trái tim tôi là con ngựa bất kham / Sải vó dài trên đồng cỏ / Gió ngàn ngạt gió (Đinh Thi Như Thuy, Một ngày tháng sáu, vannghesongcuulong.com). Then heaven Horse appears, horse becomes an endless game: "Em là con ngựa bất kham vừa chạy trốn vừa chạy theo những ám ảnh... (Khuong Ha, Bên trái là đêm, in Dự báo phi thời tiết, publisher HNV, 2006, page 32)... If Xuan Dieu's horse (Và hồn tôi như ngựa trẻ không cương / Con ngựa chiến ngất ngậy hồn biên viễn) expresses ignorance, romance; or Hoang Hung's horse is a lonely proud horse in its herd (Em là con ngựa non thon vó / Lạc giữa rừng người hoang vu), horses of young female poets today are in chorus to ask for freedom, break the family and society's rules. All – the same!" (Thơ trẻ và hiện tượng lặp lại mình, Trương Gia Hoa, Sóng sánh mẹ và anh, publisher VN, 2005, page 88)

The second turn bears more challenging. The innovation may exceed readers' reception. Encouraging the new is one thing to do, but not encouraging the new with any cost. One of the limitations of this turn is that poetry loses its beauty, its elegance. A poem which is ugly, unattractive, inelegant, careless, naked in busy life is hard to love and to faith.

4. Conclusion

Although the interaction of the mass media and the Internet has absolute advantages, it is also a fierce challenge for Vietnamese contemporary poetry. "The Internet and the Web constitute the technological infrastructure of the global network society, and the understanding of their logic is a key field of research. It is only scholarly research that will enable us to cut through the myths surrounding this digital communication technology that is already a second skin for young people,

yet continues to feed the fears and the fantasies of those who are still in charge of a society that they barely understand”⁹.

Either the poem uploaded or printed now is only to gift each other. Poets have to live on a different job to feed their poetry. Few professional poets. Even if he were a professional poet, he would not be sure to have good poems. Amateur sense with a non-professional work surely lead to have products with ease, and a level of non-profession. Those who write prose compose poems, translate books compose poems and those who write poems turn to give comments... The era of Internet and self-publishing accept all and create conditions for all. But there are few having enough bravery to come to an end, saying in a different way, there are few having enough desire to live, to die, to be mad, to forget being looked down on... It is so sad for poetry. “To understand what books mean in the present world of e-readers and digital libraries, it helps to examine how they functioned in the past and to consider how they might change in the future.”¹⁰

The impact of mass media brings many good effects, but besides that, today readers are still hanging around with old poetry with the shimmer of the words multiplied by careful hearts and unfortunately: sometimes, today easy conditions become a sedative for poetry, build up too many illusions that erode gradually - in nominal – really artistic passions.

Notes:

^{1a}. Như Nguyệt, Một phản biện về “huyền thoại” văn chương mạng, <http://vietbao.vn/Van-hoa/Mot-phan-bien-ve-huyen-toai-van-chuong-mang/75157521/105/21/4/2007>.

^{1b}. Trần Ngọc Hiếu, Nhận diện văn học mạng Việt Nam, 2015, <https://lythuyetvanhoc.wordpress.com/2010/10/09/tran-ngoc-hieu-nhan-dien-van-hoc-mang-viet-nam/>

² Nguyễn Ngọc Linh, Văn học mạng: Chỉ là "thương hiệu" cho nhà văn cấp tiến? 12/11/2006. <http://vietbao.vn/Van-hoa/Van-hoc-mang-Chi-la-thuong-hieu-cho-nha-van-cap-tien/20632758/103/>

³ Herbert Pimlott, Wilfrid Laurier University, Canada, ‘Eternal ephemera’ or the durability of ‘disposable literature’: The power and persistence of print in an electronic world”, Media Culture Society, Sage Journal, USA, May 2011 vol. 33 no. 4 515-530, <http://mcs.sagepub.com/content/33/4/515>.

⁴ Xuân Nguyên, Thơ ca và đời sống hiện đại, <http://vietbao.vn/Van-hoa/Tho-ca-va-doi-song-hien-dai/20003585/181/,15/2/2003>.

⁵ Ngô Thị Hạnh, Về Mất giấy của Nguyệt Phạm, <http://www.vanchuongviet.org/index.php?comp=tacpham&action=detail&id=7769> 14/1/2008.

⁶ Thu Huyền thực hiện, Quan niệm về thơ. <http://www.nhavantphcm.com.vn/tac-pham-chon-loc/ngghien-cuu-phe-binh/song-tho-ma-giang-lan-dap-boi-ma-chang-doi-dong.html>

⁷ Culture, society and the media. This edition published in the Taylor & Francis e-Library, 2005.

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⁸ Culture, society and the media. This edition published in the Taylor & Francis e-Library, 2005.

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⁹ Manuel Castells, Communication Power (Oxford University Press, 2009),

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¹⁰ Jack Lule, Understanding Media and Culture: An Introduction to Mass Communication, v1.0 http://scholar.flatworldknowledge.com/books/3833/lulemedia_1.0-ch03

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