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The Effects of Globalization on Languages: Case Study of Vietnamese

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Abstract:

Globalization and the trend of cyberspace and international economic integration that is taking place all over the world have greatly affected the society, culture and languages of Vietnam. This research aims to explore the effects of globalization from the aspect of creative work, using qualitative document analysis methods on languages used in contemporary Vietnamese poetry. Poetic language, words, sentences, symbols exhibit the influences of globalization and cyberspace. The research results show that the effects in language hybridization, creation of new languages, and use of English interlaced in the Vietnamese poetic language create new forms of expression. The research signals the need to preserve the purity of languages in general and poetry in particular, as well as the need for further research on the risk of losing languages' national cultural identity in the process of globalization.

Keywords: cyberspace, globalization, effects, languages, hybridization, Vietnamese poetry.

全球化对语言的影响：越南语案例研究

摘要：

全球化、网络空间和国际经济一体化趋势正在世界范围内发生，极大地影响了越南的社会、文化和语言。本研究旨在从创作工作的角度探讨全球化的影响，采用定性文件分析方法对当代越南诗歌中使用的语言进行分析。诗意的语言、文字、句子、符号表现出全球化和网络空间的影响。研究表明，语言混杂、新语言的创造以及在越南诗歌语言中交错使用英语的效果创造了新的表达形式。该研究表明需要保持语言的纯粹性，特别是诗歌，以及需要进一步研究全球化过程中语言丧失民族文化认同的风险。

关键词：网络空间、全球化、影响、语言、杂交、越南诗歌。

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1. Introduction

After 1997, the official Internet was used in Vietnamese. Over 20 years of experience with the Internet, Vietnamese culture and literature have changed dramatically: Vietnam has never been integrated as quickly and extensively with the world as now.

With digital technology, Vietnamese economic - political - cultural life changes day by day; some common habits in people have disappeared or are being replaced, and some new habits have formed. This change has a profound impact on Vietnamese cultural/literary life, forming a new cultural/literary space.

In that space, the writer, the text, and the reader are profoundly transformed. In the context of Vietnamese language in particular, the current Vietnamese language context is influenced by a variety of social and linguistic factors, such as urbanization, globalization, impact of the market economy, the impact of science and technology in information technology, and network impact and language policy. Languages are encoded symbols; they contain the trust of the community. "The global language system is very much interconnected, linked by multilingual persons who hold the various linguistic groups together. The hierarchical pattern of these connections closely corresponds to other dimensions of the world system, such as the global economy and the worldwide constellation of states." (Delhumeau, 2011). This research aims to examine the effects of globalization from the aspect of creative work, using qualitative document analysis methods on languages used in contemporary Vietnamese poetry. Poetic language, words, sentences, and symbols express the influences of globalization and cyberspace. Because of the impact of cyberspace and the context of globalization, the Vietnamese language used in the compositions of some contemporary poets is different from traditional Vietnamese. It is a hybrid of different consciousnesses, cultures and technologies that are globalizing. In the context of cyberspace, all values differ between real and virtual. Contemporary poets are trying to "create a new value for language." It can be seen that in Vietnamese poetry in the early twenty-first century, there appeared a kind of language with basic characteristics as: (1) vigorous changes in the context of globalization, urbanization and digitization; (2) creating a modern Vietnamese language, dynamically developing, full of life, with new dialects of many groups appearing in society, reflecting life and thought in the new age; (3) sets out urgent demands on theory and practice in the standardization of Vietnamese (Trang, 2008). The research results show that the effects in language hybridization, creation of new languages, and use of English interlaced in the Vietnamese poetic language create new forms of expression.

The poet's language was encoded again. Each poet has a different method of coding language depending on

individual artistic thought. The postmodern sense with its own characteristics has directly affected the language formation in contemporary poetry like that of Le Đạt, Tran Dan, Luu Quang Vu, Hoang Hung, Le Vinh Tai, Inrasara, Nguyen Vien, Le Anh Hoai, Hoang Long, Thanh Xuan, Vu Thanh Son, Jalau Anuk, Tran Wu Khang, Khuong Ha, Phuong Lan, Phan Huyen Thu, and Nguyen Huu Hong Minh.

The contexts of globalization, urbanization and digitalization in Vietnam today has created conditions for languages, especially English, geographical dialects, and society to intertwine and interfere with each other, creating diversity and complexity for Vietnamese poetry. We can see that studying literature from the text itself in relation to cultural values raises literary moral criticism to a broad, human value. The ultimate goal of literature is for people to better understand themselves and others (Thi & Hoang, 2020). The language of a country contributes to the formation and preservation of culture through the language of life, art, poetry, literature, etc. Language represents the culture of a people. Without preserving language, peoples will lose their cultural identity.

2. Method

The characteristics of the multimodal media environment developed over the past decade have contributed to social change. Multimedia must have a combination of listening and viewing, making the words come alive by sound and images. Cyberspace makes all communications combine many methods to achieve the highest efficiency. Electronic cyberspace creates the general ability of spoken language, written language, images and sounds.

The outstanding feature of modern social life is the widespread dissemination of mass media. Digital technology devices have erased all geographical, administrative and other traditional social distinctions, creating virtual social communities through cyberspace.

In the context of the impact of globalization, the language of contemporary Vietnamese youth poetry differs in numerous ways from traditional poetry. The study uses the theory of language attitudes and methods of collecting data from the practice of composing youth poetry to survey and analyze the problem of choosing and using language, and the change and development of Vietnamese language in poetry. In addition, the study also uses analytical and comparative methods to describe the choice and use of young poetic language associated with the era of globalization.

3. Results and Discussion

Surveying the poetic language of some typical poets indicates there are two typical forms of poetic language influenced by cyberspace/ globalization: (1) hybridize English into Vietnamese words and (2) use slang/use novel texture/create new language.

3.1. Characteristics of the Hybrid English Phenomenon

In the span of the last twenty years, Vietnamese literature has witnessed some fundamental changes. The unique trajectories resulting from the complex interplay between political liberalization, economic transformation, and globalization have, over the years, altered and boosted the country's cultural activities. The year 1986, when the Vietnamese government adopted the *đổi mới* (renovation) policies, represents an important milestone in the modern history of the country. The uniform revolutionary culture of socialist realism with its collective ethos has ultimately been supplanted by a pluralized culture validating diverse individual experiences. New autonomous forms of literature have emerged and slowly superseded the rigid state-regulated literary production of the past. As a result, a vibrant literary scene has evolved in Vietnam over the last decade and altered the ways in which literature is being perceived, produced, distributed, and consumed (Healy, 2013).

English is both a popular foreign language and a popular communication tool across the planet. Globalization has made it easy for even English people to learn several languages – or at least for those people who have the desire and the ability. The consequence is that Vietnamese as well as many other world languages have witnessed the insertion of English vocabulary units into the native vocabulary. Within contemporary Vietnamese poetry, there are two types of occurrences of English words: (1) words spelled correctly in standard English form; and (2) words spelled phonetically according to Vietnamese pronunciation

Of the two forms, the standard form of English hybridization into Vietnamese makes up the greatest percentage. The poet Dương Tường cited dozens of his poems that use foreign words directly in foreign-language poems, or foreign-styled words twisted into Vietnamese (*Serenat, Bella, Noel, Wagner, rhapsodie trên một chủ đề trần dân* in “Duong Tuong Poetry,” 2005). In the era of globalization, the internet is the most effective means of spreading language innovation. The poets are able to escape the censor's scissors or even the self-censorship that has stifled them for thirty years. We can see this happening in the lines, “No man's land.... / Amen” (Dương Tường, “Noel”).

The same usage can be seen in the following lines:

Just so short

Only you?

Only you make life...

Just so short?

Only you!

I came and went

Only you! (Nguyen Huu Hong Minh, “On the shore”)

Or consider:

My heart leans towards the sun

Dear mother, did you realize that you are passionately singing along to your song

Rabindranath Tagore (Lang Thanh, “Calligraphy”)

Or:

The seamstress worker was easily distressed by Cantona's fall

The seamstress worker relented because of Princess Diana...

referring to bonds and stocks; composite index 300 TSE;

an average of 40 Standard & Poor's public service stocks;

And also Markowitz theory,

And my favorite is eating sea snail, baroque spirit dish (Lang Thanh, “From the sea shell to the stock market”)

And in still another:

a brilliant lonely poetry day tomorrow

San Francisco

thin

American silhouette

debt

smoke fire

The bottom of Thien Cam's eyes

cover the sea life example

smell of gold fish sauce on the feet of Hong Linh

(Van Cam Hai, “Yellow horizon”)

In other cases, one can more clearly identify the level of expression of English words in Vietnamese poetry, such as in Vi Thùy Linh's “Venice in Vili.”

Or consider the second part of the poetry collection, “They - fanciful powder” by Nguyen Thuy Hang. If the name is “*Blue Blue Gray No 938*,” then the name has the same symbolic name as daytime. We will then see there is an instruction, which is not easy to miss in the article called *The Color Blue Gray crazy*, or in the footnotes, “*for the blue gray period.*” The words together are sufficiently expressive to specifically recognize a painting vocabulary in English.

In the second form, when the English words are written phonetically in Vietnamese pronunciation, the formed words are of English origin but still different from the original:

Nôel

Nô-elle

Nô-em

Nô-men

No man's land

N-mô- m-nen x-len

leng beng

lang ben

ma lem

mâiem

X-em x-em

hem em

đồng trinh

Amen (Dương Tường, “Noell,” 1967)

There are other innovations, such as:

There was a night of Lhasa

the first time Akasadhatesvari stained blood

of the unimaginal wave of the sky

em sage like solenzara but hotly fingerprinted Omar

Khorshid...

the party is as soft as solenzara (Van Cam Hai, “Nien Cao Vong Party, Solenzara & Thanh”)

English words are also often phonetically used in Vietnamese. In discussing the phonetic form of foreign names in Vietnamese, Hao (2003) stated, “In the daily cultural life of a civilized country today, the writing is more important than the pronunciation. The name of the person is not in the words of the Vietnamese language. The Vietnamese do not need to read the names correctly. Knowing how to write and read with the eyes is enough”.

The English word *ham* is written into new Vietnamese units: *ham bơ gơ*, but when it is read, it appears in the standard form in English pronunciation. The poems of Ly Hoang Ly, such as “The Lady and the Old House,” “Art of Mummification,” “Buttercup Performance,” “Happy Begging,” “Egg Performance,” “Onion and Testing,” “Performance foto,” and “Sketch” are interspersed with both English and Vietnamese words in English.

Dad mirage you oh oh oh

oh oh

oh oh oh oh oh

And you mirage your sadness

Sadness with mirage? (Ly Hoang Ly, “Lo lo”)

Much of this art form comes from the pronunciation of contemporary Vietnamese. The syllable *night* in *goodnight* is transcribed into the number 9 and the syllable *file* in *profile* is abbreviated into the number 5, even though the pronunciation of these syllables is completely different in English. The terminal consonant is a common feature in English. However, for Vietnamese pronunciation habits, this distinctive feature is often omitted. This phonetic habit makes poets find similarities in the syllables above. The abbreviation phenomenon like this comes from the standard deviation pronunciation of Vietnamese people. Without quotes and explanation, foreign language invasion appears to express another sense in Vietnamese. For poets after 1986, especially in Duong Tuong, Dang Than used foreign languages not only to increase information, reflecting multi-rhythm life but associated with a new mindset of language use and a new sense of cultural diversity. Contemporary Vietnamese poetry sometimes becomes endless, moves infinitely, and defies reading to the point of exhaustion, where structures go insane with so many expressions hidden behind the surface of the language form. That voice and echo originated from the world of thousands of surreal, post-modern, impossible images and symbols. Writing has become a language game. People raise many questions about such text in new global streams: “What does double-word text look like in our globalized world?”. That question was answered (as well as others in this episode) both inside and outside of educational settings. As a way to address these questions, Vaish (2010) provides data from two countries where she conducted research—India and Singapore. She provides a useful summary of theoretical work in globalization and in the field of literacy, and she raises a number of topics that emerge from bringing these fields together:

“changing the means of instruction in national school systems, the new knowledge needed in workplaces, globally threatened language ecosystems, and ultimately internet-influenced two-letter writing practice” (Vaish, 2010). Seeing the refractions, transforming and formatting their national cultural values to better understand themselves, and having appropriate adjustments are seen from the impact of cyberspace on Vietnamese poetic language. The ancient Vietnamese suffered from the pressures of cultural norms in the relationship between Vietnamese culture and Eastern culture. The standards created by cultural institutions were created by humans to serve the stability of society. However, within those norms there are always deviations in standards due to differences among individuals in attitudes toward cultural norms and rules and laws. Also, some aspects of foreign traditions that seem pleasing and attractive can penetrate national customs and be accepted (Ergashev & Farxodjonova, 2020). The standardization and decline of imprints include breakthroughs in standardization and the appearance of deviations in standards (i.e., the differences between individuals in accepting the standards or setting themselves in the margin or boundaries of disruption). New cultural norms will form if these deviations in standards are confirmed to become the mainstream point of view and impose a new standard of culture (Morin, 2008). Value standards are basic values arranged in a certain order as a common measure for the social community. The value standard means the values of standard exemplary targets of striving for individuals and communities. That is the value system of correct, good, and beautiful standards that all cultures reach toward (Morin, 2008).

3.2. Create New Words, Slang

It is clear that those who seek the creativity of real writers always come up with work according to different methods of describing reality that allow them to schematically speak to the mode of realism (except socialist realism) in the works of Vietnamese authors: historical realism or digital media realism inherent in the transmission of Vietnamese history. All of these methods are defined as convention and very important (Sokolov, 1996). Write to see yourself exist and truly exist. In artistic work, creativity is a means of existence; poets always reflect on writing, on their tool, language. Individual survival depends on language use/creation. Instead of seeking answers to the question of life, the poet, with his boundless desire for creativity, has created countless other meanings that are unknown and challenging for understanding. This is how to use the inherent Vietnamese materials and methods to create new slang words, not yet available in the whole Vietnamese language, or create new words, assembling different words into one vocabulary. This creation appears much in the language of the network environment, chat, Facebook, email as a challenge, a daring response to purely Vietnamese and is a new sense of creative language network culture characteristics. It is possible to include new slang units such as *phượt, quẩy, cà cứng, bựa, dừ, xõa, ngáo*. The number

of these new slang words that appeared in poetry is not so large: *Đôi bàn tay quấy* (swing, thrashed, wave) *lòng hồ trĩnh tĩnh* (Vi Thùy Linh – *Teressa*).

Vietnamese in the composition of some contemporary poets differs from traditional Vietnamese due to the influence of cyberspace. It is a hybrid of different consciousnesses, cultures, and globalization techniques. The "multiple languages" are no longer in isolated "private rooms." It always collides, interacts, interacts within the subject of choice - language creation. Finding other expressive languages to find one's lost self or create different personal identities as a new aesthetic standard is characteristic of Vietnamese cultural/literary expressions in the global era.

Nguyen Hoang Tranh poetry is visual poetry, combining language and image: Double pigeons fly over 90° + time zone/ Monkeys on the other side of the river slumped into the night suspiciously/ *bossa nova:/ hip eat well*. (cảnh hông) ("Heresy Night: From Bossa Nova to HN-T," Breath, Nguyen Hoang Tranh, 2003). "The verse removed the button - The lick of the lips zoning/ - summer gay wandering" (Phan Huyen Thu). Nguyen Huu Hong Minh uses many strange words to define poetry, about his "I," his writing: "Sidewalk from green light soul / Old words / Words out of date / Word expiry date / Words ending in size / Words ending with coffin." The novel structure of the language used by Nguyen Huu Hong Minh is also terrorist, strongly hitting the reader's feelings. For example, he could write: - *Young Poetry* or *separate branched Poetry* (branched, separate era) (trẻ/chẽ: the same in pronunciation); - He found *Slowly* him. He died *slowly*. These novel structures reflect most vividly and directly the characteristics of digital space impact on contemporary Vietnamese language, both diverse, complex and volatile, both humorous and witty, humor. They are the most controversial subjects, causing the most controversial arguments in the form of language expression. Many researchers report economic, imaginative, and experiential relationships to the landscapes they inhabit. Ryden makes an eloquent argument for incorporating material culture studies into ecocritical analysis, demonstrating that we need not automatically react to a Frostian stone wall as yet another example of human incursion into nature. Globalization influences the writing style, and the mistreatment of nature is also the cause of the incompatible phenomenon in the writing of poets (Sontag, 2002).

Based on the available Vietnamese words, poets have transformed them in many ways (phonetics, semantics, scope of use) to have their own slang words. The slang of this group is the phenomenon of mutation, the meaning of the whole vocabulary. Nguyen Huu Hong Minh gave many definitions:

- I do not declare anything in poetry. I just pronounce words in poetry
- I, the letter axis is swirling
- I rotate the letters on the letters. White belly
- Minh 8M: - Fragile, tired, Magical, Dreamy (Word of the word)

Oặc Dziu Dziu: "kèo kẹt kèo cược/ dzú dzu dzú dzù/ em nhạc âm u/ ú u ú ù". (Nguyen Huu Hong Minh - *Oặc Dziu Dziu*) (These words have no meaning, just sound, but they are slang). This is also seen in Hoang Cam's poetry like: "Jade well bullfrog shout prehistoric night/ *l...i...m...m/ ú.....!/ l...i...m...m/ ú.....!*" (Hoang Cam - *Gió lông ngỗng*). Now, every Form is also a Value, so there is room between a language and a style for another formal reality: writing (Barthes, 1972). Digitizing and transmitting on the Internet, where any individual can transform himself into a publishing and media agency, allows removing all barriers and censorship restrictions, freedom in spreading works, democracy, the mass popularity of literature. In the era of information technology, each nation's cultural characteristics are created and stored by a system of cultural values, symbols, literature. Culture and literature dominate, influencing each other during interactions (Thi, 2017). The culture of each ethnic group governs how artists choose and express the poetic language. Therefore, creating new words by poets in the globalization era has its mark. With a new linguistic consciousness, breaking the mold in using words, ink and formal language are no longer default. Recent contemporary poetry language has become flexible with the variation of vocabulary classes, syntactic structure, paragraphs. The words that contemporary poets use are still a language creating birth, new, and growing because the written continuum, first collected and enclosed within a perfectly innocent linguistic nature, becomes a total sign, the choice of a human attitude, the affirmation of a certain Good. A language and a style are blind forces; a mode of writing is an act of historical soli-darity (Barthes, 1972). Language has accompanied the poet to draw their horizons, "waving to infinity," involving discovery and co-creation. The artist's work is often larger than their human dimension because work is the child of unconscious impulses. In addition to the intentional part of consciousness, works of art also contain the unintentional part of the unconscious, the subconscious - the sinking part of the iceberg, which not everyone can read. Sometimes the author, the father of a work, may be confused about their spiritual child. Language becomes the house of the creative subject; to help the poet, it conveys the deep feelings, the desire to overcome cultural conventions hidden in the human behaviors and activities in life, live every day. New and unique creative language has led readers to a new creative domain in each person. This new language escapes the traditional shell of Vietnamese, forcing readers to learn and put themselves in a new receiving space to co-create with the poet.

Modern poetic language from the effects of cyberspace is highly experimental, tending to cancel, save, and accept all words, regardless of custom and how life language goes into poetry like that. Therefore, non-standard languages, absent in dictionaries, are not normally used with more density. They are gradually establishing an equal voice with standardized ones according to the concept of society. Hybrid English,

creative new words, slang are just some common cases of cyber-impact on languages, which have been surveyed above. So, what is the assessment of this phenomenon, what is the solution for it?

The use of language is influenced by cyberspace, such as using a double-edged sword. It can be effective in the short term, in certain contexts and social groups, but it can also have lasting effects. Promoting and limiting its advantages and preserving the national language identity are matters of concern. In a globalized society, modern people reconcile their thoughts in artistic creation. Contemporary Vietnamese poetry (examined through only a few typical cases) is becoming the creative object of poetry.

The language of modern Vietnamese poetry should be seen as one of the many variants of the language, expressing the vivid, diverse, and inevitable development of Vietnamese in a new context. Any phenomenon that does not achieve esthetics and any ineffective communication gets inevitably eliminated and forgotten during the development process. New forms widely accepted by the community become the common property of the mother tongue, making it more beautiful and modern. Despite this, many scientists agree on goals and perspectives that demonstrate an appreciation for the central role of language as both a vehicle and a mediator of educational processes, as well as on the need for additional research on the risk of losing national cultural identity in the process of globalization (Street & Hornberger, 2008).

4. Conclusion

This study aimed to demonstrate that culture is the context and condition for language formation, and it decides the timbre and tone of each language. The context of cyberspace is the general context of each country in the world. As a form of exchange, cyberspace threatens to erode people's cultural identities by spawning multiple languages. As a result, the linguistic and cultural differences, as well as the different ways of thinking of each ethnic group, are at risk of disappearing. In contemporary Vietnamese society, the phenomena of linguistic diversity, linguistic hybridization, and new Vietnamese language creation have gained popularity. In fact, linguistic diversity and language hybridization are frequently used in contemporary Vietnamese literature and poetry. This demonstrates how cultural and linguistic deviation is displacing traditional linguistic and cultural norms. Vietnam is grappling with the issue of how to accept language diversity and hybrid languages in the context of cyberspace while still preserving and promoting the purity of Vietnamese culture. Contemporary Vietnamese poetic language contains elements that give significant meaning to the interaction, fracture, rift, and cultural transformation, shaping a new value system compatible with the times. At the same time, it indicates the disparity of the old value system. "A culture is very likely to produce what will undermine itself" (Morin, 2008).

The research suggests some practices of language standardization and education in the new period. Do the

innovations from the influence of globalization and exchange lose the identity of each nation? How to preserve the national identity but at the same time still exchange and integrate with the world? This is a difficult question that many countries are facing.

The research results clarify more practical issues about contemporary Vietnamese young poetic language, identifying, describing, and interpreting the language of young poetry as a linguistic variant formed under the influence of Vietnamese youth, cyberspace, and globalization. Vietnamese in the compositions of some contemporary poets are different from traditional Vietnamese due to the influence of cyberspace. It is a hybrid of different consciousnesses, cultures, and globalizing technologies. "Multilingualism" is no longer isolated in a private place. It always collides, interacts, and dialogues within the subject of choice - language creation. Exploring other expressive languages to regain one's lost self or create a different personal identity as a new aesthetic standard is characteristic of Vietnamese literary expressions in the era of globalization.

The use of language depends on each period according to the social and cultural context. People who study and plan linguistic policies need to recognize the lively social dialects that often arise in practice to perfect and renew the language standard in a timely and appropriate manner. "Globalization is a benign process which can benefit rich and poor countries. These effects on language affect the culture of the language in many ways" (Vaish, 2010).

5. Limitations and Further Study

This study has certain limitations. First, the research data collection is not enough because the scope of the survey is limited to contemporary young poetry. For comprehensiveness, the research can be supported by broader surveys for more detailed information. Second, the study only examined two phenomena of language change, which means that the findings are not generalizable. A survey on a broader audience will yield more convincing results. This research warns society about the challenges and opportunities, the impact of globalization on language and cultural changes preserved through the language. On that basis, the study benefits language policymakers, who can use this information as a guiding concept for policies to preserve and promote language and national cultural identity in the future. The research will obtain fundamental findings to be deployed at a broader and deeper level with poetry, prose, or social language of young people in Vietnam.

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Authors' Contributions

Associate Professor, Dr. Hoang Thi Hue is a Senior Lecturer at the Linguistics and Literature Faculty, Vice Head of Technology Science and International Cooperation, University of Education, Hue University, Vietnam. She is involved in scientific ideation, the title suggestion, writing the literature review and methodology, data/reference collection, analysis and modification, finalization of the research paper. Dr. Gatut Susanto is an M.Pd., Associate Professor, Lecturer at the Indonesian Literature Department, Faculty of Letters, Universitas Negeri Malang, Malang, Indonesia. He is involved in the research, revising the research tools, reference collection, editing and proofreading the English translation.

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