



## UNCONSCIOUS ELEMENTS IN STORIES BY WOMEN WRITERS OF CONTEMPORARY VIETNAM

Nguyen Trong Hieu<sup>1</sup>

<sup>1</sup>M.A., Dong Thap University, Vietnam

### Information:

Received: 10/06/2015

Accepted: 12/08/2015

Published: 13/09/2015

### Keywords:

Unconsciously, psychoanalytic, contemporary short stories, tragedy of character

### ABSTRACT

*The concept of "unconscious" ranked most important is the object of study of Psychoanalysis. Unconscious is inspiration or the desire of people cannot or will not be done in reality, pent, pushed back into the depths of memories and the soul. Most stories by women writers oriented private realm, spiritual unconscious, emotional outburst, the wrong behavior unexpectedly to expose how deep that in mind and reflect the tragedy human perspectives, psychology and human values created for work.*

## 1. PREAMBLE

The concept of "unconscious" occupies a most important position, and is the object of the study of psychoanalysis. Freud said that psychoanalysis is a theory of the unconscious: "Psychoanalysis is a method of experience is intended to detect the hidden unconscious behind the behavior seems logical, right of each individual director human" (Pham Van Si, 1986, p.131). According to Freud, separated from consciousness, in the deep structure of human psychology is the unconscious system. It is the treasure of the instinctive desires of human beings, including the sexual instinct at its core. The sole purpose of the unconscious is that you satisfy desires. Besides, unconscious also includes aspirations – the desires of humans cannot perform in reality, are repressed and pushed back into the depths of memories and the soul. Thus, the unconscious is not only characterized by instinct but also governed by environmental and social factors. As a social being, man must exist in society and should have to follow the social regulations. However, reality shows that "Humans are not the engine itself

aware impulse leads to destructive behavior what people said to be the most valuable" (Clark, 2000, p.22). Thus, in two types of unconscious, in which psychoanalysis is concerned, the conscious can be repressed and becomes unconscious.

The views of Freud about the unconscious in particular, as well as psychoanalysis in general, have quickly penetrated into all areas of social life such as making major contributions to understanding of the spiritual life of man , discovering the secrets inside people, to make people understand themselves better. As L. Tolsoi once said, "The main purposes of art are to express the truth about the human soul and describe the unspoken mystery by simple words."

## 2. THE CONTENTS

The "unconscious", can be seen from the compositions of contemporary prose writers in Vietnam in deeply exploring human values in various scales, in different coordinated behavior. These women writers are out to such exceptions. Most short stories by women writers, directed at their private realm, the spiritual unconscious, the

emotional outbursts, the wrong behavior, surprisingly, to expose how deep that in mind, reflecting the tragedy of human perspective psychology and human values make up their work.

The fierce struggle between the conscious and the unconscious is one of the elements of Psychoanalysis in the composition of women writers to portray the world of the human spirit. There, at times unconsciously expanded, squeezing consciousness at the bottom corners of the core instinct, instincts will awaken lust that overwhelms the conscious activity of man. The characters in the short story of Vo Thi Xuan Ha, are an ordinary rural woman, a student, a teacher and a daughter troubadours. They live in a certain position, with certain roles. But they often do not have a peaceful life, in a state of unconscious instinct, less bound or willing to pass the rigorous moral prejudice, even when they dare to provoke very orderly routines of thought as no other can. The wife of *Level flight above the forest finches* has a passionate pursuit of female sexual desire despite the words of her parents. She, Mien in *Long night*, goes straight to their first night drifting into unconsciousness translated feminism without thinking. Because they want and dare to follow the call of instinct so much, this is the main cause of pushing them into multi respectable life, submersible floating and anxiety.

Every man in his existence cannot be without personal desires. Aspiration was probably very instinctive desires, so people can escape real life, can be a healthy sexual behavior or deprave. It would not be strange because more than ever, the desire to understand him, to live his own life is a boundless aspiration of man. Nguyet in *Devil in the Moon*, Niét in *Fiery moments* (Tran Thuy Mai) shows people are like that, always engaged in the path of thorns and danger. Their tragedy is the tragedy of people in their fateful moments; they had to give rise to instinctive desire to crush reason. And then, they have to live in torment, in inferior unintentional sins, lifelong sins.

Responsibilities and obligations of a father, husband, are a work in progress and cannot hold the writer (*Woman with small dog* - Pham Thi Hoai) of female beauty artist. He fell into an affair of hankering flawless beauty; meanwhile, yeast of unconscious way for Hoai (*Please believe me* - Nguyen Thi Thu Hue) reveals "her plunge into the whirlwind of music" (Nguyen Thi Thu Hue, 1993, p.212), "Hoai shock people do not use. Her hair hang down... like a cheap prostitute occasionally lure visitors to the school dance" (Nguyen Thi Thu Hue, 1993, p.212). Man, with too powerful instinct in Hoai, chased Thang's love forever; Desire to own a beautiful piece of red cloth pushed the mother character (*Endless fields* - Nguyen Ngoc Tu) into an orgy with cloth seller. The common point of these characters is that their sense diminished, falling into unconsciousness; it is remorse, torment that time is difficult to heal: the writer goes on in the journey of lovemaking with the painter but beauty in moments in Sam Son never returns; Hoai recognizes that "what passes not get back"; the mother left because of the wrongful act instilled bad memories in children ... However, if the writers let the character's unconsciousness strongly resurged primarily by lust, the instinct booms, beyond the control of the person to be in their surroundings.

Of course, there are times when victory consciousness triumphs over the unconscious temptation. Lan in *Missing royal Lan* of Tran Thuy Mai, love Dang Minh earnest novice knowing that her lover had sent her to the place of Buddha, seeing the story about spiritual life and death. For a while, the Lan contemplated suicide because romantic love failed. But after four hundred days of waiting, Lan decided to leave because she wanted a man she loved "reassuring go all the way to practice", although for her "pick someone I do not love, takes her to a strange place still suffering more than death" (Tran Thuy Mai, 2004, p.75). The woman - "her" - in *One third of our lives* of Y Ban for harsh life, the woman considered memories with her childhood as a

spiritual realm, to comfort herself, to overcome the winds of life of "sad piece makes crushing".

But this spiritual realm as well as the woman has a desire for adultery in the unconscious, with the aspiration: "How many times have you thought about the encounter. If the most free time going to train him". When met in the old man, the spiritual thirst of conflict with family consciousness: "Now you have to know what to do here". In *The sea taxation* of Pham Thi Hoai, prior to the promised land, the men want character "I" to hold a drop of his blood, just in case the worst happened on the way across the border. But finally, a strong sense of the future made him "open me up to look at something and then meticulously not shut up closely buttoned neck piece". This is a strange point of the characters have a bias towards human freedom and life instinct of women writers. The character "uncle" in *Sori bitter* of Nguyen Thi Thu Hue overcame the passionate kiss of Mi and his own desire to not fall into sinful sex. The Tu Phuong character in the neck of Nguyen Ngoc Tu has voluntarily hidden love for The by understanding the sacrifices of Tu Hai's brother when their parents died early and let him get an education. Apparently unconscious was victorious over consciousness briefly, while to sense victory, which is long, arduous and complicated. To be able to overcome the power of the unconscious, the characters in the composition of women writers have really lived for the people, because they are people they love and cherish. They always live in anxiety and searching for something, but sometimes, people cannot grasp the essence and are well tamed. So many times, the character falls into the situation suddenly, without warning, without control. All of which ultimately is the expression of an unconscious psychic being thrashed, dominated and controlled by humans.

Also, in the theory of "unconscious" doctrine of psychoanalysis, the concept of "dream" has a very important position. Dreams, according to Freud, are the way "zodiac" becomes unconscious. Freud

interpreted dreams as satisfying pent-up secret desires of every human being. A dream is also stable, the balance, the release of the depression, the desire to go into the unconscious, has been satisfied or symbolically disguised (mechanism mask - Persona). While dreaming, the ego becomes weakest, lost prestige, so the repressed desire resurgence is a chance for self-satisfaction. Thus, the driving force formed in a dream is a distorted replacement. This explains the dream to find the unconscious - the role of motivation, as the content of every dream reality. In the dream, she hid herself consciously to make room for the subconscious. Language is the language of conscious dream. Therefore, it does not have an order and as a rule does not follow any logic. In short, the dream is the satisfaction of unconscious desires.

Applying the theory of psychoanalysis to the concept of "dream" in the construction of her art world is a prominent dynamic of women writers of contemporary Vietnam. In fact, in many literary works about dreams, dreams do take construction materials like iconic art, through which the writer entrusts the message of life. Dream in modern literature is the spiritual life of man, the memories emanating from their deep domain. Writers use the term "dream" to make sense and release the hidden memory, the secret desires of the human heart. That also explains why there are many works about dreams, dreams of material taken from that are expressed more vividly with high art. That was one of the methods that women writers of contemporary Vietnam used to express multifaceted perspectives and, multidimensional humans. In *The thinker*, Pham Thi Hoai gives readers a character named "thinker". He uses the dreams of women to strengthen its position as the "me", satisfying the desires of his own pleasure in the journey to find true love. The women in the dream are always pampered and see him as a god: "I only know him", "I'm only thinking of you" (Pham Thi Hoai, 1989, p.69), suffered his cold attitude until he

"condescended and clutched at her, and put her lips a passionate kiss" (Pham Thi Hoai, 1989, p.70). He affirmed "hardly realistic alternative dreams" (Pham Thi Hoai, 1989, p.69). Thus, the dream for "thinker" always tastes sweet. With *The best guess worldly dreams*, Pham Thi Hoai's character has the life associated with his dreams. A forty year old woman, with a strange beauty was falsely charged with "practicing superstition systematic, organized, large-scale and serious impact on social life" (Pham Thi Hoai, 1989, p.53). The woman had an impoverished childhood with countless dreams until the age of sixteen, her first dream fulfilled life and opened up "the best guess dream world" and led to trouble. Pham Thi Hoai enables a man always to decide her dreams, "the dream is nothing less than to withdraw from the correct thread, for me it is the anecdote" (Pham Thi Hoai, 1989, p.56). However, the short story was a *Dream* of Pham Thi Hoai's challenge for readers, because the entire work is a dream with a lot of detail, and special events without an element of real life so readers can connect and decode. Pham Thi Hoai pushed the details of exotic nature insinuation in his dream of becoming an art style that tantalizes the imagination and reflection of the reader.

Short stories *Onkel beloved* of Tran Thuy Mai, character "me"'s time has been the dream of abuse. "I", a Vietnamese man thirty years old, the first time he left his wife and children to do research in East Germany. Then, through Maria, he is introduced to Eva. The first time Eva embraces him collidingly with her body, this soft beautiful blond girl left him "a few seconds coil unintended". Apparently, feeling the emotions raised when once he saw Eva "bikini sitting on swings, long thin smooth legs stretched out in the sun". Photos awakened the creature instinct in a man who has long lacked the warmth of a woman: "I like stagnant blood, put all in one place on your body". Then you have those feelings of shame before his very nature, he "drew dive to the bottom, her body hidden under the deepest point

of the pool" (Tran Thuy Mai, 2010, p.21). From the unconscious, the voice of instinct voiced desire, urging him to fulfill the desire. But reality does not permit, the longing filled his instinct had been brought into the dream "that night, in my sleep, I saw in the darkness suddenly appeared white thighs, then my whole body vibration start. Awakening, found himself drenched" (Tran Thuy Mai, 2010, p.21). Sexual life and sexual needs are a very ordinary need of people and are the same as all other needs. Demand is always under pressure of circumstances, the reality of social life. The unsatisfactory nature of reality, people come to dream to relieve pent-up lust. Thus, in the dream, people are themselves.

### 3. CONCLUSION

The "dreams" of stories by women writers of contemporary Vietnam are seen as a way to open the door to the realms of the human unconscious, to explore the mysterious spiritual world of the characters. Thereby, the writer has portrayed a rich spiritual world of human diversity. In other words, by the dreams, the masks that people wear in the society has been stripped writers, people show up their true nature. At the same time, it helps the reader to go deeper into the deep domain of the human soul which in the normal way will not be easily grasped. Thus, the use of dream elements helps authors to reflect this unique reality – a reality the soul.

### REFERENCES

- Clark, D. S. (2000). *Freud was actually talking about?* Ha Noi: World Publishing House.
- Do Lai Thuy. (2000). *Psychoanalysis and culture and arts*. Ha Noi: Culture and Information Publishing House.
- Nguyen Thi Thu Hue. (1993). *Late paradise*. Ha Noi: Publishing Writers Association.
- Pham Thi Hoai. (1989). *Maze*. Ho Chi Minh: Publisher Babies.

Pham Van Si. (1986). *Ideological and modern Western literature*. Ha Noi: Publisher University and vocational schools.

Thuan Hoa Publishing House.

Tran Thuy Mai. (2010). *Onkel beloved*. Ho Chi Minh: The Arts Publishing House.

Tran Thuy Mai. (2004). *Regenerating night*. Hue: