



Bài báo nghiên cứu

A STUDY OF HUMAN SYMBOLS ON VIETNAMESE BANKNOTES: THEIR SYMBOLISM AND CHARACTERISTIC

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ABSTRACT

Banknotes are not only an economic category but also a cultural and historical category. Vietnamese banknotes are a part of Vietnamese history and an element of Vietnamese culture. This article aims to study the human symbol on Vietnamese banknotes since the August 1945 Revolution through some characteristics of the method and art of expression and outline some primary meanings of the human symbol on paper currency. This study examined 104 samples of Vietnamese banknotes from 1945 to the present. The findings from the study showed that the Vietnamese images are associated with the national cultural identity, history, and the revolution. The symbolic meaning of the human image on Vietnamese banknotes: symbolizing patriotism, the strength of national unity, and the beauty of the Vietnamese people. The images of people on Vietnamese banknotes are a unique cultural symbol, adding to Vietnam's new cultural symbol system.

Keywords: cultural symbol; human symbol; symbolism; Vietnamese banknotes

1. Introduction

In the history of world currency, a currency reflects the cultural values, economic, political, and social life of the nation. On each banknote, we can see each country's political, cultural, economic, and social characteristics in each period of issuance.

Vietnamese banknotes are banknotes of the Socialist Republic of Vietnam formerly the Democratic Republic of Vietnam, issued from 1945 to the present. Vietnamese banknotes are an entity that transmits national culture, reflecting the culture in each historical period. The history, material characteristics, and socio-economic significance of each Vietnamese banknote from 1945 to the present have been valuable cultural items, vividly reflecting the country's social life in the historical periods. The Vietnamese banknotes are a valuable historical source, reflecting the cause of struggle for and

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protection, consolidation of national independence, national reunification, and socialist construction under the leadership of President Ho Chi Minh and the Communist Party of Vietnam.

In Vietnam, the currency was started in the Dinh Dynasty (the 10th century), with the event that King Dinh Tien Hoang minted Thai Binh Hung Bao coin (metal coin). In 1396, Ho Quy Ly issued the first Vietnamese banknote, the Thong Bao Hoi Sao banknote. Except for the banknote issued by the Ho Dynasty (until 1407), all Vietnamese currency was metal coins during the feudal period. Since 1875, many types of banknotes were used during the French colonization: Indochina Bank (1875-1941), Japanese fascist occupation (1941-1945), and Indochina Bank money in the post-war period (1945-1954). In parallel with the banknotes, metal coins are also used.

After the August Revolution in 1945, the Democratic Republic of Vietnam was born. On January 31, 1946, the Government of the Democratic Republic of Vietnam issued an Ordinance on the issuance of Vietnam banknotes from the 16th parallel. From 1945 to the present, Vietnam has circulated many types of banknotes with 104 samples: Financial money, Central Vietnam bills, Money and supply notes – exchange notes – Southern Vietnam bills (from 1945-1954); Money from the National Bank of Vietnam (1951-1959); Set of banknotes issued from 1959 to 1975; Set of banknotes issued in 1978 and 1985; additional banknotes from 1987 to 2000; and polymer currency (2003-2016). Vietnamese banknotes are all works of art, imprinted with Vietnamese cultural quintessence and unique traditional values.

From a cultural perspective, banknote is a national symbol. Therefore, in addition to meeting the requirements of layout, decoration, and security on each banknote, there are also some cultural symbols, showing special characteristics of political institutions and reflecting the country's cultural characteristics. The human symbol is one of the main symbols on Vietnamese banknotes. Images and people symbols are the images of the people in labor, nation-building, and fighting to protect the country. In particular, the image of President Ho Chi Minh - the beloved leader of our Party. Through the survey and analysis of 104 Vietnamese banknote samples, it is possible to see the meaning of the human symbol on the banknotes and Vietnamese cultural characteristics.

2. Theoretical framework and research methodology

2.1. Research question

Our research questions are:

- What are cultural and political aspects reflected in the depictions of people on Vietnamese banknotes?
- How do the human symbols on Vietnamese banknotes represent the country's national cultural identity and political institutions?

2.2. Research method

The article attempted to analyse the Vietnamese banknotes from the cultural and political perspectives to examine the impact of cultural consciousness, and political factors on the expression and meaning of human symbols on banknotes. Survey, analysis, and synthesis methods were used to identify and assess the characteristics of human symbols on 104 samples of Vietnamese banknotes (Appendix). In-depth interview (the 10-item questionnaire was administered to three money painters) and retrospective opinions of nine money painters to see ideas and messages when designing images of people on banknotes, providing a foundation for clarifying their symbolism and meaning.

2.3. Related studies

Many studies have been conducted in the world and in Vietnam on banknotes and their symbolism, including the use of character portraits or images of people. For example, Unwin and Hewitt's (British) treatise, "Banknotes and National Identity in Central and Eastern Europe" (2001) provides an overview of the images on banknotes circulated in 17 countries in the late 1990s. Central and Eastern European countries argue that paper money represents national identity and that symbols change as a result of political impact and cultural shifts. In his treatise "East is East, and West is West? Currency iconography as nation-branding in wider Europe" (2010), Hymans (University of Southern California) asserted that images on banknotes represent "national discourse" confirmed that images on banknotes represent the "discourse of national identity," and that the change in "symbolic trends" on banknotes in Europe is to show a variety of characters on banknotes, more on how to express human happiness. The treatise "The power of Hegemony: human figures on Israeli banknotes" (2019) by Anat and Sheffi (Israel) discussed, analyzed, and deciphered the meaning of 33 human symbols on Israeli banknotes, symbolizing the strength/power of the leaders. Furthermore, many other authors have studied national identity through symbols on banknotes of some countries, such as Sorensen (University of Copenhagen) with the treatise "Monetary organization and national identity: a review and considerations" (2015) or Kaelberer (University of Memphis) with the treatise "The euro and European identity: symbols, power, and the politics of European monetary union" (2004), (Franklin and Marshall University).

There are also many scholars working on Vietnamese banknotes, primarily on the technical, historical, and fine art of paper money, while ignoring human symbols with its political and cultural aspects. Some studies such as "The History of Vietnamese Paper Money - Untold Stories" (2016) by Thang Tien Tat; "Paper Money of South Vietnam (1955-1975)" (1988) by Le Son Hai, "History of Vietnamese currency" (2021) by Dao Minh Tu (ed.), and "Fine art on Vietnamese banknotes from 1946 to 2006" (2018) by Ho Trong Minh. Furthermore, on December 4, 2020, in Hanoi, a seminar titled "The Image of

President Ho Chi Minh in Vietnamese Banknotes" discussed the role and value of Uncle Ho's image on the banknotes of Viet Nam.

There have been many studies on cultural symbols on paper money in general, or on specific types of paper money from various countries around the world. However, there has not been a separate study on human symbols on Vietnamese banknotes. As a result, the research topic of this article is a novel issue: the human symbol on Vietnamese banknotes with its unique characteristics and symbolism.

2.4. Theoretical framework

Because symbolism is such a vast, abstract, and interdisciplinary field, it is difficult to develop a single theoretical and methodological framework for research. This study investigated the human symbols on banknotes using Ferdinand de Saussure's structuralism theory - one of the most important theories for the social and human sciences, including the study of symbols (symbolology), using the "Sign = Signifier and Signified" structural model. In addition, Brown's functional theory was used to clarify the relationship and impact of political and cultural factors on the Vietnamese Government's regulations on how to represent human symbols on banknotes. These are the Party's cultural consciousness, political institutions, and revolutionary tasks.

3. Results and discussion

Research on Vietnam banknotes, mainly from historical, social, economic, technical, and fine-art perspectives, but not much research from a cultural perspective, especially cultural symbols were conducted. They mainly focused on the material and economic values of money, but not much attention to the cultural value expressed through the Vietnamese banknotes. This article studied human symbols, which are the symbols throughout the Vietnamese banknote system from 1945 to the present. Therefore, an insight into the national cultural values is summed up, generalized, and expressed through cultural symbols.

3.1. President Ho Chi Minh's portrait symbol

Vietnamese banknotes have been printed and issued after establishing the Democratic Republic of Vietnam, in the extremely difficult economic and social conditions, but showed clear unity throughout the later stages. The first Vietnamese banknotes were called "Uncle Ho's banknotes," marking the milestone of the Democratic Republic of Vietnam's currency. The images of Vietnamese people and Uncle Ho on Vietnamese banknotes are presented very artistically, diverse, but highly unified.

- *The expression of President Ho Chi Minh's portrait on Vietnamese banknotes*

President Ho Chi Minh portrait symbol is the only portrait symbol shown on the Vietnamese banknotes system. The artists show the image of President Ho Chi Minh on all money samples with their style, rich and diverse in lines and shapes, with deep affection and respect. The lines of President Ho Chi Minh's portrait are still mainly long, thin lines,

creating soft, elaborate blocks close to the style of the Buddha statue creation. Before 1975, President Ho Chi Minh portrait on banknotes was sketched from the archetype, with a realistic style, "not only showing the historical and political character but also showing the people's firm faith in the beloved leader" (As painter Nguyen Xuan Tang at a seminar in Hanoi, December 04, 2020). Since 1975, the portrait of President Ho Chi Minh on banknotes has gradually achieved consistency and stability in expression. Uncle Ho's portrait is characterized by a standard appearance of a leader, with a wise, gentle, simple aura, radiant smile, and closeness to the people. Sample photos of President Ho Chi Minh during this period were provided by the Ho Chi Minh museum.

- *The cultural meaning of President Ho Chi Minh's symbol on Vietnamese banknotes*

Symbols always contain meanings beyond the actual form they represent, in order to convey the cultural values of each community and nation. The choice to show Uncle Ho's portrait is the only portrait of the Vietnamese banknote system with special cultural meanings. First and foremost, the symbol of President Ho Chi Minh on banknotes is a unique symbol of the Vietnamese people and a significant "guarantee" for the value of Vietnamese banknotes, especially during the period of national construction and resistance. Banknotes with the image of Uncle Ho are loved and trusted by the Vietnamese people because they "represent the true independence of the nation that had to go through a lot of blood and blood to regain it" (State Bank of Vietnam, 1991, p.178). According to the State Bank of Vietnam, "the people's trust and love for Uncle Ho is an invaluable guarantee of gold for money" (State Bank of Vietnam, 2011, p.51). Even if the banknote "Uncle Ho" was torn during the most difficult war period, people glued it back together to spend. Former People's Bank of South Vietnam director Tran Hoc Hai stated that "people completely believe in Uncle Ho's image on banknotes, so every single strand of Uncle Ho's beard can be spent." (State Bank of Vietnam, 2016, p.286).

Besides, the uniqueness of President Ho Chi Minh's portrait on Vietnamese banknotes is a significant symbol of the national culture, absolute unity in terms of the polity of Vietnam, and a symbol of unity of the will and actions of our entire Party, army, and people and territorial integrity of our country. While many countries use various portraits on their banknotes, Vietnamese banknotes only show the portrait of President Ho Chi Minh. This represents the government of the State of Vietnam's absolute unity.

The symbol of President Ho Chi Minh also symbolizes the wise beauty of this leader, with a noble and elegant character but humble and friendly. Artists draw money in their own unique style, but the image of Uncle Ho on all banknotes samples is strikingly similar and consistent, capturing the spirit of a wise, simple leader with a smile, gentle and close to the people. That unity is achieved because "all painters paint Uncle Ho with deep respect" (painter Huynh Van Thuan), and "all Vietnamese painters have the desire to be able to

achieve this goal, showing a portrait of Uncle Ho as a beloved leader, an old father in the hearts of the nation" (painter Ho Trong Minh).

3.2. *The people image on Vietnamese banknotes*

Vietnamese banknotes are considered "soldiers on the monetary front" (State Bank of Vietnam, 2016, p.45); therefore, the image of people chosen to be shown on the banknotes is highly symbolic of the national spirit and conveys the goals of the revolution, especially in the period of resistance war and national construction. There was a primary theme transition on Vietnamese banknotes from the human symbol to the homeland symbol (before and after 1975). However, the image of people on Vietnamese banknotes is rich, diverse, typical, and has a special cultural meaning.

- *The expression of the people image on Vietnamese banknotes*

The human image on the Vietnamese banknote vividly reflects the country's social life during the historical periods, the main goals of the revolution. From 1945-1975, human images are the main subject and appearance on both sides of the money samples, representing the three main goals of the Communist Party of Vietnam "defeat the hunger, illiteracy and foreign invaders." The human image was reflected in the working life and production, fighting people, and class alliances. It also reflected economic and social development. With the three main themes of this period, the human image was shown clearly with the image of workers, farmers, soldiers, intellectuals, and people of all classes (small traders, women, the elderly, or students), enlightened by the revolution, fought side by side to unify and build the country. That is the image of workers – farmers – soldiers – intellectuals and people of all classes standing side by side in struggles, general offensives (20 dongs in 1946, 2 dimes in 1949, 1,000 dongs in 1952), soldiers practice in the parade ground and fight on the battlefield (20 dongs in 1947, 200 dongs in 1952), workers produce weapons in the military engineering workshop (5 dongs in 1945 and 20 dongs in 1946), and farmers stand side by side with workers and soldiers (100 dongs in 1947 and 10 dongs in 1949). The human image as farmers who enthusiastically work in the field, carry rice paddles on the village road, and pay agricultural tax (200 dongs in 1952 and 10 dongs in 1958). The human images as intellectuals who teach in mass education classes (100 dongs in 1947) or as women who increase production (1 dime in 1972 and 2 dime in 1975). Banknotes also reflected economic and social development through images of new construction and labor and production activities of farmers and workers with modern machines (100 dongs in 1951 and 50 dongs in 1975).

In banknotes in the period 1976 to the present, the human images appear less than in the previous period and are often printed on the back of money samples and are not the main subject of the banknotes. The polymer currency set, 100% is the image of the homeland and the country. During the period, the images of people on banknotes were associated with the development of agriculture and industry. With the scenes of farmers in

the fields working with plows (100 dongs in 1985, 5 dimes in 1978, and 200 dongs in 1987), workers working in a modern factory (2,000 dongs, 500 dongs in 1988, and 20,000 dongs in 1991), workers working at forestry farms training elephants to pull timber (10 dongs in 1978 and 1,000 dongs in 1988), and fisherman at Ha Long fishing port (5 dongs in 1978).

Characteristics in the art of shaping people on Vietnamese banknotes represent the Vietnamese people's aesthetic thinking, conception, and cultural consciousness. Money samples before 1951, the sketches were not picky but rather saw, impressive, and artistic. Some images use only a few simple sketches or solid lines, dark and light colors in blocks, and close-up drawings to create healthy, steady, strong workers, farmers, and soldiers with a spirit of labor, intense fighting, or a gentle but healthy appearance of female farmers, female citizens, and intellectuals. Money samples from 1951 to 1975, the image of people was shown as a painting, with soft, rustic lines, creating contrasting boldness and lightness. The images were always placed in the center of the banknotes, often expressed in space with depth such as village scenes, marching roads, construction sites, and factories. They are highly symbolic, symbolizing the new socialist people who own the country and take control of their destiny. In banknotes in the period 1976 to the present, the human image is described more generally, without specification and not as a central image as in the previous period, but harmoniously expressed in the space of work, production, and daily life. The painters have taken images of people in real life, associated with outstanding characteristics of each class, along with a typical space imbued with national cultural identity to create an accurate picture of the new Vietnamese. The way of expressing new people in an ample space also creates a feeling of lightness and relaxation. The realistic but suggestive painting style is also the traditional drawing style of Oriental and Vietnamese paintings.

The primary colors expressing people on banknotes are brown, reddish-brown, purplish brown, blue, and white, evoking the certainty, harmony, and solemnity but simplicity of the new human image. Those colors also create a deep, tight, national, and typical Vietnamese soul space, as well as the colors of nature, plants, and peace. As can be seen that the human symbol on the Vietnamese banknotes expresses Vietnam's national culture.

- *The symbolic meaning of the human symbol on Vietnamese banknotes*

The human symbol is a prominent symbol in the Vietnamese banknotes, which vividly reflects the country's historical reality and has a clear symbolic value of human values and Vietnamese cultural identity. The human symbol on banknotes has changed throughout history as the political tasks of the Party have changed. Furthermore, it demonstrates the aesthetic point of view as well as the national cultural identity. The image

of people on banknotes is highly symbolic, containing specific meanings and messages, due to the Party's propaganda purposes and the influence of traditional/cultural identity.

Symbolizing patriotism, the strength of national unity: National culture expresses sustainable values, the quintessence of the community of ethnic groups in Vietnam, in which the outstanding is patriotism and national unity. According to painter Tran Tien, who painted more than 40 types of banknotes, "Those images are generalized into typical images on banknotes in order to transmit the beauty and symbol of the Vietnamese national spirit and, speak of the great value of a nation. At the same time, it also affirms the position and strength of Vietnam in the international arena." The images of the struggle for national liberation appeared in the first set of banknotes of the Democratic Republic of Vietnam. The image of workers - farmers - soldiers - intellectuals standing side by side in battle and labor is a beautiful image. Typically, the images of soldiers - workers - farmers - merchant (20 dongs in 1946), farmers - soldiers (2 dimes in 1949), workers - farmers (50 dongs in 1946, 10 dongs in 1949) or images of the entire resistance war with the words "unity, unity, great unity" (50 dongs in Happy Party model in 1947), images of the people and the union of workers - farmers - soldiers - intellectuals demonstrating their forces with hammer and sickle and the national flag (100 dongs in 1947 and 2 dongs in 1959). Tran Tien, a painter, stated, "The artists chose images that represent the spirit of national unity in real life and generalized them into typical images on paper money to convey the beauty and symbol of the country. Vietnamese national spirit, expressing the Vietnamese nation's great worth."

The strength of national unity is expressed through the images of classes in society that new Vietnamese people who have been enlightened to the revolution, become the real owners of the country, with new ideas, new styles, a change in thinking, and access to new technologies of the times, but still, retain the national cultural identity. The working class - the typical class, representing the new production force shown with professionalism and modernity, working in factories, workshops, and new industrial works, making a significant contribution to focusing on the process of industrialization and modernization of the country. Those are the farmers from traditional labor with buffalo, plow, and hoe (1 dong in 1946 and 200 dongs in 1987); working in salt fields and sugarcane fields (10 cents and 50 cents in 1975); and farms and fishing ports (50 cents in 1975 and 5 cents in 1978). The image of Uncle Ho's appearing on many money samples is highly symbolic of fighting strength and victory. This image on banknotes has deeply imprinted on the minds of Vietnamese people. In addition, images of militia, young volunteers, guerrillas, and traders also appear on banknotes (50 dongs, 1,000 dongs in 1947, and 500 dongs in 1952), symbolizing those who contributed to human and material resources to the unification of the country. The image of intellectuals appeared quite early in Vietnamese banknotes in the set of banknotes issued in 1946, taught in mass education classes (100 dongs in 1947), and

appeared in alliances with workers - farmers - soldiers, under the Party flag and National flag (100 dongs in 1947; 50 dongs and 100 dongs in 1947; and 2 dongs on 1959). This shows the Party and State attaching importance to intellectuals in the cause of national liberation and national construction.

The beauty of Vietnamese people: The beauty of Vietnamese people is expressed through the physical, as well as the soul. As painter Tran Duy said, "With the spirit of the resistance, the artists wanted to paint images of the Vietnamese resistance people" (State Bank of Vietnam, 2016, p.28). The material to represent new people on banknotes is the people working, fighting, and building the country, observed, selected, and enhanced by the artists to design and convey revolutionary ideas and goals. The beauty of Vietnamese people is represented in battle, labor, and daily life. The beauty in combat is subtly expressed through the images of Uncle Ho's soldiers holding a gun proudly in battles, with a decisive victory, brave groups of people loading bullets, and female guerrillas wearing "ao ba ba," traditional blouses simple but extremely loyal (200 dongs, 500 dongs in 1952, and 5,000 dongs in 1953), the national guard bared his shoulders holding the flag with a muscular body and resilient spirit (50 dongs in Independence model in 1947). The beauty in combat is also the image of mothers, welcoming soldiers back to the village, army marches, and people and ethnic minorities celebrating victory over the enemy.

The beauty in labor shows highly innocent, healthy, and full of positive energy, which is the images of hardworking workers, farmers, fishermen, and women; the image of muscular, bare-bodied, muscular farmers (100 dongs in 1946, 100 dongs in To van cong model in 1947); farmers plowing with buffaloes, plating and reaping on the fertile fields (50 dongs in 1951 and 10 dongs in 1958); and fresh, excited female fishermen gathering big catches at Ha Long Fishing Port (5 dongs in 1976). Nguyen Huyen, a painter, explained the significance of the 100 dongs (1946), "I drew a plowing buffalo symbolizing agriculture, a farmer carrying a hoe, and a bricklayer holding a fly symbolizing production and construction" (State Bank of Vietnam, 1991, p.139).

The beauty in daily life is expressed in simple people, associated with regional cultural characteristics. The image of a gentle, industrious, and happy northern farmer family with a plump baby and a bunch of rice symbolizes fullness, a child herding a buffalo and reading a book with a peaceful landscape. The central region with images of healthy farmers working in the fields close to the mountains, with trains running across the country, highland people celebrating the victory. The people of the South are kind, wearing "ao ba ba," bandanas, conical hats, busy trading on the river, traveling by boats and canoes under the green coconut groves. According to painter Ho Trong Minh, the image of a new person with themes of battle and labor, which artists prefer, has demonstrated the beauty and value of Vietnamese people in the new era.

Vietnamese people's "new" characteristic also has symbolic meaning. The beauty of Vietnamese people is also reflected in the change of thinking and awareness in cultural and social life, including gender equality rights, the wisdom, role, and strength of Vietnamese women in fighting, working, and building the country. To understand the meaning of "new Vietnamese characteristic," we can research images of women on banknotes, such as a woman not only taking care of her family but also good at farming (5 dongs in 1947, 5 dimes in 1949, and 1 dime in 1972), images of brave women, intellectual women, and the females who are modern workers (1 dime 1972, 10 cents, and 50 cents in 1975).

Clearly, the beauty of Vietnamese people is shown richly, deeply, and diversely with national cultural identity.

4. Conclusion

The human symbol is the connection of the national cultural depth and acculturation in the new context of the country. Based on survey results and painter's opinions, it can be seen that the national cultural consciousness and political characteristics have dominated the way of expressing the human symbol of money painters. Therefore, this article discusses the human symbols on Vietnamese banknotes with their cultural, political, and symbolic characteristics. It can be said that the human symbols on Vietnamese banknotes are a new cultural symbol, contributing to expressing the values of the Vietnamese people: the strength of national unity, the indomitable spirit, and the beauty contributing to the formation of a new cultural value system of Vietnamese people in Ho Chi Minh era.

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APPENDIX

Table 1. Summary of money samples with human images

No	Categories	Total number of money samples	Frequency	Percent
1	Financial money (1946-1951)	15	15	100
2	Central Vietnam bills (1947-1954)	12	11	91,7
3	Southern Vietnam bills (1947-1954)	10	10	100
4	Money of the National Bank of Vietnam (1951-1959)	08	08	100
5	Set of banknotes issued from 1959-1975	19	14	73,7
6	Set of banknotes issued in 1978	10	04	40
7	Set of banknotes issued in 1985	11	01	09
8	Money from 1987-2000	13	04	30,7
9	Polymer (from 2003)	06	0	0

Table 2. Summary of classes in Vietnamese banknotes

No	Categories	Frequency of classes			
		Farmer	Worker	Intellectual	Soldier
1	Financial money (1946-1951)	11	07	03	05
2	Central Vietnam bills (1947-1954)	07	06	0	07
3	Southern Vietnam bills (1947-1954)	07	03	03	06
4	Money of the National Bank of Vietnam (1951-1959)	05	02	0	07
5	Set of banknotes issued from 1959-1975	10	06	01	03
6	Set of banknotes issued in 1978	02	01	0	0
7	Set of banknotes issued in 1985	01	0	0	0
8	Money from 1987-2000	01	03	0	0
9	Polymer (from 2003)	0	0	0	0

NGHIÊN CỨU VỀ BIỂU TƯỢNG CON NGƯỜI TRÊN TIỀN GIẤY VIỆT NAM: ĐẶC ĐIỂM VÀ TÍNH BIỂU TƯỢNG

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TÓM TẮT

Tiền giấy không chỉ là phạm trù kinh tế, mà còn là phạm trù văn hoá, lịch sử. Tiền giấy Việt Nam là một phần của lịch sử Việt Nam và là một thành tố của văn hóa Việt Nam. Bài viết này nghiên cứu biểu tượng con người trên tiền giấy Việt Nam từ sau Cách mạng tháng Tám năm 1945 đến nay thông qua một số đặc điểm về cách thức thể hiện và tính biểu tượng của hình ảnh con người trên tiền giấy. Dựa trên kết quả khảo sát 104 mẫu tiền giấy Việt Nam từ năm 1945 đến nay, kết quả nghiên cứu cho thấy, hình ảnh con người Việt Nam luôn gắn với bản sắc văn hóa và lịch sử dân tộc Việt Nam, đồng thời mang một số ý nghĩa tiêu biểu như: tượng trưng cho lòng yêu nước, sức mạnh đoàn kết dân tộc và vẻ đẹp của con người Việt Nam. Có thể nói, hình ảnh con người trên tờ tiền Việt Nam là một biểu tượng văn hóa độc đáo, bổ sung vào hệ thống biểu tượng văn hóa mới của dân tộc.

Từ khóa: *biểu tượng văn hóa; biểu tượng con người; tính biểu tượng; tiền giấy Việt Nam*