MINISTRY OF EDUCATION AND TRAINING
HANOI NATIONAL UNIVERSITY OF EDUCATION

LE SY DIEN

SATIRICAL ART IN THE NOVEL *RÚ LÍN WÀI SHǏ* OF WU JING ZI

Specialization: Foreign Literature
Code: 62.22.02.45

DOCTORAL ABSTRACT

HANOI, 2017

Conducted at

Hanoi National University of Education

Instructors: Assoc. PhD. Tran Le Bao

Objection 1: Professor. PhD. Nguyen Duc Ninh - Institute for Southeast Asian Studies

Objection 2: Assoc. PhD. Vu Cong Hao - Hanoi Metropolitan University

Objection 3: PhD. Nguyen Thi Bich Dung - Hanoi Pedagogical University

The dissertation will be defended before
the Council of thesis evaluation meeting at School level at Hanoi
National University of Education at ....

This thesis can be found at: VietNam National Library
or Library of Hanoi National University of Education

PREAMBLE

1. Rationale

1.1. The Chinese society under the Qing dynasty witnessed the multi-faceted conflict between the feudalism and the entire Chinese people. The great differences in culture and policy have created irreconcilable conflicts. Witnessed all the fogyism of society and feudal government, Wu Jing Zi ruptured with the examination. His thinking has changed in the direction of progressive democracy, he cried more and was more painful for the collapse of a culture, a system of human space built years ago. The contemporaries, the philosophy of Wu Jing Zi expressed in the novel *Rú lín wài shǐ* with more than 30 thousand words raised the painful reality of intellectuals, the confucian scholars passionate in the wealth.

1.2. *Rú lín wài shǐ* is a comprehensive picture of the intellectuals in the late of the Qing dynasty. In that picture, the writer Wu Jing Zi arranged cleverly and integrated the colors of life to give the readers a true, objective view of a society running on the fame and fortune; a series of scholars losing all personality; A clique of clerks, minions oppressed the people. Wu Jing Zi went in depth to depict the process of destroying the moral quality of human beings with the "bitterness of the pen". He satirized, criticized to the root of the negative issues of society.

1.3. One of the factors that affirmed Wu Jing Zi 's literary style in novel is the construction of a unique art world. In the world of novel art history of *Rú lín wài shǐ*, the impressive success of Wu Jing Zi is the unique irony. Therefore, the description and characterization of the characters was more specific and unique. Studying the art of irony in *Rú lín wài shǐ* gave us a new and multidimensional view of the author and the work, thereby affirming the contributions and limitations of writer Wu Jing Zi while writing *Rú lín wài shǐ.*

2. Objectives of research

2.1. Learn the art of irony in *Rú lín wài shǐ* to confirm the type of work, a social sarcastic novel that is durable in the heart of the readers.

2.2. Study the character world to see the attitude and level of satire of the author is expressed in the depiction, portraying the portraits of characters and different classes in *Rú lín wài shǐ*.

2.3. Study the irony method used by the writer while writing *Rú lín wài shǐ*. From finding and constructing satirical situations to language and tone. From that, affirm the sublime satire of Wu Jing Zi in that the irony of self-exaltation comes naturally through the development of the episodes.

3. Subjects and scope of study

3.1. Subjects of study

The dissertation focuses on the satirical art of *Rú lín wài shǐ*, based on three aspects: type of satire, Sarcastic art though the character system and mode of satire.

3.2. Scope of study

In the scope of this research, we focus on the entire work of *Rú lín wài shǐ* translated and published in Vietnam: *The story of Confician scholar village*, translated by Phan Vo - Nhu Thanh, Literature Publishing House, Hanoi, 1989. In addition, when proving the stated arguments, we will explore a number of other works to clarify the art of irony by the writer.

4. Research Methodology

- Method of systematization
- Interdisciplinary approach
- Method of type
- Methods of analysis and synthesis
- Comparative method

In addition, we also use other technical operations such as statistics, classification of knowledge units such as characters, events, images ... to evaluate, draw meaningful conclusions.

5. New contributions of the thesis

5.1. Study the art of satire in the work helps us to re-realize the theme of *Rú lín wài shǐ*. A poignant, devastating irony work shakes the trenches of an old, outdated Confucian system.

5.2. *Rú lín wài shǐ* is a work which when reading, it is not easy to recognize the depth, the profundity of the author. Therefore, the statistics, survey, class, clear determine in each character line help us have objective points of view and easy to access the work.

5.3. Study and find out the method of satire that the author used when writing *Rú lín wài shǐ* through the art of constructing situations, as well as identifying the types of tone of the writer expressed in the work. This contributed to affirm the artistic value of *Rú lín wài shǐ.*

5.4. Study the art of irony in *Rú lín wài shǐ* makes it possible for the readers to compare the writers and works of Vietnamese and Chinese literature in various stages of literary history.

6. Structure of the thesis

In addition to the introduction, conclusion, bibliography, the main content of the dissertation is presented in four chapters:

Chapter 1. Overview of Research Issues

Chapter 2. The types of irony in *Rú lín wài shǐ.*

Chapter 3. Artistry of satire through the character system

Chapter 4. The methods of irony in *Rú lín wài shǐ.*

Chapter 1
OVERVIEW OF RESEARCH ISSUES

1.1. The situation of researching *Rú lín wài shǐ.*

1.1.1. The point of view of Chinese scholars

** The period before the twentieth century*

The study of *Rú lín wài shǐ* has begun since the Qing dynasty, the novel critics have had very sharp comments on *Rú lín wài shǐ*. Typically, Ngoa Nhan Thao Dương, Te Tinh Đuong ... when discussing the narrative method in the novels in general and *Rú lín wài shǐ* in particular, he considered it was the type of objective narrative. The story went direct to the topic; the right or left split, curved or straight were due to the characters' behavior for the readers to have their perception, which the author hid and never revealed.

** The early 20th century to the late 1950s*

In the early twentieth century, the research on the content and art of *Rú lín wài shǐ* is very limited. When commenting on the work, the new researchers mentioned the value of ideological content of the work, the authors claimed that *Rú lín wài shǐ* was a critical novel, libeled the feudalism with bureaucratic system and the ignorant elf class. In-depth art articles are not commensurate with the value of *Rú lín wài shǐ*.

** The period from the 1960s to the end of the twentieth century*

From the 1960s of the twentieth century, the situation of the research on *Rú lín wài shǐ* has made many positive changes by the works and articles which have been studied intensively in the content and art of *Rú lín wài shǐ*. From the 1960s to the end of the twentieth century, there were about 360 articles, works and treatises, whereas in the 1950s of the twentieth century, research numbers were only about 15 articles.

** The early years of the 21st century*

At the beginning of the twenty-first century, the study of *Rú lín wài shǐ* took place in various aspects: from the content, the art to the life of the writer Wu Jing Zi; factors influenced, affected to the artistic talents of the author in the process of writing *Rú lín wài shǐ*. This contributed to the content and artistic value as well as the influence of the work in the flow of Chinese literature.

1.1.2. The views of Western scholars

Through the survey of existing documents, we find that in most of the researches, the Western scholars almost evaluate, comment on *Rú lín wài shǐ* in many aspects such as the structure, the content, the thought and the topic of *Rú lín wài shǐ*. Western scholars have found that *Rú lín wài shǐ* is an externally structured work, particularly in comparison to Chinese classical novels. In addition, the subject and the content of thought in *Rú lín wài shǐ* is also paid special attention when many works, doctoral dissertation focused to research.

1.1.3. The views of Vietnamese scholars

** The 1980s period of the twentieth century*

Vietnamese researchers also stood out in various ways to make their own views and comments on *Rú lín wài shǐ*. Through surveys, we find that in the late twentieth century, in Vietnam there are not many works focused on the remarkable achievements in content and art of the *Rú lín wài shǐ*. However, the ideas and opinions have been pointing, suggesting that the latter stages of the research are boldly specialized in each part, each of the separate segments of the *Rú lín wài shǐ*, affirming the durable value of the work.

** The early years of the 21st century*

From the early years of the twenty-first century upto now, a series of writings and articles of researchers have shown a great leap forward in the study of *Rú lín wài shǐ*. The use of poetics, narratology in the study of literature has brought a completely different look for literature. A lot of works, articles, research articles on the structural art, the structure, themes of novels *Rú lín wài shǐ*.

1.2. Study of satirical art in *Rú lín wài shǐ*

1.2.1. The point of view of Chinese scholars

** The 1980s period of the twentieth century*

Since the 1980s, the recognition and evaluation of *Rú lín wài shǐ* has been focused and initially got certain achievements. Researchers

have specialized in the content and the art of the work, including monographs, articles, accessible works, satirical art research.

** The early years of the 21st century*

At the beginning of the 21st century, there were many articles and essays by researchers on the art of satire in *Rú lín wài shǐ*. By reference, we find that the researchers have come to the conclusion that *Rú lín wài shǐ* is a satire novel that plays an important part in the flow of Chinese literature. In addition, a number of artistic methods are discussed extensively in the fields and aspects of *Rú lín wài shǐ* by researchers.

1.2.2. The views of Western scholars

The study of *Rú lín wài shǐ* in Western countries since the 1960s has got certain achievements in terms of content and the art. The views showed that the writer used a secret irony art, a natural narrative to create irony objectively. The author used a number of typical art methods such as rhetoric, exaggeration, etc but not far from the reality of the contemporary feudal society. Besides, Wu Jing Zi had a succession of satirical art in traditional literature from poetry, drama, and prose, but it was not until *Rú lín wài shǐ* that the new satire reached the pinnacle of the art of fiction.

1.2.3. The views of Vietnamese scholars

When referring to the epic novels of Chinese classical novels, *Rú lín wài shǐ* is hardly concerned by the readers in the foreign literature of the country but to reflect the reality of social life, *Rú lín wài shǐ* is worthy of a satirical masterpiece in the line of chapter novels under the Qing and Ming dynasty. Research on existing documents, we find that the situation of specialized research in the art of satire in the *Rú lín wài shǐ* in Vietnam is really limited. There is a small number of researchers as Nguyen Khac Phi, Luong Duy Thu, Le Thoi Tan ... mentioned this issue.

Chapter 2
THE TYPE OF SATIRE IN *RÚ LÍN WÀI SHǏ*

2.1. The concept of satire

From different perceptions of satire as well as through the fact of satirical works, we think: ***Satire belongs to an esthetic category of humor. It is one of the highest levels of laughter, the tone hidden behind the allegorical image in a secret, tacit, merciless words leaping way out to the light the evil nature of the mentioned objects.***

In aesthetics, depending on the type of object the comedy is expressed with different qualities and levels, creating laughter with different levels and shades: from humor, witty to irony, satire, criticize.

On the level of ***humor***, in English is *humor*, the original meaning is liquid in the human body, human nature, human mood. In modern sense, it is the tendency to like joking, wit, harmless ridicule. ***Humor*** is a category of aesthetics, a form of comedy, the lowest level of laughter. It can be seen that the characteristic of laughter is to buy fun, entertainment for everyone. Laughter derives from external contradictions and is impartial, comfortable, aiming to build the object, removes the weaknesses to the object more and more perfect.

Irony is derived from the ancient Greek *eironia*. In the original sense, it was the real name of a clown who always pretended to speak foolishly to the wise but that is the truth, and the words of the wise were very foolish. So, in the modern sense, means to pretend, to be the attitude of a stupid, foolish person in comparison to their true nature.

In terms of language and language of arts, irony is also referred to as counter-assault, in reverse, as linguistic forms associated with ideologies that value game principals as well as value laughter aspect in life. Reverse speech has the effect of compressing the power of protesting so that it bursts strongly in the receiver's consciousness, while at the same time creating a new appearance, stimulating positive cognitive ability.

Satire unlike other forms of comedy as ***humor*** and ***irony*** in basic characteristic of irony is "*the negative color is highlighted by aesthetic objects*." Through methods of hyping, exaggerating, etc, satirical imagery distorts purposefully the object of reflection, thereby "*stimulating and reviving the memory of high values (true, good, aesthetic)*". When discussing about the subject of satire, from Airixtot to Tsécnưsépxki agreed on the view that evil was the ability to laugh and "the evil was the origin, the nature of comedy." The evil in society is universal, and the profound influence on all aspects of people's life. They are formed and developed when the society is influenced by the moral defects of the dominant class on it.

In our view, with the connotation of such satire, as the highest level of laughter, *Rú lín wài shǐ* highlighted the problems of the times and was the direct spearhead into the old Confucian system and examination type of Chinese Confucianism and backwardness. Considering the level of laughter, *Rú lín wài shǐ* had a blend, interwoven with many levels of laughter, but the irony is the most expressive. That is also the premise of reasoning, which is the basis for us to explore the art of satire of *Rú lín wài shǐ*.

2.2. The premises to form satirical ideas of Wu Jing Zi

2.2.1. Influence of traditional culture literature

Wu Jing Zi, who was smart, well-educated, insightful and mastered Confucian classics such as the Sì shū, Wǔjīng, was profoundly influenced by Confucian thought, as a young man, he constantly tried to the ideal of training himself, controlling his home, ruling the country, keeping the peace. Inheriting the quintessence of the nation and the family, Wu Jing Zi tried his best to engage in a dangerous place of monarchy in order to write the next page of his family’s traditional glory. But the social reality was not as good as the

writer hoped, and it influenced profoundly the later thought of the writer Wu Jing Zi in the process of finding the truth of life.

In addition, the Chinese literature is extremely rich and diverse, constantly developing over 3000 years of history, "only at least two writers could form a movement". Throughout the various dynasties, although the history has had many ups and downs or fluctuations, Chinese literature have always accompanied with the political institutions because "politics influenced intimately on literature." Political institutions, along with other elements of the era, have contributed to the formation and development of literary genres such as Phu in Han Dynasty, poetry in Tang Dynasty, Tu in Song Dynasty, drama in Yuan Dynasty, etc.

2.2.2. Wu Jing Zi in relation to his family and the social circumstances

The thought of Wu Jing Zi changed dramatically, life from rich to poor, thoughts from the mourning for his great-grandfather Ngo Quoc Đoi who passed the doctor when being old, turning to the opposite view for the wealth and precious position. Through the life of Wu Jing Zi, we see the feudal society in which he lived changed and deranged. People who were rich could become poor; ordinary people could also become the monarchic officials; Wu Jing Zi's perception of humanity to the regime also becamce different; he increasingly lost the faith in his own regime and furthermore against the religious rites of that society. *Rú lín wài shĭ* depicts the corruption and degradation of the examination regime in particular and the reality of Chinese society in general, a greedy and dictatorial regimes of the people to enrich the absolutist monarchy. He wrote *Rú lín wài shĭ* in a long time with an indescribable resentment to the decline of feudalism which gave birth to the monstrosity, the portraits of the cartoon that existed in the midst of life. The resentment in Wu Jing Zi expressed through the shell of language secretly but powerfully, targeting the feudal society.

2.3. Characteristic of satire of Rú lín wài shǐ

As a sensitive person to the time, overlooking the ridicule in reality, Wu Jing Zi expressed his attitude to the disorder, irrationa, injustice of life. He exploited to the very end of their laughable side to put them on the lines of movement of the characters in the work. In our opinion, the form of *hidden irony* is one of the most factors that make up the satire of the *Rú lín wài shǐ*. Their criticism and irony are both negative and strongly aggressive on the evil, outdated, backward things. The author dared to look directly at the injustice of the dislocated life to laugh and make laughter to people; it is a courage, a bumpy but useful and urgent direction; and this aspect clearly exposed the knack, unique satirical style of the writer Wu Jing Zi.

2.3.1. Hiddenly ironize the Confucian system and the examination regime

Confucianism was very serious to the talented and virtuous scholars, so the Confucian monarchs revering Confucianism recruited talents for the country through the Examination of Science (科榜). There is no denying all the advantages of Confucianism but the process of operating in specific historical conditions was in close relationship with the ruling class, Confucianism gradually lost its position and basically disclosed the defects, limited the inherent positive values. In the QingMing dynasty, under the supremacy of imperial monarchy, the absorption and the change of Confucianism to conform to the intentions and policies converted Chinese education into formal, dogmatic, cliché. The intellectuals, the scholars who directly contacted that academy faded away under the authoritarian rule. It is easy to see that the intellectual class naturally became a direct victim of feudalism.

2.3.2. Hiddenly ironize the rule of the ruling class

It is no coincidence that the author of *Rú lín wài shǐ* used the context of the Ming period to reflect the socio-political situation of the Qing Dynasty, a tribal dynasty, "making color politics" on the Han

land. With the conservative ideology of dictatorship, the issued policies were intended to eliminate, remove all the positive elements of Confucianism; The head of the regime implemented the policy of making their people stupid, stifling, and strangling the culture with harsh forms and skilled instrumentalists. Therefore, *Rú lín wài shǐ* was not simply a novel criticizing the examination regime, the intellectual class and the contemporary mandarins. In other words, one of the core issues of the work was through the writer's description of the life, manner of the scholars and bureaucrats for the purpose of mocking the ways of governing the country of the kingdom.

The kind of sarcastic satire of *Rú lín wài shǐ* is a key for us to go deeper into each of the subject, analyze and evaluate satirical patterns in depths; at the same time, make the basis for establishing the way of satirizing of the writer Wu Jing Zi expressed in the work. These will be implemented in the next chapters of the thesis.

2.4. Causes and meanings of the rise of sarcastic laughter in *Rú lín wài shǐ*

It can be explained that the cause and meaning of the rise of sarcastic laughter in *Rú lín wài shǐ* by the following reasons:

Due to the demand of reflecting the history and the realism of the contemporary feudal society, the writer Wu Jing Zi did not shy away from life in the normal way, attached to the personal fate of the intellectual class and bureaucratic system, which was little mentioned in previous novels.

There is a shift in the writer's point of view from the uniquely epic tendency into the personal point of view with his own experiences, his own creativities that make every judgment, discovery and comment of the writer about life, people was disproportionate, even contradictory, conflicting.

The formation and development of the satiric type in *Rú lín wài shǐ* and the subsequent novels were indispensable in order to satisfy the

tastes of contemporary readers. Because laugh was an indispensable human need. Laughters not only satisfy the soul of optimism, their loving life, loving beauty but also bring aesthetic effect, deep human values. The type of satire in *Rú lín wài shǐ* expressed the deep significance and meaning.

First of all, the formation of the satirical type in *Rú lín wài shǐ* contributed to the change of the theme of the classic chapter novels in the period of QingMing Dynasty and met the requirements of describing, re-realizing the feudal contemporary social history.

Secondly, the satirical genre of *Rú lín wài shǐ* made the view, the way of assessing the values of the reality of life, of the people more democratic, objective and true. Wu Jing Zi was not the person who transmited the truth to the community and the nation, but only gave the practical explanations through the personal experience with the reality of contemporary society.

Next, the appearance of the sarcastic narrative of *Rú lín wài shǐ* made it possible to generalize the picture of literary life more deeply and more accurately. It was no longer the one-dimensional reality, the unity of the epic tendency with the themes of history, war, the praises of the leaders, the heroes of the novels of the previous periods than a reality full of thorns, complexed and mysterious, especially the reality of intellectual class and the feudal system full of contradictions and inadequateness. Wu Jing Zi found a fertile land to explore and cultivate.

Chapter 3

ARTISTRY OF SATIRE THROUGH THE CHARACTER SYSTEM

3.1. The class of Confucius intellectuals

3.1.1. The class of passed intellectuals

Rú lín wài shǐ is a great story about a “jungle of scholars” in the late afternoon when the feudal regime expanded the door of the examination, gave many privileges for the intellectuals to compete in

the examination to become the madarins by all means. However, according to the view of the author, the road of passing the examination to become the mandarins of the intellectuals completely depended on the element of luck and money. Besides, the feudal court also created all conditions, hung the lure of being tha madarins as a reward worthy for the Confucian scholars.

The ideal of being noble dominated and deeply infiltrated the souls of each individual. With only a few lines of sketching, Wu Jing Zi described the whole characteristics of the characters and proceeded to negate all the results that the Confucian scholars had achieved in the process of finding the path to become the madarins. They were typically Chu Tien, Phạm Tien, Khuong Sieu Nhan, Tuan Mai, Lo Bien Tu, Lau Bong, Lau Toan, Đo Than Khanh, Cao Han Lam, Ma Thuan Thuong… It can be seen from old to young, all the various types of people in society, the trap of fame made the character's life crazy, changed the human nature and the humanity, turned them into the bizarre portraits, which can not escape the stain of the contemporary career.

The panorama of the graduated intellectuals who participated in the politics created a wave with the tremendous resonance which spread to each corner of the soul of each individual in society. The ideal of being noble and famous together with the corrupt examination regimes, the way to select the talents through the ancient literature made the picture of the Confucian scholars bleaker and darker. What the Confucian scholars found after the moulting process was the transformation of the humanity, the human qualities and values. They became tools, henchmen, puppets for the contemporary feudal government to control.

3.1.2. The class of old-fashioned, failed intellectuals

The world of the Confucian scholars consists of many different kinds of people. There is a mixture of people with the same mind of

wealth and fame, who never escape the rotation of fame and status. Most of the scholars are "various" of the hateful, incompetent, useless with the dark mind, the cowardness, which contains all the evil and falsehood.

Wu Jing Zi's satiric pointer went deep into each character, exposed the shabby nature of intellectual pretenders. They were incompetent, lacking in talent and virtue but before the noble titles, they could not restrain their greed so that they formed conspiracies, turned themselves into the hiders training martial style, waiting for the opportunity to be noticed, promoted. Duong Chap Trung, Quyen Vat Dung, Truong Thiet Ty, Trieu Tuyet Trai, Canh Lan Giang, Nguu Ngoc Pho, Chi Kiem Phong... were typical.

Such the miserable state of the candidates was both because of being poisoned by the ideal of being noble and due to by corrupted examination regime. The judge was corrupted and irresponsible; they used the ancient literature, a cliche literature, in examining; it only required the contestants to learn by rote, no need to think or create. The examination regimes penetrated into the spirit of intellectuals, making their morale obsessive over their dream job.

3.2. The dominated class

3.2.1. The royal class

In *Rú lín wài shǐ*, the attitude of the writer to the king is the one which negated and hiddenly ironized the way of ruling the nation because the leaders had built an authoritarian institution with many poisonous plots and policies in order to dissipate the best value of the traditional culture of the Chinese. Starting from the thought of democracy and progress, with the attitude of scorning riches and honours, Wu Jing Zi, by his keen ironic satirical pen, through criticizing the Ming corruptive dark political regime, indirectly ironized the class of Manchurian which had caused a lot of misery for the oppressed class.

3.2.2. Mandarin system

In *Rú lín wài shǐ*, a series of madarins were described and criticized by Wu Jing Zi. The writer Wu Jing Zi did not hesitate to criticize, expose the despicable conspiracy of the ruling class in the Qing feudal court system. The author described and affirmed that the path of mandarins has never been so easy and so wide-open that only money or a guardian would have had a position in corrupted politics alongside the cruel class.

The novel *Rú lín wài shǐ* described the corruption of the mandarinship system from central to local, wherever they held their position or how great of the authority they got, they were suffered from being strongly condemned of the author. In these subjects, the writer directly expressed the contempt attitude on the face, the laughter with a melancholic tone of criticism, sarcasm and libel. What the writer was aiming to denied all the value of the superstructure with the ultimate goal was to establish orderly the monarchy in a new political institution. There, the writer showed the progressive democratic thinking to the contemporary feudal social realism.

CHAPTER 4
MODES OF SATIRIZING IN *RÚ LÍN WÀI SHǏ*

4.1. Sarcastic situation

4.1.1. The reversed situation

It can be said that this situation accurately reflects the paradox of life, people completely transformed in psychology, attitude, action due to a coarse, dark purpose inside. These changes create the reserved and sudden situations, which make the readers and the insiders feel unexpected and unfamiliar. From which, it is revealed the irony contradictions.

In *Rú lín wài shǐ*, the unexpected changes in the lives of scholars who had passed the mandarins have turned and reversed all values of reality. From a poor life and poverty,they became successful people in society, respected everywhere, even carved the statue to worship.

The reversed situation in *Rú lín wài shǐ* was the kind of situation in which the character violated the standards of social life, which was unbelievably possible to exist in reality and attracted the

readers. In the end, it is because the irrational paradox is the rational, the real of the monetary society. The intervention of money had changed the whole value of justice, turned the law, the court into the tool for transmit the black into the white easily and blatantly.

In *Rú lín wài shǐ*, the character who created the reversed situation was also the active one skillfully arranged for the object to fall into the trap. The irony laghter was not only hilarious but also full of profound, focused on the greed of the character.

In sum, when constructing the reversal situations, the writer aimed to fully reveal the personalities of people in society, most of which were corrupted, decadent in many types, sizes and levels. The personality of the living was plummeted, the part of beings predominated the part of human in each individuals. It can be said that Wu Jing Zi succeeded in drawing a "picture of personality" which was both overall as well as detailed, true and highly reliable.

4.1.2. The situation of quarrelling and litigating

In a society where people live together only by deceiving, the product of human creation is a lot of quarrels, conflicts from small to peak. Wu Jing Zi elaborated and described such these things very well. The author observed from outside to narrate and evaluate objectively the progress of these events then highlight the irony of contradictions in certain circumstances. The brawls and the litigation were not too long but it was enough to portray the satirical nature of the characters in it.

When the writer Wu Jing Zi constructed this type of situation, he based on the typical characteristics of the characters, selected the one who was capable of creating conflicts, quarrels with the surrounding characters. That typical character was a central spindle, which attracted the other objects to involve in various litigation situations in typical situations. After all, the change in the negative direction of society made the conflicts more and more fierce; people were deceiving, treating and harming each other. Through the wrangle and the litigation in the work, the writer Wu Jing Zi

was very successful in portraying the typical satirical characters. The author went into the inner depths of life to explore human nature, unleashed mercilessly the trivial inconsistencies into light.

4.1.3. Cases of the intrigue and the arrangement

Intrigue is a manifestation of a systematic arrangement of thoughts that goes against the usual course of events which causes many unexpected elements that the object of the situation is unpredictable, from which there is a sarcastic tendency with different levels and tone.

In *Rú lín wài shǐ*, this type of situation happened quite often when the character of scholaring is full of people affected by negative elements in society. That influenced directly to the psychology and the consciousness, which made these machinations gradually formed. The character just waited for the appropriate time to carry out that plot. This directly contributed to express the nature and personaity of the character; the irony also arose from it, the laughter emited towards the critique and the mock.

In *Rú lín wài shǐ*, the intrigues were reproduced quite diversely in many different character lines. It might be the intellectuals or the rulers of the ruling class such as mandarins and rich people. It can not help mentioning the servants or housekeepers exploiting the loopholes of others to create situations or set up plots to rob or extort money. The writer Wu Jing Zi put the characters in those situations to ironize, mock and lash out the fall of man in the crazy turn of society.

The type of the intrigue reflected the human nature in the overall picture of the many colors of the misled scholars. The negative expressions in contemporary society, the serious deficiencies in the basic foundation of the feudalism value created opportunities for the transformed intellectuals and the thugs to become the power of the underworld, manipulate many aspects of social activity.

4.2. Satirical tone

4.2.1. The satiric humorous tone

Being a sensitive and sharp writer who quickly identified the complexity and instability of real life, where examination regimes and scholars distorted and corrupted all moral, cultural values, Wu Jing Zi's humorous tone exposed a number of inadequacies existing in life to create a cheerful, gentle laugh. The multi-dimensional reality view of the writer raised the thorny, pressing problems of life that were rich and complex.

First of all, the satirical humor tone of the writer Wu Jing Zi was about the empty, corrupted sections of the intelligentsia, the bureaucrats, the people who were recognized as virtuous, but it was fake, insect, insignificant inside. Laughters came out with the gentle melodies, fun but filled with tears.

The satiric humorous tone was also directed by the writer Wu Jing Zi to the things which were easy to believe, innocent in the act of the characters. The decayed and corrupted intellectuals were programmed as robots, known to perform only one task: studying the ancient literature to take an exam and have ability to become a madarin.

In *Rú lín wài shǐ*, to exaggerate the falsehood of the scholars, Wu Jing Zi created a contradiction between thought and action, between nature and phenomena, thereby creating the humor of the work, laughters escaped with the deep meaning. The kind of humorous tone that the writer Wu Jing Zi directed towards the character aimed to bring out the limitations and shortcomings in social life. Characters in the world of scholars could not overcome the temptations of precious public opinion, so that it always revealed the weakness from which the writer discovered, pulled out the light. The tone of the humorous voice was one of the tonal nuances used by the writer Wu Jing Zi effectively in the novel *Rú lín wài shǐ*. Thanks to this tonal nuance, we can have a general view of the deep world with various problems of the broken

"jungle of scholars". After the laughter of humor, readers felt clearly about the disappointment and the frustration of the author before the uncertainty in contemporary social life.

4.2.2. The satiric philosophic tone

From the level of sentence structure, this is a contingent, philosophic tone that contains satire when the writer mentions problems, events or phenomena of human life. Writers not only see reality in the surface of life but also find reality hidden inside the human, look at the personal fate to generalize, satirize the human problems. The satiric philosophical tone is woven from the character's words, combining thoughts and experiences in the writer to describe the complexity of life that humans can not measure.

In *Rú lín wài shǐ*, the voices of the satire, the criticism to the imperial policies and the examination regime of the monarchy, the writer affirmed the great issues of the whole intellectual class through the limitations in the way of selecting the talent with the old literature.

However, to maintain that position was not simple, especially when most of the bureaucracy was dominated by emotional relationships and great material values. For virtuous officials, the virtue of expressing the patriotism of the people, it was not easy for them to survive and develop in that crazy wheel. The satiric philosophic tone of the character was bitter for his life as a mandarin. The madarin was hard, not as people often think because if there was the pure integrity for all their life, it will certainly get bad consequences.

Rú lín wài shǐ mentioned the aspirations and ambitions of the intelligentsia, which put the characters in their anxieties and thoughts to explain the core issues which were important to their class. However, the contemplation, the philosophy of the character before the examination reaity of the feudal regime contained the irony of the characters themselves,

because the negative contemplation further exacerbate the passion to the career of most intellectuals.

As a person who strove to promote and support the order and the feudal style, Wu Jing Zi fiercely defied and defamed the bad habits; thoughts against traditional values, morals of the character. The harsh sarcastic tone, along with critical, sarcastic, negative irony, eradicated the contradictions of the character of feudal ethics. In addition to the insights and contemplations on the reality and future of the intelligentsia, Wu Jing Zi had an extremely progressive, new look at family happiness, which was not universally recognized in a feudalistic male-dominated society. The tone and the thought of the character touched upon the principles and values of feudal ethics, which no one dared to mention or change.

With the satiric philosophic tone in the novel *Rú lín wài shǐ*, the writers did not express in a noisy way but the bitter one through each fate, each character situation so as to turn up the deep contemplation about the major problems of society. That Wu Jing Zi chose the satiric philosophic tone in *Rú lín wài shǐ* was very suitable for the view, the way of thinking and the character system of the author. This tonal nuance contributed to the writings of the writer the depth of the mind bringing readers to deep, penetrating sense of many things from complex life.

4.2.3. The sarcastic mocked tone

In *Rú lín wài shǐ*, the tone was light but full of profound and deep; characters appeared with the individual characteristics. Only by the natural words from the voice of the characters, readers clearly see the characters' personalities. The tone was subtle, cursing as if it was not, flowing through the language shell as the waves fluttering deeply into the heart of the readers with the unbearable pain. Wu Jing Zi himself was also a scholar, he knew and understood the inner layers of his class, so the exposure of the bad habit of the Confucius scholars and

the mandarins was more clear and thorough. In *A brief history of Chinese fiction*, Lo Tan wrote: "Wu has an abundant knowledge, good at expressing what he wants to tell so readers could see as they appear prominently on the page. The monstrosity of the scholars is written more carefully."

Writing *Rú lín wài shǐ*, Wu Jing Zi did not originate from his personal animosity or give the ferocious words, vent his private hate but as a cameraman, recorded all inherent things in the real life, exposed exactly the examination regime, the intellectual class and the contemporary mandarin system. Through the language and actions of the characters, the writer wanted the readers themselves could realize the profound, deep satire.

In *Rú lín wài shǐ*, the tone of irony contributed to the style of satire writer Wu Jing Zi. The author attacked, thoroughly destroyed into the roots of the stronghold of the feudal class, leading the whole regime to shake and tilt down. Wu Jing Zi wrote *Rú lín wài shǐ* in his personal and life experiences, giving readers an honest and objective view of contemporary Chinese mandarin and examination regimes.

Along with the point of departure from the objective and irony stance of the writer, the downside of the contemporary feudal regime is unobstructed. The multi-dimensional reality view of the writer raised the thorny, pressing problems of life that were rich and complex.

CONCLUSION

1. The main scientific conclusions

1.1. In *Rú lín wài shǐ*, The writer Wu Jing Zi put all his strength and intellect to build a unique world of characters where is a picture of the life of about 500 characters of scholars with many different colors. Through the work, the contemporary feudal regime exposed many inadequacies in the way in which the ruling government was organized, leading to the disturbance of all aspects of social life. This was the basis

for the writer to focus on criticising, lashing, exposing reality dark gaps in the shadow behind the government. The sublime sarcasm of the author was rooted in the profound sense of the "evil of the times", from the experience of life through the ups and downs of hardwork. The world of characters in *Rú lín wài shǐ*, from the intellectual class; bureaucratic system to clergies, fortune tellers; slavers, ... all of them became satirical objects of the writer Wu Jing Zi. It can be seen in *Rú lín wài shǐ*, the writer's satirical pen was not only for a class that the author has insight for the purpose of satiring the society with the highest efficiency. Reading the work, readers perceive that at each class, there are typical outstanding satire examples; They became immortal characters in literary history.

1.2. Discussing the art of satire in *Rú lín wài shǐ*, it can not fail to address the author's satire. A talented writer always leaves bold marks in artistic creation. In Wu Jing Zi, it is the art of creating exceptional sarcastic situations. The writer built up a series of different situations that create the nuances of unique, rich and varied laughter that guide readers from one surprise to another. And finally, readers embrace the writer's sharp and strong irony for the evil, disgusting, despicable nature of contemporary society, the birthplace of monstrous portraits, and puppet of the times. The author arranged for the characters to fall into the trap of the situation, the sarcastic laughter that brings out a lot of nuances to show the nature of the characters with all sorts of ridicule. Leaving the characters trapped in a deliberate setting by the writer also has the effect of practicing irony on many different aspects and levels.

1.3. *Rú lín wài shǐ* is a novel when reading, it is not easy to recognize the depth of the author. It is expressed by the richly textured language and the subtle, delicate tone of the writer Wu Jing Zi. Special features in the narrative language of *Rú lín wài shǐ* is a very clever "concealment". The attitude of the narrator hid under a cold and

objective face. Readers feels the angry attitude of the writer beneath the language. The deep, reserved voice of the writer Wu Jing Zi expressed the satire and irony to the whole scholars; stroke strongly condemn bureaucracy and contemporaneous examination regime. When narrating, the writer incarnated the narrator not only to express the attitude of loving, hating or praising but also to let the characters discuss themselves, from judgment to truth, from wrong to true, from right to wrong so that the character finally revealed his nature and personality. The sarcastic voice from there also revealed but no need for the narrator's evaluation and comments. It is possible to see the objectivity, cold of the narrator in a satirical work that "ideas are in but words are out" reached such a level of excellence. Wu Jing Zi took the examination type at that time to make "breakthrough" to make sarcasm and lashing. It is a true perception, proving that the author wrote *The Story of the Scholar Village* with all the experience of life and personal enjoyment". It is this that created the style of writer Wu Jing Zi, an excellent writer of the sarcasm in the line of satirical novels with the topic of examination and the world of courting.

1.4. In comparison with some of the great writers of Vietnamese literature such as Ngo Tat To, Vu Trong Phung, etc, readers find similarities in the minds of progressive writers. Although it was born in the 1940s of the 18th Century, nearly two centuries ealier than Ngo Tat To, Vu Trong Phung's works, *Rú lín wài shǐ* still holds its place and role in the novel with social satire store. The reason for this is because of the thought and style of the writer Wu Jing Zi, which is imbued with the progressive thinking of previous thinkers, besides there is a sensitive soul, along with the creative talent of an artist in discovering the inadequacies of real life. The writer awoke and released positive signals to contribute to the awakening of the whole society, which is dipping and throbbing in the turntable of the contemporary feudal regime.

1.5. The study of satirical art in *Rú lín wài shǐ* of Wu Jing Zi will provide us with the key to open the door to his career as well as determine his great position in the history of Chinese literature. In the context when Chinese chapter novels focused on exploiting the subject of history, fairy and ghosts, *Rú lín wài shǐ* of Wu Jing Zi contributed to renovate the fable of the novel. Literature went deeper into the reality of human life in that time; Positive and negative values in the theme of life were material that the author exploited and enriched in his composition. Besides, *Rú lín wài shǐ* also laid an important foundation in the formulation of the satire, criticism in the chapter novels of Quingming that some later works continued and showed.

2. The next esearch direction:

2.1. Studying the art of satire in *Rú lín wài shǐ* is one of many artistic aspects of the work. Therefore, it is possible to study deeper or broader a matter of art of the work such as the artistic expressions, point of view, language usage or other types of tone of the author expressed in *Rú lín wài shǐ*.

2.2. In this work, the author of the thesis has initially made comparisons of the art of satirizing in *Rú lín wài shǐ* with works of the same genre in Vietnam such as Vu Trong Phung's *Lucky Destiny* or *Tent*, *The Village Work* of Ngo Tat To. It is also an open field for further study of the aspect of satirical art in *Rú lín wài shǐ* with other works of the same type in Asian countries such as Japan, Korea, North Korea, etc or Western countries such as England, France, America, Spain, etc.

LIST OF RESEARCH STUDIES BY AUTHOR

1. Le Sy Dien (2012), *Tone art in "Rú lín wài shǐ" of Wu Jing Zi*, Journal of Science and Technology, QuangBinh University, No. 2, pages 46-56.

2. Le Sy Dien (2016), *Meditating on the ruling class in the novel Rú lín wài shǐ of Wu Jing Zi*, Scientific Journal of HaNoi Metropolitianand University, No. 7, pages 12-20.

3. Le Sy Dien (2016), *The art of building ironical situation in the novel Rú lín wài shǐ of Wu Jing Zi*, Journal of Science, Hanoi Pedagogical University 2, No. 45, pages 46-57.

4. Le Sy Dien (2017), *Artistic language in "Rú lín wài shǐ" of Wu Jing Zi*, HNUE Journal of Science, HaNoi National University of Education, Volume 62, Issue 2, pages 94-102.