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VU THUY NGA

ARTISTIC LANGUAGE IN TO HOAI'S LITERARY WORKS

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Thesis supervisor: Prof. Nguyen Van Long

Examiner 1: Prof.Dr Nguyen Ba Thanh
(University of Social Sciences and Humanities - Ha Noi National University)

Examiner 2: Prof.Dr Hoa Dieu Thuy
(Hong Duc University)

Examiner 3: Prof.Dr Tran Van Toan
(Hanoi National University of Education)

Thesis will be defended in front of University Thesis Committee at Hanoi National University of Education

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ARTISTIC LANGUAGE IN TO HOAI'S LITERARY WORKS
Vietnamese literature

1. Reasons

1.1. As a major author in modern Vietnamese literature, To Hoai has many contributions to the development of Vietnamese prose. Researching To Hoai's work would shed a new light on researching important authors of Vietnamese literature in XX century.

1.2. To Hoai was highly aware of utilizing artistic language in his writing. He also had achievements, and possessed his own style of language. To Hoai's language comprises both author's creativeness and the characteristics of modern prose, so thanks to researching the characteristics and development of language in To Hoai's works, we can clarify the characteristics and development of language in vietnamese modern prose.

1.3. Among other vietnamese modern authors, To Hoai is introduced in national education program at all level, from primary school to undergraduate. With students, To Hoai's writings not only deliver the knowledge of vietnamese life in various aspects of life as well as many historical periods and turning-points, but also give lesson on how to both preserve the purity of vietnamese language and develop it.

1.4. Literature is the art of language, so understanding of language plays a very important role in exploring literature's values. Because of that, approaching literary author from the language perspective is a popular method. The author is the master of artistic language who always have unique creation in language. These creations attract readers, and question researchers and critics. Because of that, we decide to choose the artistic language as a "way" to approach To Hoai.

2. Subject and research scope

2.1. Subject: the artistic language in To Hoai's writings. The language will be explored in two different perspectives: the language characteristics and language organization.

2.2. Research scope:

To Hoai wrote in various genres and themes, so we find it difficult to cover all his works in this research. We only explore the language in several notable pieces of To Hoai of three periods:

- From 1941 to 1945: *De men phieu luu ky; Tap truyen ngan Khach no; Que nguoi; Xom gieng ngay xua; Giang the; Co dai.*
- From 1945 to 1975: *Vo tinh; Truyen Tay Bac; Mien Tay; Muoi nam; Tuoi tre Hoang Van Thu; Tu truyen; Que nha.*
- After 1975: *Ke cuop ben Boi; Nhung ngo pho; Nha Chu; Dao hoang; No than; Mot tram linh mot chuyen ngay xua; Cat bui chan ai; Chieu chieu; Chuyen cu Ha noi; Me min bo min; Chua Giai Oan; Chuyen de quen; Ba nguoi khac; Giac mong ong tho diu.*

3. Research objectives and tasks

3.1. Objectives

- Explore the features of artistic language and the organization of language in To Hoai's writing in connection with artistic sense, author's notion of language, and genre characteristics.
- Identify To Hoai's language style.
- Generalize the contributions of To Hoai to the development of Vietnamese

prose in three distinctive periods (1930-1945; 1945-1975; after 1975)

3.2. Tasks

- Define "artistic language" and language-oriented approach in researching literature, especially prose.
- Survey the various types of language in To Hoai's typical writings
- Analyze To Hoai's artistic language in connection with author's artistic sense and notion of language; analyze language in terms of characterization, plot structure, genre's features; the development of language through different periods.
- Compare To Hoai's language with other author's in the same period, theme, and genre, in order to locate the unique feature of To Hoai's language.
- Place To Hoai's language in the general development of prose's language in Vietnamese modern literature to point out the contributions of author to the process of democratizing and modernizing prose's language.

4. Research methods

4.1. Survey method:

Survey and classify several types of language in some of To Hoai's notable works including short stories, novels and memoirs before and after 1945

4.2. Analysis

Analyze the characteristics and organization of language in specific situations in To Hoai's works; analyze the creation of language in relationship with themes, genre's characteristics, and author's artistic sense and his notion of language.

4.3. Comparison method

Compare To Hoai's language in different genres and periods.

Compare To Hoai's language with other coeval author's (Authors wrote about countryside, highland, Hanoi, children, animals,...)

4.4. Generalization

Generalize the language style and artistic style of To Hoai.

Generalize the contributions of To Hoai to the development of modern prose's language.

4.5. Interdiscipline method

Utilize several methods in researching language (methods of Stylistics, Semantics, Linguistics, Pragmatics) in combination with historical method and author-oriented method.

4.6. Structure method

Study the language organization; the unity between concepts of language and language creation, between language style and artistic style; To Hoai's contributions to the development of modern prose's language

5. New contributions

Our thesis is the first academic work which explores systematically and in detail the language in To Hoai's works in order to draw several new conclusions:

5.1. Generalize the characteristics of artistic language related to artistic sense and language style. Explore the development of language in differents periods and genres.

5.2. Explore the expressive potential of Vietnamese language in the works of a language master. Affirm the beauty of Vietnamese language and its important role in composing literary works.

6. Thesis Structure

Beside Introduction, Conclusion, References, thesis's content is organized

into 4 chapters
Chapter 1: Research overview
Chapter 2: Artistic sense and To Hoai's notion of language
Chapter 3: Characteristics of To Hoai's artistic language
Chapter 4: Language organization

CHAPTER 1 RESEARCH OVERVIEW

1.1. Definition of "artistic language" and approaching literature and literary author from the language perspective

1.1.1. Definition of artistic language

Our thesis briefly interprets the definitions of several relevant terms: artistic language, literary language, artistic discourse, and artistic word.

- Artistic language is "a kind of sign in the system of artistic sign which allows the author to deliver his/her notion of human and life" (according to Tran Dinh Su in *Ly luan van hoc*). Each art form possesses its unique language.
- In broad sense, literary language can be understood as all forms of text, different from oral language in everyday life. In narrow sense, it is "artistic language which is utilized in writing literature" (according to Le Ba Han, *Tu dien thuat ngu van hoc*). It is the language of everyday life which is refined and used by author in constructing literary figure and reflecting life and express author's artistic notion of life and human.
- Artistic discourse is "a kind of discourse which is organized in an artistic way and become the verbal base of literary text; it is the verbal form of literary work". (according to Le Ba Han, *Tu dien thuat ngu van hoc*). Artistic discourse is characterized by its unity, corporeality, fixity, independence, and aesthetic which could not be found in language of everyday life.
- Artistic word is "literary language with specific organization and combination to draw reader's attention to itself, so it can augment expressive effect" (according to Tran Dinh Su in *Ly luan van hoc*). In a more specific sense, it is a type of language created for artistic purposes and adhere to the construction of literary figure.

In some case, artistic language and artistic words are considered to be the same. In this thesis, the term artistic word consists of two meanings:

- The highly-organized language system bases on exploiting its artistic potential.
- The author's creation with natural language as material
- The basic material for author to construct artistic figure and express his/her artistic sense.

1.1.2. Approaching literary author from language perspective

Nowadays approaching literary author from language perspective (artistic language, artistic discourse, v.v...) has become popular in criticizing and teaching literature, especially prose.

This approach could be found in some notable works such as *Ngon ngu voi sang tao va tiep nhan van hoc* (Nguyen Lai); *Ngon ngu tho Viet Nam* (Huu Dat); *Ngon ngu tho* (Nguyen Phan Canh); *Ngon ngu Van hoc Viet Nam the ky XX* (Nguyen Van Long),... These works have several contributions

- Point out the feature of artistic language in several modern literary works.
- Analyze the interactive relationship between content (signified) and form (signifier).

- Explain language's characteristic in relationship with artistic notion of the author
- Explain the renovation of literary language in the general renovation of literature (in terms of historical, social, cultural situation; aesthetic conception of writer and reader, artistic conception of author, the globalization of literature...)

The general opinions in the works in question are materialized in some conclusions of recently theses such as *Ngon tu nghe thuta trong tieu thuyet va phong su cua Vu Trong Phung* (Nguyen Van Phuong, 2002, ĐHSPHN); *Loi van nghe thuat cua Nguyen Hong* (Le Hong My, 2004, ĐHSPHN); *Ngon tu nghe thuat trong sang tac cua Nguyen Tuan* (Nguyen Thi Ninh, 2005, ĐHSPHN); *Ngon ngu nghe thuat cua Nam Cao trong cac sang tac truoc 1945* (Le Hai Anh, 2006, ĐHSPHN); *Loi van nghe thuat trong sang tac cua Nguyen Minh Chau* (Pham Thi Thanh Nga, 2012, Vien khoa hoc xa hoi Viet Nam); *Loi van nghe thuat cua Nguyen Huy Thiep* (Nguyen Van Dong, 2012, ĐHSPHN)…

All these theses identified and analyzed the characteristics of artistic language or artistic discourse from two main perspectives: narrative language and character's language.

The author-oriented approach from the language perspective has achieved several successes:

- Research literature bases on its nature as a verbal art; the writer is verbal artist.
- Connect language research to style research.
- From the creativeness language, confirm the author's contributions to a literary movement or period.
- Invent new approaches to authors, especially great authors and masters in manipulating Vietnamese language.

1.2. Situation Analysis: Case of To Hoai

To Hoai is a great author in modern Vietnamese literature, so there has been a large number of academic work trying to explore his masterpieces. From the moment To Hoai joined the literature community (around 1940) and was highly appreciated by literary critic Vu Ngoc Phan, to the conference held by Hanoi Association of literary writer one year after To Hoai's death, there had been hundreds academic papers which focused on his life and literary career. The researching of To Hoai consists of two main approaches.

1.2.1. To Hoai's writings and realism in modern prose:

All authors asserted that To Hoai was a realist. It is essential to mention that To Hoai reflected the reality in a specific way: "from the individual life, everyday life and manners and tradition" (Tran Dang Suyen); "The family and neighbor relationships in everyday life create To Hoai's fictional world" (Phong Le); "represent the social rules with suburban material... with clear nationalism" (Ha Minh Duc)...

1.2.2. To Hoai's contributions to the development of modern Vietnamese prose:

Researchers concern about his contributions to three main genres of Vietnamese prose: novel, short story, and memoir. With novel, each period experiences a distinctive contribution of To Hoai. Before 1945, he put forward a description style in "Que nguoi" (1942). After 1945, To Hoai renewed novel which describes the revolutionary struggle in highlands by "generalizing a higher reality" (Ha Minh Duc) in "Mien Tay" (1960). In Doi moi period (1986), To Hoai followed

the renovate trend but still kept his own style in "Ba nguoi khac" (2006). He "reduced the epic distance and focused on private life... In short story, To Hoai contributed to themes such as custom and animal with a "natural and vivid voice" (Tran Dang Suyen). In children literature, To Hoai had a "witty style, vivid dialogues, concrete events, evoked in children thought about the beauty of life" (Van Thanh). In memoir, To Hoai created the turning point with Co dai (1944), Tu truyen (1973), Cat bui chan ai (1990), Chieu chieu (1997), with an "ephemeral style, wrote about the unreal, the half real and then from his own experience, delivered a message to people who had shared with him such an extraordinary life" (Vuong Tri Nhan)

1.2.3. To Hoai's cultural contributions:

Nowadays, there are more and more works explore To Hoai from cultural perspective. Notable works include: Phong Le's *20 nha van, nha van hoa Viet the ky XX; To Hoai tren dong song To Lich* of Hoang Trung Thong; *To Hoai, nhan van viet ve Ha Noi dac sac va phong phu* of Hoai Anh; *Nguoi ven thanh xua va nay* of Thieu Mai; *Doc Nho Mai chau* of *To Hoai* của Mai Ngu; *Hay dung quen mot mien dat xa xoi, heo hut* of Van Thanh; *To Hoai – nha van cua phong tuc* of Pham Thi Luyen; *Ngày xưa có ông To Hoai* of Vu Quan Phuong… All authors affirm To Hoai's contributions when it comes to writing about lands where he had spent his life and understanding both natural and cultural beauties. With Hanoi, To Hoai is considered to be an "unique and productive author who writes about Hanoi. In his writings, the essence of Hanoi appears fragrant and impressive" (Pham Minh Thu). Writing about the North West Highland, To Hoai helped "North West's landscape and people emerge with harmonic shape, mild color, and tunable sound" (Van Thanh). To value To Hoai's contributions to the preservation of national culture, Vu Quan Phuong states that "Reading To Hoai's, people sink into a traditional Vietnamese atmosphere. Although he preserves the beauty of the past, he is not filled with nostalgia."

1.3. Research To Hoai's artistic language

To Hoai is a creative author when it comes to language, so researchers always pay attention to language and affirm his great contributions to artistic language. We can mention some notable names: Ha Minh Duc, Doan Trong Huy, Vo Xuan Que, Tran Huu Ta, Tran Dang Suyen, Pham Xuan Nguyen, Hoang Ngoc Hien...

These scholars pointed out To Hoai's successes in three perspectives:

- To Hoai mastered the pure Vietnamese. Language in his writings is refined from everyday life; it is a communal language which ascends to artistic language. That language is "essential but not prolix, exuberant but still simple; rich in oral quality, close to everyday life, concrete, vivid and full of images" (Doan Trong Huy); "a conversational language which is pure and simple" (Tran Dang Suyen).
- To Hoai had a plentiful dictionary, multi-nuances, and could create highly artistic language because he was assiduous in learning and collecting the essence of both folklore and elite culture. He was "precise when it came to observe life". (Ha Minh Duc)
- Learning had become his professional habit, which provided him his own language's style. He always paid attention to people's everyday language, "snatched" every new words or expressions which were so vivid and fresh (Pham Xuan Nguyen). When it came to language usage, he always

considered and chose carefully, not for word-play or show-off, but, like Tran Huu Ta commented: "only after hundreds times observing and reflecting upon nature and people, the author might be able to find an appropriate word to name and describe things exactly and vividly... The writer has to search for, refine language, and only after that he would be able to bring language to his reader."

Conclusion

Researching language is necessary in asserting the author's contribution to a given national literature. To Hoai has received attention from numerous researchers. All of them assert the author's creation in terms of language.

When explore To Hoai's artistic language, however, all authors have only pointed out some characteristics of artistic language and analyzed them through narrative language and language of fictional characters, and still not conducted survey and analyzed in a comprehensive and systematic way, or explored the organizations of language in To Hoai's works, or demonstrated the development of To Hoai's language in different genres and periods; or paid more attention to the relationship between author's works and his notions of artistic language.

These opinions in question is an essential base for us to develop our ideas in this thesis.

CHAPTER 2: ARTISTIC SENSE AND TO HOAI'S NOTION OF LANGUAGE

2.1. To Hoai's artistic sense

With writer as well as artist in general, artistic sense is an essential element of style because it is the unique way of "feeling, understanding and interpreting the real world" and decides how the author constructs his language, his characters, or the structure of his art work. With To Hoai, the sense of everyday life is the center of his style. This everyday-life sense is developed by the impacts of family, society, by the personality and outlook of the writer.

To Hoai grew up in a poor village (Nghia Do village, Hoai Duc district), in a weaver family. In his childhood, To Hoai felt the tiredness of the weavers in his village and the unhappiness of his relatives. When he was ten years old, To Hoai abandoned education and worked hard to earn for his living and became an autodidact. His sensitive and sympathetic heart, along with a huge vocabulary gained from daily life, led him to literature when he reached adolescence. In the beginning of his career, To Hoai decided that he only wrote about the "trivia" of life, the simple things and people around him. The time with Ha Dong Weaver Society where he was able to meet revoluntary writers and joined the Hoi Văn hoa Cuu quoc helped him become mature in political thought. He chose to write as a literature realist, but not imitate other writers. He possessed his own method of feeling and interpreting reality: the reality seen from the perspective of daily life.

His sense of daily life expresses in two main features:

- To Hoai pays attention to the living activities of daily life. It may be a labourer earning his living; the cuisine of common people; the familiar custom and traditions in funeral, wedding, Tet holiday, village's festival...

Even when he mentions the political matters or historical events, To Hoai still observes them as an everyman. In several works written after the Revolution such as *Vo tinh, Khac truoc*, the war of resistance to French colonialism is reflected in people evacuation or famine... In *Truyen Tay Bac*, To Hoai realizes in the grand-

narrative of national struggle for independence, there is the little narrative of daily activities. When he writes about life in Hanoi after reclaiming peace, To Hoai describes the goverment's policy such as anti-illiteracy campaign through the images of daily life of labourers. In *Ba nguoi khac*, the Land Reform is seen through the daily life of both peasants in Am and Chuong village and reform cadres. In *Giac mong ong tho diu* written after 1986, he realizes the problems of protecting environment in the age of industrialization, preserving the tradition in the globalization era with life full of mediocre things: advertisement, tree-cutting, traffic jam... In To Hoai's works, the daily life reflects the larger life of his people.

- To Hoai explores human in their earthly nature. They are laborers in countryside who always find it hard to earn for living. To Hoai also depicts soldiers. However, he does not idolize them.

Their dignity expresses not in extraordinary and heroic acts when confront the enemies, but in the situations of daily life such as propagandising people by working, and even drinking, together; persuading people not by complicated political notions, but by the sympathy. He describes the mythical characters who express their power and creativeness in labour. He also depicts the animals familiar to everyday life such as mouse, ant, cricket. He personalizes his animals by relating them to the small and hard-working people with various defects such as cowardice, arbitrariness, ...

- The relationships between characters are mainly family relation such as between siblings, parents and children, husband and wife... To Hoai's characters mostly appear in "daily life" settings.

Believes that "man exposes his nature in everyday life", To Hoai "sees" in people the ugliness or bad habits in their ordinary life: women's jealousy in love in *Chuyen de quen*, the habit of making up a false story of countrymen in *Que nguoi*, the haughtiness of countrymen who come to town the first time or village dignitaries (Buc ve truyen than, Mot nguoi o xa ve), the amorousness of artists (Cat bui chan ai, Chieu chieu) ... To Hoai also realizes the evilness in human: the betrayal, cruelty, deceitfulness, ... but they do expose in the daily life rather than in the fight against enemy.

To Hoai also sees people in their development as well as their desire to have a better life. In his works, most characters experience a development in their minds which lead to the change of their fates under the impacts of their situations. However, To Hoai does not let his characters suddenly realize eidolon and instantly become heros, but instead he pays attention to the changes in their mind in daily life with simple, natural anxieties.

The attractiveness of To Hoai's sense of daily life lays in the fact that he writes about simple things and people who reflect the multifaceted life. His sense of daily life influences the themes, characters, and even language in To Hoai's works.

2.2. To Hoai's notion of artistic language

To Hoai is an author who is seriously aware of the important role of language in writing. His success partly comes from his own notion of language. In comparison with other writers such as Vu Trong Phung, Nam Cao, Nguyen Tuan, Nguyen Cong Hoan, and Nguyen Minh Chau, To Hoai expressed his notion of language directly and clearly in some works such as *Tu truyen, Mot so kinh nghiem viet van cua To Hoai, So tay viet van, Nghe thuat va phuong phap viet van*, as well as in several seminars with young writers. His notion of language consists of three main points:

- Author's language must be rich and flexible. It must be able to adapt to

specific themes, because "content of an art work is similar to a changeable stream which never repeats itself. The writer should not repeat himself carelessly... even to a single sentence or word... It must absorb the various shades of life" (*Nghe thuat va phuong phap viet van*). With To Hoai, author's language must be as rich as its content, and be able to transform flexibly to adapt to what it is trying to depict. An author must use language of countryside, when he writes about countryside. Because life changes, language must change.

- Author must expand his vocabulary by experiencing the real life. This process is called "word collecting". To Hoai started collecting words in his village "The villagers of Nghia Do were the very first ones to affect me. I just bring their language into my works" (Tu truyen); then the various lands where he visited and became familiar with (Tay Bac, Thai Binh, Thanh Hoa...). By "collecting" and "choosing", the author would have a profuse vocabulary and no longer worry about "running out of word". A writer not only builds his vocabulary by talking with people around him, but also by reading, noting carefully, "trying not to miss a single word or manner of speaking which is new or unique" (Trau doi tieng Viet – Tro chuyen giua To Hoai va Nguyen Cong Hoan).
- Writer's language must be renewed continuously to attract reader. To Hoai claimed that "it is necessary to master language" and "words must be jewels on pages" (*Mot so kinh nghiem viet van cua toi*). With him, besides a large and vivid vocabulary, a writer must know how to expose its potential (Nghe thua va phuong phap viet van). However, To Hoai believed that: to renew is not to think of strange words, but rather to place familiar words in specific situations to create new meanings; not to borrow foreign words carelessly, but rather to popularize "Among popular words, ancient words, and foreign words, the popular words are the most important" (*Nghe thuat va phuong phap viet van*). His notion of language popularization is essential, because literature must return to people's life. To Hoai also renewed his language by editing: "I write quickly, but edit slowly... In literature, I can not accept words which are too general, or journalese" (*Mot so kinh nghiem viet van cua toi*). Journalese means typical language which is widely used. A writer should not use this kind of "modeling language" in writing because it would not express the uniqueness of him/her. To Hoai claimed humorously that writer "should not use his/her pen until he/she is able to tell the differences between *mom* and *mieng*". To Hoai's carefulness in writing is a significant lesson to other writers.

Conclusion

To Hoai has his sense of life and pays much attention to artistic language in literature. What deserves respect in To Hoai is that there is a unity between artistic sense and notion of language, between notion of language and its usage in writing. Each of his ideas is proved by a life of collecting, filtering, and using words. To Hoai created a "museum of language" where the reader could enjoy the beauty of Vietnamese.

CHAPTER 3: CHARACTERISTICS OF TO HOAI'S ARTISTIC LANGUAGE

Language is the basic material of literature. In order to researching the characteristics in an author's language, we must explore the system of language he/she used in writing. We have surveyed and classified language used in 28 notable works of To Hoai which include different genres (short story, novel,

memoir) and belong to different periods (before and after the Revolution). The investigated system of language consists of: idioms, proverbs, colour words, conversational language. Base on these data, we have identified 3 main features in To Hoai's language.

3.1. Common language

Up until now, in researching language and literature, all researchers have been aware of the role of ordinary language (oral language) in writing. Some linguists such as Do Huu Chau, Bui Minh Toan, Dinh Trong Lac, Huu Dat asserted that: in literature, oral language helps depict the uniqueness in character. By utilizing oral language in a skillful way, a writer can create his original style of language.

To Hoai was highly aware of using the oral language of people in writing. The informal language consisting of idiom, proverb, ... is the *core* of To Hoai's *style of spoken language*. This style is expressed most evidently in the use of informal language in characterization and reflecting the multi-faceted life.

3.1.1. Language and lifelike characters

To Hoai's characters are mostly earthly people and he had his methods to depict lifelike characters. In our survey of the idiom and proverb in some of To Hoai's works, we discover that each page consists of at least 2 or 3 idioms or proverbs. In comparison with 10 other novels of different famous writers, we realize that To Hoai uses approximately 0,5 idiom per page, while other writers use only from 0,1 to 0,4 idiom per page. To Hoai succeeds in using the informal language to create lifelike fictional characters.

Firstly, To Hoai uses slang to name his characters; explain the origin of character's name in a folklore manner. These names relate to the character's job, their whereabout, events happened when they were born, or even their appearance. Names of members in a family are closely related in meaning. Using common words to name character has become popular in To Hoai's works.

Name of character in To Hoai's works does not have as much symbol meaning as character's name in works of other writers. For example, characters in Nguyen Tuan's works are named after their social positions.

Personal pronouns indicate orality in To Hoai's language. The personal pronouns express the point of view of character and narrator. To Hoai insists on using oral language to call his characters. These personal pronouns are simple, sometimes even as rude as the language of labourers. To Hoai preserves the simplicity of ordinary language to talk about ordinary people and express the point of view of a clever and even mischievous person.

In male personal pronouns, To Hoai uses "thằng" – a flippant word used in various situations and contexts. In *Que nguoi*, the personal pronouns depend on relationship in family or changes of personality. In *Muoi nam*, Chuc, Khiet are called by their names in the beginning, then "asshole" after their betrayal. In *Ba nguoi khac*, the word "thằng" is applied to many characters: the enemy, the peasant, the reform cadre to express people's view of Land Reform. The female personal pronouns are diversified, too. Sometime they relate to profession, homeland, or specific period of life. Most of them are flippant words. In *Me min, bo min*, the female character is called by many words. Her name is Sam, but how people call her is depend on her social positions.

To Hoai uses slangs and idioms in character's dialogues to make characters closer to real life. Through statistics, we realize that conversations including slangs

and idioms get a high proportion of 80%. It proves the lifelikeness in To Hoai's characters. To Hoai uses slang and idioms in particular types of conversation. For example, in conversation between lovers, ordinary language removes the romantic atmosphere and makes it more mediocre (conversation between Nguyen and Lua in *Ong giang khong biet noi,* or the one between Hoi and Ngay in *Que nguoi*). Slang in conversations between propagandists with people reduces the seriousness (conversation between Le, Lap, An in *Muoi nam*). In conversations between mythical characters, slang brings the character closer to the earthly life (conversation between older Chu and Chu in *Nha Chu*; or the one between Thuc King and Do Noi in *No than*)...

The use of slangs and idioms in characterization creates the life-like quality, augments the realist quality in To Hoai's characters.

3.1.2. Language and the representation of "multifaceted life"

To Hoai's works mention vatious perspectives of life because he is able to see the truth of life in small things or events. The multifaceted life is expressed through a vocabulary of careers, living activities, and animals.

3.1.2.1. Career

In characterization, To Hoai especially concerns about career. Each character sticks to one profession or even more. The career vocabulary is used as a rhetorical device to "depict profession, procedure, and language of characters".

Career's terms are divided into 3 main groups: *tool, product, living activities in craft village*. These three groups constitute the living space. There are three spaces which are impressive: weaver village, riverside, NorthWest highland. Among them, the weaver village is the particular setting in To Hoai's works. In this space, the career language relates to the personality and fate of character in different historical periods.

To Hoai places career language in material activity of labourers to discover the beauties of them: the strong and wild personality of riverside people; the love for labour, nature and tradition of North West people. Sometime To Hoai uses career language to criticize a profession. To sum up, To Hoai uses career language in a creative and artistic way.

3.1.2.2. Eat and drink

To Hoai is interested in describing the ingestion in his writing. He even creates a dictionary of ingestion which consists of mostly ordinary words.

The attractiveness of To Hoai's language lays in words indicating the *food* in daily life. They are familiar food made from tree or animal in the countryside, riverside or on an isolated island. They are ancient food, or food cooked in a modern way. The common words indicating food express the living activities of people, and sometime, even their fate.

We also need to pay attention to words indicating *eating manners*. If words indicating food are closely related to custom and tradition, then words indicating eating manners reflect the personality and fate of characters in typical situations. "Noc", "hut chun chut" indicate the eating manner of vagabonds. "va lay va de", "soan soan, sun sut" depict a wedding banquet in the countryside. "ngom ngoan", "nuot chung" expose the personalities of reform cadres, ...

To Hoai depicts the culinary in a simple way, which makes him different from writers such as Nguyen Tuan or Thach Lam who use complicated, fine language to explore the art of culinary.

By choosing and placing a wide range of word depicting culinary into daily

life, To Hoai creates his own unique space which is not only familiar but also very flexible and is prone to change.

3.1.2.3. Animal

To Hoai succeeds in writing stories about insects and animals familiar to our daily life. When he writes about the world of small animals, he often combines the common vocabulary with personalization technique. However, what distinguishes To Hoai from other writers who write about animals is that he does not describe the nature as such, but connects it to human qualities (good and evil), fate (poor, languish, ...). This multifaceted life is depicted by oral language. The ordinary language appears in conversation and animal's monologue. Through the life of animal, To Hoai explores the life of human in a metaphorical way.

The ordinary language holds important role in To Hoai's language, augments the lifelikeness of characters and events, and forms the orality of To Hoai's language.

3.2. A poetic language

The poetic language is rich in emotions, images and rhythm. The poetic quality is not exposed only in poetry, but it also appears in prose as well. To Hoai chooses skillfully and precisely to emphasize the poetic quality of life and of human soul.

The poetic quality in To Hoai's language is expressed in system of adjective, onomatopoeia, and emotional words.

3.2.1. The poetic quality of color and taste adjectives

One of the basic feature of poetic language is the ability to evoke images and emotions, to wake the imagination in reader. This feature is expressed by a system of words indicating color and taste.

Among various colors, To Hoai exceptionally focuses on four: red, green, yellow, white. These four colors appear quite frequently in *De men phieu lu ky, Nha Chu, Dao hoang, No than*. In these works, red is used 87 times with 48 shades, yellow is used 53 times with 35 shades, green: 68 times with 47 shades, white: 49 times with 31 shades.

In using color adjective, To Hoai divides the color to a wide range of shades which depict the diversity of nature and evoke emotions and imagination in reader. For example, the color of river changes through time, or the green color of forest depends on seasons.

To Hoai not only uses various shades of a colour, but also combines different color in harmony with a romantic and emotional space. Color adjectives and taste adjectives combine together and make the nature more vivid and lively. The beauty of pagodas in Hue city is expressed in the image of "cây khế cổ thụ sai trĩu quả vàng mọng, những cây hồng trà đỏ và hoa ngâu, hoa mộc càng thơm trong nước mưa" (*Chua Giai Oan)*

3.2.2. Onomatopoeia evokes emotions

To Hoai pays attention to onomatopoeia which strongly affects reader's emotion. The onomatopoeia along with words mimic singing constitutes the poetic quality in To Hoai's language.

To Hoai uses onomatopoeia to imitate sounds in festival expressing customs, living and cultural habits are, for instance, sound of drum, gong, and other musical instruments... (*Que nguoi, Muoi nam, Truyen Tay Bac, Mien Tay, Nha Chu…*) These sounds are closely related to the custom and tradition of Vietnamese. In To Hoai's writing, the onomatopoeia is not as intense as the one in Nguyen Trung

Thanh's novel. Instead, it creates a unique cultural space which evokes emotion, passion, and imagination in readers.

Lyric is "special language" which appears in most of To Hoai's works. It evokes emotions and various nuances: grief, thrill, pleasure, ... To Hoai often chooses folklore lyrics such as *cheo*, ethnic folklore, Hue's song, lullaby, children's song, ... Even the modern songs still maintain the local folklore rhyme (*De Men phieu luu ky, Truyen Tay Bac, Mien Tay, Que nha, Hoi ky, Chuyen de quen…)*. The lyrics send readers into passion even in the harshness of life.

While the simplicity of To Hoai's language emphasizes the reality, the poeticality heightens it and creates moment of sublimation.

3.2.3. Language directly expresses emotions

The poeticality in To Hoai's language is expressed evidently in words directly indicate emotions. To Hoai's characters have vivid mental life because the writer puts much effort in discovering moments of sublimation in their soul. To Hoai mainly uses the reduplicatives such as *phoi phoi, hoi hop, thanh thoi, ngay ngat, lang lang, lo lung* (*Truyen Tay Bac, Mien Tay, Chuyen de quen, Chieu chieu...*)

The sublimation often comes from the romantic beauty of nature, the sound of voice and musical instruments and pagoda's bell... (*Tuoi tre Hoang Van Thu, Muoi nam, Chua giai oan, Hoi ky...*). Words which indicates nostalgia such as "*nho xa"* (*Que nha*), "*tha thiet nho"* (*Vo chong A Phu*) are immense and encourage the characters to overcome difficulties in life.

The poeticality is expressed through the inner sadness of nature and human. The interjection *("ôi"; "hỡi"; "than ôi"; "chao"; "mà thôi"; "cả rồi"; "chỉ còn", "biết bao nhiêu")* and reduplicative directly express the emotion. The sadness has various nuances depend on character's situation: the famine which destroys family, pain of a broken heart in love, will to live, the fate of an intellectual under the reign of colonialism, nostalgia for the lost cultural values in modern life. The amount of emotional language greatly increases in To Hoai's memoirs where the mental life of the narrator "I" is depicted mainly by words such as *buồn bã, buồn vẩn vơ, tần ngần buồn, buồn mơ hồ, những buồn là buồn, buồn thảm, càng nhớ chao ôi…, ngẩn ngơ, đương vui lại buồn, buồn quá đến không biết thế nào là buồn, bùi ngùi...* (*Co dai, Tu truyen, Cat bui chan ai, Chieu chieu,...*). Through the emotional development of the narrator, we could discover the lives behind the historical movement of a nation.

The poeticality in To Hoai's language expresses the inner beauties in Vietnamese human and nature. It also reveals a complicated view of life.

3.3. Humorous, tricksy language

To Hoai spent his life understanding the people around him, so he not only discovered the beauties of human in daily life, but also saw the weakness of human and the dark side of society. Being a wise man who had rich experience with life, along with an abundant vocabulary, To Hoai utilizes a system of humorous and tricksy language to mirror the badness, imorality in Vietnamese society.

3.3.1. Oxymorons

In the art of satire, writers often use oxymorons to reflect the paradox in life. Being aware of the richness of Vietnamese language, To Hoai uses oxymorons to describe the ridiculous such as change of heart in love (*Lua*), false nobility (*Buc ve truyen than*), village teacher's way of educating (*Day binh lay lau lam co*), dance trainer (*Giac mong ong tho Diu)* who is eventually trained by the others, human destroying environment, increasing number of vehicle in cities, man's utilitarianism in market economy and the innocence of buddhism, the sacredness of Buddism is

destroyed by the conflict between real life and spiritual path in modern monks (*Chua Giai Oan*)...

Hoài uses oxymorons to illustrate the humorous in the tragedy: early marriage (*Vo chong tre con*), affrays in funeral or in Tet's Eve (*Que nguoi*), man on stage and in real life (*Dao thuong*), the moment when peasants save the harvest miraculously by fans and lyrics (*Ba nguoi khac*) ... Wordplay helps To Hoai expose the paradox of life in a light manner, encourage the readers to reflect upon themselves. To Hoai's language is not as harsh as Vu Trong Phung's or Nguyen Cong Hoan's, but instead humorous and tricksy.

3.3.2. Exaggeration

Exaggeration is a literary device of satire. To Hoai constitutes humor by exaggeration such as "*bỏ đời"* (about poaching birds)*, "thót rốn"* (road crossing in Vietnam) *, "ghì", "hiếp", "cỡn"* (bad girls in *Chieu Chieu*)... By exaggeration, To Hoai evokes critical laugh to the ridiculousness in the time of urbanization and globalization.

3.3.3. Vulgar language

In Vietnamese, the humor often expresses through vulgar language. All writers of satire genre are aware of using this kind of language to criticize the society. In To Hoai's writing, the vulgal language is use quite reasonably, naturally, and effectively.

To Hoai often uses folk language in his writings. He creates offensive words such as gà qué, chó má, đĩ thõa, ế sưng, toang ngoảng... The writer also uses words which indicate animal to call human: chó, chó dái, cún, lợn, đười ươi, dê già, cáo, cú, mèo mả, gà đồng, mái xề, ngựa cái, hổ cái…; uses semantic-change words such as sướng mồm, lật lưỡi, ngượng lưỡi, tha lời, khóa mõm, vãi nước đái mắt...; uses insulting and cursed words such as tiên nhân sư, tiên nhân cha, bố mày, mẹ mày, cha con đẻ mẹ, cha tiên nhân, cha đứa nào, đéo mẹ, bố nhân sư, quân chết tiệt, quân trắng mắt… Although some words are taboo in literature, they are very popular with common people (*cứt, đái, ỉa, dái, đít, bẹn, đéo*...).

To Hoai is careful in using vulgal language because it would cause disgusted feeling when placed in wrong situation or overused. To Hoai chooses a reasonable number of them and places in suitable situations.

Vulgar words decrease the seriousness of events things such as patrolman checks villagers to prevent thief and robber, betrayer meets insolent "robbers" (Ke cuop ben Boi)*,* officials hiding in the cold forest have problems with their genitals *(Vo tinh)*, chaotic property division in Land Reform (*Ba nguoi khac*)...

Vulgar words in torrent of abuse from shrews who want to unlease their angry. The humor expresses in the fact that they do not solve the problems, and even make the situation worse (*Chop be mua nguon, Ba nguoi khac, Que nguoi, Muoi nam*)

Vulgar words indicate things in daily life such as "lúa thối đến tận bẹn cây", "Nóng đít lắm, không ngồi một chỗ được nữa"... (*Tuoi tre Hoang Van Thu).*

To Hoai's vulgar language is not as fierce as Vu Trong Phung's, not as harsh as Nguyen Cong Hoan's, not as irony as Nam Cao's, or not as flippant as Nguyen Huy Thiep's, Pham Thi Hoai's or Ho Anh Thai's. To Hoai uses vulgar language abstemiously. Laugh evoked by vulgar quality in To Hoai language is often light and profound.

Conclusion

In To Hoai's writing, the themes are various, the characters are diversified, and world outlook of the author is complicated. To Hoai's language is flexible to

adapt the changing life: it is both common and poetic, emotional and humorous. Three basic features of language exist hamornically in To Hoai's writing. He exploits effectively the beauties of the language.

CHAPTER 4: LANGUAGE ORGANIZATION

The artistic language only exposes its esthetic function when placed in discourse, because discourse is "organized in an esthetic manner, constitutes the verbal base of literary text" (*Tu dien thuat ngu van hoc*). In prose, discourse consists of narration, description, emotional discourse, and assessment. The creation of writer in terms of language is often exposed in discourse structure. In To Hoai, the language creation is expressed in the language organization in discourse.

4.1. Language organization in narrative voice

With prose, narration holds important role due to the fact that it "connects all events, structure, places character's action and discourse in situations, and simultaneously expresses the attitude of narrator to the narrated events as well as the readers" (*Tu dien thuat ngu van hoc*). With prose writer, the act of telling includes of mode of narration, point of view. The language creation of the writer is expressed in his narration

To Hoai is a master in telling stories. The attractiveness of narrative voice does not come from creating strange voice, but rather from telling in a slow manner which is popular in folklore.

4.1.1. Combine formal words (hư từ) with word repetition

To Hoai often uses formal words such as *"thì", "mà","rồi"*,"*cả*",*"nữa", "càng"* in a skillful way to set a slow telling pace which reflects the villager's way of speaking. *"Chị Duyện đã mang tật, lại nhà nghèo nên ba mươi tuổi chị mới lấy chồng. Mà chồng cũng ra hồn chồng. Anh Duyện nguyên là người ở đâu đến ngụ cư. Ngụ cư đi làm mướn chứ chẳng danh giá gì. Khi gặp chị thì đôi bên đã là cảnh xế muộn chợ chiều rồi cho nên cũng dễ dãi mà lấy nhau"(Nha ngheo).* All these formal words "thì", "mà", "lại","đã", "càng","chứ", "mới", "gì" set a slow pace to emphasize the love after numerous struggles in life.

Life in coutryside is imprisoned by depraved customs which cause a lot of tragedies. To Hoai tells the story about the struggle of a family: *"Ông tổ chi họ Lê này ngoài bốn mươi tuổi rồi đã nghĩ, biết lo từ thuở bé mà bây giờ cũng không đào đâu ra tiền tậu được con bê, con bò. Ông chẳng có gì cả. Mà lệ làng thì như quả núi dựng đứng trước mặt"* (Que nha). These words *"rồi", "mà", "đâu ra", "cả", "thì"* depict the burden a man has to bear in a village.

To Hoai's narrative voice is moderate, lack of high emotion words or rhetorical sentences which overwhelm the readers. The discourse is in order and quite stable and continous. The writer often starts with description of time and space instead of directly mentioning the actions or emotions of characters.

To avoid monotonous voice which causes distraction, To Hoai uses word repetition to emphasize the event or action. "*Lúc ấy, từ trong làng trang nghiêm bước ra một đám các cô đội quả* cơm nén. Cơm nén *gạo tám xoan, giò lụa, rượu sen và bánh cốm Vòng... Hạ ở trong đám gái đội quả* cơm nén. *Chư là trai làng đón* cơm nén *của chạ thết*" (*Chuyen de quen*). The repetition of the word "com nen" demonstrates the co-operation between men and women in public business, which then makes them fall in love with each other; "*Bà Ké có hai người con. Lạn và Mươi. Anh Mươi đi cán bộ. Chị Lạn năm nay ba mươi mốt tuổi. Những đêm mùa đông lạnh tê, trằn trọc nghĩ đến người con gái đầu lòng ấy bao giờ bà Ké cũng thở*

dài trông ra trời, trời mãi chưa thấy sáng" (*Xuong lang*). The flow of short sentences reveals more information about life of each character: profession, age, mood v.v... The word "troi" which repeats right in the first sentence expresses the interminable length of human's life, and how people long for a change which seems to never come.

To Hoai expresses the skillfulness of a professional prose writer in using repetition to emphasize the character or event without distracting the readers.

4.1.2. Flexible change of word in narration

To Hoai intentionally arranges his language to create attraction. His narration often consists of a sentence introducing time, events, things. The next paragraph describes more specific scenes, events. This structure appears 25 times in *De men phieu luu ky,* 67 times in *Truyen Tay* Bac, 27 times in *Muoi* nam, 50 times in *Que nha.* Thank to that "special" way of telling, To Hoai leads his readers go through events in chronological order without distracting them.

4.1.3. Narration with folklore quality

To Hoai often retells old stories and used old language in his writing. He exploits the Sino-Vietnamese words and ancient words while simultaneously makes his language and voice "more ancient" by using an ambiguous voice.

4.1.3.1. Use Sino-Vietnamese words in a reasonable way

To Hoai does not use much Sino-Vietnamese or old words but he does arrange them reasonably to represent scene and people in the past. Sino-Vietnamese vocabulary is used to represent fairy tale or historical atmosphere. Old words such as *cõi, chạ*, *chiềng, mỗ, duyên cách, cữ, thổ ngơi, dặm, đìa, kẻ chợ…* evoke nostalgia in readers (*Que nha, Ke cuop ben Boi, Chuyen cu Ha Noi*). To Hoai does not use Sino-Vietnamese as wordplay or in forced way. To indicate "grain", a concrete product of peasant, To Hoai uses the word "ngoc thuc" *(101 truyen ngay xua*).

4.1.3.2. Choose temporal words and general narrator

- Use words indicate the past to represent "old stories": *"Năm ấy"; "Bao năm đã qua"; "Năm nào"; "Mấy năm sau"; "Chừng ấy năm rồi"; "Cơ chừng mấy năm"; "Mãi tận mấy năm"; "Cái dạo này năm ấy"…* (*Que nha, Nhung ngo pho, Ba nguoi khac)*.

- Use vague pronouns to indicate narrator: *"ai"; 'người ta"; "không ai nhớ"; "không ai biết rõ"; "không biết người nào"; "người ta bảo rằng" ... (Truyen Tay Bac, Mien Tay)*

4.2. Language organization in describing sentences

Description is very important in prose because it helps human and nature in the text appears vividly, as well as expresses the narrator's point of view. Description also evokes imagination and emotion. Many writers become famous for their art of description, and To Hoai has proved to be one of them.

4.2.1. Choose impressive words

In describing, word choice is very important to create emphasis. To Hoai chooses a system of figurative words to emphasize the scenery and human, combines description and comparison to create unique images.

4.2.1.1. Using figurative words

To Hoai always chooses "key words" to highlight a landscape or a character. This is expressed through the way he describes moon ("*một vẩy trăng vừa ngấn lên giữa khoảng trời trong vắt"*), sunlight ("*mắt nắng"*), fog (*vữa*), rain (*lưới nước*), character's eyes.

The unique feature in the way To Hoai describes nature is that color and taste change in different time and space. Color adjectives are often followed by verbs to evoke a sense of change in landscape *'chín vàng";"tỏa trắng"; "trổ xanh rờn";"nở hoa tím";"nẩy vừng* mặt trời đỏ tròn xoe" (*Nha Chu, Dao hoang, Ky uc Dong Duong, Chuyen de quen…)*

To describe people, To Hoai focuses on the eyes. He uses the word "*lúng liếng*" to describe the girls living by Cai river, "do dong doc" to describe Cu in *Ba nguoi khac.* To Hoai chooses fine words to expose the essence of nature and human.

4.2.1.2. Evoke emotions by comparison

To Hoai makes unique comparisons to depict the scenery. Words used in his comparison often evoke ambiguous images: "*small road as smoke*" (*Co dai*) or *"paddy-field" like "watery mirror"* (*Mien Tay*).

To Hoai's comparisons are different from Nguyen Tuan's or Vu Bang's because he often makes comparison with concrete things in real life instead of abstract things. These comparisons evoke direct emotions at the scenery.

4.2.2. Renew language in describe sentences

To Hoai expands the definition of words by utilizing the change of meaning: from denotation in dictionary to connotation in specific context.

The word "nguồn" (source – it means the origin of river) is used to describe the movement. It may be the movement of wind in open space "trong đêm *nguồn* lên từng trận giải đồng đầu mùa hạ lồng lộng thổi qua cánh đồng trên thành tre, bờ giếng"; or to indicate the echo ""trong tiếng trống, tiếng tù và *nguồn* lên" …(*Que nha*)

The word "vờn" (means going forth and back in front of someone to tease them) is used with expand meaning: to describe the changing color "những luống cày rập rờn như làn sóng đỏ *vờn* lên tận chỏm núi"(*Truyen Tay Bac*); to describe the curved smoke "Trong nhà bà lão, đống rấm đã *vờn* ngọn leo lét"; to describe the hair of young girls flying in the air "những khuôn mặt vằng vặc như trăng rằm, bao nhiêu trăng rằm mọc quanh làn tóc *vờn* lên như mây"; to describe the rising water "Bến vắng rồi, chỉ còn nghe tiếng con nước óc ách *vờn* quanh mấy cái mảng vầu"… (*Nha Chu)*); to describe the girl's dance movement "các cô gái xắn váy quai cồng bước ra, cặp đôi cặp ba *vờn tay* lên múa chèo chải" hay động tác của các đô vật "tay *vờn* lên như thách"(*Dao hoang*)

The word "cái", a very popular word in Vietnamese, is used in various contexts with different meanings.

Some reduplicatives which do not appear in Vietnamese dictionary is used quite creatively. The word "ve vé" is used to indicate the crowed "người đi từng đoàn dài, lao nhao, *ve vé* như mắc cửi"; to indicate numerous boats on the river ""Chiếc thuyền độc mộc, chiếc thuyền thúng tua tủa *ve vé* như lá tre khắp mặt nước"; to describe the agility of fisherman "*ve vé* chiếc nan đi dăng lưới" (*Ke cuop ben Boi*); to describe the resourcefulness and a little bit immorality of women such as Hai Tâm "dù mấy năm dầu dã, chị ta vẫn *ve vé* không khác ngày dệt cửi ở đấy" (*Muoi nam*)

The words "nhô nhốp" is used to to describe the promiscuous sitting postures of believers "*nhô nhốp* như cóc ngồi" (*Chuyen cu Ha Noi*); to describe the wave *"giỡn xuôi ngược nhảy nhô nhốp trong bóng nắng chiều như tất cả các loài cá trong sóng đang nổi lên"*. The words "to hó" is used to indicate the standing posture of a little sparrow reminds us of poor people in a limited space "Anh chim sẻ xưa nay vẫn *to hó* đứng trong đầu nhà", to indicate the cowardliness of a poor writer

"chuyến xe điện chạy quay về được một quãng, gã vẫn đứng *to hó* trong ngõ". There are some other words such as *"do dó"; 'hó háy"; "dó dáy*" … which are close in meaning to the word "to hó"

The word "nhụ nhọa" is used to call the new year's eve (it is different from "nhập nhoạng") "*tối nhụ nhọa*, chẳng rõ mặt ai, các cô ngồi đứng xõa tóc *gió thổi như ma đánh đu*" (*Ba nguoi khac*)…

In every page, we can find many surprises because the vocabulary is always renewed in the most unexpected manner, and holds the imprint of a talented writer who possesses a humorous, natural, but still evocative and precise voice of his own.

4.2.3. Combine types of discourse to augment word's expressive effect

To Hoai is a master when it comes to narrating and describing. Although his writings are not diffuse, they are attractive to the readers.

To Hoai is able to adjust between narrative and descriptive discourse and mixed type. The narration contains events which are connected to each other and represent the life in a truthful way. The description contains temporal and spatial indication. Reader is not tired of diffuseness.

The words *"Chao*", *"Chao ôi"*, "*Ôi*" inserted in narrative and descriptive discourse expose the emotions of characters and narrators. Sensitive discourses skillfully inserted in narrative and descriptive ones expose the author's point of view to many life phenomena. In sensitive discourse, the word "Ô hay" appears after a narration with numerous nuances. It is both a comment and a narrative discourse. After a romantic description of West Lake view, To Hoai adds the echo of pagoda's bell and "o hay". *"Dẫu sao, tiếng chuông giờ tý nửa khuya đổi đêm sang ngày đã gợi lại người ta về với đời"*. The word "*o hay*" expresses the surprise of listerner when he realizes a familiar sound with so much emotions and memories in it.

"*O hay*" also reflects the attitude of the speaker, so To Hoai uses it to talk about our society. "*Chợt nghe chim chích chòe vi vút khoan thai từng tiếng đâu đây. Ô hay, chim chích chòe về giữa thành phố…*". *"O hay"* expresses a surprise and a sadness when the pure nature has become something strange in city.

"O hay" is related to the uniqueness of each people and even the writer. Some people is so unique that they find it difficult to have close friends and have to suffer the misunderstanding of the others. *"Ô hay, người ta ra người ta thì phải là người ta đã chứ"*. This comment is for Nguyen Tuan, an eccentric writer according to To Hoai's point of view

4.3. Language organization in character's speech

Language of character is fundamental element in depicting the personality and relationship between characters and generalize the matters of life and fate. The language organization in character's speech expresses author's point of view and his idea of human. To Hoai pays much attention to character's language. His creation lays in dialogue and monologue.

4.3.1. Language organization in dialogue

Dialogue exposes the personality and social relationship and even author's ideology. To Hoai shows great interest in dialogue between characters. He individualizes characters by using conversational language.

4.3.1.1. Omitted language

Omitting words creates an informal atmosphere in dialogue between common people and exposes character's trait in special situations: dialogue between couple in which litter words have so much meaning; dialogue to solve the contradictions in

family of anti-literacy people...

The man and woman in To Hoai's works are very romantic in their conversations (The conversation between Hen and May in *Vang phai*; between Hoi and Ngay in *Que nguoi*). In works written after 1986, the omitted language embraced a different nuance. It is the harsh rationality in the market economy (conversation between Duyen and Boi in *Ba nguoi khac*; between "toi" and the taxi driver in *Giac mong ong tho diu*).

The curt, short language in character's dialogue exposing the apathy in Vietnamese society after 1975 is similar to Nguyen Huy Thiep's, Ho Anh Thai's, Pham Thi Hoai's...

4.3.1.2. Change of personal pronouns

In some cases, To Hoai changes the personal pronouns in dialogue to express the multifaceted personality. (dialogue between Lap, Le and Chuc in *Mười năm,* between Boi and Duyen, Cu and Boi in *Ba nguoi khac*).

4.3.2. Language organization in monologue

In characterization, monologue has the role of "character's discourse which exposes the mental process" (*Tu dien thuat ngu van hoc*). To Hoai pays attention to depicting character mental life.

4.3.2.1. Words directly express inner thoughts

In To Hoai's writings, words which express inner thoughts are not fierce. They mainly express the pain inside of some unfortunate characters such as sadness, nostalgia (Ính), or the grief of Mỵ when she is tied in a spring's night, or the grief of Giang Sua when she and her children have to live in the forest.

In works after 1975, To Hoai revealed a more complicated consciousness of his characters. The grief of dancer My Lan who is haunted by the past (*Nhung ngo pho*); the grief of disabled woman when the happiness has long gone (*Ba nguoi khac*); the sorrow of Sam who does not know her parents and is sexually exploited (*Me min bo min*)...

Monologue of character in To Hoai's works experiences a development from *Que nguoi* to *Muoi nam, Mien Tay, Ba nguoi khac, Me min bo min* thank to the author's discoveries of human soul.

4.3.2.2. Half-direct language

To Hoai specializes in using half-direct language, "a rhetoric method which exposes the character conscious and helps readers see their inner thought" (*Tu dien thuat ngu van hoc*). The half-language consists of character's feeling and author's sympathy. It helps the writer embodies his character, expresses the view of human as such. Lap and Nhan think about the other people who join the friendly society or about love they receive from the others (*Muoi nam*); Nghia thinks about his own life (*Que nha*), Boi thinks about human in Land Reform (*Ba nguoi khac*)...

In the renovation of prose's language after 1975, especially the renovation of dialogue and monologue, To Hoai has tried to "renew himself" when it comes to portraying the consciousness of his characters by monologue and half-direct speech.

To Hoai's characters have not possessed typical quality yet, but they still have lifelike thoughts and feelings. To Hoai's experience and kindness and sympathyzing with unfortunate lives find their voices in character's speech

Conclusion

The language organization in discourse is the development of language in author's creation. To Hoai's vocabulary not only helps him depict the multifaceted life, but also functions as esthetic element in specific situations where he combines

narration, description and emotional discourse. The special structure of language gives life to To Hoai's writing. The vitality of discourse is also the vitality of works in different periods of modern prose.

CONCLUSION

1. Artistic language is one of several perspectives which constitute the value of a literary work as well as the style of a writer. It also marks the development of literature. To Hoai is aware of the importance of language in writing, and possesses his own style with 3 basic features: common language; poetic language; humourous and tricksy language.

The noticeable point in To Hoai's language is that the intergration of different features; both romantic and humorous; both archaic and modern. This intergration expresses To Hoai's artistic sense: direct toward everyday life, achieve a higher reality but still stick to the ordinary life. He is very sensitive when it comes to choosing familiar events and things to generalize the nature of human and life. He is alse skillful in choosing suitable language to talk about his themes. The combination of various features helps To Hoai's language maintains its attractiveness to reader.

2. Language fully expresses its aesthetic values when placed in artistic discourse. We discover the language organization as a norm in writing. To Hoai both follows the techniques of realism and has his own creations. He creatively utilized Vietnamese language through various types of discourse, and especially succeeds in narration and description discourse. The narrative discourse is moderate but still attractive, using an ancient voice with Sino-Vietnamese words. To Hoai tells his stories in a folklore manner by using general narrator. The description is emphasized by word choice and combination of description and comparison of various discourses to expand the meaning of language.

3. To Hoai contributes to the development of modern prose's language in several perspectives: exploit the potential of Vietnamese in portraying life and human in various siturations and historical periods; modernize language by using various voices and vocabularies

To Hoai always tries to renew, defamiliarize language but still makes it close to the way of thinking and feeling of his community. He modernizes language in a democratic manner. This democratic quality helps stabilize his style. From before 1945 to the beginning of XXI century, To Hoai had renewed his language while stille maintained his unique style.

4. From a life of writing, from the artistic values To Hoai created in his words, we draw a lesson: writers, and Vietnamese in general, should improve their language and creatively use it, to make it "rich and beautiful".

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