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DOAN TIEN DUNG

ARTISTIC LANGUAGE IN PROSES OF MA VAN KHANG

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Scientific Supervisors:
Prof. Tran Dang Xuyen, PhD.

Objection 1: **Nguyen Ngoc Thien**

Objection 2 **Đoan Đuc Phuong**

Objection 3: **PGS.TS. Ton Phuong Lan**

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PREAMBLE

1. The reason for choosing topics

Ma Van Khang is typical writers of contemporary literature in Vietnam. He is one of the pen has paved the way for the innovation literature. As a prose writer poise, charm chin and innovation cycle, from first-hand stories penguin Street (1961) until now, he has been a writer now consists of more than 8 (eight) thousand printed pages, with 19 (nineteen) collection of short stories, 2 (two) last story collection, 17 (seventeen) novel, 3 (three) stories written for children, 1 (a) book Memoirs, 2 (two) on the essay - criticize. Ma Van Khang made a step forward in artistic prose language Vietnamese. Ma Van Khang was honored to be awarded the State Prize for Literature (2001), Prize for Literature in Southeast Asia (1998), Ho Chi Minh Prize in literature and art (2012). Up to the present time, we affirmed the work does not have a comprehensive study and language systems of Ma Van Khang prose. Derived from actual research, we made the theme: "The language of art in Ma Van Khang prose".

2. Object and scope of research

2.1. Subjects

Audience research is the language of the thesis in art prose writer Ma Van Khang.

2.2. Research scope

Ma Van Khang is a writer of many genres: short stories, stories, novels, memoirs, pen letters, essays - criticism; but his artistic talent was crystallized mainly in two categories of short stories and novels. About the novel, Ma Van Khang has published 17 works. Short stories, writers have to print hundreds of short stories, was selected ....

3. Purpose and research tasks

3.1. Purpose

In this work, using the theory of language arts, we focus on the study of language by Ma Van Khang art a fairly comprehensive and systems.

3.2. Mission

- Analysis to clarify the basic factors affecting the formation of the language of Ma Van Khang art; pointing out the basic principles of the organization's artistic language writer. Pointed out and clarified the basic narrative methods and characteristics of language and narrative of short stories by Ma Van Khang novels.

4. Research Methodology

- Interdisciplinary methodology; type method; systems research

methods; comparative method; statistical classification methods; Synthetic methods of analysis.

5. The contributions of the thesis

The thesis is the first study specialized language of art in Ma Van Khang prose comprehensively and systems.

6. The structure of the thesis

Besides the introduction, conclusion and list of references, the thesis is divided into four chapters:

Chapter 1: Overview of the study

Chapter 2: The fundamental factors affecting the formation of the artistic language of Ma Van Khang

Chapter 3: The basic narrative method and narrative language in prose works of Ma Van Khang.

Chapter 4: Character language and some elements of artistic valuable words in Ma Van Khang Proses

Chapter 1
OVERVIEW OF THE STUDY

1.1. Some issues of language arts

1.1.1. On the concept of language, language arts

F. Saussure said, "language can also be compared to a piece of paper, is the thinking, the downside is the sound; Can not get into the right without also cutting always the downside; in language, too, is impossible to separate the audio out of ideas, but also impossible to separate out sound ideas ". Language is a system of elements and principles of common values, is the basis for the structure of words".

1.1.2. The study of foreign languages

In China since ancient times, there have been discussions about philosophical issues, language, the great thinkers of ancient China as Confucius, Mencius, Laozi, ... In India , the oldest parts of the Vedas were written around 1500 to 2000 BC. In Greece - Roman, from the V-IV century BC have also discussed the idea with the language. Aristotle (384-347 BC) of interest, said: "Language, need special attention at the secondary site, which was not featured personalities and ideas, because on the contrary, the wording is too filling will overshadow both sparkling personality and thought "

1.1.3. Language studies and language arts writers in Vietnam

In Vietnam, the formation of the modern literary language Vietnam early twentieth century has been mentioned in a number of works from 1945 such

as: Criticism and Comment puller (1933) of Missing Son, Vietnam literary history weak (1942) Duong Quang Ham.

Vietnam Literary works of the twentieth century (2004) by Phan tools to editors, there is a section on the transformation and development of the literary language of the twentieth century Vietnam. This is the first study in a general way about Vietnam literary language of the twentieth century, by Dinh Van Duc eds.

1.1.4. The conception of the inner thesis on language arts concepts

From these studies, to facilitate the study of language arts writers we launched the concept of the value of the content of language arts:

First, the language of art is full expression and most prominent, is the quintessence of cultural language, the language of the people. Modern artistic language based on modern language standards. Secondly, the language of art is completed by the talent and capacity to work of the writer. Unlike cultural language, the language of art is impressive, the color of each author, reflects the uniqueness not repeated in each writer.

1.2. Research situation of Ma Van Khang prose

1.2.1. Critical essays, articles and research on the short story by Ma Van Khang novel

Most notably in a series of articles on Ma Van Khang is: "When can the writers dig deep in the soul" (1999), the author is responsible; "Ma Van Khang Reserves" (2005) by Phong Le and especially recently, beam 12 Ma Van Khang articles of literary critic Nguyen Ngoc Thien was published in Essays - Literary critic and art reception aesthetics (2015).

Besides the essay on the researchers say, with ample number of articles on Ma Van Khang published in the press, we temporarily classify the comments in two arrays matching problem oriented research thesis.

First, the opinions of the authors such as Nguyen Dai, Ha Vinh, Tran Dang asthma, strictly Multicultural, Hoai, Nguyen Thai Yun, Chen Gang, Nguyen Van Luu Ha An ... revolves around the works on the subject User mountains, mostly written during the beginning of Ma Van Khang compositions.

Second, the series on the composition of urban life themes of the writer Ma Van Khang. This number is more than the number of articles discusses the writings on the subject of his mountains, notably the author: To Hoai, Ha Minh Duc, Major Mai, Tran Dang asthma, Nguyen Ngoc Thien , Vietnamese Bui Thang, Nguyen Dang Diep, Mr. Van Tung, Ho Anh Thai, Tran Cuong, Tran Bao Hung ...

1.2.2. The essays, thesis on Ma Van Khang work

Scores of research strategies on writing prose Ma Van Khang far through each stage, we noticed: though coming from different angles, in different stages of the reviews are centralized, unified Ma Van Khang assessment is one of the brightest representatives of the generation writer Tuesday outpost role for the innovation literature.

Summary chapter 1

For a theoretical foundation for understanding the basic characteristics of the language of art in Ma Van Khang prose, in Chapter 1, we have presented a number of problems related to the topic. Firstly, there is the concept of language, the language of the writer art, as a basis for the study of the language problem in the art of Ma Van Khang prose.

Chapter 2
THE FUNDAMENTAL FACTORS AFFECTING THE FORMATION LANGUAGE ARTS OFFICE OF RESISTANCE MA

2.1. Profession - writing career and the path to the Ma Van Khang literature

2.1.1. Profession - writing career

Ma Van Khang Dinh Trong Doan real name, common name and pen name Ma Van Khang, born December 1, 1936 (Binh Ty); place of birth: Son Tay, Hanoi.

2.1.2. The road to the literature

The road to Ma Van Khang literature on the one hand provided by the surrounding social reality writers, on the other hand, there is formed on the basis of personal characteristics of the writer.

Dead-end street is a short story by Ma Van Khang startups are printed on paper Literature, No. 136, to March 3, 1961. Ma Van Khang can say was a serial bricks after Nguyen Cong Hoan, Nam Cao , Nguyen Hong, he is a teacher - writer of the new generation left an impressive array of works of profound, long-lasting attractive to the reader; iconic characters from the rich in expression and high generalization of education through the vicissitudes of national history still radiant beauty of the venerable teacher.

2.2. Ma Van Khang conception of literature and writers

2.2.1. Ma Van Khang conception of literature

Ma Van Khang wrote: "Literary creation is rated the most of the labor and toil for an area. This work like digging wells manually, a solitary body

alone hun smoking deep underground". Through the survey, generally the answer Ma Van Khang literature clarification on the following two aspects: first, literature is a noble profession, one destiny requires dedication, hard commitment artist.

2.2.2. Ma Van Khang notions about writers

Discuss writer, Ma Van Khang wrote, "that writing is always absolute individual, absolute non-chemical technology. Fly with their wings, but abreast of union, they still follow the arrow, close to each other, see each other occasionally and mostly poor". Ma Van Khang concept: "literature so strange that, a deeper, more natural life; the visible life when it carved a language that news becomes permanent. "Life was then writing", which is saying that the writer Nam Cao Ma Van Khang was learning. Ma Van Khang really likes of Che Lan Vien saying: "we are in the world not only to the flowering buds but also to bring injury", "new conception of life has already written" acting out in these pages your.

2.3. Basic organizational principle language of Ma Van Khang art

2.3.1. Specifying principles

When composing, Ma Van Khang language use art to reproduce life, expressing reasoned evaluation, inspired by the writer of the object depicted. To do this, he uses specified principles, object each time making a more concrete. Thanks to concretize the object reflects, the language of art has created a beautiful image of literature had very generalized, both contain deep human significance.

2.3.2. Lyrical chemistry principles

Lyrical essence is thought, emotion. But ideology is not only emotional expression in the content, but also portraying the formal aspects, the form that is used language writers. Survey of Ma Van Khang prose, we find that, in principle lyrical prose he excel as a distinctive, creating differences in language style. In the writers use language, lyrical penetration principles into all aspects express wording.

2.3.2.1. Chemical lyrical charm express feelings respectfully

Respectfully passionate emotions of writers have contributed to create in the reader beliefs about the human good direction for a fair society, a better place.

2.3.2.2. Chemical lyrical emotionally poignant pity

Like other contemporary writers, and earlier, Ma Van Khang look very deep and comprehensive human. By emotionally poignant pity, Ma Van Khang was piqued to end their pain to understanding, sharing.

2.3.2.3. Chemical lyrical exposed through natural language describing

With exquisite soul and deep, Ma Van Khang used efficiently a system rich in expressive language. Ma Van Khang read novels system rich lyrical language, rich in expression, the reader feel like I'm seeing the mountains and hills of Aimatop steppe, And Quiet Flows the Don's encounter or encounters love Solokhop in the pages of Pautopxki. Principle inspired narrative lyrical novel Ma Van Khang often bring great appeal; sometimes, very casual setting but evoke everyday emotions.

2.3.3. Towards philosophical

From the survey results we found Ma Van Khang philosophy very rich but boiled down, it can be classified into two basic philosophies:

First, the writer says: "Life is as wide as the delta land without horizons, each fluent in a few simple movements; short lifetime that just do some things alone; true love for a person to have a full life now. " Second, the notion writer: "man is a cultural personality, distinguish square with rounded, short with long, coarse to fine. People have culture, said conversion situations, creating humanistic environment, great, much less noble love of great men".

Summary chapter 2

Profession - writing career, as well as their academic journey by Ma Van Khang conception of literature and writers have a profound effect on language arts. The notion of "experience then write" organ as well as writers stems from his deep attachment to the "land of gold" - Lao Cai.

Chapter 3

BASIC TECHNICAL METHODS AND HEARING LANGUAGE ARTS IN PROSE TRAN VAN MA RESISTANCE

3.1. The basic method of narrative prose Ma Van Khang

3.1.1. Narrative method according to claim look inside

Stories told in the inner point of view expressed in the form of self-observation of the character "I", such as the novels: Orphaned midst of life; Dog Ball, wandering life ... In it, the narrator is "I" - a character involved in the action in the story. The second form of narrative point of view inside under the form of "I" narrator himself, "I" confessed. In this type of story, the narrator and central character of the series. In short, he tells himself, confessed his love stories. A further form of point of view is the form inside the narrator leaning senses, soul character to tell, to express the sense of the

world.

3.1.1.1. Stories told in a fixed point of view inside

Type 1: The stories follow a fixed point of view inside - the narrator explicitly, I confess, self-observation or self-tell their own stories

In this case, the narrator speaks of "I" is a character in the novel, comes from his inner world and character to observe, feel and tells the story of himself and others. For example, "I" in the darkness of this kind of storytelling, the highest level of the inner point of view is the story that I profess this character is the central character of the work. He is also the narrator. Objectively true nature of the story makes the reader is convinced, drawn entirely into the secret nooks, private.

Type 2: The stories follow a fixed point of view inside - the narrator implies, since under the point of view of a character in the story.

In this case, the narrator still in the first person. But he does not appear directly with the form of first-person pronouns ("I" or "we") that appear after the observation implicit sense of narrative. In other words, the narrator character incarnations in "hidden" character to tell, since under the point of view of a character in the novel, for example:

3.1.1.2. Stories told in the point of view inside the cell

There are two circumstances occurs: 1 / stories with storyteller implies, since under the point of view of various characters (pelican at sea; Moon inspired courtyard); 2 / narrative storytelling and more people, including in a number of different viewpoints. That is the point of view will move from storyteller to storyteller or vice versa (These women; Select husband ...).

3.1.1.3. The story is under virtual viewpoint (viewpoint clairvoyance)

These type of stories under the above point of view inside the kind of narrative point of view in accordance with reality. At that, the narrative has the ability to observe, perceive the inner world of real people, real events. While survey work, we also see a special kind of point of view inside. Please call this kind of storytelling under virtual viewpoint. Ma Van Khang said: "The world was not visible and can only be seen with the eyes of clairvoyance."

3.1.2. Narrative method according to claim look outside

In Ma Van Khang prose, we see the most concentrated expression of the story according to the external point of view is the short stories and novels before 1985. However, it must be said that Ma Van Khang prose is the combination of the two forms of theatrical narrative and narrative point of view of the lens according to the camcorder. Overall, the underlying stories of

Ma Van Khang like Giang Ta - wanderers, Khun bodyguard Quan Zhou, ... are bearing these characteristics.

3.1.3. Narrative method according omniscient viewpoint

The results of our survey show that, Ma Van Khang prose narrative embodies according omniscient point of view. The narrator of the story told in the omniscient point of view intelligent people, capable to see through every corner of the character (Code Great Questions - Muong Cang sweeper markets).

+ The narrator explicitly appear only at the end of the story: this style is the story of The Bodyguard Chau Giang Ta - essentially wanderers ... from beginning to end, the story has been told by a narrator implicit story as in the case above.

+ The narrator is a character implicit in the story, but only as narrator, the narrator does not participate in the action tale: this style is the story: Midland raining sad, mysterious silvery white hair, maids, neighbors, grandmother and flocks of sparrows should, Giec people Plum village House in alleys. ...

We can say, omniscient viewpoint dominated erudite and soaked in every Ma Van Khang wording. The text describes occupy a significant amount, "he called Cat forty-two years old, to the crown nut nose, eyebrows his short slant eyes and mouth bristling with teeth sharp as tacks the boat".

Applying the criteria to classify the point of view of storytelling in prose composed of Ma Van Khang, the thesis has solved the following problems: the classification according narrative point of view has to consider both the content just consider both forms of comic expression. The classification of methods including, the thesis has clarified the circumstances as the study of literature and linguistics, formerly known as the third person narrative by clarifying the concept of the narrator and the narrator explicitly story implies. So, inside, outside, or omniscience is the issue mentioned methods, including manual methods to achieve effective for language arts of the writer, not really the point of view of the writer.

3.1.4. The relationship between artistic language with narrative point of view

In the process of writing the work, one of the difficulties for the writer is to choose for themselves the appropriate place to tell the story: direct involvement in the plot events or stand outside events. Place that will give the reader a look authentic or inauthentic about life, not objective or impartial on the issue that the narrator discussed. At the same time, the structure of a work

of art, language is an important factor is the writer chooses to put in the work. Language in each story is the reflection characteristics of each point of that story.

3.2. Narrative language

3.2.1. From the language of chapters, books, ink size, solemn

In the early stages of the creative process, a novel about the mountains of Ma Van Khang bearing the same features of the revolutionary line of literature. Derived from the community perspective and a historical perspective, with inspiring epic, tragic intensity focused writer entire human mind and his pen concerned with survival issues have implications for both ethnic communities. The epic novel of Ma Van Khang like forest wind, white At Bat Flower, borderland region, in La Pan Tan Meet, alone a writer horses are set in the mountains of Lao Cai border chaos , confusing many bloody wars wasted sacrifices loss of mountainous people. Featuring narrative language at this stage is the language from the program, books, ink size, solemnly. Language of Ma Van Khang narrative writing about topics epic is evident hallmark of the era; is the product of those who fought for the cause of sense for freedom, national independence, language Ma Van Khang narrative of this period varies with political words and ways of saying an end decisively, tightly, heroic. How to speak, how to think, how to feel the masses was the writer receives a creative way and returned to the language of prose a new look which no previous prose is.

According to the roadmap of Ma Van Khang prose, we find, the language of Ma Van Khang narrative has the movement, when the country entered a new phase, in the context of new historical society, so "state of the world" began to change. The movement in the language of Ma Van Khang narrative can be seen most clearly from the early 1980s onwards, when the language of Ma Van Khang prose begins with the entry of flippant language, intimate , rough, rough, but fresh life.

3.2.2. ... traditional complex language, colloquial and sexuality

Traditional complex language, colloquial and sex is increasingly common trend in prose writers of several generations from earlier writers such as writer To Hoai to inherit as Le Luu, Nguyen Khac Truong and especially the writers appeared after 1975. in Ma Van Khang prose, traditional Chinese language magazine, vulgar, sexuality expressed in the writer widely used elements idioms, proverbs and words local language:

-Money Child monk stood face mouse upside clamp habitual eating. She said you again! Say again! Ngoan child prostitution with the same tone with

the other! You're a whore son preserving the transparency. You're damaging the man in the alley. "Vulgar language is also creative writers by oral combination to make up its own expressive value:

- "Goddamn you all home ovens, grills eat familiar supine available offline! Okay for edges of the speaker's mouth brow!

Body language expressed beauty in his office as a special form of communication of people. This is also the boldness of Ma Van Khang in the use of language and the innovative breakthrough in the art of the writer. In Ma Van Khang prose, sex, lust is not immoral, it is a way to express artistic images.

3.2.3. Description language, subject matter and foreign lyrical

3.2.3.1. Description Language

Learn the language of prose narrative of Ma Van Khang language in terms of description, we observe in three dimensions: scenes, describe people and describes space and time. First is the language of nature scenes, nature of Ma Van Khang prose colorful and expressive, soulful pop-up with all its core. At bat in white flowers, scenery Can presided almost dull, untouched, from opening up the field, through the eyes of artist Ma Van Khang, suddenly become incredibly gorgeous. Ma Van Khang was dotted soul into landscape scales, making them sparkling, attractive, stimulating the reader. Here is the description presided Can wind "rushing mighty wind, vu vu, shaking branches and overturned pine green leaf blade surface under cool white wormwood plant pollen", sometimes described as a wind also greedy beast hunger in the forest, "as afternoon wind as steam escaped, grim".

Besides, there are other writers who describe the page text with impressive contours. Le Main character (At bat white flowers) are described from the appearance has exuded beauty of resilient soldier: "line of high, stop to a dimpled cheeks, long soaring youthful eyes" . For the enemy character with only a passing face, eyes have seen the sordid, malice. Trieu Dai Loc: "leather equipment and the Redshank, pitch black mustache. Scowl and mean "," fire wolf eyes straight ", Ta who is also a writer to express attitudes toward the world Ma Van Khang polarizing figures clearly not out of the purpose to honor the heroes. Ta's Minister Ma Van Khang man or pay attention to the beard, especially beard, in white hoe At bat, at least 3 (three) times the character's generals appear beard, no character Quang Jade: "half months detention, his beard was concave neighbors, pulling a thorny black streaks from ear to chin transparent".

Besides the documents page scenes, describes people, Ma Van Khang

also describes space and time with the character. Survey of Ma Van Khang prose, we find that writers often describe the space chamber. The chamber is about not authentic, forcing people to reveal all its essence no chance elusive personal responsibility. In no paper wedding wedlock, attic space is also the author of Self pretty thorough description of dimension to the material: "loft squares, each three meters in length. Lim parquet floor, which features wood-old as high as metamorphosis. Now it is the horn, shining polished".

Space chamber, Ma Van Khang also space left streets. Space on streets still vividly present to her sidewalk selling noodles grow: "dozens of people, elected burden around, automatically earn seats, on the brick, some even sat on the sidewalk and squatting beneath the road. " Moreover, the space in the page text alleys of Ma Van Khang scenes appear very vivid as life daily life. In addition to the urban space, space writer also describes the village, upstream provincial domain, "where a serious story or gossip can spread amplified and kept confidential".

Besides space, time art in Ma Van Khang prose also expressed a special way. Ta time of night, the writer often associated with lurking dangers or crimes. We can say, to use the time to do internal transfer mode is the strength of Ma Van Khang pen. It fits with the view of the art of his people: people multifaceted, multidimensional.

3.2.3.2. Languages matter

Languages including disproportionately large in the words of the narrator, whose role is particularly important in the lead, annotated connect events and chime for the word character. At the beginning of creation, by Ma Van Khang define the expression of "inspiring epic" before a complete history has finished his work in general should his historical novels in the characteristics of the literature from 1945 to 1975 period. Storyteller character receding, standing less than character, so language is the language obtained after full disclosure of the outside along the inner vibrations of the character. Languages including language here is proud admiration for the heroic character, prone to action, words outside of the character rather than pay attention to the inner life.

At that works under the theme, language including pulled closer objects, put objects in the same class values, so you can not talk about their subjects cordial attitude, body situation even flippant, colloquial. However, since the language of Ma Van Khang has changed, but not radically, because the language of the characters tell phony intellectuals, intellectuals, "human trafficking" is somewhat similar to the language of the characters who matter

epic enemies during previous work. Languages matter was mindful of all reality hustle, no topic is considered taboo, since it is the language of sober reality of Ma Van Khang work.

3.2.3.2. Foreign lyrical threads

Foreign lyrical commentary point is one of the important measures to help craft the narrator expressed his narrative perspective. White and silver flowers bat with almost 600 pages long storage, borderland region with 480 pages, however the reader still does not feel boring, monotonous despite more events are repeated. It can be said to create long-term appeal to readers is through the ability to describe and foreign lyrical theme of Ma Van Khang.

3.3. Narrative tone

3.3.1. Lyrical voice

Sekhop said: "want to evaluate a novice writers see his language. If he does not have his own voice can hardly become a real writer. " When discussing the short story, Ma Van Khang says: "stories no tone is broken". Survey of Ma Van Khang prose, we noticed, narrative tone of his work is quite diverse and unique. Most prominent among Ma Van Khang's prose is lyrical tone earnestly sweet, filled with loving warmth.

Do not just write about people with deep lyrical voice, Ma Van Khang also for the rich text pages lyrical when describing nature. Nature with beautiful images went into his office page carries a special color. With subtlety when describing natural, Ma Van Khang created closeness between natural scenery with the human soul.

Ma Van Khang Besides devotes pages documents also describe dishes very lyrical, emotive: "transient ones. Li went belly up two bowls of noodles. Supporting a bowl, Phuong trembling arms. Sky, sprouting vermicelli bowl, bowl ceramic thick, heavy, live rolls humming a baller same class as sliced pork liver heart but to copy and white bun, swallowing nà strands, in waters approximately invasion of lightning-fast using gold starlight fat floating at the edge of the bowl grip ".

To make a lyrical voice, Ma Van Khang also provides wording, create sentences, regulate the rhythm of very delicate passages. In the novel The Natural plank carpenter and writer used a series of short sentences, words rich in images, even rhythm saws also brought sad slow rhythm, matching the deep thinking and very discreet teacher sentimental Quang Tinh. In short, lyrical voice has its own charms made of Ma Van Khang prose. Writers use lyrical voice to soothe the burns intense colors of life.

3.3.2. Accents philosophy

Philosophy is a quite popular tone of modern prose in general and in Ma Van Khang prose particular. To get philosophical tone, especially the philosophical problems are universal high typical of human life and the requirements set forth for every writer is to have wisdom, sensory sophistication. For Ma Van Khang philosophy in his office often academic colors, from chapters, books, and very simple, deeply human. Read Ma Van Khang prose we see him through the text pages a philosophy of life is very consistent. He took the human philosophy, humanity and innocence as the denominator. Self character (no paper wedding wedlock) despite the deterioration seen Xuyen, but he also acknowledged something that "physical lust, desire a life of plenty, that was happy to project, which was described a mockery and contempt, then it was not love one's neighbor. "

In the midst of life Orphaned, meditations, philosophy was entrusted to the author's grandmother character Wei, a deep and experienced: "line of the previous day, the next day all the bickering í om. Money and goods to the house, the house that caused chaos. Because they contain the demon ghost ball ". Novel Dog Ball, wandering life contains many profound contemplation of Ma Van Khang about life in general. Results Our statistics are as follows: Writers mentioned 216 times philosophy of "human"; 08 times philosophy "human"; 54 times philosophical about the "good" (kindness, goodwill, friendliness ...); 134 times to talk about the "injured" (mercy, affection, injuries ...). Literary researchers Bakhtin said: "words, to find the connotations and its expressive forms, to experience the environment more accented words, the different voices of others and harmony.

Summary chapter 3

In this chapter, we examine and characterize the mode of narrative, narrative language and narrative tone in Ma Van Khang prose. In these matters we think the narrative language plays an important role, dominant and close relationship with the field point of view, the tone and narrative methods. In an epic financial, narrative language of expression contributes extensive historical space, creating a revolutionary painting vivid realism. Rhythms including fast, reliable, many things, a lot of action. Entrance to this narrative reflects the seething vortex of revolution. And in the world to finance, with the narrator does not know all, narrative language contributes to discover new depths of man. So the narrative language at this stage not only a means of describing it as an object described.

Chapter 4
LANGUAGE AND SOME PEOPLE FACTOR IN INTERPRETING THE VALUE MA VAN PROSE RESISTANCE

4.1. Language Conversation

The foundation structure of language characters including basic categories: the language of dialogue and monologue language. Literary researchers Bakhtin writes: "Dialogue is an aspect of human existence"; His concept: "If an author but tone deaf with organic and dialogue inner world of spoken words and shimmering transformation, he will never understand and realize the possibilities authentic tasks and responsibilities of the genre fiction ". Here, we present the language of dialogue format featured in Ma Van Khang prose.

4.1.1. Conversation personalization, revealing the nature character

In the history of the nation can finance, composed of Ma Van Khang prose imbued with heroic inspiration, writers, "focuses on the significant events decisive for the fate of the national history and national . Through the survey, we can see that the writing on the subject of mountains such as: At bat white flowers, borderland region, plum post-season, The Horseshoe, their son Ma Van Khang class ... during the period the first is the physical work of historical ethnic, language typical of his epic novels.

Novel At bat and white flowers borderland region of Ma Van Khang reflect social life constant chaos, in which the seed of rebellion was raised from the earth's terrain, through historical "uncertainty and mixed most disorders ". It has a profound impact on the fate of each member of the community. Ma Van Khang write Dong Bat white flowers and borderland region after 1975, but his work remains in the hands of the dominant literary revolution with mass human model, the human epic. Therefore, in the language of their dialogue expressed revolutionary ideals. Thus, in the dialogue of the characters are able to make the journey to the revolution to the happiness of each character. All of them are ideal living purposes: national liberation, the liberation of the country!

Sang to be composed of the financial world, we see ever more keenly the most respectable, most of the daily life of today. Language dialogue in prose Ma Van Khang since summer rains have new developments. In our opinion, the dialogue in prose Ma Van Khang dialogue is essentially bare. Paragraph sparring between weight and Hung Gia -ve (Summer Rain) is one example: "I want to speak to him kindly.

-Create Did not even talk to you! Hung suddenly screamed. Weight

contempt pouted: was ... then return the document to be here.

-Document Yet?

Do not pretend anymore. His document Nam. Judgments about the broken drains, burst dikes Taking Full stolen while he was unconscious in bed Male patient. Hung suddenly face purple violet.

Pattern wretch! Furniture worms! You flip on me, huh? I'll smash your head you dog!".

In summary, the writer understands life, live "thorough" and live their best, Ma Van Khang prose brought into a language which is very diverse. Language personalization includes all ages, professions, genders, ages ... through dialogue are all exposed, stripped character nature. The autonomy of thought and language has initially become a passion for creativity psychology; character personality component of Ma Van Khang language made lively, suitable to the needs of the democratization of modern readers.

4.1.2. Conversation change contextually, object communication

Typically, the writer used the language of dialogue of characters associated with the expression of psychological state. The serial psychological status quo, chasing each other, lasts throughout the dialogue process. Orphaned passage between life scene of the writer described the dialogue between the characters "i" and bad people is an example of the interlocked line of dialogue with the psychological expression: when the "face motionless lim" , when the "net net with my tears fell down", when the "gut brain torn heart" ...

- "I'm the flavor off firecrackers. Give it my car into the house to the kitchen to find matches. Kitchen next to the bathroom. Searching matchbox I see people whispering voice and noises in the bathroom. Who here? My mother was bathing forgot, I shouted and pushed the bathroom door. It's disgusting! I realized my mother chased her naked wet struggling driver pushed him out. " In the paragraphs above we can see, the psychological state of catch up to each developer and extreme.

-"A thousand! Get low! You think I'm the piece of crockery to make money! Excuse me, young kohlrabi plant roots, this shark, is so hard! So you think I have not planted kohlrabi never eh? Oh! Excuse me, where is the price she bought seven hundred then please do me her grandchildren. Tao human amniotic then. I do not need you to do me anymore! Burden away! Excrement!"

- "How did she know? Mu continent à cabinets? She stole the game? Stolen !;

Language dialogue demonstrated alive capital, a keen understanding of the writer in many fields. In Ma Van Khang novels, sometimes, the language of dialogue appears as a random swap to somebody that exchange. Writers seem only interested in motor speech. Here, the dialogue between Basis and children (no paper wedding wedlock):

- "The thief like. You're just going to open the line? Children to learn more, please. Learn what your mother ghost! Tao locked chest muscle that rice then. Every parent enticement to play very well to you then collapse the throat ". Nam Cao wrote, "said the exchange of ideas, those that lap, maybe that is the general meeting of men, unable to speak, it was so hard." Conversation in Ma Van Khang novel also brings another form, to a different target, showing the movement of the interwoven plotting, envy, the mood changes of human reckoning:

- "Li slightly bent hissing: the Phoenix it takes bikes already. How that lost star bike? What should I do now? How you? Down for the bike it over there rather hang Mifa also how anymore. Geez Luan conniving guy's awful! ". In the above context communication, people not from the horror before the exhaustion of the humanity of Justice. Dialogue as an interrogation hung broad, suggesting a bitter aftertaste, cruel and ruthless. In a growing trend towards realism languages - daily life, maximizing the ability to describe and express the manifold of life, language, Ma Van Khang prose personality bold writer. On the other hand, this is a must have strong principles of artistic creation as the opinion of the theoreticians have pointed out: "Each character is the writer conceived as a consciousness, a voice, a Home independent. Writers are not in a position to stand on all event information showing all inclusive omniscience that participate in the dialogue of many independent consciousness through the system image. "

4.1.3. Dialogue between the flow of ideas, mapped onto each other

Whether farmers or intellectuals, dialogue in the novel character of Ma Van Khang always trying to give yourself a certain philosophical depth. It is worth noting that, other epic works, the writer focuses is to create epic historical painting in an era of war has lost sacrifices equally heroic peoples of the region borderland; to write about the subject that, Ma Van Khang private life, sometimes makes people feel the writer is to character dialogue with somebody debate about art and literature, about life.

In the opinion of Ma Van Khang, apparently, today's intellectuals are not only burdened the ground shirt pressed rice but also about life tormented soul. Speaking as Well (contrary floodwaters): "I realized I was completely

isolated. A majority was formed under pressure from the executive power with the complicity of fear, as toady a accomplice, profit calculation routines. " Language dialogue in prose Ma Van Khang really reached a high artistic level, thanks to the organization of language and multi-functionality of the characters involved in the conversation.

4.2. Interior monologue language

4.2.1. Monologue form memories associated with feelings and thoughts

When talking about interior monologue, Ma Van Khang said: "so long I still have the interior monologue writing mimic Nam Cao, ie two-tone type the text you do not know!". Following is the text Ma Van Khang use interior monologue to express the feeling of Self spectacular, as he heard the sound sneaky dating between Quynh and Earrings: "Psst! England on offline. Up attics as always offline! Blanket! Or to his house? His wife then it goes Saigon. Shut up! Announced the Forum! His own sense of crime as lying on the rig fire. Esteem made him rise, blind or deaf, dumb ". Interior monologue longer appear when Taiwan (Summer Rain) by Trong new lover betrayed "right on track Trong recommended termite nests dug just a dozen feet".

In the epic array of topics, mountains, thanks to the pen analysis profound psychological character that Ma Van Khang was able to portray how anxieties, concerns, bitter unhappiness Pau Giang pit floor. Writers introspective analysis to express anxieties anxiety, pain and thoughts Seo Both of musicians Quang Ngoc when the artist thinking about the meaning of art, of life. On expressions of inner movements, the work of Ma Van Khang epic with recognizable signs, it shows a sincere expressions, rustic, and a summary. These monologues like this is also a writer on the show focused more in At Bat or white flowers in the borderland region and some other short stories in early Ma Van Khang compositions. Later writers at repeating simple expressions.

Sang to the subject that we see, the interior monologue language in Ma Van Khang novels had movement. Typically the complex personality of the Festival (contrary floodwaters) was most representative authors through dialogue sequences of interior monologue. Survey works Ma Van Khang prose epic in theme, and that theme is, we've found, writers differ in describing the expression of the inner. For the epic themes pen of writers are still inclined to portray the character through action rather than through the inner world. By monumental art space, intense war of national defense is not the appropriate time to make the characters have rich inner world to the

tormented characters, thinking. Man in his epic novel, almost as humans are human actions than reflection. For some reason, the character most representative for a division, a class, a community with common personality traits, common, and not the man with a rich depth of character, diverse and complicated.

4.2.2. Monologue form reproduced trauma

VN. Voloshinov in Marxism and the philosophy of language says: "understanding, interpreting and explaining the phenomena of thought should be directed to the inside, it must go in the opposite direction from what is expressed: comes from the can is outside, the explanations have to infiltrate inside the root. " Most of the work that the Ma Van Khang feature story type thesis, reproduced trauma, flashbacks or memories associated with a variety of psychological journey, rich complexity of the protagonist. Since Summer Rain (1982), Season fallen leaves in the garden (1985) to shore (2011), The Carpenter and plank disaster (2015), with the ability to analyze the character mood changes a crystal health, responsiveness, Ma Van Khang has built a system image of modern intellectuals have a deep spiritual life, deeply; to express his beliefs about the mental trauma of the human past. From start to finish without paper wedding wedlock is both an inner cascade with many emotional highs and lows, how much less happy state, the sad lot of the Self. When watching rowing Quan Am Thi Kinh, Self was "leave for two nave tears flow through lean cheeks." In the work, the writer described myself cry 15 times. Self mentioned 60 times two words: "suffering"; 16 once mention the word "unhappy"; 116 once mention the word "body"; 45 once mention the word "destiny". Upset about her husband, Basis affair with Quynh. Self pupil interpretation suggested by our proposition to think: "Life is a broken jar pickles" made him extremely bitter !; "Self dormant as petrified. Cold sweat all over the body skin surface, such as a positive exit status, the gas off in the dying ". Through the character myself, Ma Van Khang seen often put his character into a situation, tortuous, deprivation, deadlock, tragic; to character thoughts, actions, thereby, reveal personality, mood.

Unlike with the interior monologue of self is Well (contrary floodwaters) with dialogue sequences of intense interior monologue urgently. Results Our statistics show that, in contrast Ma Van Khang floodwaters Description Well cry 18 times. When the tears, the tears, the harmony, sometimes in tears from deep hollows ... the confrontation with the person with little knowledge and poor majority who had just despicable, Well "lip biting, in such profound echo echo of a word. " Hoan character (contrary floodwaters) Well lover has

experienced a wave of painful injuries when she was Thoa razor blade slitting ground:

- "Son of a whore, was not happy, baby! Not overtake them. Hoan throat choked a cry. One side of her face was burning like a spark gutter. The blood came out right, because sharply slitting knife wound too deep, flowing down his chin dripping, falling stock Festival ". In the novel character shore Khanh was very painful monologue, when she was old Bosnian rape sex "behind barricades was the small table, Khanh was promptly picked up a stake carved sharp display. Her face was purple with anger and purple ... oh Fill! Where are you now? She cried when the eye was mentally preferred rate. " At the deepest level, inner monologue has important implications for character personalization.

4.2.3. Tormented monologue between unconscious and conscious

This is a special monologue, tormented monologue between unconscious and conscious is common in character touches than slew mood, sad, or indifferent character in indifference to reality. Monologue this form are commonplace in the work world, Ma Van Khang private life. Tormented monologue between unconscious and conscious also evident in dreaming dreams of character psychology. Typically the tragic chain of DIY spirit (no paper wedding wedlock). There were times when Self dream as falling to his death: "He lay on the shoulders of four students. He went quiet. Above him is blue. "It was a blue green Quang Tri."

That was the character of the Festival (contrary floodwaters) who have an extremely sensitive sense of spirituality. She believes in horoscopes and fortune telling are or away, features pagodas and scientific argument to believe in physiognomy; Memorize Fate of Ma. Interior monologue in association with tormented state of Ma Van Khang's prose is also reflected in the character moments Phuong (fallen leaves in the garden season) saw a bullock cart carrying jam, when old cow "quivering legs , indenting a front foot down the narrow gap between two double rails ".

Police Maj character T. (darkness) was solving crimes, he caught the Kinh thanks to his intuition, bees and jasmine are portents instruction sequences; Fill in the shore works, many times he falls into a state of unconsciousness, "he stupor blankly. A four children a reflection. Then suddenly came tearing pain dumbfounded, because the image stewardess Mai two breasts naked, bruised the teeth marks, just hanging out memory deluge ".

It can be said, in terms of form, the inner monologue of Ma Van Khang's

prose is both traditions, both signs of renewal. Most of the inner dialogue, characters are introduced by the author as "froze", "wobbly", "tears"; "Pendant arms" ... In terms of content, the inner monologue in prose Ma Van Khang often arises the philosophy, thinking about life, happiness, love, career. Philosophical nature of the character made of Ma Van Khang character brought the appearance of a Thinker. 4.3. Some measures of art

4.3.1. Compare rhetoric

Researchers languages Lac Dinh Trong wrote: "compare the semantic rhetorical measures, in which they contrast two other objects of the kind of objective reality does not coincide with each other completely that only a physical resemblance something different. " Survey of Ma Van Khang prose we find the author is in the use of use of the images compared, in order to increase the art, for example, "pick up the rolls before scanning repeated as we shake kilt in the sauce bowl and then put into the mouth is both a harmony ". Survey results set "Ma Van Khang selected short stories", we statistics comparing 1285 times and is divided into the following 4 types of comparisons:

Type 1: specific - specific;
Type 2: abstract - concrete;
Type 3: abstraction - abstract;
Type 4: concrete - abstract.

Type 1: The relationship between the specific comparison - namely, the type of relationship this comparison appeared 134 times, accounting for 10.42% of the 4 types of comparisons:

- "I like the cake was stripped of all leaves, nothing that does not understand";

- "Lem lém as horses eat donuts";

Type 2: the relationship between what is compared and is used to compare the specific relationship - the abstract, this type appears quite a lot in a short story of Ma Van Khang:

- "Ve call episodic tearing as prisoners being tortured reasonable consumption";

Type 3: The relationship between the abstract comparison - abstraction, for example:

- "The calm since experienced, because things mastered, blend seamlessly with something like a field of war, and it deserves to be shown on the image of a sculpture" (night bus).

Type 4: The relationship between the abstract comparison - namely, for

example: "Life is a broken jar of pickles." From the survey results compare the rhetoric of Ma Van Khang's work, we draw commented: characteristics of the type of being compared and used to compare the mainly distributed in three of kind, in Where: noun, and noun phrases occupy the highest number: 561 appearances (43.6%) in what is comparable. In what used to compare comparable aspects mainly verbs and adjectives, used to indicate the nature and characteristics of the object comparison: 169 appearances (13.1%). With dimensions comparable to appear 107 times (8.32%). About the only relational comparisons are used most: as 715 times (55.6%), the remaining 115 times the relationship of comparison: as, is, like, like, apparently, almost ... on average, per page of 1.4 plays Ma Van resistance comparable to use (for the figures and we are pleased to present detailed statistical tables in the appendix).

4.3.2. Metaphorical rhetoric

Ma Van Khang concept: "art is metaphor. Metaphor is the lifeblood of all art forms. I can not write something, if not establish organic relationships, rich in aesthetic between write something and write how ". Such metaphors are methods of an object moving means instead of other objects ". Survey results of Ma Van Khang prose, we get 1336 units of metaphorical rhetoric, which own set drizzle Nostalgia: 120 units metaphorical rhetoric / 18 units of short stories. On physical characteristics, according to the researchers, metaphorical rhetoric is divided into the following types:

Metaphorical image: the kind used to replace the image of the object name. Metaphorically this short story appeared in Ma Van Khang with the number 827 plays (61.9%) of the total number of metaphorical rhetoric. Based on the relationship between the objects is replaced and the object name is used as a metaphor, the linguistic divide metaphor image into 3 (three) small type below:

+ Metaphor qualities and actions.

+ Metaphor forms.

+ Metaphor ways and means.

+ Metaphor qualities, actions are formed on the basis of commonality of qualities, actions between objects, for example:

- "Ms. Li's hands hands of gold";

+ Metaphor form is formed on the basis of similarities in form between objects:

- "Fanciful blazed a trail blazing forest headline". Here, the "rice flower" and "red fire" with similarities in form, "blazing fire" and the blooms have similarities in the way, rice flower bloom looks like the flame.

+ Metaphor ways and means means indicative of the innovative

discoveries of the use of attachment relationship, the similarities between the phenomena and ways and means of action:

- "He favored cover-round old, old Khoai, Does guy, guy Phew ... now his kite string and then cut it."

Additional metaphor: Metaphorically this is regarded as metaphorical switch feeling, is the replacement of this by a feeling of a different feeling in perception and in language expression. Nostalgia episode of Ma Van Khang drizzle, the number of additional metaphors used 50 times (13.66%) with the aim of increasing the value of the art of speech, metaphors supplement is divided into styles six:

+ Metaphor shift from auditory to visual:

- "Only the early summer sunshine glaze slightly impulsive streaks radiating sound shady forest and gray translucent xam of seepage flow tube all day"

+ Metaphor transition from hearing to smell is a combination of two or more from just the feeling of hearing, sense of smell; This type appears at, not used much, but create value rhetorical rather special:

- "Thim said Hoong voice concentrations complicated."

+ Metaphor shift from auditory to many feel is a combination of the words just feel different, usually nouns and adjectives, also when the verbs and adjectives have portrayed effects, full and accurate objects from all angles, eg "dove with wings heavy thick but smooth and warm voice dear hunchback".

+ Metaphor transition from visual to the visual is a combination of two or more visual sense but different in substance:

-Two Eyes just khip Phung sister into a long Nguyet him sharply on his side. "

+ Metaphor transition from visual to the olfactory bulb is expressed in a combination of two or more from just the visual sense, sense of smell, usually a combination of nouns or verbs to adjectives:

- "Two of her berry-laden breasts, has applied to the skin on her nose sniffing passionately. Her body exudes fragrance. A scent of ripe fruit. "

+ Metaphor transition from visual to taste is a combination of two or more from just the visual sense - taste:

- "Kids neighbors each Thuy Tien busy parents are away, sneak into the room to look chic, your right eye was lit up as many as desire".

To sum chapter 4

When studying the language's characters in Ma Van Khang prose we find authors have been many innovations from the works themselves about the nation's history to write about it all, privacy. Have to say, each character in his work as a voice, an independent entity equal to the author.

CONCLUDE

1. Literature is the art of words, language is the first factor, the stuff of literature; creative language is one of the important goals of literary art. The obvious truth that has been raised a long time, but not always fully recognized and respected in practice writing and receive literature. Literary studies from the level of language arts are increasingly becoming an important research direction is considered and has made remarkable achievements.

2. From an educator, journalist highlands, spent years forging collective hardships, Ma Van Khang has become a large professional writer, he has shown a true artist, dedicated to vocational, lifelong written in the light of the revolutionary ideal. After two years of living committed two wrestled hard, aggressive, in southern borderland, Ma Van Khang back to Hanoi, where his native land.

3. Language of chapters, books, ink size, the page features key is the language of Ma Van Khang narrative in a series of books written about the early history of the nation can finance. His work at this stage bearing the epic tendencies, is the voice of the will, the desire, shared feeling of national community.

4. Language traditional magazine, colloquial and sexuality are features of narrative language in the works about the private life of Ma Van Khang. Once away from the mountains to return to the urban, Ma Van Khang immediately realized how many ordinary, everyday complexity chaos and bringing it into the warm office life story page, so filled with pity a heart the situation. Ma Van Khang prose on the subject array has a shift increasingly powerful and profound, in which, the innovation of artistic language is an important aspect. The faded tend epic in prose has changed narrative language of writers, from formal language, toner size, bold romantic ... Traditional complex language, colloquial and sexuality.

5. Art using Ma Van Khang language now has a thickness, which is the result of the continuous struggle, persistence. The language of art in Ma Van Khang prose shaped nicely crisp, bold imprint personal style. Language of Ma Van Khang art fascinates the reader in such a beautiful sentence lyrics.

6. Research project "language in art prose writer Ma Van Khang" no ambition cover all issues unique artistic language of his entire body of work. Understanding outlined generalized remarks about language characteristics in terms of art as the main content of the research study is just one approach to this problem.