

# SOME MAJOR TONES IN KHAI HUNG'S WRITINGS COMPOSITION

**Le Thi Mai Lien**

Cat Linh Secondary School,  
Dong Da, Hanoi.  
maillienk19@gmail.com

**Nguyen Thi Hoa**

PhD, Thu Dau Mot University,  
Binh Duong Vietnam.  
hoant.khql@tdmu.edu.vn

**Dinh Tran Ngoc Huy**

MBA, Banking University  
HCMC Ho Chi Minh City,  
Vietnam.

International University of  
Japan, Niigata, Japan.  
dtnhuy2010@gmail.com

**Abstract**

*In nearly ten years of writing, Khai Hung is considered a prose writer of great stature. Studying the unique tone of Khai Hung's compositions, we can see both his journey of composition and the main inspiration of Khai Hung through each period.*

*The article analyzes some key tones in Khai Hung's compositions. Khai Hung's tone also changes according to the inspiration of each period: from a lyrical and gentle tone; optimistic tone of confidence in the early compositions to a critical tone in the works of the next stage and in the final compositions of the career with a pessimistic, deadlocked tone. Through this issue, we can see the unique and unique features of Khai Hung's artistic style.*

**Keywords:** khai hung writer, tone, writings, compositions, education.

**To cite this article:** Le Thi Mai Lien, Nguyen Thi Hoa, and Dinh Tran Ngoc Huy. (2021) SOME MAJOR TONES IN KHAI HUNG'S WRITINGS COMPOSITION (*RIGEO*), 11(10), XXXX-XXXX. doi: 10.48047/rigeo.11.10.XXXX

**Submitted:** 09-10-2020 • **Revised:** 11-12-2020 • **Accepted:** 13-02-2021

## INTRODUCTION

In the early years of the twentieth century, with the influence of Western culture, Vietnamese literature has changed and achieved many remarkable achievements. Along with the birth of the new Poetry movement "opening up an era in poetry", (Vu, Huy, Trang, & Thach, 2021) literature has contributed to the process of modernizing Vietnamese literature in many aspects: genre, language, plot, characters. Khai Hung is one of the pillar writers of Tu Tu Van Doan with very rich and massive compositions including 12 novels, 8 published short stories and 67 short stories. recently published unprinted newspapers in volumes and 4 plays. In nearly ten years of writing, Khai Hung is considered a prose writer of great stature. He is one of the few great and diverse talents of modern Vietnamese literature who have confirmed his talent. A massive and diverse literature with his own unique style and unique voice, Khai Hung really left a beautiful and bold impression on many generations of readers near and far (Evans, Dallas, Han, Murdock, & Drake, 2017; Hoang & Huy, 2021; Huy, Hang, Trang, & Ngu, 2021; T. N. Nguyen, 2004; ThiHoa, Hang, Giang, & Huy, 2021; Thu, Thi, Thuy, & Huy, 2021).

## METHODOLOGY

Authors mainly use qualitative analysis, analytical, explanatory and synthesis methods. Author also use own experience and own analysis to make analysis on literature.

## MAIN FINDINGS

### 1). The Concept of Tone

Tone is one of the important factors to make each writer's own style. That is the voice of each writer, his own sound, his own nuance. In an excellent literary work, tone is the element that connects the content and artistic aspects of the work. Tone is both a factor that reveals attitudes and feelings to the subject of speech and the subject of narration in the clearest and most honest way, allowing readers to recognize the individual features and uniqueness of each writer. is both an element that plays a unifying role in the work" (Nguyen, Nguyen, & Huy, 2021; V. S. Nguyen, 2004; Thi, Thu, Huy, & Thuy, 2021; Tinh, Thuy, & Ngoc Huy, 2021).

According to (Le, Huy, & Do Thu Huong, 2021) in "Voice (poetry)" wrote: "Language factors (phonetics, vocabulary, syntax, rhythm) have a great role in creating the voice of the work. At the same time, it can be expressed through the description of phenomena, personalities, and situations. There is a voice that manifests directly in the language, there is a voice behind or between words, even in non-verbal places (question marks, exclamation points, ellipses, breaks, line breaks)." (Ngu, Huy, Thanh, & Döngül, 2021).

According to the Dictionary of Literary Terminology, "Tone is the writer's emotional attitude, ideological and moral stance towards reality, which is described and expressed in the text, which regulates how to address, name, and use words, emotional tone, way of feeling far and near, friendly, respectful or casual, praising or sarcastic. In addition, tone also reflects the author's social stance, emotional attitude and aesthetic taste, plays a big role in creating a writer's style and inspiring effect on readers. Without a certain voice, the writer could not write a work, even though he had enough documents and arranged the character system" (T. N. Nguyen, 2004).

According to the textbook of Literary Theory, "The tone in the text expresses its own tone with the author's emotional attitude and assessment, tone here is an artistic phenomenon, should not be identical with the tone of the voice. real-life author" (Phinney, 2008).

The voice in the work includes the "main voice", the main voice and other voices. The dominant tone forms the main sound, covering the entire work. It governs many stages in the composing process: phonetics, vocabulary, syntax, rhythm, plot, character building, etc. It is "the first impression and last impression, the last aftertaste. of the reader". In the works of talented writers, however, we see more than just tone becoming a system of tone itself. This vocal system not only does not overwhelm each other, but also forms resonance, to complement each other. If based on the main inspiration, it can be divided into tragic voice, comedy voice, tragic voice - comedy, epic voice,... If divided by emotional tendency, there can be critical voice, sarcastic voice, praise voice. Therefore, readers must base themselves on each author and specific work to have their own distinctions. From that, it can be seen that tone is a complex issue, requiring a lot of meticulousness in the field of works of readers and listeners.

Talking about this issue, Tran Dang Suyen in Nam Cao Realism commented: "There are main tones

and there are other tones. The tone mainly forms the general resonance, covering the entire work. It determines many stages and many factors in the construction of the work, including the method of character building" (Tram & Ngoc Huy, 2021). Therefore, when studying the tone in the work, we need to specify which voice is the main voice and which other voices are supporting it.

Artistic tone is closely related to the writer's inspiration. If the main inspiration is praise inspiration, then in his work, the writer will use the main tone of praise sound. On the contrary, if the writer has a critical inspiration, the dominant tone throughout the work will be ironic and critical. Therefore, inside the inspiration, the voice always contains the emotions and attitudes of the artist.

Tone is an aesthetic category that reflects the writer's creativity, associated with the way of speaking, the tone of voice is the emotional nuance of the artist before the real issues being talked about. It contributes to shaping a writer's style as well as helping different art forms such as language, rhythm, and structure to have close links with each other, creating a whole, whole. and unity in the work. MB Khrapchenko affirmed: "Thematics, ideas and images can only be expressed in a certain tonal environment, within the scope of a certain emotional attitude towards the object of composition, towards the aspects of the composition. its differences" (Korshunov, 2003).

## **2). Unique Voice in Khai Hung's Compositions**

Stemming from deep sympathy with the unfortunate life of people in the feudal family with new artistic conceptions of art, Khai Hung showed a new artistic conception of man, opened explore people on many levels. The writer is especially interested in the issue of liberating individual people from the constraints of feudal society, towards a free and happy life. At the same time, through that, the author contributed to condemning and denouncing the antiquated and backward feudal system trampling on people's right to life. It is that look that dominates the tone of writer Khai Hung's work to form a unique and unique tone.

If Nam Cao's tone is a philosophical, sad, bitter tone for the fate of the miserable; Thach Lam's voice is soft and sad, while Khai Hung's voice is a mixture of many voices creating diverse and rich nuances. It is a confiding tone expressing concerns and concerns, a philosophical tone of contemplation, a tone of irony and sarcasm; lyrical voice gently soaring, optimistic tone confident.

## **3). Lyrical, Gentle Voice**

In The Soul of a Butterfly Dreaming of a Fairy, Midway through Spring, readers encounter many poetic, beautiful, and soothing scenes. The characters there are usually people who are optimistic, love life, believe in life, with an ideal and dreamy love. Therefore, we can easily recognize that the main tone in The Soul of a Butterfly Dreaming of a Fairy, Midway through Spring is a gentle, deep lyrical tone. That's the scene of Long Giang pagoda "Long Giang pagoda after a few brilliant days suddenly became as gloomy as before, really like a girl in the countryside who won a beautiful dress on New Year's Eve and then took off her brown clothes after Tet (Khai, 1989), even at the end of the story when Lan and Ngoc could not come together, but with a lyrical, light and bright tone, the end of the story is incomplete, but without sadness or melancholy. Midway through spring is also with the lyrical and gentle main voice, making the love story of Mai and Loc, although not having a complete, "happy" ending like the old stories, the atmosphere is still cheerful, optimistic and full of romance.

That was Mai's mood when: "Mai happily walked on the street, soon arrived at Ben Coc. She sat and waited for the ferry on the riverbank as high as a wall, bent down to watch the clear blue water flow so strongly that the ferry on the other side of the river drifted far away, and the driver had to use a pole to push the ferry upstream very much upstream. is hard. Mai watched the ferry driver pity him. When she reached the other side, she gave him five pennies in money; she wants everyone to be as happy as she is" (Khai, 1989). Or "the piece of the mid-week moon like a pair of buffalo horns hovering on the roof of a neighbor's house looks pale and seems indifferently indifferent. The high-pitched voice of the landlady next to the housekeeper who was charging the water with the good farmers next to the oil lamp, the light shining through the gap in the dry bamboo fence reminded the old servant of the rich and busy scene of Uncle Tu's house. ten years ago" (Khai, 1989).

The factor that creates the deep lyrical tone in the above passage is the old servant's regretful and troubled mood about a distant past that has become a thing of the past. Reminiscences of the good past are fundamental to creating the resonance of this tone. Readers are really moved every time they witness the moments when Mai lets her soul into a peaceful and poetic space: "On both sides of the road, corn leaves flutter and flutter in the wind. She also felt her body vibrate. The vibration, the feeling of the innocent joy of youth, is filled with hope like the impulsive energy

contained in a tree, emitting young buds on a tender branch (Khai, 1989).

Vivid natural scenery makes people's lives beautiful and poetic. Nature also contributes to expressing the rich inner world of man. It is the lyrical and gentle tone that has contributed to the poetic and graphic qualities of Khai Hung's writings. When describing the dawn on the sea in *Drum Roof*, the lyrical voice clearly depicts the poetic natural scene: "The next day, when Hien was at sea, the sun had just risen and was hidden behind purple clouds spreading across the horizon. on the water of all colors from dark blue, light blue, in the distance to pink, yellow near the shore. Against the bright orange sky, the dark red and black lines spread out like a fan blade made of garnet." Khai Hung describes the scene of dawn on the sea appearing brilliant and magnificent with a mixture of colors that have just evoked the passage of time.

The lyrical tone is gentle but profound in the pages of Khai Hung's writings, composed in the early stages with romantic inspiration, praising the free love of young intellectuals. This tone has contributed to the success of the writer when building the images of young men and women fighting for free love. He understood and thoroughly analyzed all their levels, states, emotions, etc. when in love. This has been affirmed by writer Vu Ngoc Phan in *Vietnamese Writers*: "The writer who is loved by young men and women, is considered by them to be the one who knows their soul best, perhaps only Khai Hung... Khai Hung. He was a writer of Vietnamese youth just as Alfred Musset was a poet of French youth in the past" (Vu et al., 2021).

#### 4). Upbeat, Confident Tone

The images of young people with new ideas, idealistic and ambitious characters in Khai Hung's work always have an optimistic view of life, love life, and always believe in a bright future. Therefore, in addition to the gentle and deep lyrical voice, Khai Hung's works also have an optimistic and confident tone. That was Loc's mood when he told Mai in *Mid-Spring* about giving his energy to contribute to the society: "But dear, why don't you think about the society to put all your energy and intelligence to work. for life. Then every now and then enjoy a few hours of leisure to remember you, cherish your tender image, your noble soul. Oh my God! He was so happy, he clearly saw his bright future path. Your life will be different from now on" (Khai, 1989). Or describe the elated mood of two souls who are living in their happy moments: "In the fireplace a bright red flame is rising rapidly. Coal dust splattered like flowers, the crackling sound of firewood cheered. Happiness is like enveloping two generous souls..." (Khai, 1989).

It is also an optimistic tone when the characters of young intellectuals and young ladies have ideals and ambitions to build and change society, and want a better and better society when describing their enthusiasm., full of aspirations of the couple Hac - Bao in the novel *Family*: "There is nothing more joyful than seeing in front of the eyes of the villagers with clean faces and clean clothes playing and chatting leisurely. Then in other villages, they will follow our example and build such tall resorts for the villagers (5, 199).

The optimistic and confident tone expresses the aspirations and ideals of the image of a young Western-educated intellectual character, who loves life, is conscious of the right to personal life and has an ideal of serving social life. Although that ideal has many limitations, it is somewhat vague, but it is one of the contributions that want to contribute to society not only of Western-educated young intellectuals but also of Khai Hung.

#### 5). Criticism

In the 30s of the twentieth century, the introduction of Western culture made Vietnamese society have a great change in ideology and culture. The younger generation that has been exposed to Western culture has had cognitive changes. They realize that old concepts, heavy customs and rituals are no longer suitable for people and the new era. Therefore, the inspiration to criticize and denounce old morals and old customs has created a critical voice in Khai Hung's compositions.

He denounced the customs and bad habits in the old society. Loc in *Midway through Spring* condemned marriage due to matchmaking and "where parents put their children": "The family is also happy and peaceful, but that is only due to compulsion. rituals, not because the temperament of the husband and wife is compatible. According to the ritual, the wife must obey, the husband tells him why he should listen, even if he is oppressed, he does not dare to open his mouth. So, what can't be done?" (Khai, 1989). Khai Hung criticizes in a protesting voice to affirm that marriage is really happy when there is love and the harmony of two hearts.

Khai Hung also criticized the greed and pride of some people in the society at that time. They see it as the path to honor, by all means to get there. In *Family*, Nga with the desire to be a big grandmother so that she can't lose to her sister or younger brother, so that her parents and

everyone can look at her with admiration, Nga forced An (Russia's husband) to go to school to graduate. As a mandarin: "For three years, she only saw one thing, leaving her will, desire, and spirit in for one thing: her husband went out to the tri district. How much else is just secondary, is insignificant. She considers An's wisdom as the key to open all life's affairs, including her happiness. She said to herself, "When my husband becomes a tri-districtor, then Sister Phung will all face me, my teacher and mother will respect me, then in them, in the village, everyone will respect me, then I will go home. always play like Phung, don't be afraid! Okay, then you will know" (5, 169). The critical tone has contributed to exposing the evils of the feudal great family system, the feudal customs, the greed for fame, and the pride in pushing young intellectuals with ideals and ambitions like An right. accept surrender, and then finally fall into the corrupt state of the official place.

According to (Khai, 1989), the burdensome and troublesome customs had turned the ancient Vietnamese village into a miniature court, but the feudal colonists took advantage of the people's superstition and played all sorts of tricks to carry out the political process. their stupid, exploitative books. This topic is criticized by Khai Hung in a sarcastic and humorous tone, but the critical value is also very profound. At the beginning of the short story Te Thanh Hoang, he introduced the "majesty, majesty" of the Thanh Hoang. "It is rumored that the Citadel of Tien village is very sacred. Each time he received him was a time of suffering and hardship for the village, when he flew, he retreated, he turned, sometimes he stood still. The officials were so free that they almost implored and begged him with all kinds of words, but he still ignored him and did not hear anything. At those times, if he didn't light a long firecracker to congratulate him, it would be difficult for him to give."

Khai Hung has criticized the evils and annoying customs that Tien villagers have to endure every year: elaborate, heavy ritual offerings, trouble for the villagers. Khai Hung hides his criticism behind cold sentences: "No one in Tien village complains about his sanctity. On the contrary, people were also proud to worship a god whom the whole region feared. Not afraid of the shadow, afraid of the astral, but afraid of the majesty appearing in front of you. Once, a child climbed up a tree in front of the temple, was knocked down and died. Once again, a child carrying a baby to see the procession raised his hand to point at his palanquin, he was sick for a life-long death... The story that people most often tell, told in a timid, frightened voice is the sentence. the story that the fairy was just standing and worshiping him, he was punished by him to fall unconscious." All that sacredness and majesty was brought down by Khai Hung by a true story told by the Tien village fairy himself while drunk. That's when he was standing at the altar when the elastic of his pants broke, he pretended to faint so that his pants wouldn't fall off. And that turned out to be a thrilling event "people say the fairy just unintentionally ate some civet meat the day before. People say that the offerings are not pure. Someone asserted that he brought wine to him, so he punished him to wake up so that from now on, he had to use alcohol to make sacrifices." In a critical voice, Khai Hung condemned and denounced the evil, backward and antiquated feudal society that was no longer fashionable. The critical voice helped writer Khai Hung strongly lash out at the falsehood and corruption of the feudal society, making his writings closer to life.

## 6). Pessimistic Voice, Deadlock

In the last years of Khai Hung's writing career, the social situation in Vietnam had many changes. The type of reform democratic revolution on the cultural level of Tu Luong Van Doan has clearly revealed its illusory nature. Activities following the principles of the Self-Help Van Doan became deadlocked. If in the past, the novels of self-help literature focused on social theses, accompanied by a character model fighting for an ambition for socio-cultural reform, then at a later stage, the The members of the Self-help Van Doan let themselves go along with the character's pessimistic psychology. Many characters fall into a situation where there is no way out, completely changing their thoughts, even reversing in their thinking and lifestyle.

Living in an environment of stagnation, viciousness and despair, relationships with life are broken, people have no place to cling to become small, floating, drifting. In that situation, Khai Hung's characters like Nam in Beautiful, Scene in Confused always fall into conflicting moods, living without ideals. From that main inspiration, the dominant tone of his compositions of this period is a pessimistic, deadlocked tone. Male in Beautiful – is an artist who only knows how to draw to paint, but has no clear purpose, ideal, or only one purpose of worshiping pure beauty: "Draw to paint. That was his principle of painting. It is enough to be drawn, he is happy, he does not need to ask and know: What is drawing for? (14, 14). That is Nguyen a "writer who has never written, a journalist

who has never worked as a newspaper, an artist who has not painted paintings, silk and finally, a professor who has no students because he has never taught in a school. But he seems to be a talented writer, a gifted journalist, a future painter and a passionate professor" (Phan Trong Thuong - Nguyen Cu, 2001, p.78). That is Scene in Wonder, as a good student at law school, the son of a wealthy family suddenly wondered because he felt that life was tasteless, had no ideals, didn't know what to study for, so he "tried" to failed the exam because "studying is not for anything. Du is of no use to him or to his future". It is the death of the soul and the ideal of a part of the intelligentsia, the pre-revolutionary young lady who could not find herself an ideal to serve, or only has one purpose, an ideal that she forgot also reflected. the author's own confusion and impasse before social issues. Therefore, the author used a pessimistic, deadlocked tone to deeply reflect the state of mind of the intellectuals of the rich and noble women in that historical period.

## CONCLUSION

Studying the unique tone of Khai Hung's compositions, we can see both his journey of composition and the main inspiration of Khai Hung through each period. In the early compositions (1932-1935), Khai Hung had two main voices: a gentle lyrical voice and a confident optimistic voice expressing romantic inspiration, praising freedom and human rights to life., has ideals, wants to be of service to society. In the second stage (1936-1939), in the works of Khai Hung, there was a critical tone associated with the inspiration for social reform, criticizing the evils in contemporary society. The tone of the final stage has turned into a pessimistic, deadlocked tone with inspiration about the writer's extreme personal self. The diversity of tones also contributes to the movement and development of Khai Hung's artistic vision of the world and people. A unique voice - what has made the lasting vitality of Khai Hung's compositions.

## ACKNOWLEDGEMENT

Thank you editors and friends to assist this publishing.

## REFERENCES

- Evans, M. V., Dallas, T. A., Han, B. A., Murdock, C. C., & Drake, J. M. (2017). Data-driven identification of potential Zika virus vectors. *Elife*, 6, e22053.  
doi:<https://doi.org/10.7554/eLife.22053>
- Hoang, N. T., & Huy, D. T. N. (2021). Determining factors for educating students for choosing to work for foreign units: Absence of self-efficacy. *JETT*, 12(2), 11-19.  
doi:<https://doi.org/10.47750/jett.2021.12.02.002>
- Huy, D. T. N., Hang, N. T., Trang, P. T. H., & Ngu, D. T. (2021). Discussion on Case Teaching Method in a Risk Management Case Study with Econometric Model at Vietnam Listed Banks– Issues Of Economic Education for Students. *Review of International Geographical Education Online*, 11(5), 2957-2966.
- Khai, H. (1989). *Thua Tu, Vietnamese Romantic Prose (1930-1945)*, Social Science Publishing House, Hanoi., 4.
- Korshunov, A. D. (2003). Monotone boolean functions. *Russian Mathematical Surveys*, 58(5), 929.  
doi:<https://doi.org/10.1070/RM2003v058n05ABEH000667>
- Le, T.-H., Huy, D. T. N., & Do Thu Huong, V. X. T. (2021). Solutions To Enhance Students' Awareness In E-Learning Training-And Technical Application For Education Quality Enhancement At Colleges And Universities. *Design Engineering*, 7648-7659.
- Ngu, D. T., Huy, D. T. N., Thanh, P. T., & Döngül, E. S. (2021). Language Teaching Application to English Students at Master's Grade Levels on History and Macroeconomic-Banking Management Courses in Universities and Colleges. *Journal of Language and Linguistic Studies*, 17(3). doi:<https://doi.org/10.52462/jlls.105>
- Nguyen, T. H., Nguyen, V. H., & Huy, D. T. N. (2021). Transforming the University Management Model in the Concept of Digital Transformation. *Revista Geintec-Gestao Inovacao E Tecnologias*, 11(3), 380-387.
- Nguyen, T. N. (2004). Socialist Realism in Vietnamese Literature: An Analysis of the relationship between literature and politics.
- Nguyen, V. S. (2004). Contending views and conflicts over land in the Red River delta since decollectivization.

- Phinney, H. M. (2008). Objects of affection: Vietnamese discourses on love and emancipation. *positions: east asia cultures critique*, 16(2), 329-358. doi:<https://doi.org/10.1215/10679847-2008-004>
- Thi, T. D. V., Thu, T. N. M., Huy, D. T. N., & Thuy, N. T. (2021). Effects of western culture and ho chi minh ideology on vietnam education. *Ilkogretim Online*, 20(4).
- ThiHoa, N., Hang, N. T., Giang, N. T., & Huy, D. T. N. (2021). Human resource for schools of politics and for international relation during globalization and EVFTA. *Ilkogretim Online*, 20(4).
- Thu, T. N. M., Thi, T. D. V., Thuy, N. T., & Huy, D. T. N. (2021). Confucianism Theories and Its Influence on Vietnam Society. *Ilkogretim Online*, 20(4).
- Tinh, D. T., Thuy, N. T., & Ngoc Huy, D. T. (2021). Doing Business Research and Teaching Methodology for Undergraduate, Postgraduate and Doctoral Students-Case in Various Markets Including Vietnam. *Ilkogretim Online*, 20(1). doi:<https://doi.org/10.17051/ilkonline.2021.01.148>
- Tram, P. N., & Ngoc Huy, D. T. (2021). Educational, Political and Socio-Economic Development of Vietnam Based on Ho Chi Minh's Ideology. *Ilkogretim Online*, 20(1). doi:<https://doi.org/10.17051/ilkonline.2021.01.125>
- Vu, T. D. T., Huy, D. T. N., Trang, N. T. H., & Thach, N. N. (2021). Human Education And Educational Issues For Society And Economy-Case In Emerging Markets Including Vietnam. *Ilkogretim Online*, 20(2). doi:<https://doi.org/10.17051/ilkonline.2021.02.27>