Analysis of literary plays based on discourse analysis theory: Study through linguistic material of "Truong Ba's Soul in the butcher's body" (Hồn Trương Ba da hàng thịt) by Luu Quang Vu, Vietnam

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ABSTRACT

Discourse analysis is a new research branch of linguistics. Its theoretical premises have been developed and applied. Arising from the issue of how features of different forms of discourse should be preserved when a certain linguistic theory is applied, this article aims to develop an approach to analyse the discourse of a particular literature genre – plays. This requires how the objects for analysis are identified and how they are approached using relevant theories of discourse analysis. In order for these objectives to be met, four theoretical perspectives are suggested: the coherence of the` discourse is analysed, the register of the discourse is analysed, languages of the characters are analysed, and the content of the play is analysed. In each of these perspectives, the author, on one hand, complies with the systematic standards of discourse analysis theories, on the other hand, analyses the different genre bodies of the play.

Keywords

Discourse; discourse analysis; play; genre; Luu Quang Vu.

Introduction

Discourse analysis means analysing language in a functional act, speech and linguistic behaviours performed in a defined communication situation and in a specific context. Starting from the object of study that is the language in the functional state, serving for its communication function, linguists have proposed many different ways and approaches. Excluding interdisciplinary directions such as linguistics - ethnography, linguistics - psychology, linguistics - interculture..., in the framework of linguistics, the general trend is still system function linguistic theories and pragmatics theory. Although, at the general level, the available theoretical systems have been formed and stabilized, but at a specific level, the application of those theories to each discourse type, each genre form is still quite disorganized, especially discourse of specific genres such as artistic language. (In some recent doctoral theses, there have been studies on administrative - economic discourse, press - political commentary discourse under the discourse analysis theory such as the thesis *Research on Vietnamese language contractual text from the aspect of discourse analysis* (Linh, 2016), the thesis *Editorial discourse analysis - On the linguistic material of*

Nhan dan in 1964-1975 period (Nga, 2018). Therefore, setting the objective to learn how to analyse literary play discourse is also a way of applying discourse analysis theory to a particular genre in a specific linguistic form which is the artistic language. For the sake of the research, we chosen a representative discourse that is play *Truong Ba's Soul in the Butcher's Body* (Vu, 2013), a typical play by leading playwright Luu Quang Vu for testing

Theoretical framework

Discourse Analysis Theory

Discourse concept: From the verbal units in the sentence, linguistics forms two concepts, namely text and discourse. The period of "*text grammars*" to the period of "*discourse analysis*" is a hard journey of linguists with the aim of identifying the attributes and functions of linguistic products. Nguyen Thien Giap in *Dictionary of linguistic concepts* defined the text as "*a continuous part of spoken or written language, a separate part that can recognize the beginning and the end*" (Giap, 2016). According to him, the term discourse used by scientists is not exactly the same, but there is one thing in common between them, that is, they

all indicate written or spoken, long or short products, making up an integrated whole with defined communication functions. It's coherence that determines whether a linguistic product becomes a discourse or a text. Coherence is the relationship that connects the meaning of the statements in a discourse (Giap, 2016). Generally understood, a complete spoken/written product can be called "*text*" or "*discourse*". If there is a certain distinction, there is only one boundary which is the concept: in its internal organization, it is the text if the product identifies that the spoken product is in the "*static*" state while it is the discourse if that spoken product is in the "*dynamic*" state in relation to the function of communication.

Discourse analysis: In the first edition of the treatise "*Discourse analysis*", Gillian Brown - George Yule theorize that the term discourse analysis has so far been used with many different meanings in many fields (Brown & George, 2002). At the same time, these authors conceded that the different approaches very rarely have in common except for this point – they are more or less based on one domain: linguistics (Brown & George, 2002). In *the Dictionary of linguistic concepts*, Nguyen Thien Giap explained that discourse analysis has a mission to analyse with a complex of grammatical concepts and terms familiar with any grammar researcher and trying to figure out how those concepts are needed in discourse structure (...) Any discourse can be considered the shaping of field, mode and tenor (Giap, 2016).

Directions of discourse analysis: Nguyen Hoa admitted that it can be said that this "*Analysis*" name also reflected the change in our perception of language in its integrated whole (...). Therefore, it's easy to understand that there was no such thing as homogeneous discourse analysis: it's really a set of different analytical directions and methods" (N. Hoa, 2008). In *Discourse analysis: some theoretical and methodological issues*, Nguyen Hoa synthesized those directions as follows: (1) direction of pragmatics; (2) direction of language change; (3) interactive social linguistics; (4) direction of communication ethnography; (5) direction of dialogue analysis; (6) discourse analysis in social psychology; (7) direction of critical discourse analysis; (8) direction of intercultural communication; (9)

synthetic discourse analysis method (N. Hoa, 2008).

Synthetic discourse analysis method: Synthetic discourse analysis method was proposed by Nguyen Hoa. According to him, "In essence, this is a functional direction that considers discourse as a process of interactive communication between members of society. However, the important thing that we want to emphasize is that in order to clearly explain the communicative nature - the interaction of discourse needs to be on a coherent basis. And in turn, coherence is based on formal structure" (N. Hoa, 2008). To approach discourse in this direction, he said that "coherence is a function or integration of many variables" (N. Hoa, 2008). In which there are important variables, namely organization, linkage, importance. In terms of importance, he affirmed the most remarkable thing was the purpose of communication (with cultural strategies, social circumstances, nature of the registers of discourse and cultural framework, beliefs and actions of social members (N. Hoa, 2008). Thus, if following this integrated direction, discourse will be identified in terms of coherence, register, discourse structure and message content.

As mentioned, discourse analysis theory, with the aforementioned trends, so far has only paid attention to the general theoretical framework with the meaning as a theoretical basis, to handle issues in internal linguistics and initially orient and recommend common approaches for all types of discourse - text. Due to being a new theoretical system, issues related to the ability to apply this theory to each type of discourse, each text type of each functional linguistic style, including artistic discourse/ text and literary text genres are hardly mentioned. In that fact, choosing a suitable approach direction to each discourse is perhaps experimental.

Concepts of literary play, drama language in literary theory

Literary play: The play is one of three genres of literature. Ly Hoai Thu determined: "Drama has both specific characteristics of the literature and the general characteristics of the stage. The literary part is the aspect of the play" (Duc, 2008,

260-261). Literary theorists characterized this genre of literature as dramatic conflict, dramatic action and drama language (Pospelop, 1985, 71-84), (Gulaep, 1982, 293).

Drama language: The play is a creative product of writers, but the existence form of the drama language is the conversational nature through the words of the characters in turn. According to Ly Hoai Thu: "The play is an artistic text built in the spirit of conversational language which is a conversational text" (Duc, 2008, 274). Literary play belongs to the group of linguistic arts, so, in terms of form, drama discourse's basic feature is symbolism. In terms of genre, drama discourse has the following characteristics: i) The character's conversational language is the text form of the drama. In terms of the author, character language is both the narrative language and the language for the purpose of situation-based communication (of the drama character), and the language used for the purpose of characterization. ii) Drama language contains both informational and action content. iii) The constituent unit of the play discourse is dialogues, communication situations.

Results

Prologue

For the direction of general analysis as mentioned above, we determine that such analysis direction still leads to two approaches. The first way is to be completely in favour of purely linguistic; the second way is to integrate linguistic theory with genre-specific features of discourse.

The first way

If this is the case, we will analyse the play text based on the following aspects: discourse structure, coherence, register, text content. Accordingly, the analysis content will include:
(1) Analyse text structure with its coherence. Because in the play, the scenes have the artistic space, the artistic time is far from each other, so it is possible to coherently analyse through the text structure and the content linkage.
(2) Analyse register in the play language.
According to M.A.K Halliday: "A register can be defined as the configuration of semantic resources that the member of a culture typically associates with a situation type. It is the meaning potential that is accessible in a given social context. Both the situation and the register associated with it can be described by varying degrees of specificity; but the existence of registers is a fact of everyday experience-speakers have no difficulty in recognizing semantic options and combinations of options that are "at risk" under particular environmental conditions. Since these options are realized in the form of grammar and vocabulary, the register is recognizable as a particular selection of words and structures. But it is defined in terms of meanings; it is not an aggregate of conventional forms of expression superposed on some underlying content by "social factors" of one kind or another. It is the selection of meanings that constitutes the variety to which a text belongs" (Halliday, 1978, 111).

Each such register has 3 characteristics: field, factor of relation - air (tenor) and mode. According to Halliday and Hasan:

"Field – the nature of the ongoing social speech event and its subject matter, what is being spoken about.

Tenor – the human participants in the interaction and the relationship between them, involving their status and discourse roles, as well as the attitude they take towards the subject matter and their interlocutors.

Mode – the way that language is functioning in the interaction, which involves a series of features such as the degree to which the process of interaction is shared by the interlocutors, its "channel", its "medium" etc" (Halliday & Raqaiya, 1985, 12).

Based on Halliday, Nguyen Hoa believed that language could be determined mainly through differences in vocabulary and grammar (N. Hoa, 2008).

(3) Analyse how to organize the text content, information content of the full text.
Advantages of the first implementation direction:
- This is a linguistic approach from the viewpoint of system functions, that is, examining the language during their lively functioning, which

will be a suitable tool to approach conversational language with a defined context and scene of the play.
- Analyse the entire linguistic aspects of the discourse.
Limitations of this implementation direction:
- However, although it is a conversational language, literary language is an icon language that exists under the following mechanism: language - icon - topic - idea - message. If following purely linguistic direction, we can only see the characteristics of text language while the information hidden behind the artistic icon hasn't been reached.
- Furthermore, the register aspects are suitable for short, small conversations or texts, when applying them to a drama text with dozens or hundreds of conversations in many play scenes, the choice of this approach needs to be carefully considered.

The second way

If, by this way, the writer will analyse under the integrated approach while combining the theoretical aspects of discourse analysis simultaneously with the characteristic elements of the play genre (conflict, drama action, conversational language).

The advantage of this approach is that in the analytical process, the writer can both adhere to the theory of discourse analysis from the viewpoint of system function linguistics and stick to the genre's characteristics of the text and the compatibility between theory and analytical object.

However, there are two problems that need to be solved if following this way. Firstly, dramatic conflict is not a linguistic category. This can be reconciled when understanding that the dramatic conflict play will be "formalized" through the play structure through the sequence of scenes. Secondly, the dramatic action is not a linguistic category. But when it is understood that in literary play discourse, there are always action instructions of the author for the characters, besides there are actions at the words in the character language, that is, the dramatic action has been expressed in words. After processing that intersection point, the ability to use discourse analysis theory from the viewpoint of system function linguistics for the literary play has

revealed the compatibility between the approach and the object.

Choosing this approach, our analysis is deployed under four theoretical perspectives: play discourse coherence is surveyed through dramatic conflict, text structure and outline; the language of the discourse identified through dramatic scenes, conversational situations; character language, illocutionary action, and dramatic action instructions; message content of the play.

Coherence analysis of play discourse

The coherence of discourse is expressed in its structural aspect. In terms of content, it is the movement of dramatic conflict; in terms of form, it is the combination of scenes, outlines - conversations.

Play coherence expressed through discourse structure

The movement steps of the dramatic conflict will influence the way of the outline in the scenario, that is, the dramatic conflict dominated the play discourse structure, or vice versa the play discourse structure is the "form" of the dramatic conflict. Dramatic conflict is the highest development of dramatic contradictions. The movement of these contradictions will make up the so-called drama of the play. The dramatic conflict is implemented in the following phases: beginning - knot - development - climax - resolution (opening knot). Therefore, one of the most common ways to summarize the play is to summarize under the push buttons of the dramatic conflict. The play "Truong Ba's Soul in the Butcher's Body" is summarized by the authors of the Philology textbook 12, Advanced, Volume 1 in five such steps (Su, 2008, 204).
Scenes for the play "Truong Ba's Soul in the Butcher's Body" have no title but only Roman figures. Just below the symbols for the scene, there is only information about the artistic space: I – On the heaven; II - Below this world. Truong Ba's House; III - Back to Heaven scene; IV - The butcher's house; V - Truong Ba's soul and his wife; VI – The butcher's house; VII - Truong Ba's House; The ending part opens with a paragraph for the staging technique "The Orchard Shakes with the Light" ... The "Prologue" (or narrative),

and scenes I, II have the detail of the starting of the main contradictions in the play that is the sudden death of Truong Ba. From scene III to the end of scene VI is the part that there are outward contradictions arising. Stemming from the patchy corrections of the fairies on the Heaven, Truong Ba's Soul began to fall into the tragedy of soul in another person's body and followed by the consequences of this ironic situation: Village and commune officials questioned; neighbours and friends gradually stayed away from him; His wife, children and grandchildren all showed no recognition of Mr. Truong Ba in the shape of a butcher. The much more difficulty is that his "borrowed" person is also shaken by the instinctive temptation (wine, meat and woman)! In this scene VI, the danger of losing himself of Truong Ba Soul in butcher's body appeared and became increasingly fierce. This was also when internal contradictions (contradictions right within individual) appeared with specific details. The climax of the dramatic conflict was in scene VII. The desire to get rid of his inherent human situation increasingly faded and the uncouth character of the butcher prevailed instead, Truong Ba's Soul decided to leave that mortal body and in the conversation between the Soul and Body, the Soul was in danger of being overwhelmed to the extent that the ego was lost all. Luckily, Truong Ba's ego also had the initiative to choose a solution to be completely dead. The end is the image of Mr. Truong Ba's soul in the house, in the middle of his garden, relieved, serene, as a comment by the author about the right choice of Truong Ba Soul.

Play scene coherence and conversational coherence

Each scene is like a chapter, that is, a conjugation combination of text. The connection of these scenes in the play is an expression of the coherence of dramatic discourse. (Scenes and outlines of literary play discourse are primarily for the purpose of theatricalization, but from the perspective of communication, the scenes and outlines in the play are also the restoration of the communication circumstance, communication field). Of course, those scenes and outlines are just the superficial layout of the literary play and its cohesion is in the structure – the underlying cohesion - of the text. Therefore, organizational analysis of scenes, outlines and dramatic text structure is the approach to text structure and content linkage of the text in the direction of discourse analysis.

Generally, in play discourse, coherence occurs from the whole to the part as follows: (1) In the scope of play discourse, coherence is the logical connection of scenes and outlines in terms of the general theme and the logical connection is the logical and sequential relation of events. (2) In the scope of the scenes, the conversations are conversational coherence of the process of saying turn alternation.

At the same time, coherence in discourse can also be separated and identified based on its characteristics. According to Nguyen Thai Hoa: "Each discourse type has its own coherence: conversational coherence, descriptive coherent, lyrical coherence and reasoning coherence, acting as the basis for the division of discourse or paragraph" (Hoa, 2005, 136). According to this separation direction, it can be seen that coherence in the dramatic text mainly includes descriptive coherent, reasoning coherence and conversational coherence.

i) In terms of the theory of text grammar, the descriptive coherent is the reflection, the mapping of the content cohesion, shown mainly through the subject cohesion, maintaining the topic and logical connection. Also, like narrative text, the drama must have "story", have content of the story and the details of the story must be presented in a certain order and that is descriptive coherence.

ii) Reasoning coherence in the text is an expression in the thinking dimension of logical connection. At this point, the logical connection must be understood that ideas are organized in a reasoning structure with arguments, conclusions, based on the inference operations of the thought. It can be the inference based on the implication, can be the induction or interpretation, supporting reasoning or oppositive reasoning. … We think that the dramatic conflict itself has been built from the contradictory factor, so the five steps of the dramatic structure is a reasoning structure. The inner of dramatic discourse is also the containment of partial reasoning argument organizations. For example, when asking to see De Thich again, Truong Ba's soul still had two possibilities to choose, either exist by the body of

another, or die completely, which is an analogical reasoning. When the information about the kid named Ty's death appeared, De Thich's solution was to lend the body of this kid to Mr. Truong Ba, which meant one more time Mr. Truong Ba had right to choose. This is also such an analogical reasoning. Reasoning cohesion can also be present in each short dialogue. Below is an excerpt of a conversation at Mr. Truong Ba's house, when the village mayor came to the question:

"*Village mayor:* You must be Ta Van Hoi! Books have already defined that! Don't deny!

Truong Ba's soul: I dare not to deny, the body I carry is that of a butcher, but my soul is Truong Ba's soul ... I'm Truong Ba!

Village mayor: I follow the State's regulations and local rules, books do not have any records of soul! What do you use as evidence? How is the shape of his soul, square or round, huh?

Daughter-in-law: A soul has no shape, it is not square or round but happy and sad, glad and angry, love and hate...

Village mayor: Full of nonsense! Come on, don't draw the thing!" (Vu, 2013, 49).

Truong Ba's saying turn has the first argument that is the argument of acknowledgment because it is the truth. The second argument is also a truth, but it is difficult to prove "My soul is Truong Ba's soul". At this time, he was in a situation of "innocent but having the evidence against oneself ", so he could not be denied directly, but could only give an additional and affirmative argument: "I'm Truong Ba". Following that, the second saying turn of the village mayor both had an argument for refuting Truong Ba's argument and supplemented his affirmative argument in the form of doubtful question. The daughter-in-law's saying turn is a critical argument attached with additional information. Therefore, there are two arguments in the third saying turn of the village mayor, the first argument refutes the argument of Mr. Truong Ba and his daughter-in-law and the second argument serves as a conclusion.

iii) Dramatic language exists in the form of conversation, so the conversation link in the play discourse will be shown right in the alternation of saying turns along with important principles, conversational principles of a communication activity. At the same time, in each saying turn, there are always the aspects of cohesion and the means of cohesion. Therefore, when analysing a conversation coherence, it is impossible not to use the conversational theory of pragmatics and the theory of cohesion of text grammar.

Upwards, in the direction of discourse analysis, we showed the coherence of the play discourse in relation to the content structure and the form of text organization. The above analysis process shows that coherence is not an integral part of language, but a product associated with the way the speech is organized. Therefore, the analysis of discourse coherence can't stop at the formal cohesion but must focus on the deep structure, content structure of the text.

Analysis of register of discourse

Analysis of register of discourse means analysing the linguistic contents for communication activities. The remaining issue is that how to apply to play discourse with the defined linguistic framework (fields, mode, relation). To do so, it's required to determine how the play discourse is organized.

Normally, the play will be organized into scenes, and the scene's smaller units called outline. The outline is also considered the part corresponding to the dramatic situations. We think that the basis to define the outline is the change in field dialogue, (changes in communication character, topic and communication situation), that is, each outline is also a conversation if considered from a pragmatic perspective. Because the communication situation in linguistics is understood as a specific communication situation stemming from a certain external stimulus or related to a certain topic, so the communication situation (who talks to whom, about what), is a factor associated with each conversation and context. Thus, the smallest part situation of the play, the unit situation in a dramatic development is compatible with the communication situation in linguistics, that is, a conversation. Therefore, from the whole perspective, a scenario will have 3 levels: play discourse - scene - conversation (unit situation of the play).

Analysis of register of the dramatic scenes

Thus, based on the hierarchy, the dependent element of the play discourse consists of two basic levels, including scene and conversation (unit

situation). We can analyse the register of the whole discourse, under the aspects of discourse field, mode of discourse and relational factors. Or choose to analyse the register based on each scene or each unit situation.

It is possible to analyse the register of the play "Truong Ba's soul in the butcher's body" by 7 scenes and the ending section. To illustrate this approach, we will analyse scene I by the following parts:

- *Field:* Scene I consists of three conversations and their topic are (1) Crux and Big Dipper talked each other, they complained about their boring life, Heaven also lacked solemnity, order and exemplar; (2) a moment later the character De Thich appeared, the chess fairy lamented that no one played chess with him, he expressed the loneliness of the one who was at the peak of talent; (3) and to attend the party at Thai Thuong palace in time, Nam Tao and Bac Dau discussed to freely mark a name "to be taken away tomorrow".

- *Relation:* The characters are all fairies, live in Heaven, they spoke and called each other intimately; in which they show both closeness and excessive caution; partially just wants to express but partially show a caution, take all verbal precautions and avoid blasphemy.

- Mode: The linguistic means show a worldly style of speech. The vocabulary contains many Sino-Vietnamese words ("fairies", "heavenly warriors", "solemnity", "Nghe Thuong royal music dance"), suitable for the Heavenly space and their fairy status, combining the conversational words: "cha", "lu", "dau tro mat muoi"), colloquial words: "Damn", mutation phonetic variant phenomenon such as "giời" from "trời" (God), conversational grammar with special sentence type: "Bored, Bored, Big Dipper", and the ellipsis type: "Don't talk around! Nothing more!".

Analysis of register of unit situations – conversations

Continuing to the separation, by basing on the field and relation parameters, it is possible to determine that scene I has 03 conversations, scene II has 04 conversations, scene III has 02 conversations, scene IV has 04 conversations, scene V has 06 conversations, scene VI has 01

conversation, scene VII has 14 conversations, ending section has 01 conversation. Total number of conversations in the play is 35, including the monologue case. Example: Conversation 1, scene II, between Mr. Truong Ba and his wife. Their conversation has 16 saying turns, Mr. Truong Ba has 08 saying turns and Truong Ba's wife has 08 saying turns.

- *Field:* In the first four conversation pairs, they talked about making a living from the field and garden and Mr. Truong Ba's attitude that was unwilling to change in response to the changes of society. In the remaining 4 conversational pairs, Mr. Truong Ba lamented about his poverty and affirmed his simple and faithful lifestyle from the day he met his wife at Tam wharf, was fond of gardening, loved his wife and children and repeated the hobbies of playing chess and drinking green tea.

- *Relation:* For more than 30 years of living together, speaking style without any precaution, the wife complained many times about her husband, on the contrary, Mr. Truong Ba only defended gently and kept peace. The purpose of the writer's expression in the drama: Truong Ba's hard-working, simple-minded, calm and gentle peasant personality.

- *Mode:* The vocabulary has many units denoting fruit and garden: "custard apple", "young leaves", "jackfruit root", "grown", "fruiting"... Many vocabulary units related to labour: "plant", "engross", "overwork", "hard", "laboriously"... Using folk-style comparative, metaphor and metonym words: "shoulder height", "two hair types", "lie down", "cracked". Use the alliterative expression: "thuở nào thuở nào", "việc nhà việc cửa". Using idioms and proverbs: "toiling and moiling in the fields", "start from scratch", "it is like falling from the sky", "Planting custard apple when young, planting banana when old". Regarding grammar: Total number of sentences: 41, including 19 single sentences, 04 complex sentences and 18 compound sentences. The husband's words have 18 sentences; in which, there are 08 single sentences, 02 complex sentences and 08 compound sentences. The wife's words have 23 sentences: including 10 single sentences, 03 complex sentences and 10 compound sentences. The saying turns are equal, but the wife speaks longer than the husband,

which is suitable for the personality of lady of the house.

If the research work is in the form of a survey, the register analysis of each unit situation will be the most detailed and complete identification of all aspects of the register. Moreover, communication situations always take place in a specific situation and so the parameters of the "relation" such as their communication role, social status, physiological state, relation and role-based interaction in Halliday's register theory, with the addition of pragmatic tools. According to Do Huu Chau, context includes communication characters, communication roles, interpersonal relation, reality beyond discourse (topic of discourse, communication circumstances, communication field conversation and communication context) (Chau, 2012, 15-26). The communication circumstance, according to Do Huu Chau's usage, is historical - cultural – social circumstance, epochal circumstance, as understood by other authors; communication field conversation is a narrow communication circumstance, associated with the conversation. When calling a spoken/ written product a discourse, it means placing the text in the communication function, so regardless of the direction of analysis, communication context and circumstance are highly appreciated.

In "Truong Ba's soul in the butcher's body", the historical - cultural - social communication circumstance was in a feudal society shown through details such as the title of village mayor, head of security, currency unit was calculated by quan, the nature of the market economy was present and the concept of nothing ventured, nothing gained had a certain position. Along with that communication circumstance, there is the magic nature of the borrowed fairy tale plot. Thanks to these two bases, Luu Quang Vu was able to introduce fanciful elements into the dramatic story such as the relationship between two worlds: Heaven and this world, merging a person's soul with another person's body, soul can be like an independent individual making a conversation with the body... Without that fanciful element, Luu Quang Vu could not create the drama situations and especially could not solve the core problem of the play which is the separation and merging of a person's soul into another person's body to find a good solution to the character's personality types. In other words,

if not put in that historical, cultural or social circumstance, the dramatic story has no reason to exist. Factors belonging to broad circumstance influenced the process of Truong Ba's personality development such as honesty, faithful, no pains – no gains, did farming, took care of trees, watched flowers and raised fruits and liked a simple and distant lifestyle, got rid of all scramblings, not want to bother anyone. Such historical - cultural - social circumstance also affected the behavior concept of the characters in the play, such as when Truong Ba did not accept his son's way of doing business, Truong Ba couldn't bear the uncouth, cumbersome, clumsy, rude body of the butcher ... These concepts also governed Truong Hoat's view and assessment of the corruption of Truong Ba's soul.

At the same time, as the analyzed conversation theory, in communication, the communication field will directly influence each word element and meaning of the conversational words. When placing a statement in the conversation field, in a particular context, we will have condition to understand their communication strategy. That strategy is not just about talking but more deeply is how to handle situations of each individual. For example, in Scene VI, at the butcher's house, at this time Truong Ba was Truong Ba's soul in the butcher's body and under the imposition of the village mayor, he had to stay at the butcher's house until late at night to return to his house. The play scene has only two characters, Truong Ba's Soul and the butcher's wife. It was late at night, the meat mixing was finished, Truong Ba's Soul informed that he returned home. This was the next segment:

"The butcher's wife: Go home! You're always in such a hurry? Sit down here with me for a while… Have you eaten the blood soup I made for you? I put it on the narrow bamboo bed.

Truong Ba's soul: Already.

Butcher's wife: And wine, have you drunk?

Truong Ba's Soul: Already.

Butcher's wife: With a plate of raw onions, I know you like to eat raw onions?

Truong Ba's soul: Yes, thank you.

Butcher's wife: "Thanks", why are you ceremonious? Why do you call me Ms.?

Truong Ba's soul: (Confused) – Uhm... I would like to go home ... it's late at night" (Vu, 2013, 54-55).

Pay attention to the woman's addressing style. Although Mr. Truong Ba's body is her husband's body, but the butcher's wife tacitly accepted that this was Mr. Truong Ba who is a gardener, over fifty years old, so she must call "Mr."! However, in her heart, the woman did not want to lose her husband and under the shadow of the husband, every woman uses "em" (another call of a woman to a man)! On the contrary, for Truong Ba's Soul, it's reluctant to go to the butcher's house, and moral standards forced him to keep the distance from the butcher's wife, so he still used the neutral expression "Ms.". While the woman showed a caring attitude in order to solicit, Truong Ba's soul recognized the "danger", he chose to speak neatly word by word, tried to suppress and did not want to prolong the conversation. When the woman added detail of the raw onions and seemed to have grasped his eating favourite as if she was a real wife of him, Truong Ba's Soul still spoke neatly, not extended the conversation: "Yes. Thank you." Without hesitation, the woman developed the conversation by querying Truong Ba's Soul for the addressing that is in fact about the relationship between her and him. On the one hand, because he was in a hurry to return home, on the other hand, Truong Ba's Soul could predict what would come, so he avoided and did not answer the woman's question. It must be added that, in literary play discourse, because the language of characters has many functions, their language in a conversation is not their own and for themselves but also within the intention of the author in the whole play. Returning to the just analysed conversation, Truong Ba's communication strategy is also Luu Quang Vu's artistic intention. It's assumed that Truong Ba fell deeply into the role of the butcher, accepted "the relationship" with that woman, indulged with her, the play turned to another direction!

In short, when parts of the play discourse structure are analysed, the way of register analysis based on this discourse type has been determined. Depending on the intention of the researcher, the object under the register aspects or under those structural levels of the play discourse can be analysed.

Analysis of illocutionary action of characters, instructions on dramatic action and characterized language of characters

Illocutionary action and instructions on dramatic action

Dramatic action, of course, is not an object of linguistics, but dramatic action can't be separated from the play discourse. If separated in detail, it can be said that the drama is built from two basic factors: action and dialogue. However, in the literary play, the action of characters are often annotated by the author in their dialogue, such as "Daughter-in-law: I understand you. But dad! (Running to fall on the shoulder of Truong Ba's Soul) - I love you..." (Vu, 2013, 77). Author's commentary on actions, gestures - body language, psychological state of about the character, although included in the dramatic conversation but it is the author's own part, belongs to the "no dialogue" language in the play. This part is often understood to be information for staging purposes during theatricalization. But the commentary about such acts, gestures, psychological state, of course, must be somehow compatible with the linguistic action of the character's dialogue.

Actions of characters are also shown in another form, which is "sent" into the words of characters. In the following example, the author "allows" the character to use the word vi: "Truong Ba's soul: I am waiting for your miracle" (Vu, 2013, 75). When saying that, character Truong Ba's Soul showed the act of "waiting" as soon as saying. The pragmatics shows the concept that "saying is action" and the pragmatics creators analysed and described linguistic actions in communication. The illocutionary actions of the characters should also be considered a component of the dramatic action.

Before being affected by the play's structure and the systematicity of the discourse, each character's dialogue in the play must contain verbal action, illocutionary action. In which there are direct and indirect illocutionary actions. In scene VII, for example, when playing chess with Truong Ba's Soul, Truong Hoat complained: "(1) A decent person never makes such a move! (Disappointed) - (2) Yes I lose! (Stand up) - (3) But Mr. Truong, I don't understand. (4) Your playing style is different from the old days. At first glance, the way you move chesses is the same as before, but after that ... I can't see free, strong, profound characteristics as the day before. Your way of

moving forward and backward now is petty, mean and rude. (5) But the chess move you've made is somehow cruel!" (Vu, 2013). (We add the serial number for easy analysis). In the first statement, the direct illocutionary action is negative, but the indirect illocutionary action is affirmative, containing the implication that Truong Ba's soul in the butcher's body is not decent! In the second statement, the direct illocutionary action is to admit, the indirect illocutionary action is to show a sour attitude. In the third statement, the direct illocutionary action is the confession, but the indirect illocutionary action is the accusation. In the fourth statement, the direct illocutionary action is reappearance, the indirect illocutionary action is critical. In the fifth statement, the direct illocutionary action is expressive, but the indirect illocutionary action is negative. In addition to the attitude of criticizing the way of playing chess of Truong Ba's Soul in the butcher's body, Truong Hoat also implied a serious corruption as opposed between one pole to the other, to the extent of Truong Ba's total death.

Character language in the personalization function

From the viewpoint of discourse analytical theory, the conversational nature in dramatic language is an object of register analysis, or/ and pragmatics. As analysed in the specific part of the genre, the conversational language of the characters has both a narrative function, both for the communication strategy of characters, and for the purpose of personalizing the characters of the author. In artistic creation, characterization is a "technique" of the writer. Each character type, each social member type will have the way of speaking of the part of society that the characters belong to. This is seen in scene I, in the words of the heavenly fairies, who have lived together for many years, since the beginning of the world, they spoke intimately, but still showed excessive caution as a way to comply with all strict laws of the heaven. In scene II, Mr. Truong Ba and his wife spoke softly and gently, both respecting the senior and making concession the subordinate, friendly and warm. Next was the detail that Mr. Truong Ba's son got ready to go to the province. The wife could only use a pleading way of saying, "Are you going away from home again?". Then there was a

statement as if he did not dare to finish the words: "House, then again." On the contrary, the husband and the man doing business in the market had a proud way of saying: I said it's my business, let me go. The countryside woman does not know anything about the business! "Even when talking with his father about farming, the son still kept the voice of the one who had a successful business: "If you can't do it, you should quit, please sell when someone wants to buy! I can support the whole family!" etc...

To analyse language in characterization function, it is necessary to point out the linguistic means preferred to use by the characters, the verbal patterns belong to the functional style in their words. Therefore, when analysing character language, it is possible to analyse that linguistic product on the aspects of vocabulary, grammar in the framework of stylistics or under the modal aspects in register theory.

Information of the play, conceptual content information

Once the coherence is conceived as the existential backbone of a discourse, the message content (the core of essentiality) is the ultimate object that any discourse theory must reach. In the treatise "Text as a linguistic object", I.R. Galperin asserted, "Thus, the content of the text is as a complete whole - its information" (Galperin, 1987, 80). At the same time, he distinguished three types of information: information about content - fact, conceptual content, textual content (Galperin, 1987, 56). Accordingly, the content in the artistic text is the conceptual content perceived from the factual content information and the underlying textual information: "Indeed, the interpretation of the text is just one process of finding out the conceptual content information that is the desire to fix the surface texture of the text beyond its easy-to-understand content and penetrate the deep meaning of the text, that is to grasp information about its concept" (Galperin, 1987, 75). With "Truong Ba's Soul in the Butcher's body", that conceptual information can be examined through the subject of tragedy that is soul of Truong Ba in another person's body and the notion of being unable to live at any cost.

A profile of the topic pathways

Theatrical discourse topic can be addressed through steps of dramatic conflict and coherence of scenes and outlines. At the same time that topic is also inspired by the writer from indicators. Following the track of coherence, following the track of those linguistic indicators, we determine that at least the play contains two major problems: the tragedy of the Soul of one person in another person's body, not being oneself and concept of not being able to live at any cost.

The first topic pathway

It is possible to string linguistic indicators on the bodily relationship - soul, physical material - mental, leading to the clarification on the strategy of the Soul of one person in another person's body of Truong Ba:

- The title "Truong Ba's Soul in the butcher's body" contains the information on of the Soul of one person in another person's body.
- Scene II, Son: "Huh, you gave birth to me, showed me the body, but my soul is mine, let it go for what I want to do" (Vu, 2013, 17).
- Scene III, De Thich: "Still alive but it is like already dead, because if leaving from the body, the dwelling place, the human soul will be nothing, just an illusion. Such is the rule of the Creator" (Vu, 2013, 30).
- Scene V, Truong Ba's soul: "... The body I carry is that of a butcher, but my soul is Truong Ba's soul" (Vu, 2013, 17).
- Scene V, Village mayor: "I follow the State's regulations and local rules, books do not have any records of soul! What do you use as evidence?" (Vu, 2013, 49).
- Scene V, Son: "You want to keep my soul in the butcher's body, it's not done if not dexterous!" (Vu, 2013, 53).

Second topic pathway

In the scenes, there is a continuous appearance of linguistic indicators related to life and death, leading to the subject of being unable to live at any cost:

Scene I, Big Dipper: "Just an approximation, man! It's OK to cross out any name. People on earth have to die sooner or later" (Vu, 2013, 11).

Scene III, Truong Ba's wife "raised an uproar on the Heaven", in which there are three following dialogues: i) "You forced my husband to die unjustly, you must revive my husband, otherwise I won't let you alone"; ii) "Death! Do you know what is the death? Have you ever lost a loved one?"; iii) "So how do you understand what death is like? A person living, working, laughing, happy and sad, breathing, watching the trees, cozy with wife and children, home, close friends, all of a sudden, nothing else, unable to hear anyone's words, not do anything more, nothing more, silent, empty, body is deliquescent in the dark... " (Vu, 2013, 29-30).

Scene V, Truong Ba's words about life and death: "Wow! Completely dead. It's not allowed to live anymore. Someone boasts when saying they are not afraid of death, and for me, I'm scared! Whenever I think I should have be ... I'm scared. Fortunately, I'm allowed to live (...) Live, so exciting!" (Vu, 2013, 40).

The first topic - Tragedy of the tragedy of soul in another person's body and the wish of "I want to be myself in a whole"

a. Two halves in a body

Nearly a month after being reborn in a new body, Truong Ba was clearly rejoiced by "Luckily, I can live again" (Vu, 2013, 40), but he was not familiar with the new body, on the one hand, he remembered the old body, on the other hand, it's not easy to reconcile with the "bulky body" of the another: maybe it's easy for the other to be familiar with when seeing, but for me,... It's been almost a month; I am me but as if not me" (Luu, 2013, 40). The granddaughter exposes a paradox: "So there are two Truong Ba, right?" (Vu, 2013, 42). The most painful thing was when Mr. Truong Ba's rude son deepened his father's pain: "I tell you, even the body you carry is not yours, you just lean on it ... Compared to cheating on some of my items in the market, it makes nonsense!" (Vu, 2013, 44). It is called a tragedy because even Truong Ba's Soul (in the butcher's body) still realized two halves of its co-existential personality: "It's too troublesome! Hiding in the shape of another person, it's not really easy (...). But I do not understand why, when in this house, (...), I feel pure and happy soul. But every time I go to the butcher's house, although I'm still at fault, but my body suddenly become more active" (Vu, 2013, 47).

b. Physically dominated

During the three months of hiding in the body of another person, Truong Ba's soul was dominated by that fleshly person. Survival demand changed, "he eats eight and nine bowls of rice each meal. (...) But now he has a habit of drinking wine" (Vu, 2013, 41). "You become alcohol addict already" (Vu, 2013, 59). The fact that he didn't have the heart with the butcher's wife caused him to be held back between two women. Also, from the time when having to live by the butcher's body, Truong Ba's soul completely lost its calmn and gentle personality in the past, became a brute, beat his son to the extent of bleeding in mouth! With the remaining pure part, Truong Ba's Soul hoped to soon shake off that fleshly body, but in the dialogue between the Soul and the Body, the Soul was increasingly inhibited by the triumphant appearance of the Body. At this time, Truong Ba penetrated the fact that he could not control the fleshly body, he was responsible for all its actions!

c. Consequence of the borrowing

If comparing "gain - loss", the "gain" of Truong Ba obviously is to enjoy the God's fortune of having one more human life. But the "loss" is increasingly accumulated, making him have to continue his existence in torment. Truong Ba's soul no longer held any position in all relationships. With the power represented by the village mayor, the so-called Truong Ba's Soul in the butcher's body was the one beyond the State and local's regulations. The social relationship of Truong Ba's soul was also different, his closest friend, Truong Hoat, no longer wanted to play chess with him. Split in family affection of Truong Ba's Soul in the butcher's body was gradually progressed to the irreversible extent. Too frustrated to the extent of letting things run their course, Mr. Truong Ba's wife wanted to leave far away, her son declared "You are not my father, you are no longer my father", the niece coldly said, "My grandfather is dead.", The daughter-in-law had to say a grieffully feeling: "you change gradually every day, gradually lose, everything seems to be deviated, faded away ..." For himself, he only has the wounded soul left in constant pain!

d. Selection of a solution, a round personality, a heart

It is the dialogue with the Body and the inability of the Soul in response to its argument that is

outbreak: "But could I give in to you, subjugate you and lose myself?" (Vu, 2013, 68), which causes Truong Ba's Soul to choose a solution of "not needing to have the life you bring!" and in order to do that, he had to ask De Thich to die forever, die completely, to die completely in order to be himself! The confession from experience: "It's not good when the inside is different from the outside. I want to be the whole of me". Just like that, he was able to keep himself "I still have my own life: intact, clean and straightforward".

As a test of the extreme repression of tragedy and of the maturity in the strong will of Mr. Truong Ba, the writer proposes two other open doors, specifically allowing Truong Ba's Soul to enter kid Ty's body, or enter the body of De Thich. Both solutions were attractive, by enjoying heaven's fortune, or have another human life or being immortal. But having been painful in the tragedy for the soul in another person's body for the past three months, he understood whoever he carried, the tragedy had not changed!

That planter lived for the last breath. After one death, there are two rebirths (Kid Ty and a butcher relived) and a soul returned to oneself (Truong Ba).

The second topic - "Not live at all costs"

Before that, his son was blatantly sarcastic, "Once you seek to live at any cost, you should not make little of something good, something bad." (Luu, 2013, 44). Seeking to live is inherently survival instinct of all living beings, so no one blamed Truong Ba's Soul in the guise of a butcher, they only felt disappointed because he corrupted day by day. Therefore, along with tragedy of the body in another person's body of Truong Ba, Luu Quang Vu brought into the play a concept of life: "You just think simply that let me live, but how to live, you do not need to know!" It turned out that what Truong Ba absorbed the most after three months of struggle was in the following point: It should not be understood that "life" is an existence and no limit to the scope of existence, but "life" must be the way of life, living in a way to deserve to live, live in harmony and be recognized by all other members of society.

Conclusion

(1) Thus, when integrating the general discourse analysis method with the genre characteristics of

the text, on the one hand, we can exploit linguistic tools in a consistent and reasonable system. On the one hand, it still ensures the object's genre characteristics. Although the above survey result is not detailed, it partly depicts the general features of the play discourse "Truong Ba's soul in the butcher's body".

At the same time, as affirmed by Nguyen Thien Giap, coherence is a core characteristic that confirms the viability of discourse and because coherence is a function of many variables, researchers can use the tools of linguistics branch to explore discourse under the set purpose.

2) Moreover, based on coherence and register aspects, we identify subject pathways from linguistic indicators and can thus come at the subject of literary play discourse, to the author's hidden message as led by the author.

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