

Analysis of the Character Mr. Hai in "The Village" by Kim Lân

The best analysis of A Phu and his wife

To Hoai's real name is Nguyen Sen, born in 1920 into a family of handloom weavers in Nghia Do village, Hoai Duc district, Ha Dong province (maternal hometown), now Nghia Do ward, Cau Giay district, Hanoi. His paternal hometown is Kim Bai, Thanh Oai district, Ha Dong province (formerly). When he was young, he struggled to make a living by many jobs such as tutoring, craftsman, sales, accounting for shops... Having a literary talent, To Hoai composed very early and immediately attracted public attention. From his first works, especially the children's story book *The Adventure of Cricket*.

In 1943, To Hoai joined the Cultural Association for National Salvation. During the resistance war against the French colonialists, he wrote newspapers and performed artistic activities in Viet Bac. After more than seventy years of diligent artistic work, To Hoai has composed and published nearly 200 works in many different genres: short stories, novels, memoirs, autobiographies, essays and creative experiences... Due to his deep knowledge and rich background in customs and practices of many ethnic groups in many different regions of the country, To Hoai's compositions tend to describe everyday situations. To Hoai's works always attract readers because of their humorous, lively storytelling style and unusually rich vocabulary. In 1996, To Hoai was awarded the Ho Chi Minh Prize for literature and art by the State.

Main works: *Cricket's Adventure*, (story for children, 1941), *Slums* (story collection, 1942), *Homeland* (novel, 1942), *Poor House* (short story collection, 1944), *Tales of the Northwest* (collection of stories, 1953), *The West* (novel, 1967), *Whose foot in the dust* (memoir, 1992), *Afternoon* (autobiography, 1999), *Three others* (novel, 2006)..

The short story *A Phu and his wife* was written in 1952, published in the collection *Tales of the Northwest* (1953), and was awarded first prize - the Vietnam Arts Association award 1954 - 1955. *A Phu and his wife* is a unique and attractive short story. , truly attractive because of its realistic and deeply humane values. Through the fate of Mi and A Phu, the writer recreated the painful, dark life of the mountain people and reflected their process of coming to revolution.

The work tells the story of the life of a young Mong couple, Mi and A Phu. I was forced to become a daughter-in-law to pay off the debt of governor Pa Tra. Because A Phu

dared to beat A Su, the governor's son, he was punished as an unpaid servant. In the same miserable situation, Mi saved A Phu. The two escaped from Pa Tra's house, went to Phieng Sa, became husband and wife, and built a new life together. Enlightened by revolutionary cadres, Mi and A Phu joined the guerrilla force to protect the liberated area.

During the feudal colonial era, the lords of the land in the highlands were free to do whatever they wanted. They hold all the power and believe that they have the right to live and kill, so they treat people's lives like trash. Father and son revered governor Pa Tra with his tyrannical personality and lavish lifestyle based on the sweat and tears of the poor, representing the ruling class in the mountainous areas. Like many other land lords, governor Pa Tra used every cruel trick to oppress and exploit the people, pushing them into poverty and then turning them into slaves. Mi and A Phu are two of his many other victims.

The realistic and humane value of the work A Phu and his wife is shown through the fate of the two characters Mi and A Phu.

I am a beautiful, healthy girl who is loved by many local boys. A good life is waiting for her, but because the debt her parents borrowed from the governor from the wedding day has not yet been repaid, Mi was forced to become a daughter-in-law to pay off the debt to the governor Pa Tra. He sees Mi as an object to replace the money her parents still owe him.

At the beginning of the work, the author describes the image of a girl sitting spinning hemp next to the rock in front of the door, next to the horse-drawn carriage. Every time, whether she was spinning yarn, chopping horse grass, weaving, chopping firewood or carrying water from the stream, she looked down, her face filled with sadness. A lonely girl, silently almost blending in, among inanimate objects: spinning wheels, rocks, horses... in the crowded, bustling scene of the governor's house. As the daughter-in-law of a powerful family with the most land, money, and opium in the village, why is that girl always sad?! The author created a problematic situation to lead readers to learn about the fate of the main character in the work.

First of all, To Hoai told about the miserable plight of Mi's family, about the long-standing debt that caused Mi to be forced to become the daughter-in-law of the governor, Pa Tra. Despite her reputation as a mandarin's daughter-in-law, in reality Mi is a debtor, a servant, and a slave. She was "presented" to the governor's house, so she

couldn't run anywhere to escape, and would have to live a miserable life for the rest of her life. The daughter-in-law who cheated on her debt was tormented by daily hard labor, but what was most terrifying was the eternal mental bondage that made her feel like she was alive but as if she were dead.

I had a premonition about my unfortunate fate. At first, she confidently thought she could repay her family's debt. She begged her father: I now know how to hoe the fields to make corn, I must work on the corn fields to pay off the debt on my father's behalf. Dad, don't sell me to the rich. But intelligence and the courage of a teenage girl could not resist the evil plans of the governor and her son. I had two invisible nooses around my neck: I was a debtor and I was the daughter-in-law of the greedy and cruel governor Pa Tra.

Having to live with A Su, the person she hates and resents, is Mi's unbearable suffering and pain. For several months, I cried every night. I was planning on eating the leaves to commit suicide. Before she died, she came back to bow to her father, but her old father's agonizing cry: Are you coming back and bowing to me so you can die? You died but I still owe you money, the officials forced me to pay it back. If you're dead, you can't marry anyone to make fake corn fields and owe them money. I'm too sick. No, my child! causing Mi to swallow her bitterness and humiliation and return to the governor's house.

My life with the governor and his son was a series of days of hardship and suffering. The evil person stole my youth, turning a beautiful, innocent girl into a withered woman, always looking down, with a sad face... I lived silently, retreating like a turtle kept in a corner. .

My life was immersed in constant suffering. With no one to share her feelings with, she could only make friends with the fire during the long and sad winter nights. My soul was cold and empty. If it weren't for that fire, I would have withered to death... The fire was the only friend that helped me dispel some of the darkness that was covering her life.

Silent and silent like a shadow, that is the way of life that Mi chooses, even though it is completely contrary to the vibrant, life-loving nature of the once beautiful and talented girl. Now, I don't think about dying anymore because I'm so used to suffering and think that I'm still alive but like I'm dead because life has no meaning anymore. My life just passed quietly. The evil of the rulers was to kill the good part of Mi. I was so tormented that my spirit of resistance gradually became paralyzed. Her sigh expressed her attitude of surrendering to fate: Now I think I am also a buffalo, I am also a horse, a horse that

must change from this house's horse ship to the horse ship. In other houses, horses only know how to eat grass and go to work. The rich family's buffaloes and horses can still think about it at night, but she never stops working.

Being turned into a labor tool is an extreme humiliation that I have to accept and endure. But the humiliation of slave life did not stop there, Mi also had to endure prolonged mental exile. My stifling, dark life is no different from the image: ... In the room where I lay, which was tight, there was a window with a square hole the size of a hand. Whenever I look out, I only see the white moon, not knowing whether it is dew or sunshine.

Writer To Hoai not only reflects the tragedy but also deeply describes and shows the potential vitality that led to Mi's fierce and daring act of resistance. On a spring night, Mi's mood was fluttering and restless when she heard the sound of the flute calling her lover earnestly, when the desire to be loved and to live arose strongly in her heart.

The revival of the character Mi is described by the author deeply and delicately, in accordance with the girl's personality. External factors affecting the character's psychology such as the spring scene, the sound of the flute calling for a partner, the New Year's Eve wine... have awakened all of Mi's emotions: hatred of injustice, brutality. , longing for a free, happy life.

In the spring night, the sounds of flutes, flutes, and excited cheers of boys, girls, and children gathered at the playground at the beginning of the village echoed: My ears echoed the sound of the flute calling to the village's friends. The passionate atmosphere of spring seemed to be enhanced by the Tet drinking party at the governor's house with the loud sound of gongs and the crowd of people dancing and singing... I also drank wine. I secretly took the jar of wine and gulped down each bowl. Then got drunk... I'm living in an unusual state. The alcohol made Mi drunk, but her soul slowly awakened after many months of silence and daze from the damnation. The way she gulps down wine makes people think as if she is trying to drink away the bitterness of the past life and the longing of the life yet to come. The alcohol and bustling sounds of Tet made Mi overcome the indifferent, cold mood she had been in for so long. The first positive sign was that I remembered the beautiful memories of my not-so-distant girlhood, with meals of wine by the warm fire, with the gentle, melodious sound of flutes from the many village boys who followed me day and night...

Remembering the past means that I have escaped the state of being alive and feeling like I was dead. Joy has returned to me: I feel happy again, suddenly happy in my heart like the previous Tet nights. I'm very young. I'm still young. I want to go out. The vitality that had been suppressed for so long now emerged strongly, and nothing could stop it.

The first thing that appeared in My mind was a strange but very true thought: If I had a handful of palm leaves in my hand right now, I would eat them to death right away, without bothering to remember them again..., The above paradox is for you. see that when the desire to live is aroused, it becomes a force that conflicts fiercely with the meaningless state of reality. The thought of death right now I is an expression of resistance to reality, proving that Mi was deeply aware of her painful and humiliating situation.

Meanwhile, the sound of the flute calling for a mate keeps urging and inviting. The sound of the flute is a symbol of life, love, and freedom that I have tried to forget for a long time, but now it is returning. The sound of the flute is described in parallel with the evolution of the character Mi's mood, it is the wind that ignites the fire that is still smoldering in the heart of the girl who is always longing for love. The haunting sound of the flute has entered the world of My soul. Right now, the sound of a flute is playing in my head.

Vitality arose in Mi like rushing waves, each wave stronger than the last and turned into action: Mi went to the corner of the house, took a tube of fat, rolled up a piece and added it to the lamp plate to lighten the light. This can be considered a meaningful act of awakening: I lit a light to illuminate my dark life to find a way out. The true person in Mi was resurrected, mingling with the real person, causing her mood to waver and become uncertain. I live both in the present and in the past. One action drives another action like a chain reaction.

Seemingly regardless of the strict constraints of power, theocracy, and the brutal chains of the ruler Pa Tra, Mi acted like a free person according to her thoughts and emotions. She tied her hair back, took a floral dress and hung it on the inside of the wall, preparing to go out for Tet.

At the moment when My desire to live rose the most strongly, it was also the moment when it was most brutally crushed: A Su walked over, grabbed Mi, and used a belt to tie My hands. He carried a basket of jute rope and tied Mi to the house pillar. My hair is down. A Su wrapped her hair around the pole, making it so that Mi could no longer bend

or tilt her head. After tying up his wife, A Su tied the green belt over his shirt, then turned off the light, went out, and closed the door. In every move, the reader sees the calm, cold cruelty of a person who has lost all humanity.

All night long, Mi was tied to a pole. I lived in a fierce tension between the burning desire for happiness and the reality of suffering and humiliation. When I was first tied up, I still let my soul follow the sound of the flute and the Tet parties out there: The sound of the flute took me along to the games and parties. I almost forgot that I was tied up, forgot that the ropes were tight and painful on my skin. In a moment of strong desire to live, I tried to walk away, but I couldn't escape. The harsh contrast between the soaring dream and the harsh reality appears in two contrasting sounds: the sound of a flute calling its lover earnestly and the sound of a horse's feet hitting the dry wall: I don't hear the sound of the flute anymore. Only the sound of the horse's feet hitting the wall could be heard. The horse remained standing still, scratching its legs and chewing grass. I sobbed thinking I was not as good as a horse.

The dark reality has overwhelmed and stifled bright dreams and aspirations. But the writer does not let his character despair. The miracle is that even in the most extreme circumstances, all evil forces cannot destroy human vitality. Struggling, hungry, humiliated, Mi still lives silently, latently, intensely. In the depths of her soul, there is still a smoldering, glimmering fire of love for life. The initial spontaneous reaction could not liberate Mi's life, but the moments of awakening at this time had the meaning of awakening. Like a smoldering fire in the ashes, one day it will burn fiercely.

That day has come for me. Faced with the sight of a brave and arrogant person like A Phu having to be beaten, tied up and silently crying for his humiliating fate, I suddenly remembered the night last year when A Su tied me up, I also had to be tied up like that. . Crying many times, tears flowed down my mouth and down my neck, unable to wipe them away. Oh my God, he tied someone to death, he forced me to die, he tied to death a woman who lived in this house the other day... If this is the case, tomorrow night the other person will die, die painfully, die. starve, freeze, die. I'm a woman, they've taken me back to their house and I can only wait for the day to shed my bones here... Why did that person have to die... I can't help it, I feel sorry for people, I love them. close. I remember the suffering and horror that I had to endure over the past few years. A Phu's tears of pain aroused the pain that had sunk in Mi's heart. Feeling sorry for A Phu's fate and hating the cruel governor and his son, Mi forgot all fear so she took an unexpected and daring action to cut the rope to save A Phu.

That action, although spontaneous, was not at all accidental. I once promised to try my best to work in the fields to pay off my father's debt, I gritted my teeth and endured the humiliation of being a daughter-in-law to pay off my debt, and I once intended to seek death to escape, so why didn't I dare to die to save an innocent person in the same situation? enlightened like me?

Mi cut the rope to save A Phu and suddenly decided to follow A Phu to escape Hong Ngai. That action proves that when a person's hidden desire to live awakens, it becomes a fierce fire that cannot be extinguished. It will turn into an attitude of resistance to the ruling class. Oppressed people will rise up to confront violence and power to liberate themselves the status of a slave.

This is the inevitable result of a process of repression, mental oppression, and physical torment, now it's time to end. She cut the rope to save A Phu and at the same time cut off the invisible rope that had tied her to a life of humiliation. A more unexpected and drastic action occurred soon after. I briefly thought about dying for A Phu, but when A Phu ran away, I immediately ran to catch up with A Phu: A Phu let me go... I'm going to die here. If you saved A Phu, why don't you save yourself? The writer has accurately described the quick, natural and logical changes of the character's mood in the dramatic situation between death and life.

Two people in the same situation quietly supported each other and rushed down the mountain slope, far away from the hell that had imprisoned and tormented them for many years. From death, they rose up to find reason to live and rebuild their lives.

Like Mi, the character A Phu has a special fate. Since he was young, he was orphaned and had no relatives left in the world. A Phu was once kidnapped and brought down the mountain to be sold in exchange for rice from the Thai people. Although only ten years old, A Phu did not like staying in the low fields, tried to find a way to escape and then wandered to Hong Ngai. Growing up in the middle of the mountains and forests, A Phu became a healthy, strong young man, ran as fast as a horse, knew how to cast plowshares, know how to chisel hoes, was good at plowing, and hunted gaur very fiercely. Many girls in the village are in love with each other: Whoever gets A Phu is equal to the good buffalo in the family, and will soon be rich. People just want to joke like that, but A Phu is very poor, has no parents, no fields, no money, only works as a hired laborer to make a living. Wedding customs are extremely expensive, so A Phu cannot afford to marry.

The wild life and difficult living conditions have molded A Phu into a young man with a strong personality, bold, courageous and virtuous. A Phu was not afraid of the mandarins but harshly punished them when they disturbed his friends' spring fun. A Phu grabbed A Su's silver necklace with red and blue tassels (a sign of a mandarin's child) to pull his head down, tore off his shirt and beat him to vent his anger.

A Phu had to pay a very high price for his bold actions. That reckless, exciting battle turned out to be the beginning of an extremely miserable journey in A Phu's life. He was arrested, beaten and fined by governor Pa Tra. Readers cannot forget the passage describing the punishment scene with very rich images and details: Pa Tra's movements of smoothing back his bald head, pulling his long hair forward and then calling out; A Phu's appearance of kneeling motionless for a whole day and night, as if petrified; the brutal and chaotic way of torture by the henchmen, some beating, some kneeling, telling stories, cursing... then the unreasonable and strange condemnation of the governor... The understanding of customs The strangeness of the highlands is valuable material that helps To Hoai create a unique punishment scene in modern literature.

Writer To Hoai is very sharp in describing people and life in the highlands. The governor and his son, along with his henchmen, are the embodiment of the cruel and inhumane ruling class. The service officers, village officials, governors... took advantage of the story of A Phu beating A Su to drag them to the governor's house to handle the case and feast from noon until the end of the night. Dozens of people smoke opium. Every time they finished smoking, A Phu had to kneel in the middle of the house to let the governor's henchmen attack him: Just like that, all afternoon, all night, the more he smoked, the more he woke up, the more he beat him, the more he cursed, the more suck...

In the passage describing the punishment scene, the last detail is the one that makes a deep impression: When it was time to no longer have to kneel or beat him, A Phu was able to stand up, his legs hurt and he limped, but he had to hold the butcher knife himself. pig to serve the very people who beat me, making me from now on a slave to the governor.

Even though he had to live as a debt-collecting servant in the governor's house, A Phu was still a man of freedom. All year round, A Phu wanders around the hills outside the forest, doing everything. One day, because he was busy trapping porcupines and letting the tiger take the cow, A Phu calmly carried half a half-eaten tiger cow back and asked Pa Tra to lend him a gun to shoot the tiger, considering it a very easy task. A Phu is not

afraid of anyone. The same goes for the tiger or governor Pa Tra. Even when he quietly went to get stakes and rattan ropes, then personally drove the stakes so that the governor's henchmen could tie him to them, A Phu remained calm. As a strong and courageous person, A Phu is not afraid of death..."

To Hoai discovered two opposing personality traits in A Phu: A courageous, indomitable A Phu and a resigned A Phu. This A Phu symbolizes good human qualities, while the other A Phu symbolizes humiliation. These two opposing sides exist side by side. That is the origin of the internal movement and development of the A Phu image.

Fleeing from Hong Ngai, escaping from the oppression of governor Pa Tra, Mi and A Phu encountered an equally dangerous enemy, the French enemy. They are robbers of the country and also of the freedom to live as human beings. They are no different from the tyrants and tyrants in the mountains.

The French invaders invaded high mountains, burned houses, robbed, and captured people. A Phu was robbed of a pair of pigs, beaten, forced to work as a stone bearer to build a fort... A Phu hated the French because he realized that he was a free man; The wealth they robbed is our own sweat and tears - we must remember to take revenge.

Living in Phieng Sa, A Phu and his wife can truly be human. They were educated by A Chau cadres about the revolution. From a poor, slave boy, A Phu became a brave, confident guerrilla and truly became Mi's spiritual support. Living in A Phu, Mi gradually lost her fear and firmly believed in her new life, in the resistance.

The realistic value of the story, in addition to recreating the miserable life of slaves, also speaks of a painful truth: people who are oppressed and suppressed for too long will be paralyzed in their spirit of resistance and will be beheaded. poisoned by a slave mentality. The violence of the land lords in collusion with theocracy, with superstition, and with the French colonialists in the period before and after the August Revolution of 1945 made them unable to rise up. But in life, where there is oppression, there must be struggle. Mi and A Phu as well as many others will rise up to liberate themselves and gain the right to be free people. The next life of A Phu and his wife proved that eternal rule.

In the realistic value of the work, there is hidden profound humanitarian value. Having hatred for the ruling class and unjust society, the author strongly denounced it. Is it true that the author truly sympathizes with the miserable fate of people and writes such powerfully moving pages?

The humanity of the work is first shown in its defense and deep sympathy for the fate of unfortunate people like Mi and A Phu. In this aspect, To Hoai shows a deep understanding of the material and psychological lives of ethnic minorities in the Northwestern mountainous region.

While describing, in addition to sympathy for the ironies of fate, the reader can also clearly feel the writer's attitude: denouncing the brutality of the feudal mandarins in the mountains, anger at the force that tramples on human dignity. To Hoai also discovered and appreciated the noble qualities such as the desire for freedom, happiness and strong potential vitality of mountain people.

To Hoai refused to let his character be pushed into a deadlock and desperate situation. Part one ends with a happy ending. Mi and A Phu have liberated themselves. In the second part of the work, they became husband and wife, living a free life in the Phieng Sa guerrilla zone.

The miserable and enslaved fate of Mi and A Phu represents the fate of mountain people under the old regime. Impoverishing people, trampling on dignity, love, and happiness is a common occurrence in both lowlands and uplands.

The story of A Phu and his wife is one of the stories that solved quite early the problem of human fate in colonial and feudal society.

The basic success of the short story A Phu and his wife is the art of character building, especially the art of describing the character's psychology. Both characters Mi and A Phu vividly and realistically express the unique and strange features of the personality of the Mong people in particular and the mountain people in general. Above all, a rustic, innocent, liberal, and free lifestyle. These qualities give the Mong people an abundant vitality, making them strong enough to overcome any oppression. On the outside, Mi is quiet, silent, and patient, but inside she is filled with a vibrant desire to live, a desire for freedom and happiness. A Phu is bold, courageous yet simple and confident. Both were

victims of the brutal and cruel land lords and mandarins who dominated the mountains. In their hearts, there is an extremely strong potential for resistance.

To Hoai's sharp style of describing character psychology is most clearly shown through showing the subtle and complex inner developments of the character Mi on a spring love night and the action of Mi cutting the rope to save A Phu. .

To Hoai is a writer with a special talent for describing nature and social customs and practices. The majestic and poetic natural scenery and the Northwest people with unique personalities... have been portrayed by the author with a talented pen, bringing the typical flavor of the Northwest mountains and forests.

To Hoai's storytelling art is graceful and flexible, both absorbing tradition and being creative. The writer mainly tells stories in chronological order, creating a continuous flow, but many times intertwines the past with the present in a natural and reasonable way to highlight what needs to be expressed.

By describing the fate of the two characters Mi and A Phu, writer To Hoai has revived before the reader's eyes the dark and miserable life of the mountain people under the barbaric rule of mandarins. , feudal lord. The process of revolutionary enlightenment of A Phu and his wife represents the path to the Party and the revolution of ethnic minorities in mountainous areas. Through the literary images in the work, the author indirectly affirms that only revolution can liberate people from oppressive and unjust domination, helping people reach a free and happy life. That is the great realistic and humanitarian value of the work. This value helps the story has stood the test of time and is still loved by many generations of readers.