



Truong Tuu and Sociological Method in the Humanities Social Sciences in Higher Education

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December 3, 2021

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Applying Truong Tuu's sociological method in the Humanities Social Sciences in Higher Education

Abstract – with a huge number of literary and cultural works to critical researches, Truong Tuu is considered a great critic, a talented literary researcher. Up to now, his compositions have not been fully and comprehensively acknowledged. Looking back on the past journey, it is necessary to study Truong Tuu from a more thorough and sharp perspective. In the early years of the twentieth century, Truong Tuu appeared as a pioneer in searching of new ideas, new principles for life and literature. His ideas have been absorbed from many tendencies such as Marxism, Freud's psychoanalytic theories, ... Our topic is a historical study of literature according to the literary sociological method. In this method, we will use the main approaches such as: statistics, synthesis, analysis, comparison and interdisciplinary research. Therefore, we always put a theoretical framework for literary research in the cultural context of the early twentieth century, from which we will compare and argue to point out the new and the traditional in Truong Tuu's method.

When approaching Truong Tuu's sociological method to teach humanities social sciences in Higher Education, our desire is to bring a more complete and

general view of Truong Tuu as a researcher, critic, writer, and culturalist as well as introducing in more detail the new critical trend of Vietnamese literature in the 40s: literary socialisation criticism. This is also an interdisciplinary trend that can bring literature closer to other sciences such as culture and history that currently being applied by domestic and international science in the twenty-first century. That also proves Truong Tuu's position in creating new critical tendencies and outstanding innovative ideas in the early twentieth century in Vietnam.

Keywords: Truong Tuu, Higher Education, method, sociology, Humanities Social Sciences

I. INTRODUCTION

With a huge number of compositions from literature, culture to critical research, Truong Tuu is considered a great critic, a talented literary researcher. Up to now, his compositions have not been fully and comprehensively acknowledged. Looking back on the past journey, it is necessary to study Truong Tuu from a more thorough and sharp perspective. In the early years of the twentieth century, Truong Tuu appeared as a pioneer in search of new ideas, new principles for life and literature. His ideas have been absorbed from many tendencies such as Marxism, Freud's psychoanalytic theories, ... from which he proposed the socialization tendency in literary and cultural research. This is shown in his works such as *Vietnamese exams, Summary of Modern Vietnamese Literature, Psychology and Thought of Nguyen Cong Tru, The Tale of Kieu and the Nguyen Du Era...*

The name of Truong Tuu has been gradually positioned as a pioneer in the scientificization of literary criticism and combination of the world's modern research theories into the literary and artistic life in Vietnam. Together with a few critics of the early twentieth century, Truong Tuu was the one who recognized and developed either consciously or unconsciously the *déterminisme sociale* of literature [Phạm Xuân Thạch, 6, p83]. The concept of sociology is used here as a distinction from the sociology of the art which is an intersection between sociological research and literary research. It includes both the sociological studies of literary activity as a particular field of social activity and a production industry as well as literary studies, explanation works in relation to social factors. Meanwhile, sociology is a temporary concept referring to literary ideas praising the decisive role of society in the author's literary and artistic composition. .

II. MATERIALS AND METHODS

Our topic is a historical study of literature according to the literary sociological method. We mainly use sociological method, and at the same time approach biographical and structuralist methods to have the most multidimensional arguments. In these methods, we will use the main approaches such as: statistics, synthesis, analysis, comparison and interdisciplinary research. Therefore, we always put a theoretical framework for literary research in the cultural context of the early twentieth century, from which we will compare and argue to point out the new and the traditional in Truong Tuu's method.

When approaching the sociological method of Truong Tuu, our desire is to bring a more complete and general view of Truong Tuu as a researcher, critic, writer, and culturalist as well as introducing in more detail the new critical trend of Vietnamese literature in the 40s: literary socialisation criticism. This is also an interdisciplinary trend that can bring literature closer to other

sciences such as culture and history that currently being applied by domestic and international science in the twenty-first century.

III. RESULT AND DISCUSSION

A. Introduction to Truong Tuu and sociological criticism method

Truong Tuu and Han Thuyen group

"Looking back at the activities of literary groups and organizations before 1945, in the most rudimentary aspect, it cannot ignore the important companion role of like-minded people." [Mai Anh Tuan, 8, p2]. It can be seen that the artistic life in the years of 1930 -1945 was extremely exciting. Each sectarian group was born with a unique tendency and a team of strong and like-minded authors. Han Thuyen is not only a group but also a social publishing house that brings together people who mainly use Marxism ideals with their writing and criticism activities following that guideline. The group includes writers, critics, researchers and editors such as Truong Tuu, Nguyen Duc Quynh, Luong Duc Thiep, Le Van Sieu ... and collaborators such as Dang Thai Mai, Nguyen Dinh Lap, Pham Ngoc Khue, Nguyen Hai ...

Truong Tuu (1913 - 1999), the founder of Han Thuyen Publishing House, is the key writer of the group with many nicknames such as Nguyen Bach Khoa, Mai Vien. T.T, etc ... He was considered a writer and thinker of the poor. In novels as well as in criticism, he always tended to defend the proletariat which had common in Karl Marx's philosophy especially for literary criticism. The approach to Marxism philosophy and found there a new way of criticism not only in Truong Tuu but some of his contemporaries such as Tam Ich, also admitted, around 1936, starting to contact with this: "In the Marxism books, I pay most attention to the dialectical materialism, because I need to know how using it as a critical method". [Thuy Khe, 4, p2].

In addition to the methodology for criticism, Truong Tuu also found in Marxism philosophy suitable solutions to the ideal of social struggle. If Karl Marx thinks that the history of all societies up to us is the history of class struggle, Truong Tuu also uses struggle and contradiction as the two core factors to argue. Following that, he outlines the struggle and contradiction between individual freedom and the authoritarian morality of Khong Manh society. Truong Tuu's special fate has made judgments about his career through many changes. It was not until after 1986 that the assessment of Truong Tuu began to change step by step. This was especially associated with the merits of two researchers Nguyen Huu Son and Trinh Ba Dinh. They are the ones who initially collected Truong Tuu's works in a collection titled *Nguyen Bach Khoa - a literary science* published in 2003. The book is the first step to restore Truong Tuu's position in Vietnamese literature history. The extreme of methodology and judgment in Truong Tuu's works, especially in the work of *Tale of Kiều*, has been gradually adjusted and evaluated in an objective and more correct manner. From here on, Truong Tuu's position in history was properly reaffirmed. Besides scholarly and research works, Truong Tuu is also a writer. He has three novels that show off his left-wing fighting spirit, *S.O.S Youth*, *A Soldier*, and *When the Bib falls*. It can be said that the human of Truong Tuu as a writer, a researcher, and theorist became one and also the expression of the revolutionary man.

The difference of Han Thuyen group is the creative application of Marxism, consistent with the historical reality of Vietnam, not following the paths or mistakes of many other Marxist groups that appeared in the world before. In details, the typical authors of Han Thuyen such as Truong Tuu, Luong Duc Thiep have recognized Vietnamese culture with the view of "historical materialism", referring to the social ideology on the transformation of history. The way Truong Tuu applied Marxism historical and sociology criticism into Confucianism is a typical creation: "In Confucianism, all philosophy and politics are based on this assertion: human being is a kind of animal living in society. Without society without Confucianism. Confucius's religion is a philosophical system that

can only appear in an organized society, such as an agricultural society in a chaotic period of feudalism tends to move toward an orderly period of the military regime. His flexible using of Marxism gives the impression that Confucius thought like Marx. It meant that. Confucius also said: "human being is a kind of animal living in society". "Confucius corrected the Sutra Poetry because Confucius found in the Sutra Poetry a method rule: the art of love Therefore, the starting point of the teaching of Confucius was to correct the human sentiment. [Truong Tuu, 11, p56].

All Truong Tuu's works from criticisms, studies, novels, and literary compositions... agree on the view of freedom creation: "For thousands of years, there is still potential for a silent conflict in Vietnamese society among individuals and families. Too focusing on the reason, Confucianism suppresses the natural emotions of the human. There are so many family rituals and customs - the origin of society - restrain the free development of individuals"[Thuy Khe, 4, p3]. Truong Tuu has systematically applied Marxism - that is, the study of society through the work. Not only seeing the artist as a reflection of the social voice of a class, Truong Tuu also modeled the mechanism by which society and class influence and form individual people. In that mechanism, the role of the family and family education, the mediating factor between the society and the individual, is shown.

Sociological criticism method

Studying interdisciplinary scientific issues from work to society is not new, but in order to recognize the trend of socializing literature and culture as a concept, a scientific method is just few people finding out. Combining many opinions of critics, we believe that sociology is "the science of studying human society and social events, namely the interaction between social structures and institutions as well as social problems with the development of society. Literature and art are parts of those "structures, institutions and social problems" That is why in sociology there is a subject called "artistic sociology", which includes a literary object ". [Nguyen Van Dan, 1, p3].

From these points of view, critics consider literature as a social activity. They put literature in real contexts to analyze and explain. All writers and works are influenced by three factors: race, social environment, and historical times. The writer's psycho-physiological factors, social circumstances, and historical times have a decisive role in the nature and value of the work. And to study those factors, the researcher must apply the achievements of the human sciences - such as physiology, psychology, philosophy, anthropology - and of sociology. In Vietnam, the sociological method has been applied by literary researchers for a long time. However, it is often combined with other methods to help researchers comprehensively evaluate an object. In general, Vietnamese researchers often combine research on social circumstances with studies of the writer's biography, character, and career to explore the work. It can be said that the starting point of this approach is reasonable [Nguyen Van Dan, 1, p3]. With a volatile history in the early twentieth century, Vietnamese society also formed many different ideological tendencies, even these tendencies struggle each other to coexist. According to the philosophical critic Vu Minh Tam, the main thoughts of this period were: firstly, the Vietnamese philosophical thought in the early twentieth century was subject to specific-historical physical and social conditions; secondly, the reception of Marxist-Leninist philosophy has a particularly important meaning; thirdly, the development of national philosophical thought in this period is a dialectical succession process; Fourthly, the main content of Vietnamese philosophical thought in the early twentieth century was national independence and social democracy; Fifthly, its expression form is synthetic "[Vu Minh Tam, 7, p2]. These social theories influenced the literature before 1945, making themes, images, characters, structures, content ... being modeled vividly, affecting the styles of the authors.

Truong Tuu's prose works cover a wide range of themes and realistic contents: contemporary, history and unofficial history; social, family and individual struggle; struggle for class, love and customs; urban, outskirts and rural; intellectuals, civil servants and peasants ... The author also uses many different styles, tactics, and tones, such as: dialogue, monologue, flow of consciousness,

documentary recording, reportage, thesis, historical records, letters... Truong Tuu has works that dig deeply into contemporary social transformation, the fierce clashes between the new and the old, especially deeply reflecting the breakdown, confusion and surprise of young generation coping with the reality of the colonized society and the reverse side of the period of urbanization and modernization (*SOS Youth, A Soldier, When People are Hungry..*). Through the tragedies of love and family, the writer deeply analyzes the tragedy of the individual, the impoverishment, and the inability to adapt to a rapidly changing life (*When the Bib is Falling, Đục nước béo cò (to fish in troubled water)..*). Catching up partly and contact contemporaneously with contemporary Western literature, Truong Tuu focuses on analyzing the individual's psychology according to the stream of consciousness, in terms of identity and sexual aspects (*Rebellious Heart, Một cô hai tròng (means dominated and heavily oppressed by 2 classes), I Cursed that Father Forever, One Life is Full of Pain ...*). At the end of the prose writing period, Truong Tuu turned to the historical topics, often called "historical stories" or "unofficial history novels". In fact, both *Bodhi Gladiator* and *the Five Knights* are historical novels, with time, context, events, related to medieval characters and being recorded in history. In general, we can see that the sociological model in Truong Tuu's works, consists of two steps: social impact => artist (especially geniuses) and the realization of the artist in the work [Pham Xuan Thach, 6, p87]. These author's intentions give his work a consistency. No matter how deeply he critiques the literary works, Truong Tuu still systematically applies Marxism - that is, the study of society through the work. Besides, he also always innovated, absorbed many Western cultural quintessence, stayed away from dogma and cult of theory as well as always combined and consulted many different theories in the framework of understanding. It is this tendency that creates very unexpected combinations such as the one between Plékhanov and Freud in his work on Nguyen Cong Tru. This theoretical bias has made up the three most important works of Truong Tuu: *The Tale of Kieu and the Nguyen Du Era, The Psychology and Thought of Nguyen Cong Tru and Vietnamese Kinh Thi (Vietnamese Sutra Poetry)*. We will go into specific compositions of Truong Tuu to prove the all-the-time existence of this sociological method.

B. Truong Tuu Sociology in critical studies

For Truong Tuu, criticism is the kind of work relating to mind and analytical thinking. That the reason why there is always a deep sense of society in his research and criticism works. According to him, the impact of society is indispensable in the writer's creative process which includes in particular the historical situation, the time when the writer living, affecting the artistic style of that writer. The studies on Nguyen Cong Tru, Nguyen Du and *the Tale of Kieu* have shown the critical socialization concept that Truong Tuu proposed.

Truong Tuu's critical opinion is to find new things, not to repeat what his predecessors did. If you want to have something new, you must have a new method. In general, it can be said that the scientific method he followed is the "material dialectic" method, means Marxist sociology but just a part of that. His "material dialectic" method is sometimes mixed with H's positivist thought. Taine explaining literature by race, circumstance, era; sometimes combined in harmony with Freud psychoanalysis, explaining literature by unconscious ego "[Phuong Luu, 2, p5]. The materialistic method requires researchers to show historical social content expressed through literary writing. And his works have also shown interestingly and convincingly many psychological contents and ideas of the social class in a number of literary phenomena such as *the Essay of Modern Vietnamese Literature*. He pointed out that "Modern Vietnamese literature has changed depending on social circumstances. Vietnamese literature has now gone from teaching, stepping through romantic, to portraying and starting to struggle." He also has many convincing comments about the poem in the *Vietnamese Kinh Thi* (1940), in *Nguyen Cong Tru's Psychology and Thought* (1943) and in his research on *The Tale of Kieu*. He himself has had new ways to raise new issues about *the Tale of Kiêu*, for example, he disagrees with the way to consider *the Tale of Kiêu* just as Nguyen Du's confession, not to consider the work's spirit according to conflict between talent and fate (means a

talented person must have a bad fate). Then the new way of raising issue like that has been followed by many other researchers He was the first to question Freud's psychoanalysis of *the Tale of Kiều*.

Because of combining both a dialectical materialistic view and Freud's psychological theory, Truong Tuu requires the writer must be historian and psychologist. Up to now, there are still many controversies about Truong Tuu's point of view in *The Tale of Kiều*. He looks for the hidden meanings behind the story by explaining its origin, family, life, history ... which are factors creating Nguyen Du himself. Truong Tuu's explanations are quite unfamiliar to traditional criticism that often digdeeply into the content and meaning of the character. Truong Tuu said that human nature is created from society that is also to develop human's psychology and character. And that affected hugely to the characters in the works. The mentioned factors of blood, homeland, and era do not affect the poet in its surface parts, but rather the sinking part, or the more correctly when the sinking part crystallizes into Nguyen Du's personality. And so, the true person of Nguyen Du inside Nguyen Du is not only a social person who has been heavily missed Le dynasty, but rather is a sick-minded person. [Do Lai Thuy, 5, p2]. Perhaps that's why Nguyen Du's "mental sickness" created a sentimental character of Kieu, causing her to find the death? Moreover, Truong Tuu also pointed out that Nguyen Du's emotions often start from illusion also being the hidden soul in each person (according to psychoanalysis theory). The reality of life cannot directly enter the work, but must be through illusion, through imagination. If not, that real will immediately become fake. Finally, the illusion of Nguyen Du's imagination has expressed deeply in *the Tale of Kiều*. Thuy Kieu often fantasizes about unreal characters such as Dam Tien, or dreams of repaying the resentment or the love. And, *the Tale of Kiều* has crystallized that personality perfectly. "It must be said that, criticizing *the Tales of Kiều* in particular and literary criticism in general, Truong Tuu has set a new milestone. Because, from mind to personality is the journey from social, superficial person to deep, psychological person, from conscious to subconscious person. With the concept - the character of Nguyen Du, on the one hand, Truong Tuu has explained the motivations of writing, a kind of his creative psychology; on the other hand, discovered in a scientific and objective way the artistic features in *the Tale of Kieu* "[Do Lai Thuy, 5, p4].

However, when studying the art of *the Tale of Kiều* from a sociological perspective, Truong Tuu reveals some limitations. Referring to the famous lục bát form (means alternating lines of six and eight syllables. It will always begin with a six-syllable line and end with an eight-syllable one) of this work, he emphasized: "The melody of lục bát comes to be wonderful when it is to proclaim the destruction", or "*The Tale of Kiều* is a kind of literature that was in a counter-evolutionary position at the time of Nguyen Du. It is filled with wilting and dissipation. It is the crystallization of the most degrading journey on the evolutionary cycle of Vietnamese personality. The beauty of *the Tale of Kiều* today can only be enjoyed by those who want to go backward". These comments of Nguyen Bach Khoa (means Truong Tuu) fell into mechanical criticism. Although he claims his method as a "dialectical materialistic method", which is strictly scientific, the practice of his method lacks dialectic and coherence. He imposed the impact of social circumstances to deduce mechanically and failed to recognize the contradiction in Nguyen Du's person when evaluating the contents of *the Tale of Kiều*, as well as failed to see the independent position of art compared with class-society consciousness when he assessed the value of the lục bát form. This has turned his "dialectical materialistic method" into "the mechanical materialism method" and has been criticized by many people.

It can be seen in Truong Tuu, the most prominent is the sociological - historical method. In the preface written for *Nguyen Cong Tru's Psychology and Thought* work, he clearly stated in public his principles that can be called "methodological principles" as following:

- 1) Human spiritual life is the product of physiological and social life.

- 2) The nature (both physiological and psychological) of man always changes according to the changes of social circumstances.
- 3) People, after being decided by society, can affect the society again, but this influence is still decided by social conditions.

[Truong Tuu, 9, page 108].

Then he said that, according to the above principles, in order to understand a historical figure, we must examine the following aspects:

- 1.) Carefully survey social circumstances
- 2.) Carefully survey the aspirations, psychology, ideas, trends and historical roles of that individual level.
- 3.) Examine how the effects of the class conflict in society have on the individual and how much reactionary the individual has.

Here, Nguyen Bach Khoa advocates "to study all social systems in which that individual, standing at his level, has been decided by the situation and fought to react to the situation. That "(noted in the Nguyen Cong Tru episode). Thus, he is aware of the working method of a researcher, emphasizes the scientificity of the method, and he criticizes those who comment only in a praiseworthy manner but can not give any argument for that praise.

After that, Truong Tuu applied the sociological - historical method to criticize Ho Xuan Huong and even Tan Da. The author researches carefully Vietnamese society in the early twentieth century, the time forming the talent of Tan Da and the Confucian class that Tan Da belonged to. In both articles about Tan Da and Vu Trong Phung, Truong Tuu begins from a very important point that the writer is not a strange personality but only a special individual, where manifest most clearly the psychological characteristics of a class. Not only seeing the artist as a reflection of the social voice of a class, Truong Tuu also modeled the approach how society and class influence and form individual people. According to Truong Tuu, each person's personality is the product of the family's education, economic and social circumstances.

In the Vietnamese Poetry, Truong Tuu closely follows the theory of psychoanalysis. He applies the notion that literary composition is merely sublimating sexual mysteries with morally and legally incomprehensible forms. Truong Tuu, on the basis of sincere application of many Marxism views combined with psychoanalysis, is thus very similar to a critique of Western Marxism, namely, Marxism - psychoanalysis . Truong Tuu may be the first to show that theorist who criticizes Marxist is still able to adequately apply Western modern theory. All the above-mentioned evidence and arguments by Truong Tuu lead to the final key point: "We also have a sutra poetry as valuable as the Chinese one. Our duty today is to write it down, research it, annotate it, as Zhou Gong noted, Confucius fixed, Zhou Hy annotated the Chinese Sutra of the Poem . [Truong Tuu, 10, p60].

It can be seen that a special feature in Truong Tuu's sociological method is the recognition of the social origin of both physiological and psychological person, both the conscious and the unconscious. In general view, the individual is the articulation, is the middle point connecting the society with the work or in other words, the writer is the bridge connecting the society with the literature, the society influences literature through the writer [Pham Xuan Thach, 6, p11]. These new arguments show the profound influence of Truong Tuu from Western philosophy and the daring tendencies of criticism in the twentieth and twenty-first centuries.

C. Sociology Truong Tuu in literary works

Not only in critical research, Truong Tuu's literary works also have sociological characteristics. He often put his characters into theories, in social environmental situations in order to they show their class personality. Most of Truong Tuu's works are closely related to the press, reportage, with the topic of social struggle, with the concepts that the author respects and believes. The prefaces, lyrics, digression lyrics have a close compatibility with the entire content of the work. Not only that, the character's fate was pushed by Truong Tuu to a climax, was representing many classes of people in society. This is an important feature that contributes to the orientation and control over all of Truong Tuu's prose works.

Opening the novel *SOS Youth*, Truong Tuu expressed his wish towards important readers in society: "For all those who are enthusiastic, often pay attention to the current youth issues" and wrote the preface in order to express his personal point of view: "At no time now, the youth living with their eyes closed, grit their teeth to live - live with curses on their lips and sadness in their heart ". The writer also offers key words such as "Just because of society" - "Should only condemn society " - "Must remake society " Regarding the novel "*A Soldier*", Truong Tuu stated his composing idea with the article From *SOS Youth* to *A Soldier*, in which he emphasized the systematic and the close relationship between the two works: " *SOS youth* is conceived and arranged according to a sociological rule: individual is nothing, situation is everything. The living conditions of a situation create equivalent moods, thoughts, and laws. All gathered into a force that ruthlessly attracted people. People did not have enough time and energy to stop or turn to the other side. People lose their control. People are just a kind of duckweed floating on the waterfall, a wheel in the machine. For individuals, circumstances affect them like a destiny ". [Truong Tuu, 10, p45].

In the novel *When the Bib Fell*, Truong Tuu quoted Victor Hugo's words in his work. It can be seen that these words clearly reveal the views and purposes of the author:

What is this story?

That the story of society buying a slave.

Whose purchase? Of poverty ...

They say slavery is gone.

Wrong.

It weighs on the woman's lifetimes, meaning

is on love, on beauty,

on motherhood.

[Truong Tuu, 10, p98]

In general, Truong Tuu's writings often express the sense of struggling to defend the poor, but the characters somewhat tends to show the philosophical voices (such as Hao in the novel *A Soldier*, Thien in *When people are hungry* ...). Maybe it is the strong mindset of research and analysis that dominates the thoughts and feelings for Truong Tuu's novel style-memoir". Truong Tuu writes novel in very real style even somewhat arrogant and popular. A miniature real society was put into works by Truong Tuu, from which he let the character express his personality and instinctive personality. According to him, society forms an individual personality, and in turn the individual will return to reflect the nature of society.

Truong Tuu's works deeply reflect the reality of semi-feudal colonial society with the breakdowns and confusion of young people, society's vices, self-liberation actions, ... The writer still

focuses on finding out the nature of the problem, exploring the reasons leading to the social situation. The topics and themes in his works all show the spirit of struggle, express the desire to achieve a better society. On such point of view, Truong Tuu's composition is consistent with that of XM Petrop's: "A realist writer seeks the power to change life according to the laws of nature, not in abstract ideal but in real life" [Truong Tuu, 9, p67]. Before the August Revolution, Truong Tuu wrote 13 prose works. From the first composition, *the S.O.S youth* (1937) has left a mark that makes readers wonder and think by the real issue of the work about the corruption of youth. The characters are educated urban youths being observed and described by the writer. This is suitable with the writer's situation. Because he has a city life, so he feels the remarkable changes in thought and action of the youth in the transitional period.

Studying Truong Tuu's prose works, the reader can quite clearly recognize the imprint of traditional literature and the influences, learning from Western literature. The absorption and influence of Western literature is shown in both content and form. Themes in these works have created a huge social picture, covering many aspects of life. One of the new features shows that the writer has deeply analyzed the tragedy of the individual being impoverished, stuck before the changes of life. Truong Tuu focuses on analyzing the individual's psychology according to the stream of consciousness the hidden moods and sexual aspects. "It must be seen, writers according to the" description of the truth "view sometimes do not clearly distinguish the line between realism and naturalism, so there are pages written according to the naturalism style." [Phuong Luu, 1, p5]. Young intellectuals built by Truong Tuu in 5/13 works, with all circumstances such as from the countryside to the city in *A Soldier, Rebellious Heart*; poor intellectuals in urban areas with the burden of survival like in *Một cô hai tròng* (meaning dominated and heavily oppressed by 2 classes), *Whose Ego*. In the works, the writer pays attention to portray character's psychology and the ending of the work is usually not happy. At this time, the topic of Truong Tuu had in common with the works of Nam Cao, Vu Trong Phung, when the issue of individual life was the priority. In the precarious circumstances of history, the difference in individual destiny is also an inevitable and understandable reason. Truong Tuu's characters, though not too tragic, resisting strongly as Nam Cao's characters, are not as colorful as Vu Trong Phung's character, but are also deep enough to create an indelible mark in the reader's heart readers in the early twentieth century. They are the people seeking the ideal but stuck, struggling in their own impasse and unable to find a way out.

In his novels and short stories, Truong Tuu always has a sense of letting his characters struggle in their own social world. Whether it is a good ideal or prejudiced ideals, the psychological concerns of the subconscious ... still carry the color of reality "depicting the truth", exposing the bright and dark aspects of the times. That is why the socialist ideology expressed in Truong Tuu prose is very objective and strong. He lets people speak out social nature, self-assessment and recognition by themselves. That is also a new concept that Truong Tuu initiated in literature at that time.

IV. CONCLUSIONS

First of all, it is necessary to affirm the unique point in Truong Tuu's sociological thought is that although on the one hand, confirming "the Laws of Steel" that govern the people of society, on the other hand, Truong Tuu still does not reduce the dimension of the individual human being.

Influenced by psychoanalytic visualization of Freud and Piaget, for Truong Tuu, human being includes not only the consciousness but also the subconsciousness. Even that subconsciousness is the factor that governs creativity, is a strong driving force and the most important action of human.

It can be said that Truong Tuu understood the social origin of both physical and psychological people. In general view, the individual is the middle point, the bridge connecting the society with the work. Or in other words, the writer is the middle stage connecting the society with the literature. Therefore the society influences the literature through writer.

In the sociological method of Truong Tuu, mechanization is not only shown in the first step, explaining the relationship and the social impact on the writer, but also shown in the second step,

about the relationship between the writer and the work. In the eyes of Truong Tuu, literary works are nothing but a faithful reflection of the writer's thought and ideology.

Truong Tuu's sociological method can be applied not only to literature, but also to other humanities and social sciences such as culture, history, sociology, anthropology, ethnology... This is the same interdisciplinary relationship that is prevalent in the twenty-first century

V. DISCUSS

Truong Tuu has diverse compositions, from novels, short stories to socio-cultural studies, autographs, articles writing and critical theory ... In each genre, he offers rich theoretical frameworks affected by both Western culture and Eastern philosophy. But in any theoretical framework, he also puts Marxism dialectical materialism with the sociological method in the first. With strict analysis, rich theories, diverse evidences, Truong Tuu pointed out that the social impact on the writer and the relationship between the writer and the work is a two-way, genius is "a person with personality and in this personality there is a trace of nationality, class, locality and race".

His critical research works such as the *Vietnamese Kinh Thi (Vietnamese Sutra Poetry)*, *Understanding Nguyen Du and The tale of Kieu*, *Nguyen Cong Tru ...* have shown new methods when evaluating and recognizing authors and literary works. Although Truong Tuu's theories still receive many conflicting opinions, it can be seen that it has brought the new aspects to literary research in the 40s of XX in Vietnam. That is the literature socialization, placing writers and characters in the real life at that time, examining them in multidimensional perspectives. Not only that, in the field of prose, Truong Tuu composed quite a lot and was considered one of the most stylish writers before the August Revolution. He also advocates freedom to express individualism, respecting characters in expressing their emotion, materialism, and aesthetics.

When approaching sociological thought in diverse areas of composition by Truong Tuu, our desire is to bring a more complete and fulfill overview of him as a researcher, critic, writer and aculturalist. Truong Tuu; as well as introducing more specific than the new critical trend of Vietnamese literature in the 40s: literature socialization criticism. This is also an interdisciplinary trend that can bring literature closer to other sciences such as culture and history that currently being applied domestically and internationally in the twenty-first century. That proves Truong Tuu's position in making up new critical tendencies and rarely innovative ideas in the early twentieth century of Vietnam.

Cultural works of Truong Tuu have been clearly confirmed. I think culturists should put the typical values of this work into higher education, it will be very useful for students of the social secto

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