

Coherence Expressed Through Time Relationship (by Frequency Relationship Type) in Duong Huong's *The Husbandless Wharf*

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ABSTRACT

Coherence in terms of physical time appears a lot in story texts and is determined by three dimensions: order, frequency and duration. Frequency relation is the relationship between the event mentioned and the number of times that event is mentioned in the text. The frequency in the story is classified by researchers into three cases: singulative (a case that occurs only once and is told in the story once), repetitive (a case where an event occurs once and is told in the story more than once) and iterative (an event that occurs many times and is told in the story only once). This article will look into what frequency relationship type is used in *The Husbandless Wharf* by Duong Huong to show that the time relationship not only plays a great role in creating texts but also make it framed tighter and more coherence. Thereby, it also proves Duong Huong's talent in the art of creating stories.

Keywords: chronological relationship, frequency, text, coherent, The Wharf without husband

1 Introduction

Coherence is a concept with a very broad range, including all types of structures of different nature related to the meaning and use of the text. In linguistics research, coherence is the "string" connecting the logical and functional aspects presented in the process of developing a text to create connections with each other. However, many people can recognize a text as coherent or incoherent but cannot (or have difficulty) clearly showing what coherence is because it has always been considered a real phenomenon but very vague and elusive. The expression of coherence also varies widely depending on the type of discourse/text. Therefore, studying a novel discourse from the perspective of coherent not only shows the writer's art of plot-building but also opens up a way to approach literary works from the linguistic perspective.

2 Literature Review

2.1 Coherence and Sign of Coherence

As mentioned above, coherence is a real but elusive phenomenon in text which lead to many different conceptions of coherence: D. Nunan, 1993 said: *coherence is the broad range in which words are received as entangled, rather than as a set of unrelated statements* [5; 165]. K. Wales, 1994 considers "*coherence as one of the initial conditions or initial characteristics of a text: without coherence, every text is not a real text?*" (according to [2; 135] -136]).

According to Encyclopedia and Linguistics, 1994: *coherence is the logical connection presented in the process of developing a plot, a narrative, etc., depending on the creation of events connected with each other, rather than linguistic ties (like the link)* (according to [2; p.134]). Diep Quang Ban defines: "*coherence is the logical connection in terms of meaning and function, presented in the process of developing a text (such as a story, a dialogue, a speech or articles...) in order to create connections with each other rather than a connection of sentences?*" [3; p.297].

It can be seen that most researchers think that coherence is not a link but coherence as a "semantic association" that creates a quality text. Coherence is considered "essential element" of discourse analysis theory, an important characteristic of a text, and a factor that helps the connections to form a unified whole.



In this essay, we chose to follow the mentioned Diep Quang Ban's interpretation of coherence because the author managed to denote the inherent semantic and functional characteristics of coherence in relation to forming and using text. Moreover, his viewpoint also distinguishes coherence and cohesion.

About sign of coherence, Diep Quang Ban [3; p. 298-341] pointed out eight manifestations of the circuit, in which, coherence expressed through the order between sentences (or clauses) will indicate the fact that between successive sentences or clauses have a meaningful relationship. logic based on time and cause-and-effect relationships. However, if only considering the expression of coherence between sentences, it is difficult to cover or understand the whole discourse (or text), so in this article, the writer will study the coherent expression. through temporal relations through events, blocks of events, chapters, sections of text.

2.2 Coherence Express through Chronological Order

Coherence in terms of physical time appears a lot in story text and is determined by three dimensions: Order; Duration and Frequency

2.2.1 Sequence Relation

In this relational type, there are two kinds of sequences:

- A. Chronological order before and after: Sequential time relationships (sequencing or discontinuing) in the narrative are expressed by words such as then, next, after, or the order of events before and after.

For example:

- i. *Lan quickly got out of the car, **after** she locked the door to the house*
- ii. *Lan locked the door of the house. She quickly got out of the car*

In (i) the relationship in time is shown in terms of relation. In (ii), there is no explicit word for the before-after relationship, the order is that the things that happen first are presented first, the events that take place after are presented later.

- B. Time sequence at the same time (simultaneously): For example, in *Husbandless Wharf*, the chronological relationship between the event that Dau tells the story to her mother and Hanh, and event that Tham and mother come to play and wait for Nghia "*Dau's story was exciting when Tham and mother walked in*" was happening at the same time.

2.2.2 Term relationship

The term relationship is the length of time the event takes place, such as: 2 days, two hours, 2 minutes... This time limit on a document is count by lines, by pages, by chapters, acts, scenes. .

2.2.3 Frequency relation

The frequency relationship is divided into three cases:

- i. Singulative is a case that occurs once and is told once in a story once (one event corresponds to one narration).
- ii. Repetitive is a case where an event occurs once and is told in the story more than once (one event corresponds to more than one narration).
- iii. An iterative is a case in which many similar events occur many times, in different situations, and are told only once in the story (many similar events correspond to one compounding times)

Due to the range of the article, below we will only study the frequency relationship in the text *Husbandless Wharf* by writer Duong Huong.

3 Methods

To complete this article, we use the following methods:

Discourse analysis method (main method): placing all linguistic phenomena in co-text and situational context.

Deductive and inductive method: used to point out the basic aspects of coherence and coherence in the story, thereby separating the specific time relationship and generalizing as elements of coherence in the work. Products.

Statistical method: to provide definite data, creating a reliable basis for the analysis and description of events and relationships between events in the text.

4 Results and Discussion

4.1 Content Structure of The Wharf Without Husband

The content structure of a text in which there is a story is understood as a network of logical semantic relations that can be established between the meaning elements (parts of the content of the event) reflected in the text (or discourse).

- a. The structure of the content is shown through the overall layout of the story: With 4 parts of the story corresponding to 4 general contents of level 1:

Husbandless Wharf have 4 parts, each with a large content showing the change in the character's psychological life as well as the writer's feelings. Based on major changes in the lives and fates of the main characters, we briefly summarize as follows:

Part I (from chapter 1 to chapter 6): Hanh and Nghia's childhood through historical changes

Part II: (from chapter 7 to chapter 12): Hanh and Nghia's love

Part III (from chapter 13 to chapter 18): The wait and faithful of Hanh and the women of the East village

Part IV: (from chapter 19 to chapter 25): Life of Hanh when daring to "step over the curse" of the family.

- b. The structure of the content is shown through the layout of each chapter: *Husbandless Wharf* consists of 4 parts with 25 chapters, the contents of the chapters are focused on supplementing and clarifying the meaning of the theme - the theme of the story: destiny of women and soldiers during and after the war.

- c. The content structure is shown through the layout of each event clusters and events

Through statistical work, we have statistics that the work has total 236 events in 73 major event clusters, in which, Part I includes 16 event clusters, 49 events; part II includes 20 event clusters, 65 events; part III includes 20 event clusters, 71 events; Part IV includes 17 event clusters, 51 events. In each event, there are many different small events, so we only focus on important events that contribute to the core value of the work as well as express the thoughts of writer Duong Huong. Those events will be detailed in each type of relationship below.

4.2 Frequency Relationship Shown in Events

Regarding the frequency-type relation, most events are told in singulative, but there are also many events that are told in a repetitive and iterative.

4.2.1 Event Using Singulative

To begin with, all the events within "The Husbandless Wharf" follow the chronological (events are told via their occurrence time in the story) and cause-effect order (the previous event leads to the one after it).

The majority of the story events are only told singulative (events only occur once and are only retold once). These are usually minor and regular events that either do not or contribute insignificantly to the plot-

building process as well as the delivery of the author's messages. Each event only correlates to one telling because they either only play supportive roles to other more crucial ones (told repetitively or iterative) or detail the characters' lives as well as the context of the story. For instance, the event in which Van meets chairperson Dot and Ms. Ty Hin at the Social Committee (in the event block of Nguyen Van returning to Dong village) is only told once as an introduction to the characters within Dong village. Another prime example would be the childhood event in which Hanh and Nghia went to see the Lord's receiving ceremony, despite being only told once, still partially depicts the innocence and openness of the children

4.2.2 Event using Repetitive Way

Repetitive narrated events are events that occur once but are told more than once in the story. Those are the repetitive events that artistically infer the author's intention of establishing plots. Moreover, they also exemplify the writer's talent and passion/morality regarding the area of rural literature in the renewal period. With the topic of the lives in the Northern rural area of Vietnam (approximately lasting for 50 years, from 1954 to the early 90s), Duong Huong manages to portray the personal tragedies of rear fates. Although the representative events are sparingly distributed within the nearly 400-page work they still play an instrumental role in his success. Those tragedies not only belong to the "mountains of the women waiting for their husbands" and the returning soldiers but also the norms and the deeply rooted wrongful ideologies of people. They are more than just the war-based evilness, they are also consequences of lineage-related issues in Vietnamese villages during that period.

According to our collected statistics, there are about 20 events that are repetitively told in "The Husbandless Wharf". There are instances of events being repeated 5 to 6 or even 10 times in the story. They not only establish a proper and consistent semantic connection (coherence) but also create multiple layers of hidden synoptic meanings.

Example 1: *The event that Mrs. Nhan suffered when she received the news that her husband and children had died in the battle.*

This event is repeated 7 times in different event blocks. That it keeps moving in and out of pages somewhat reminds the readers of Mrs. Nhan's grieving pains of losses. Such sufferings are shared by many wives and mothers who witness their husbands and sons engage in wars. The women who have to survive the passing of their loved ones are the most ill-fated of all.

The first time is told in chapter 3: "*Mr Van carried her home, she saw her mother and two brothers crying out loud. Mother hugged her and cried: "My daughter, your father is dead"*". [7; p.29].

The second time, was told by the author: "*Mrs. Nhan feels like she is in another world, everything around her is dyed with death*" [7; p.30].

The third time is also because the author told about the pain of losing her husband: "*Since the day Mr Van came back to report her husband's death, she was often emotional*" [7; p 31]

The fourth time was when she received news of her second son's death: "*The news of Hiep's death was spread by Mrs. Hon (...) she couldn't happy when Mrs. Nhan was crying bitterly (...) everyone has their own mood, but everyone can see, in this whole East village, only Mrs. Nhan is the most painful*" [7; 226]

The fifth time, Mrs. Nhan told Nghia when she saw him coming home to visit: "*Mrs. Hanh just saw Nghia burst into tears: - Nghia, both Ha and Hiep are all dead*" [7; 230]

For the sixth time, Mrs. Nhan looked back at herself when she heard Van speak: "*I understand that in war there must be sacrifices and losses, but I didn't expect that sacrifice would be all on her head. She saw her life fade away, her loved ones gradually lost (...) She felt as if she had fallen into a deep hole*" [7; p.259]

The seventh time is told in the last chapter when going to Nguyen Van's funeral: "*There was an old piece of funeral band in her pocket, she took it out and wrapped it around her head and stood still as before. In her life, she had three*

funerals, her husband's funeral, her two sons' funerals – all three times she stood in front of three fake coffins without the bodies of her loved ones? [7; 350].

Example 2: *The event of the Eastern village and the family feud*

a. The event the family feud is directly mentioned **9 times** in the story, spread throughout most of the parts, chapters, clusters of events, events create a cause-and-effect flow throughout the work, play an instrumental role in establishing the coherence of the literature work. This is considered the knot of the story. Right at the beginning, the great grandparents tell the younger generations about the tale of Dong village and the familial enmity as a way to educate them about their hometown traditions and family practices. The enmity between the families of Nguyen and Vu is ignited by the Nguyen's daughter's death during the family's celebration of the inauguration of the largest lineage hall within the village. That night, she went to take a bath in Tinh dock without knowing that there was a guy nearby. That horny guy took one dive towards her and then grabbed her body. The girl mistook his lustful body for a river monster or a red-eyed ghost coming to rape her. The morning after, the lifeless body of the girl was floating near the bridge pier on the river dock. Since then, the enmity between the two families has been formed and continued. Hanh and Nghia's love story were met with many obstacles. Even when they dared to "overcome the curse" to be together, due to Nghia's family's disagreement with the marriage, they were forced to spend their wedding night by the river shore. In the end, because of the constant social backlashes and the pressure stemming from Nghia's family, Hanh was forced to divorce her husband after ten years of waiting for his return from the war. As Hanh slowly lost her sanity in her desire to become a mother, she decided to be with Van (an old comrade of her father) and was made to leave the village. The enmity between the two families also forced Nguyen Van and Mrs. Nhan (Hanh's mother) to secretly accompany each other despite having mutual feelings towards one another.

The first time is told by the author in chapter 2 when talking about the story of Dong village: "*The most tragic story is still the story of the two families of Nguyen and Vu, leaving behind **an hatred** that will never be forgotten*" [7; p.23].

The second time was repeated to Van by Mr. Xung the 12th day of the ancestors (Chapter 4) in order to remind Van to end his relationship with Mrs. Nhan: "*I was so busy in battle that I couldn't even remember **the sacred curse** of the Nguyen family. I read it to you here "The water of the Dinh River has not dried up for thousands of years - Da Bac Bridge is inert for thousands of lives – Tinh Wharf is still beautiful and dreaming... Hated towards the man surname Vu... hated! Do you understand"* [7; p.43].

The third time the author told when Nguyen Van questioned his conscience (chapter 7) after becoming aware of Hanh and Nghia's relationship: "*A few years ago Van told the two of them **a story of hatred** between two families?*" [7; p.81]

The fourth time is in Nghia's words when bringing Hanh home to meet his parents with a desire to eradicate the enmity between the two families: "*I will rule the Nguyen family. I will remove **the curse of the ancestor***" [7; p.88].

The fifth time was when Mr. Khien objected to Hanh and Nghia's love: "*But you must understand that since the ancestors have caused this **hatred**, the descendants will have to suffer, you should know that my whole family is on the land of family ancestors*" [7; p.91].

The sixth time was when Uncle Xeng said at a family meeting after Mr. Khien died: "*Nghia was guilty - The crime of betraying **the curse of the ancestors***" [7; p.137].

The seventh time was when Hanh returned his belongings to the Nguyen family when she decided to divorce Nghia because she could not withstand the societal and family pressures: "*I've been*

lost for a long time, I pray to God now that I can see clearly and see my sins clearly (..) For many years now. I keep the chest containing **the curse of my ancestor** without understanding. I plead guilty” [7; p.308].

For the eighth time, Hanh told Nghia when deciding to divorce with hope that he would find a new happiness: "**The curse of your whole family** is still there, it is infiltrated in the flesh and blood of the family, and will never be washed away for thousands of generations. But now it means nothing” [7; p.318].

For the ninth time, Mr. Xung told Nghia when he heard that Hanh brought his son back to the village and that the fact that he had no children was because of Nghia, not because of Hanh: "I intend to discuss this with you. *If I'm wrong, I'll correct it. On this year ancestor celebration day, as head of the family you should stood up and declare the removal of **the old curse of the great ancestor***" [7; p.334].

- b. *The story of the red-faced ghost* is told **4 times** in the story like a secret foretell of invisible pain and unexpected dangers in the life of a woman during wartime. They are not only the outdated ideologies but also the sobbing and instinctive desires that constantly surround and prey on women with the intention of “swallowing” them.

The first time was told by the author in the story about the East village: « *In addition to the stories about the boys and girls of the East village, the elders also told the story of the ghost at the head of cemetery, **the ghost has a red face like gac fruit**, a 10cm long tongue. The ghost often hovers over the graves specializing in hunting widows. Whoever is raped by that ghost becomes his wife*” [7; p.21].

The second time was after Hanh made love with water and then rushed to the grass to lie down: "*Suddenly, Hanh shivered in horror as the moon kept getting bigger and bigger, as red as **the face of a ghost at the head of the cemetery** specializes in hunting widowed women (...) it stuck out its red tongue and licked it all over Hanh's body. Hanh clearly felt the red-faced ghost making love to her* » [7; p.213].

The third time appeared in Hanh's dream when he longed for a child: « *When I fell asleep, the dreams came again. Hanh dreamed that Nghia died in battle because she was raped by **the red-faced ghost** of the village and everyone in the village was abandoned her* » [7; p.271].

For the fourth time, the red-faced ghost appeared in Hanh's madness when he came to Mr Van in that struggler night of her life: « *The door was open, a woman's shadow rushed in and rushed to the bed to hold Van*
Oh, that's it... it's there! The woman whispered softly
What
*It! **Red-faced ghost*** » [7; p.328].

Or The Fairy Eye Navel is mentioned 3 times in the story. This is considered a spiritual element to protect and understand the people of the East village when it is difficult and dangerous

The first time, Mrs. Nghien told Nghia and Hanh when they were young; the second time is in Dau's comment about Hanh; The third time was in Hanh's dream when she longed for a child. It was the "fairy's eyes" that saved Hanh from the red-faced ghost.

Or the event that Van has feelings for Ms. Nhan but cannot overcome his logical and social barriers mentioned 14 times. Through this event, Duong Huong not only condemns the evilness of war but also alarms readers about the social issues of the past. Returning after the Dien Bien Phu's victory, the way of life and thinking on the warfare converse Van into a rough stranger of the regular life. Having noticed his feelings towards Mrs. Nhan, the wife of his old comrade, within the instance of following the instincts of his true self, Van considers such moments to be “pathetic”, “guilty” and unworthy of being a soldier and receiving the admiration of the villagers. [7; p.71]. Mrs. Nhan, despite having feelings for Van, still cannot confide in him due to the social backlashes of being a “middle-aged and married woman”, the enmity between the two families, and the sake of being faithful towards her husband. In the end, they are just shadows traveling side by side that cannot truly intertwine with each other.

The first time was in Mr. Xung's words asking Van about the shady relationship between the two on the celebration day of family ancestors: "*Now I want to ask Mr. Van about your relationship with Ms. Nhan's family*" [7; p.42].

The second time was when Van visited Nhan's parents and children: "*Her face was a little red, and she rushed into the house. Van suddenly realized that he come here still can't do anything. Ms. Nhan also knew that she steamed into the house without saying a word to Mr Van* » [p.52].

The third time is because the author told after the incident from the burning Nguyen family temple: « *After the burning incident of family temple, Mr Van had to let Hanh return to his mother. Whole Nguyen family are dissatisfied with the his shady relationship with Hanh's mother* » [7 ; 80].

The fourth time is also in the author's story: "*Van's relationship with Ms. Nhan has softened, now it's about Hanh and Nghia's son*" [7; 81].

The fifth time was when Van advised Hanh and Nghia to stop the love story: « *Hanh, you don't understand - Van trembled and reached out to hold Hanh's hand - I also once loved your mother. If I was not strong enough to keep myself, I would have lost everything now* » [7; p.83]

The sixth time is in the story that Mrs. Hon told Van: "*Once, I thought you and Hanh's mother, it turned out not*" [7; p.85].

The seventh time was in Hanh's sharp words when she returned to visit Nghia's house: "*The old family temple was burnt down, Mr. Xung was crazy, Uncle Xing and Uncle Xeng were shot. All of that just happen because my mother and Mr Van's love?* » [7; 93]

The eighth time is in the author's account of the wedding of Hanh and Nghia: "*All start with Mrs. Nhan, and was planning to mess with Van Dien Bien, so now Hanh become like this*" [7; p.93].

The ninth time was in Mrs. Nhan's feelings after Hanh's wedding night: "*I don't know if it's happy or sad. I try to stop Hanh but helpless. It is clear that his love for Nghia is much stronger than mine for Mr Van* » [7; p.96].

The tenth time was in Hanh's regret when Van's mother and uncle could not be a couple: "*Oh! If only on that day, my mother and Mr Van happen... would it be good*» [7; p.97].

The eleventh time was in Van's mind when he sat opposite Mrs. Nhan on a stormy night: "*Could it be that Van said his thoughts directly in front of Nhan "I love you, it's been a long time, do you dare to do that* » [7; p.173].

The twelfth time was on the same stormy night, Mrs. Nhan couldn't help but hug Van tightly: "*You stay right in the night and listen to your heart beat. She sat down on the bed and trembled, holding Mr Van's hand. Her face felt hot. She is an extremely evil woman, her whole-body trembles and hugs Mr Van. He suddenly woke up and hummed for a moment, saying something unclear (...). Suddenly both of them got up and jumped out of bed in panic*» [7; 174].

The thirteenth time was in Hanh's worry about her mother when the storm returned: "*At first, everyone said that the old couple would stay together sooner or later. One year, two years so far, more than ten years have been like that* » [7; p.188].

The fourteenth time was when Van stopped by to visit Mrs. Nhan when Hanh was sick: "*Since the night of bringing the perch here, Van feels uneasy as if he were doing something wrong with Hanh. Fortunately, nothing happened (...) Van did not allow himself to fall to set an example for others* » [7; p.221].

In the work, there are many other events that are told in the repetitive way as: The event of the burning Nguyen's family's lineage hall, which is repeated 8 times, implies that we need to eradicate the outdated prejudices and innovate the family; the event of Nghia and Hanh spending their wedding night by the river shore, which is repeated 7 times, indicates the forbidden loves arising from family matters; the event of Tham waiting for the bombardier, which is repeated 5 times, symbolizes the faithfulness of countless rear women within unfortunate circumstances (because the bombardier got married right after leaving the army); the event of Hanh longing for a child, which is repeated 5 times, reminds us of the evilness of war even though "women do not have to directly participate in the war", or the event of Thanh's face being destroyed

to an extent that his girlfriend cannot even recognize him, which is mentioned 5 times, illustrates the physical and mental sufferings of soldiers in the post-war period. All of the mentioned events partially establish the coherence as well as the consistency of the topic and theme of the literature work: the tragedy of women and men during and after the war.

4.2.3 Events are Told in Iterative

Iterative events are events that occur more than once but are told only once or less than the number of times the event occurs. Statistically, we found that there are about 40 events that happen in this way. Here are a few examples:

The fact that Hanh and Nghia were lying on the grass at the riverbank when Nghia announced that he going to join the army: « *At the grass where they lay together on the wedding night, Nghia pulled Hanh's hand and sat down, **how many times** have they dated here but none like today* » [7; 110].

The fact that Mrs. Khien was looking forward to Nghia's news: "**It's been years** without a letter from Nghia and his mother wither away. Hanh is like a shuttle that runs back and forth between two lonely mothers » [7; 187] and repeated through Mr. Xung said to Nghia, "*Like your mother, Hanh and her mother have been waiting for you **for many years** to come back from the war*" [7; p.233].

The fact that Hanh lies in an empty room remembers Nghia: "**Since the day** Nghia left, Hanh has tried to keep everything of Nghia intact. **Every time** she hold the pillow to Hanh's heart, she feel loving for Nghia. Their love was too difficult » [7; p.184].

The fact that Hanh turned around, tired of waiting for her husband's news: "*For a long time Hanh has been afraid of the bathing wharf. It's not that Hanh is afraid the water monster or the red-faced ghost at the top of the Rot cemetery, but only afraid of the sensuality of the river (...)* **For eight years** now, Hanh realizes that she lives by thoughts with Nghia more than her own. waiting for the future » [7; p.212].

The fact that Hanh hopes but has no children with Nghia: "*Look Hanh as an example, in the past two years her husband has **gone back and forth many times**. Hanh still goes to her husband's place **every month**, but so far nothing happens*» [7; p.257]

The fact that Mrs. Nhan suffered terribly when she received the news that her husband and son had died outside the war: "**In the days after that**, she thought she could not stand it. But then she has to live. She is the wife and mother of a martyr. She has to rise above terrible dreams to live » [7; p.260].

The fact that Hanh loved her mother-in-law withered, waiting for news of her son: "**This time** Hanh realized that her mother-in-law was also getting old and treating her a bit difference (...) In the years when Nghia was away, Hanh witnessed her mother's suffering. Now, looking at her mother-in-law's sad face, Hanh can't stand it » [7; p.272].

The fact that Hanh decided to divorce Nghia and returned to her mother's house: "*Why are you so stupid? After so **many years** of suffering and humiliation, now suddenly left your husband house* » [7; p.308].

Through the examples above, we see, in most events. Duong Huong has used words indicating time such as: so long ago, so long ago, a few years ago, days, eight years, ten years now... to gather and integrate all the occurrences of events into only one time tell. The above-mentioned time words are the means of expressing the time relationship in iterative way, and at the same time, this is also an important formal sign to recognize the events told in iterative way in Husbandless Wharf in particular and in the text general

5 Discussion

We have made some statistics and partly showed the coherence in the frequency relationship in *The Husbandless Wharf* through a few specific examples. During the statistical analysis, we conclude that:

In the type of reparative relationship: Events that are told many times are often important events, helping to highlight the meaning of the story as well as the writer's message. Events were told many times because they seemed to deepen the consequence of the aftermath. As a result of war, it is not only the soldier on

the battlefield but also the little sister at home. Besides, the reader realize that human suffering is not only from the war side but also from social prejudices, old habits and customs that are deeply rooted in the life of the peasants can also suffocate people's right to live and be happy.

Secondly, in the type of iterative: Duong Huong often uses time words such as *so long, days, nights, sometimes, years, ten years from that day...* to accumulate all events into a single story to show the wait and sacrifice of women - modern day husband-waiting stones. Those were the days when Hanh waited for her husband, Tham waited for the gunner, Mrs. Khien waited for her children, and Mrs. Nhan had to live the rest of her life in solitude and suffering...

By constructing the plot according to the frequency relation, Duong Huong created a text where tragedy piled on tragedy, pain suppressed pain with the burden cause not only of war but also of mistakes, of people in the past. As Phong Le said, " Husbandless Wharf has contributed a "new look at the picture of the country in wartime and post-war".

6 Conclusion

From the above analysis, it can be seen that *Husbandless Wharf* is not simply a document with a series of related content, but between them are also related to each other, bound together by relational networks. This content is both a cause-and-effect relationship and a time-relationship in the form of frequency, including all three types: singulative, repetitive and iterative. It shows that the work has many layers of relationships and it is these layers that create a coherent and logical layout at both the macro and micro level for the work. That is also the reason why *Husbandless Wharf* has been translated into many languages, made into a movie and warmly received by readers.

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