Contextual Characteristics of Vietnamese Fragments

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Abstract: This article approaches Vietnamese fragments from a practical perspective. We have surveyed Vietnamese fragments with two main contents: the context of the situation and the interpersonal relationships that affect the choice of using Vietnamese fragments in the text. The primary purpose of this operation is to clarify in which communication situations Vietnamese fragments usually appears, thereby positioning the message value of this type of sentence.

Keywords: Vietnamese fragments, interpersonal relationships, pragmatic dimension

1. INTRODUCTION

The pragmatic dimension of a sentence is the plane of the relationship between the sentence and the user. At this level, the object of consideration is the sentence in communication activities, that is, the sentence as a message. The sentences are associated with communication activities to speak clearly in a specific situation. Every sentence is produced in a particular background. To fully and accurately grasp that sentence, we must place it in the background in which it was born; that background is called the linguistic situation or context.

As a message, the study of the context characteristics of fragments is especially a work of scientific significance to prove the importance of this type of sentence in communication activities.

2. MATERIALS AND METHODS

The paper uses several main methods, such as analysis and synthesis techniques, discourse analysis methods, and descriptive methods, to bring results reflecting different aspects as a basis for discovering common trends or characteristics of the research object, thereby forming a theoretical foundation and solving research tasks. In addition, we combine several techniques to implement research, such as collecting literature, statistics, classification, and comparison.

The materials in the article are surveyed from literary works and quoted in accordance with regulations, ensuring the reliability of the conclusions.

3. RESULTS

3.1. Overview of Fragments

Fragments are grammatical objects mentioned by Vietnamese linguists in much early research works with different names such as: "simple sentences" caused by a word or a main-secondary sentence (Le Van Ly, 1948), "sentences without a subject" (Emeneau, 1951), "single sentences" (Hoang Tue, Le Can, Cu Dinh Tu), "special single sentences" formed by a phrase, a group of words, a word (Nguyen Kim Than, 1964), "dependent sentences" created from a clause (Laurence Thompson, 1965), "partial sentences with only the theory part (equivalent to the predicate), missing subject part (equivalent to the subject)" (Cao Xuan Hao, 1991)… and many other works [18].

In general, fragment *is the expression of the notice in the minimum form* with some basic identification criteria for this type of sentence as follows:

(1) Ability to express the notice completely;
(2) Constructed from a word or combination of words with grammatical relations;
(3) Marked with formal attributes (intonation or presentation specifications on the text).

3.2. Context Concept

Context is a fundamental concept of learning. Nguyen Quang Ninh, (1998) called context a communicative situation. According to Do Huu Chau, (2002), the context (situational context, context of situation) is the nonverbal context of a statement or the nonverbal information that contributes to the meaning (of the statement). Understood in the broadest sense, the context is defined as the linguistic context in which communication activities take place.

Context plays an important role, so when creating a sentence, the speaker (writer) needs to pay attention to the context and each factor in it. At the same time, to accurately and thoroughly understand a certain statement, the listener (reader) needs to base the statement on the context associated with the specific situation and developments.

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In this article, we would like to examine aspects of the circumstances in which the fragment is used. The main purpose of this operation is not to learn about the context but to clarify in which communication situations the fan usually appears, thereby finding the answer to the hypothesis: the appearance of the syntax type called the fan is an inevitable choice for the situation in which it participates.

3.3. Context of Vietnamese Fragments
In this article, fragments are documented in Vietnamese literary works. Therefore, here, we understand the background of fragments from a narrow perspective of context, that is, the paragraph or sentence above and below of fragments or the combination of words together in the speaker's speech sequence in the case of a monologue and the sequence of words before and after in the relationship between the parties involved in the conversation communication. From the above concept, the following three classification groups can emerge: (1) fragments appear in the narrative, (2) fragments appear in monologue sequences, and (3) fragments appear in interactive conversations.

3.3.1. Fragments Appearing In the Narrative
The narrative is the words of the narrator, who leads and tells the whole story. Fragments, in this case, usually appear in a descriptive paragraph. So, what situations make the writer choose fragments instead of other familiar and safe sentence styles? Consider the following example:

(Example 1) *In the same family, vermicelli, crab noodle soup, and escalator are the specialties of the ladies. (And from this profound philosophy, we deduce that any gift sold to the ladies is always in high demand for two reasons: first, because homemakers always have money, and second, gifts for women have become proverbs and folk sayings). However, there's an interesting observation: even when prepared at home, no matter how skilled the wife's hands are, the taste doesn't compare to the street vendors' offerings, especially when it comes to the two items: escalator and crab noodle soup.* **Why? Has anyone discovered the third philosophical reason?** (Thach Lam, *Hanoi 36 streets*, p.37)

(Example 2) *…The vendor's scissors deftly cut the cake into small pieces. We didn't even have time to compare chopsticks; we asked the vendor if the dipping sauce was tangy and the chili powder was spicy. And we ate while the cake was still steaming hot, scalding our mouths, lips, and tongues—tears streaming from the chili that rushed down our throats, savoring the flavor of the cake for as long as possible.* **How delicious it was!**
(Thach Lam, *A Few More Specialties*, p. 60).

(Example 3) *The words I was about to say suddenly vanished. I caught a vacant look in his eyes. Huan handed me a crumpled brown paper with the biopsy results from Hospital K.* **Cancer!** *People I knew had already descended into graves due to cancer. I thought about the tiny green worms writhing in agony, dying from the orange dioxin poison or the gut-wrenching nausea under the pesticide sprayer. Faced with our own cruelty, are we any better than those worms?*

[…] He chuckled bitterly. I turned away, biting my lip until it bled, hastily wiping away the tear that fell onto the window. **Oh, Huan!** *Soon, the coffin lid would come crashing down with a resounding thud. Perhaps that coffin would hesitate when it had to swallow a handsome man like you!* (Vo Thi Hao, *Blood of Leaves*, p. 88-89).

(Example 4) *Huong was already tired of meat. It scooped a handful of pickled vegetables onto the enamel-coated iron plate Phai had carried up to the ceiling. Each item was carefully arranged on that 'flying plate, a feast fit for a wedding banquet.* **It was truly delightful!** *Watching the neighbors' wedding was enjoyable, but watching the siblings' wedding was even better because we could both watch and savor the delicious food.*
(Nguyen Minh Chau, *Huong & Phai*, p. 167-168).

Usually, the narrative is expressed in long sentences, combined with many subject phrases describing the context or leading the plot and development of the story; behind the narrative is the spiritual space of the work, where the characters express themselves. However, in the same narrative, when unexpected situations appear, such as receiving bad news that a close person has a serious illness in example (3), the sentence is also uttered because of this, only one word, "Cancer," is structured. It is also possible that a call refers to the object considered the center of the problem in question, such as the sentence "Oh, Huan!". More commonly, there are cases where emotions burst out irrepressibly in the mental flow of the author or narrator, such as in the example "How delicious it was!", " It was truly delightful!". In these situations, the choice of fragments helps the narrator to express the mental state most appropriately, either to navigate the

Nghi, T.Q.D.

Sarc. Jr. Hum. Cul. Stud. vol-3, issue-4 (2024) pp-24-32

topic (as in the sentence "Why" in example 1) or to emphasize what is considered the focal point of the whole paragraph (as in example 2).

3.3.2. Fragments Appearing in Monologue Sequences

The monologue is, first of all, a form of expressing the important thoughts and feelings of the characters in narrative documents. A monologue is a form of expressing a character's words into sentences in a situation where they talk to themselves, or the character is someone imagined by the character himself. In general, monologues are very clearly distinguished from the form of dialogue and have differences from the narratives that lead the discourse mentioned above.

In general, the circumstances in which a character is placed in a monologue are usually those in which the character is alone, generally falling into the most miserable emotions and moods: nostalgia, unquenchable or repentance, regret, disappointment, and possibly death. The purpose of the monologue is also a sign to show the depth of the character's mood, thoughts, and feelings instead of dialogue. Therefore, when a character falls into the knots of the story or the climax of the character, it will be a monologue or an introspective monologue. Fragments appear in such a general context to evoke themes, name emotions, moods, or precisely the urgency of the problem they are facing, which is often at an impasse. Sometimes, fragments are used to evoke ideas that the character comes up with on a whim during the monologue, as illustrated in the following examples:

(Example 5) *Giang stared at him, bewildered.* **Strange.** *This man was already attractive. Why, when everything seemed calm, did he suddenly think of a red dress?* **Oh no.** *Was he planning to undergo gender reassignment surgery in Thailand?* (Vo Thi Xuan Ha, Selling Online, p. 31).

(Example 6) *As for him, poor, he attributed it all to fate.* **Fate?** *Yes, minds as rigid as he saw nothing but numbers and destiny. He didn't realize that his parents had been scorned by society, relegated to the wretched lower class, with no hope of rising. Where would the money come from to support his education if he failed to raise? Having clung to the handlebars, he strained to pull wealthy riders and had to expose his dusty body to battle the elements. The scorching sun burned his back and neck while relentless rain and wind*

hurled heavy drops straight into his face, swirling dust clouding his vision as he dragged the cart behind him, swaying left and right like a boat. ***It never ended!.. Having conquered the elements, he still had to fight on, battling machinery, fighting to sustain his existence…*
(Vu Trong Phung, *Against the Current*, p. 11).

In example (5), the fragments "Strange.", "Oh, no" are the mood outbursts of Giang's character (of course, developments and surprises inside) when hearing the character "you" ask "Do you have a red dress". As for the sentences: "Fate?" (6) is the sentence that states the situation posed in the character's mind, or "It never ended!" is the sentence that changes the subject, leading the story to continue with the difficult scenarios that the character will have to face. Although they do not appear much, fragments still have a separate role and situation to appear in the context of the character contemplating, worrying or talking to himself about a certain topic, but often tends to be negative, stalemate more than positive.

3.3.3. Fragments Appearing In Dialogue

Dialogue language expresses reciprocal communication (usually between two sides) in which initiative and passivity are alternately switched between the participants in the communication. Each of these is stimulated by the prior statement and reflects the previous statement.

The most favorable for dialogue language are the types of contact that are not official and public; it is a simple conversation in colloquialisms, an atmosphere of spiritual and moral equality between spokespersons. Therefore, this is the situation where many fragments appear. It is easy to come across sentences such as:

(Example 7) *Thuc wrested the hoe from Buong's hand:* **"Get out!** *Are you trying to kill someone?" Thuc said to Chinh: "Whenever you say, I'll do it." Chinh replied:* **"Alright! Lop off."** *Thuc swung the hoe and the rotten flesh on my toe flew off. I clenched my teeth into my palm, my vision blurred…* (Nguyen Huy Thiep, *The Lumberjacks*, p.307)

Or, to clarify, we'll excerpt a relatively long paragraph that contains many FRAGMENTS used for interaction:

(Example 8) *Y assassinated Mr. Hải Nam.*
-That older man is utterly rotten! Rotten to the core! He placed a naked statue next to a miniature rock garden. ***Curse art! Porn!Bastard!*** *Suddenly,*

I had unfavorable thoughts about the girls in the forbidden palace. They must have twisted souls, secretly lascivious, profoundly repulsive. They are drones and receive abundant nourishment, yet they remain in such a wretched situation!..
San smirked:
*-**Like wolves and grapes.***
Thu's pride flared:
*-**Grapes! What grapes? Those rotten grapes?***
San continued to taunt:
*-**Of course!** Rotten because they're too high up.*
-You're right. Indeed, they're rotten precisely because they're too high up.
San clapped his thigh, laughing heartily:
*-**Exactly!** I know!*
Y felt triumphant, assuming Thu didn't grasp San's sarcasm. But Thu, while rubbing his hands, cleverly concealed San's laughter:
-Oh, really! You're quite dense. Let me explain it to you.
(Nam Cao, *Live Worn Out*, p.324)

From the above two examples in a face-to-face conversation, speakers often use fragments, mostly predicate fragments (the most numerous) when they want to give behavioral and cognitive controls to the object, and fragments (mostly sentences made up of nouns or pronouns) to state information about the object or communication context.

It is also possible to encounter quite special dialogues, such as when Mr. Khung says to his old cow:

(Example 9) *Now, I'll let you go, - the old man grumbled to the beloved creature in a slightly coaxing tone - you've served me well enough, my dear, now go, venture into the forest, and live there. Plenty of grass awaits you—endless sustenance for a lifetime, and if you're thirsty, there are streams. Whether you choose solitude or life within a herd, you'll encounter a wild cattle herd as you delve deeper into the woods. They live like kings and queens amidst mountains, trees, and grass, never burdened by plowing or pulling carts... **So go on!** (Nguyen Minh Chau, The Giat Market*, p. 371)

Of course, there is also often a phenomenon of contemplation or only theoretical sentences in the context of dialogue. However, these cases have been excluded from the literature we have gathered. That once again confirms our consistent view that fragments are the type of sentence in which the speaker chooses the syntactic form to

convey the semantics they want in the proper context, not as an indirect result of any manipulation.

A characteristic of dialogue language is different speakers' alternation of short statements. In dialogue, fragments appear because it is not necessary to use other sentence styles or precisely other sentence styles that are not appropriate. Of course, it is undisputable that dialogue elements such as verbal and nonverbal means are all signals that contribute significantly to the message that the speaker needs to convey.

3.4. Interpersonal Relationships
According to Brown and Gilman, the relationship between the speaker and the listener is considered in two axes: the vertical axis (vertical relationship) and the diaphragm axis (horizontal relationship) [1; p.253]. The vertical axis is the axis of power, while the diaphragm axis is the right axis (distance relationship). In communication, the relationship along the axis of friendship can change, but the axis of power does not. According to the friendship axis, the characters can be close to each other and distant. Usually, through communication, people understand each other and shorten the distance (except when refusing to collaborate or change the distance). On the axis of power, those who communicate when they have determined their social status (which can be established through age, position, occupation, etc.) will remain the same in the communication process and cannot be changed through negotiation.

There is often a correspondence between the axis of power and the axis of friendship. The greater the distance and social status, the more difficult it is for people to get close to each other. However, this is only sometimes the case.

Choosing the correct language elements for interpersonal relationships will contribute to the success of each communication. Through communication, the listener recognizes how the speaker has determined the position relationship and close relationship between the two people. Speaking requires two requirements: the words must be by the social role (i.e., a person's position, the requirements and expectations of society for that position), and the words must be in accordance with the level of the listener. These are two essential requirements in communication. Because interpersonal relationships strongly dominate the way of communication,

communication characters also often change the way they talk to experiment or express their desire to change interpersonal relationships.

When communicating, communicators establish different communication positions depending on many determining factors, such as age, position, occupation, level of knowledge, life experience, class, the same or other circumstances, rich or poor, far or near, relatives or relatives, etc. Interpersonal relationships include horizontal relationships and vertical relationships between communicating characters. Do Huu Chau call the horizontal relationship the axis of distance or proximity and the vertical relationship the axis of authority or social status?

Power axis: When communicating, the characters establish different communication positions depending on social status. Social status can be formed through position, age, occupation, level of knowledge, life experience, etc. People in a high communicative position have the right to decide on the content of communication.

Distance axis: this axis has two poles, friendly and alien, with different degrees. When communicating, the characters can be close but also distant. That distance can be shortened or extended during the communication process.

The theory of utilitarianism has analyzed very clearly the impact of interpersonal relations on the choice of communication methods in general and the form of syntax in particular. In this part of the content, from the text of the special sentence survey, we refer to the context and analyze the object of communication using it, this operation is not only valuable to clarify the appropriateness of the syntax form of fragments in the context but also a "manual" for using fragments effectively. avoid violating the rules of communication.

3.4.1. Power Axis
Power relations in Vietnam are often manifested in several aspects such as gender relations, status relations, ranks, age relations, level of understanding, etc.

Social aspect: In society, the division of power includes work (superior leaders and subordinate employees, teachers and students, workers with bosses, etc.); age relations (older people with younger people); material relations (rich people with poor people).

The power relationship in the communication of Vietnamese people is characterized by respectful

behavior. It forms etiquette and communication etiquette so that it is proper in society. This relationship is also clearly indicated in the choice of the form of union, between the superior and the subordinate:

(Example 10) *After pondering for a while, Mo suddenly asked:*
-Are you planning to give fourteen silver coins for meals?
*- **Yes, that's right.***
*- **Well**. Here's the deal: You'll only be responsible for cooking. As for everything else—housing, laundry, lamp oil—you'll leave that to us.*
*-**Agreed!** You'll receive fourteen coins each month and we'll take care of the rest. However, you must find a house for us.* (Nam Cao, *Live worn out*, p. 335)

Thu is the teacher who represents the principal and teaches at the school where Mo is the helper, which creates a bond making the ways the two use the language of communication also different. Mo gave a long and polite presentation, while Thu's answer was short, with no need to use honorifics because he was a superior, however, because he was a teacher, Thu's answers were still very polite, proper, and did not have any disregard for the helper, it may also be because these sentences are placed in the context that Thu and San are asking Mo to help find a house and a person taking care of eating, so the words are also more gentle.

Or vice versa, the relationship between the lower class and the superior in a more discriminatory situation can be considered in the following example:

(Example 11) *Suddenly, like a bolt of lightning Head of the District snapped:*
*-**Sirrah!** Bring it home for the whole family to eat together! My house doesn't have any pigs!*
Startled, ông Lý blushed and stammered:
- Beg sir, indeed we are destitute and hungry. Please have mercy on us.
*-You dare call yourselves destitute? If you're destitute, then I'll send you off to work for someone else. **Scammer!***
Unable to respond ông Lý could only bow and plead:
*- **Beg sir.***
Ông Huyện clenched his fists, pounded the table, and shouted:
*-**Get rid of it!** Don't dirty the court of law! From now until noon: If you don't give me a Tet gift, I'll*

arrest you. I told you that in advance. I'm warning you in advance.
(Nguyen Cong Hoan, *Sweet potato burden*, p.233)

In the above dialogue, it can be clearly seen that the pettiness of the leader of a village compared to the role of Head of the District. The leader of a village was the head of the village in the past, under the apparatus of the authoritarian monarchy, but it was a position elected by the village, not appointed by the imperial court and the leader of a village was not paid a salary from the court, so he was considered the head of the commune but stood below a hundred officials. Obviously, in the dialogue, the leader of a village humbly says " Lạy quan lớn", and could not resist the scolding and reprimands of the powerful official. The position is very clearly divided on the axis of social power, which has been indicated by address, through the use of words, and also by the use of special sentences "Sirrah!", *"Scammer"* *"Get rid of it! Don't dirty the court of law*!" and *"Beg sir."*

In addition to the high and low differences, proper behavior between equal people in society is also shown using fragments:

(Example 12) One day, after Y had just finished drawing, I spoke up:
-Hey, about Mr. Tam…
*-**Modi? What's up? Is he asking for rent?***
*-**No**. Night before last, the night you went drinking at Vong Canh…*
*-**What happened?***
-I went to the riverbank and saw him performing some kind of ritual.
*-**That's normal**. It was almost the full moon that night.*
-No. - I snapped. Shut up and I'll tell you.
(Hao Yuan, *The Heart of Modigliani*, p.151)

When people with peer relationships chat, the trend of using fragments is prevalent; the syntax is also implemented concisely and clearly, and all the cumbersome details are not included in the sentence. Hence, the content line progresses quickly and more attractively. These lines are excerpted from literary texts but reflect the breath of life very realistically, so it is not difficult to find similar lines in everyday communication. The abovementioned ways of conveying information have always made it easy for the characters to communicate or create barriers to understanding or interpreting the message.

We can also learn about power relations in the family aspect. The division of power hierarchy in the family is mainly based on the origin of power and the position of characters in the family organization and clan. In Vietnamese families, respect in relationships is very clearly shown. The attitude toward superiors in the family and society, even the tradition, must follow the standard of politeness to match customs with the long-standing traditional view of the Vietnamese people. This aspect is very clearly expressed in the use of fragments, although both people at higher or lower levels in the family can use fragments in communication, the two roles of communication can be compared in the following example:

(Example 13) *The car door opened, and the old lady released her cane to step out. Her two granddaughters supported her on either side, and she waved them off, saying:*
*-**No need**. When I return to my motherland, I will be very healthy. With my parents here to assist, how could I fall?*
[…]-You're just like in the past. When will you ever let us grow up? teased her grandson, Nui.
*- A **cheeky boy**! She scolded him affectionately, then shifted some straw to the right, using it as a makeshift pillow. She lay down, her face turned away.*
-Listen here, on the other side, you kept mentioning the straw, the straw. Today, you have fulfilled your wish!
*- A **cheeky boy***! (Vu Thanh Lich, *Husband's Sister*, p.265-267)

The dialogue takes place between the two characters, the grandmother and the grandson named Nui, only the grandmother uses fragments, and the grandchild's dialogue uses other types of syntax to ensure her politeness to his grandmother.

In cases where people in the lower ranks of the family use fragments, this sentence usually exists in the form of a special interjective, using honorifics in response to a call, request, or command of a larger person mentioned earlier:

(Example 14) - *"Do you love that man very much?" I asked. Silence. After a while, softly, she replied:*
*- **Yes, sir!***
- Do you miss him a lot?
*- **Yes, sir!*** (Nguyen Thi Thu Hue, *After Paradise*, p. 169)

In the context of the story, the use of respectful language reflects the relationship dynamics between the characters.

(Example 15) *A moment later, not only the three of them but also a group of children from run upstairs:*
-Nice to meet you!
*- **Hey Mr Nhi eh!*** (Nguyen Minh Chau, *Countryside*, p.187)

When placing the above two greetings next to each other, the special sentence with "eh" at the end of the sentence still ensures the courtesy and respect that the children have for the uncle in the dialogue.

In the case that fragments are assigned to a small person in the family but do not use the above expression, it is often assigned to children and grandchildren who behave chaotically, rudely, or insolently, as in the case of the aunt yelling at the grandmother in the following example:

(Example 16*) The blind old woman finished a bowl of rice, she held out the bowl, trying to ask for more but her sister-in-law snapped:*
*-**That's it!** Why keep reaching for more? I've been toiling all day, and even though I'm sickly, I only get 3 bowls of rice. You don't have to do anything—just sit at home and eat sparingly.* (Vu Trong Phung, *The Old Lady*, p. 27)

Power axis not only does not limit the communication participants to choose to use fragments but using fragments in different ways also reflects an obvious division on this communication axis.

3.4.2. Distance Axis
The distant relationship is also known as the horizontal relationship or the close or strange relationships. When it comes to this relationship, it can be immediately seen that the "distance" factor is characteristic and essential. The word "distance" itself is a spatial metaphor that symbolizes distance or closeness in interpersonal relationships. An intimate, open, and even casual way of speaking as opposed to a polite way of saying are the manifestations of this type of relationship. Social distance is understood as intimacy or alienation with different levels between characters communicating in a specific communication context.

In this section, we want to use some examples of the same type of relationship but different in terms of "distance" to illustrate the difference in using fragments for communication.

(Example 17) *She gently shook her husband's head and softly called:*
*- **So naughty! Wake up!... It's morning.***

He slowly opened his eyes. She urged:
*-**Look, get up!***
*-**Has the rain stopped?***
*-**Yes, it has. Get up.***
*-**Calm down!...***
*-**Get up! Lie outside on folding bed.***
He smiled. She felt a bit embarrassed, lightly patted his back and said:
*- **So cunning**! You'd rather lie outside than stay here. Vien thinks it's just childish play. We were angry at each other last night, but by midnight, everything was fine…*
He remained lying there, unmoving.She sighed and stepped past him, heading out to the folding bed.
(Nam Cao, The Cat, p.22)

(Example 18) *Tu wasn't surprised when his wife said he wouldn't return with the group. Contrary to convention, their unusual decisions had become normal in their shared and individual lives. Tu asked:*
-Which one is staying behind?
-Did anyone not call?
-What do you want now?
*-**Come up here!***
*-**When?***
*-**Today!***
*-**How are you getting there?***
*-**Whatever, walking is fine.***
(Bich Ngan, The Road to the Lonely Tree, p.98)

In example (17), the husband and wife are intimate, but they have just finished cuddling, the use of fragments is completely different from the cold, reluctant statements in the husband-and-wife relationship "in life both together and separately" in example (18). The narrator's own words clearly indicate that ask succinctly, answer succinctly, the absence of a level of emotion becomes the habit of the couple in the story. The same relationship, but with the difference in the distance of the two couples in the two examples above, it leads to completely different ways of creating fragments. To reinforce this, we go on to cite the following example of a husband-and-wife relationship in another story:

(Example 19) *Suddenly, it startled. The sound of mother's voice. Exactly her voice, echoing from the other side:*
*-**Be careful**. AIDS is very common now. What if that person passes on an illness to you?"*
*-**Damn**. **There's no such thing as AIDS**. It's just that when I'm feeling down, I visit them to relieve stress. Nothing more!- Father's voice.*

And suddenly, everything brightened. He hurriedly burrowed under the blanket, covering itself completely. His body pressed against the bed, breath held.

- It's unbearably hot. What a greedy person! **Get back here.**

The sound of mother and the pouring water into a glass…

- It's not morning yet. When is the court appointment?"

[…]

-Put on some clothes. - Father.

- ***Too hot. Back to sleep again*** (Nguyen Thi Thu Hue, *Witch*, p.196-197)

The dialogue above occurs between a married couple who are just seven days away from their divorce trial, with the husband having an extramarital affair. During the day, in front of their daughter and others, the couple often exchange insults and humiliation, but at night, they still engage in clandestine intimacy. Given this complex and abnormal relationship status, their use of emojis is more frequent and varied, with significant differences between messages—sometimes appearing intimate and friendly, other times vulgar and crude.

Through these three examples within the same relationship and social status, different levels of emotional distance affect the use of fragments in three entirely distinct directions.

In addition to the above approach, the choice of fragments in other relationships is also quite diverse, which can be considered through the level of intimacy between the characters in the following cases, with a relationship between strangers:

(Example 20) *The child pleaded with the old man, "Please, sir…" - I groaned - "You said I could go all the way to the end of the Coc pier!"*

- *No Coc at all.* (Nguyen Huy Thiep, *The river flows*, p.83)

The boatman remained indifferent to the urgent please of "I", directly dismissing it with "*No Coc at all …*", without any compromise. There was no reason for him to help a stranger when he himself feared the threats in this river environment.

In cases where young people have close, friendly relationships, the use fragments can create a more pleasant and comfortable atmosphere, yet still maintain politeness:

(Example 21*) Loan said:*

-I just gone down to the kitchen to make something tasty for you all.

*-****That's more than kind****. I didn't expect Loan to be such a skilled cook!*

*-****Well, I have to practice!*** *So I won't be scolded by my mother-in-law for being useless.*

(Nhat Linh, *Picking Up Fallen Leaves*, p. 270)

If the relationship between conversing characters is both equal and intimate, allowing for candid, straightforward language without reservation, then fragments can be used more frequently:

(Example 22) *I shouted loudly:*

- ***Hey sir! Is anyone there? Hey…***

My call echoed through the air.

*-****Come on!*** *Phan grabbed my arm – Go to the car and see what's going on.*

After a long, chaotic journey, our "old horse" looked pitiful. I was surprised that "it" had walked into the middle of the checkpoint and stood there, quite an eyesore. Phan jumped into the driver's seat and tried to start the car. The engine roared to life! It was unbelievable!

*-****Damn it! Thế chứ lại!*** *-Phan muttered, glancing around - Stop it, man. I'm so sick of this place.*

-Why would anyone be here? I went looking. By the way, you and I didn't see a ghost, did we? - Phan's voice is not very confident.

-What nonsense. What ghosts? - I scolded him

(Feng Diep, *The Deserted House*, pp.31-32)

Obviously, there are also fragments, but in the first sentence *- **Hey sir! Is anyone there? Hey…***When calling a stranger, my character posed a very polite and moderate sentence. But in the next sentences of the dialogue between "me" and "Phan", two close friends, the way to use fragments is very different.

4. CONCLUSION

In this article, we have approached fragments from a utilitarian perspective through the analysis to clarify the context characteristics of fragments. We have investigated and compared the types of contexts in which fragments appear and the interpersonal relationships between communication objects when using fragments.

Fragments are analyzed in three main contexts: narrative, monologue sequences, and interactive dialogue. With specific examples placed in the context of authentication, we have shown that fragments have fulfilled the role of conveying certain messages. Fragments appear most commonly in dialogue, which is a simple type of conversation with oral language that carries an

atmosphere of spiritual and moral equality between speakers. Thus, it can be seen that, although fragments have a short capacity and minimalist form, they effectively express practical functions, not excluding adapting to the axes of power and affinity in certain communication situations.

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