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DIALOGUE PAIRS OF QUESTIONS - ANSWERS AND REQUESTS - RESPONSES IN THE DRAMAS BY VU LUU QUANG

SUMMARY OF DOCTORAL THESIS OF LITERATURE

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INTRODUCTION

1. Rationale

1.1. Drama is a special genre; scripting language has the characteristics of both verbal words and art literature. Considering the depth of the language, drama is characterized by a dialogue system of the characters which is more dominant than poetry and prose. However, there are few studies on the language used in dramatic works from the perspective of pragmatics. So studying interactive dialogue pairs of dramatic characters is very important to contribute to the theory of the dialogue language, communicative language in art texts as well as in verbal words.

1.2. Regarding the language of characters, it refers to speaking activities of the characters joining communication. So characters' language in drama has the characteristics which closely resemble the language of life. At the same time, however, they have their own features of the drama genre and express the intention of the writer. Through characters' language, Vu Luu Quang desired to express his perceptions about the age and the historic mission.

1.3. So far, the research on conversation lines of characters has only focused on the structure and semantics of the speech act independently and has not put them in relation to replying actions when participating in communication. We deeply investigated the interaction of dialogue pairs of questions - answers, requests - responses to clarify the effectiveness of the dialogue language in the drama text. Through the survey, dialogue pairs of questions - answers and requests - responses which had appeared with high frequency were capable of developing the dramatic plot best. Therefore, the study of the characteristics of the dialogue pairs in the dramas by Vu Luu Quang will help us to partly explain the true value that he wants to send to readers.

1.4. In the 1980s, the playwright Vu Luu Quang was known as a special phenomenon. His drama dominated the stage, conquered audiences throughout the country and had won several awards at shows and national theater festivals. Many of his plays attracted public opinions referring to many sensitive issues of the contemporary society. Vu Luu Quang is one of the pioneers in the movement of cultural innovation, art, using his writing to confirm the good values of mankind and society. In 2000, Vu Luu Quang was awarded Hochiminh Prize in literature and art by Vietnam. Up to now, there have been a number of research projects with their own approaches to analyze and evaluate the dramas by Vu Luu Quang, but there are few studies on the interaction of dialogue lines through the pairs of requests - responses from the theoretical perspective of conversation. Therefore, we have chosen the topic: "Dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang".

2. Aims and duties of the study

2.1. Aims of the study

To clarify characteristics of dialogue pairs of questions - answers, requests - responses and their structure and semantics by describing and analyzing the giving conversation participations, the replying conversation participations of the drama characters in the interaction. Our study aims at complementing the conversational

theory, the theory of modern scripting language, showing some expressions of the art style of the author and his art of using the language in his works and assisting teaching and learning about the scripting language.

2.2. Duties of the study

To achieve the purposes of the study, the thesis takes over the following tasks:

- Present an overview of Vu Luu Quang's dramas and theoretical background for the development of the thesis content.

- Do statistics, describe and analyze dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang in terms of structural and semantic features, analyze the role of dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang.

- Analyze and describe the system of terms of address through dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang and infer the characteristics in his use of terms of address.

3. Subjects and scope of the study

3.1. Subjects of the study

From 5 typical dramatic works by Vu Luu Quang, we only selected 3324 conversation turns including 1,662 pairs of giving and responding of the characters who communicate in different contexts as research subjects.

3.2. Scope of the study

We selected five typical dramatic works by Vu Luu Quang as follows: Trương Ba's Soul in the Butcher's Body (1981), I and We (1984), If you do not fire (1986), Ninth Oath (1988), It cannot lose (1988).

4. Research Methodology and Technique

To implement the project, we used the following methods and techniques: discourse analysis method; Statistics and classification methods; Comparative method; and some other research techniques.

5. The contributions of the thesis

In theory, the research complements the theory on pragmatics (expressed in dramatic literature works). In practice, it contributes to the research on dialogue lines of the characters in the interaction of dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang; the complete system of terms of address in dialogue lines of the characters through dialogue pairs of questions - answers and requests - responses in the dramas by Vu Luu Quang.

6. The structure of the thesis

In addition to the Introduction, Conclusion, and References, the thesis includes 4 chapters:

Chapter 1. Literature review and theoretical background related to the study

Chapter 2. Characteristics of dialogue pairs of questions - answers through dialogue lines of the characters in the dramas by Vu Luu Quang

Chapter 3. Characteristics of dialogue pairs of requests - responses through dialogue lines of the characters in the dramas by Vu Luu Quang

Chapter 4. The terms of address via dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang

Chapter 1
LITERATURE REVIEW AND THEORETICAL BACKGROUND

1.1. Overview of the studies on the dramas by Vu Luu Quang

1.1.1. General studies on dramatic art style of Vu Luu Quang

Vu Luu Quang's drama has received in-depth analysis, reviews and comments in a number of articles for a long time, especially after the national drama festival in 1985. The works of the author consisting of Thao Ngo, Minh Cao, Diep Ha, Khanh Vu Thi, Ngoc Phan, Thuong Phan Trong, Tho Luu Khanh, Thu Ly Hoai, Giang Le Huong, ... deeply investigated the drama style of Vu Luu Quang.

1.1.2. The study on a specific drama by Vu Luu Quang

The authors including Minh Thai Nguyen Thi, Dang Dan Tran Trong, Hien Dang, Viet Tran, Mat Tao, Huy Lien, Tho Luu Khanh, Vinh Vu Quang... analyzed, exploited, explained and assessed the value of some specific works, through which they pointed out the important contributions of the writer to the Vietnamese modern drama.

Review**ing the articles and studies o**n Vu Luu Quang**'s drama, we find no deep research on** dialogue pairs of questions - answers and requests - responses in the dramas by Vu Luu Quang.

1.2. Theoretical background

1.2.1. Conversation theory

1.2.1.1. The concept of conversation

The study on dialogue language and verbal words attracted many linguists worldwide such as: Ch.W.Morris (1938), J. Austin (1962), J. Searle (1969), D. Humer (1972, H.P.Grice (1978), C.S. Dik (1989), J. Thomas (1995), ...

In Vietnam, in recent years, the linguists have also had an insight into the dialogue in various aspects such as: Huu Chau Do, Dan Nguyen Duc, Giap Nguyen Thien, Kim Lien Do Thi..., all of whom agree that conversation is the most basic and popular communication of speech act.

1.2.1.2. Operating dialogue

Operating dialogue consists of three factors: giving a speech (the speaker, Sp1), responding (the listener, SP2) and interacting. In conversation, the speaker and the listener take turn, Sp1 transforms into SP2 after saying and vice versa. Giving a speech, responding and interacting are the operations that characterize the conversation.

1.2.1.3. Types of conversation

There are 4 types: monologue, dialogue, trilogue, multilogue.

In Vu Luu Quang's drama, those types of conversation appear not only independently but also simultaneously in a conversation: monologues sometimes interspersed with dialogues, monologues interspersed with multilogues ... Through the survey process, we found that there were a large number of characters participating in conversations, but dialogue is the basic form of conversation in most

of the conversations in the dramas by Vu Luu Quang. Therefore, the thesis will focus on in-depth analysis of pairs of giving a speech and responding in dialogues.

1.2.1.4. Dialogue structure

a. Conversation

Conversation is the largest dialogue unit, since when the charaters meet each other, start talking until they stop. Every conversation always has the beginning and the end and they create the boundary of a conversation. Typically, in terms of the form, each has the opening, the body and the conclusion.

b. Episode of conversation

Conversation episode is a part of the conversation that is formed by one or some pairs of dialogue connected on the topic and the complete target to combine with the other episodes in order to make a successful dialogue (achieving the target).

In formal conversations, a conversation is created by episodes including the opening episode (open the dialogue), the conversation episode (dialogue body) and the ending episode (end the dialogue). Typically, the structure of the openning and the end of the dialogue is relatively stable and more recognizable than that of conversation segments which make up the dialogue body.

c. Dialogue pair

c1. Concept

Dialogue pair is the minimal dipole dialogue unit but not the last unit. It is a nearby pair of dialogue, situated in the intermediate position between conversation participations, the lower unit and dialogue segments, the higher unit. The thesis has absorbed the opinion of the author Kim Lien Do Thi when investigating the dialogue pairs in the dramas by Vu Luu Quang: dialogue pair is the minimal dipole dialogue unit that is the nearby dialogue pairs including introduction behavior and response behavior.

c2. Dialogue pairs of questions - answers

In Vu Luu Quang’s dramas, dialogue pairs of questions - answers have appeared most and play an important role in the development of the dramatic plot. Dialogue pairs of questions - answers are the ones in which the giving conversation participation puts questions and the replying conversation participation answers the questions.

The giving conversation participation can take only one action of asking and also join some actions in which asking is the main action. The replying conversation participation can have only one action of answering the content of the asking action directly and also have some actions.

c3. Dialogue pairs of requests - responses

Dialogue pairs of requests - responses are the ones in which the giving conversation participation takes an action of demand and the replying conversation participation with a responding action. The giving conversation participation can take only one action of request and also join some actions in which demanding is the main action. The responding conversation participation can have only one action of answering the content of the demanding action directly and also have some actions.

Thus, the presence of dialogue pairs is flexible, richly textured, but we often see that the two dialogue characters giving a word will be given the reply, having a question will have the answer and having a request will have an agreement/ refusal/ implicit. In this case, it creates a closed communication cycle.

d. Conversation participation

Conversation participation is the single conversation unit spoken by an individual involved with another voice which forms a pair. Conversation participation is from starting to finishing speaking. Conversation participation is the unit which directly constitutes dialogue pairs. Conversation participation can be similar, larger or smaller than turn of saying. A conversation participation is formed by one or more language acts. If a conversation participation is made up by many language acts, it will contain a core action (key direction) and dependent actions. In terms of structural criteria, we have single conversation participations and complex conversation participations.

Investigating the dialogue pairs of requests - responses and questions - answers of the characters in the dramas by Vu Luu Quang, we recognised that in his characters' words, there are not only single conversation participations but also complex conversation participations. So we tried to examine both types of conversation participation.

1.2.1.5. The dominant factor in dialogue

a. Communication context

A number of researchers have given various definitions of context: Chau Do Huu, Lac Dinh Trong, Thin Tran Thi, Kim Lien Do Thi... according to narrow sense and broad sense. Although there is not an agreement in the concept of context, we see that all these authors agree that context is considered the dominant factor affecting the communication content of characters.

b. Communication content

In communication, the content of the speech act consists of two factors: a) the information content (descriptive content), the intellectual content which is formed by the relationship between discourse and mentioned reality, is the semantic element defined by true - false logic; b) the content by interpersonal relations is the one derived from the relationship, understanding between communication characters and from which we deduce the true meaning of the character's words. This interpersonal meaning is not prescribed by true - false logic.

c. The purpose of communication

In conversations, in addition to achieved common goals, each individual taking part in the dialogue has their own purpose. The main communication purpose is what the speaker wants to reach in communication.

1.2.2. Theory on language act

1.2.2.1. Concept of language act

Theory on language act attracted the research of both foreign and domestic researchers. To implement the thesis, we had to rely on the concept of language act by J.Searle to be the basis for finding out the types of language act through dialogue lines of the characters in the dramas by Vu Luu Quang. It is the actions of the

characters performed simultaneously with verbal words in a context to achieve a certain goal.

1.2.2.2. Conditions to examine language act

There are 4 rules (conditions) of using speech act: conditions of clause content, preparation conditions, sincere conditions, basic conditions.

1.2.2.3. Classification of language act

Classification of language act has attracted a lot of interest because of its complexity. Based on the classification of J.R. Searle, the thesis was divided into 5 major groups: reproduction, control, commitment, expression and declaration. We relied on 5 major groups given by Searle to determine the speech act of the dramas by Vu Luu Quang.

1.2.2.4. Direct or indirect language act

Direct language act is an action performed compatibly with the target of the words, with the correspondence between the surface structure and its effectiveness. Indirect language act is an action in which the speaker performs a speech act but it aims at helping the listener to infer the efficiency of the words of another act based on the background knowledge of the common language for two people.

1.2.3. The concept of structure and meaning

1.2.3.1. The concept of structure

After presenting the concepts of the structure of the following authors: I.U. Chu Mai Ngoc, Phien Hoang Trong, Nghieu Vu Duc, Giap Nguyen Thien, Ban Diep Quang ..., with the research direction of the thesis, we used the structural terms according to the perspective of the author I.U. Xtepanop: the structure is the overall of all relationships between the elements that make up the system.

According to our survey data, the structure of dialogue pairs has the following purposes: a) requests - responses and b) questions - answers might include one or more language acts represented by terms of language expression. Their recognizable characteristics are that they exist in a form of dialogue, from the dialogue opening to the end (also known as word turns, speaking).

1.2.3.2. The concept of meaning

When studying the *meaning* in language, the Vietnamese and foreign authors have given out different interpretations according to different directions: In oversea countries, the thesis cited the viewpoints of the authors John Lyons, Dik Geeraerts, H.Paul ... on *meaning* and the analysis shows that the concepts of these authors did not have an agreement. However, we noticed that the way H. Paul gave out the concept of meaning is very notable and necessary to analyze the meaning of language units (word, sentence, text) in use. In Vietnam, the thesis has listed the concepts of the authors Hao Cao Xuan, Kim Lien Do Thi, Thiem Le Quang... and agreed that linguistics in general and semantics in particular have studied all language levels.

1.3. Scripting language and language act in Vu Luu Quang's drama

1.3.1. Scripting language

Language is a very important means to express dramatic actions. In drama, there is no narrator, which means no language of the narrator. The basic feature of drama characters' language must be action-oriented, verbal, implicit, highly synthetic

and suitable to the personality of the character. Scripting language is close to daily oral words. It is essentially oral but it does not turn purely oral. There are 3 linguistic forms: dialogue, monologue,**…**

The language in the dramas by Vu Luu Quang is mostly dialogue form from the beginning to the end of the play. This is the conversation type that our dissertation deeply examined.

1.3.2. Dramatic actions

The development process of dramatic conflicts are concretized by dramatic actions. For drama genre, actions are the core element to make up the contradictions and conflicts. *Actions* (drama) are the activities including language, gestures, attitudes and human relations ... in life. In drama, the action is mainly expressed via language (dialogue pairs of giving and responding of the character) and it can take the form of monologue. Among 1,662 dialogue pairs surveyed in five dramatic works of Vu Luu Quang, there are 4.839 language acts in 5 groups in which the control group has the highest number with 1,788 / 4839 language acts, accounting for 36.95%; The reproduction group ranks the second with 1,734 / 4839 language acts, making up 35.83%; The third is the expression group with 962/4839 language acts (19.88%); The fourth is the claim group with 300/4839 language acts (6.20%); finally the commitment group has 55/4839 language acts (1.14%).

We had divided 5 large groups into 18 sub-groups and based on the number of occurrences of each type of action, we only focused on analyzing the dialogue pairs containing typical actions that had appeared many times, conveyed artistic intentions of the author. Accordingly, the dialogue pairs which contain requests - responses, questions - answers will be the central dialog pairs studied in the thesis.

1.4. A brief overview of the life and career of Vu Luu Quang

Vu Luu Quang was born on April 17th, 1948 in Thieu Co commune, Ha Hoa district, Phu Tho province. He started his composing career with poetry. However, his reputation was associated with dramatic works. In the period of almost 10 years, Vu Luu Quang had written more than 50 plays and was considered the gold pen of Vietnamese drama. Vu Luu Quang is one of the pioneers in the movement of cultural and artistic renovation using his pen to bring good things for people and society. With his enormous contribution, Vu Luu Quang was awarded the Hochiminh Prize in literature and art in 2000.

1.5. Summary of chapter 1

Those mentioned above are an overview of the research situation and theoretical issues directly related to the thesis title. We applied this theoretical basis into the surveys, statistics, analysis and explanation of the basic characteristics of the structure and semantics of dialogue pairs of questions - answers, requests - responses in the dramas by Vu Luu Quang.

Chapter 2
CHARACTERISTICS OF DIALOGUE PAIRS OF QUESTIONS - ANSWERS VIA CHARACTERS' WORDS IN THE DRAMAS BY VU LUU QUANG

2.1. Concepts of questions, spoken asking words and actions

2.1.1. Concepts of questions, spoken asking words

The thesis presents the concept of the questions of the authors Than Nguyen Kim, Giap Nguyen Thien, Thung Hoang Van, A Le, Kim Lien Do Thi, ... and defines the concept of questions from the viewpoints of the group of authors Tuom Bui Tat, Bang Nguyen Van. Tam Hoang Xuan said that the interrogative sentence is the one with the mediate language force which requires an answer informing a situation or a part of the situation presupposed as a reality. Spoken asking words are the realization of questions in speech act.

2.2.2. Concept of asking actions

- Asking actions are the language acts that speaker 2 uses to raise a question about unknown things or the ones which need clarification and directly wait for SP2's reply.

- We depend on the classification and the conditions to perform asking actions by J. Searle to investigate asking actions in the dramas by Vu Luu Quang.

2.2. Structure of dialogue pairs of questions - answers in the dramas by Vu Luu Quang

2.2.1. Structure of conversation participations containing asking actions and structure of language expressions containing asking actions

2.2.1.1. Structure of conversation participations containing asking actions

a. Freestanding asking actions: with the number of 315 turns (46.7%)

Freestanding asking actions are used when the context is identified, one of the characters takes asking actions to aim at the audience, hoping the listener to verify or provide information. In these cases, asking actions have the brief structure: *Where to go? What to think? Mean what? Where?...*

b. Asking actions involve accompanying actions: with the number of 359 turns (53.3%)

- Accompanying actions: asking + suggesting / asking + notifying / asking + requesting / asking + presenting / asking + interpreting/ asking + greeting/ asking + commenting / asking + expressing ... Besides, there are also some conversation participations including many accompanying actions: asking + agreeing + presenting + commenting, asking + requesting + presenting...

- Accompanying actions aim to explain or present suspicious issues of the speaker more clearly.

- Asking actions may be put at the beginning, in the middle or at the end of the conversation participation, which shows flexibility in organizing conversation lines of the author. They do not have to stand in a stable position and can change the combination.

2.2.1.2. Structure of language expressions containing asking actions

a. Asking actions with the full form: The speaker gives the information that needs to be clarified and aims at the listener purposefull and apparently with full

elements of address. This format does not appear a lot in the dramas by Vu Luu Quang and it is often the word of the junior speaker.

D1 + V (vtnh) + D2 + P?

In which: D1 is the subject of action (speaker SP1); D2: the receiver (SP2)

V: is the operator of the asking language act; P: content of clause

b. Asking actions with incomplete form:

- Contracted elements can be the subject of action (Sp1), action verbs (V), leaving the receiver (SP2), the content of action and adjunct for asking.

Ø (D1): D2 + P?

- Contracted elements can be the subject of action (Sp1), the receiver (SP2), action verbs (V), leaving the clause content and intonation.

Ø (D1): Ø (V (vtnh)) + Ø (D2) + P?

- Contracted elements can be the subject of action (Sp1), the receiver (SP2), the clause content, leaving only interrogative pronouns.

Ø (D1): V (vtnh)) + Ø (D2) + Ø P?

2.2.1.3. Constituting means asking actions

- Using words of modality ***à, chứ, nhỉ, ư…*** at the end of the sentence to ask.

- Using adjuncts or pairs of adjunct, groups of interrogative words ***phải không, đúng không, có phải không***... to ask.

- Using pronouns ***sao, nào, gì, đâu, bao giờ...*** to ask

- Using relative words to ask

2.2.2. Structure of replying conversation participations in the interaction with giving conversation participations containing asking actions

- A replying conversation participation has only one action with the figure of 483 language acts, accounting for 72%, focusing on answering the content of asking actions of the speaker. The actions used a lot to respond are actions of presenting, explaining and informing. Other actions such as negating, affirmating, questioning, introducing ... also appeared with less frequency.

- A replying conversation participation has a lot of actions: with the number of 191, making up 18%. These replying conversation participations not only answer the content of asking actions but also perform other actions. The usual actions are: explaining + negating, proposing + explaining + presenting, notifying + explaining, confirming + explaining + inviting + introducing ...

2.3. Semantics of dialogue pairs of questions – answers in the dramas by Vu Luu Quang

2.3.1. Semantics of asking actions in the dramas by Vu Luu Quang

Semantics of asking actions are normally expressed in interrogative words or in the intonation associated with the context. But the information sent to the listener is still unclear if it lacks the answering action. A full closed communication cycle has to take the replying action. Therefore, we will point out the semantics of the replying action in relation to the asking action.

2.3.2. Semantics of answering actions in the interaction with asking actions

a. Responses show perceptions, attitudes and emotions in relation to asking actions

Questions - answers about perceptions, attitudes and feelings of the subject: This is the semantic group with the highest number of dialogue pairs of questions - answers with 235/674 actions, accounting for 34.8%. It is also one of the key means that the characters target at.

b. Responses show the information about the subject's private life in relation to asking actions

Questions - answers about the information about the private life of the subject: This is the second semantic group with the figure of 225/674 actions, reaching 33.4%. The questions focus on name, age, location of the subject and the current status of the subject.

c. Responses show the task content of the subject in relation to asking actions

Questions - answers about the task content of the subject: appeared relatively much in the dramas by Vu Luu Quang (202 times, accounting for 30%). Vu Luu Quang's dramas show the relationships very clearly, most of which are formed from the joint work of the subjects. Maybe just an action is clear in the content but it also has the complex task content so the characters continuously use asking actions to verify more.

d. Responses show thoughts and opinions of the subject in relation to asking actions

Questions - answers of thoughts and opinions of the subject: This is the group with the least number of only 12/674 actions, with the proportion of 1.8%, usually targeting at the matters of the viewpoint of communication subjects rather than the questions of daily expenses.

Thus, based on two criteria, the subject performs the asking action and the semantic content mentioned in his characters' words, we define the semantic group of the asking action through dialogue lines of the characters in the dramas by Vu Luu Quang. Among them, the semantic group asks about cognition, attitudes and feelings of the subjects mentioned a lot more. It can be confirmed that when we would like to clarify a certain issue that we do not know, using the asking action is the most effective method.

2.4. Roles of dialog pairs of questions - answers in Vu Luu Quang's dramas

2.4.1. Dialog pairs of questions - answers contribute to climax and increase the dramatic feature for works

- Vu Luu Quang's dramas are extremely attractive especially when the characters argue with each other and struggle to defend their views. At such times, the holistic language reaches the sharpest height and the dramatic feature is also pushed up to the highest level. Dramatic climax begins when the characters have thoughts, actions, personalities and conflicting interests. Every time, asking actions were used in a continuous way.

- Dramatic climax is considered a feature of the content of dramatic genre. The higher the dramatic climax is, the stronger the attraction of drama becomes. Asking actions play an important role in creating dramatic situations, because via the asking action, the characters have a chance to express the opinions and thoughts of the

author - the creators. Then consensus or conflicts come out. This is the difference between actions of asking - answering in the plays with the voices in their daily verbal words.

2.4.2. Using asking actions in the response in relation to asking actions in given words for creating the open characteristics of the work

- Although many plays by Vu Luu Quang ended, the problems posed in the work have not been completely resolved and the dramatic conflict remains. Situated in the circuit of that overall structure, the pairs of giving - replying also have the open structure which creates favorable conditions for the development of the dramatic plot.

- Besides answering the content of giving conversation participations, replying conversation participations often use interrogative and debating questions. So, this dialogue pair can be closed but they are the start for another pair.

- This open structure is not only used in the form of interactive dialogue pairs but we also see it be used to finish the work: *I and we, The ninth Oath, It cannot lose...*

Thus, through the open structure with asking actions, the audience can have many different thoughts for the same facts and therefore Vu Luu Quang's dramas are always in motion and full of vigor .

2.4.3. Content of replying actions towards the reader

In the semantic relationship of the pair of giving - replying that contains actions of asking - responding, the audience-oriented content does not lie in the question but in the response, the question is only the means to expose the contents to be presented in the given words. So when studying the asking action, we always put it in the interaction with the replying action.

2.4.4. Dialogue pairs of questions - answers indirectly reflect the attitude and opinion of the writer

Luu’s dramas have reflected the hot issues of social life and the context of the country's renewal after the war. Behind the reality are the thoughts that contemplate about life, the deep sympathy with unfortunate fates, the love and belief for humans. The sustainable value in the work by Vu Luu Quang is loftily humane and deeply philosophical.

2.5. Summary of chapter 2

In this chapter, the thesis analyzed the structure and semantics of dialogue pairs of questions - answers in the dramas by Vu Luu Quang. In comparison with other actions, the asking action is the one appearing most in giving conversation participations. The interaction of dialogue pairs of questions - answers in the dramas by Vu Luu Quang has shown his worries and concerns about life, human love as well as life love. It plays an important role in creating the interaction of conversation lines between the characters, increasing dramatic features and importantly contributing to the process of organizing the work, expressing artistic style and intentions of the author.

Chapter 3
CHARACTERISTICS OF DIALOGUE PAIRS OF REQUESTS - RESPONSES VIA THE CHARACTERS' WORDS IN VU LUU QUANG'S DRAMAS

3.1. Concept of requesting sentences, spoken requests and requesting actions

3.1.1. Concept of requesting sentences and spoken requests

We presented the concept of requesting sentences by Kim Than Nguyen, Trong Phien Hoang, John Lyons, Quang Ban Diep, Xuan Hao Cao, Thanh Lan Dao ... and define the concept of requesting sentences based on Xuan Hao Cao's opinion: "Requesting sentences are the ones with the mediate language force having the impact on the second person, requiring him to perform unilateral or cooperative actions". Spoken requests are the realization of requesting sentences as a type of speaking classified in the speech direction.

3.1.2. Concept of requesting actions

Requesting actions are the ones that the speaker (SP1) requests (demands or orders) the listener (SP2) to implement a content / a certain situation (P) of the speaker. We relied on the classification and the conditions for conducting the requesting actions by J. Searle in order to examine requesting actions in the dramas by Vu Luu Quang.

3.2. Structure of dialogue pairs of requests – responses in Vu Luu Quang's drama

3.2.1. Structure of giving conversation participation containing requesting actions and structure of language expressions containing ordering actions

3.2.1.1. Structure of conversation participation containing requesting actions

Table 3.1. The number of conversation participation forms containing requesting actions

Order	Conversation participation forms	No	Percentage
1.	Free-standing requesting actions	167	40,63%
2.	Requesting actions with accompanying actions	244	59,36%
	Total	**411**	**100%**

a. Free-standing requesting actions: appeared 167 turns (40.63%)

In Vu Luu Quang's dramas, the conversation participation with only free-standing requesting actions does not appear much and is often used for dialogue in relation to the work. To respond to requesting actions, the responder may agree or disagree with a giver.

b. Requesting actions with accompanying actions: appeared 244 turns (59.36%)

Many other actions that follow requesting actions appear: proposing + thanking, asking + requiring, presenting + recommending, notifying + requiring, advising + recommending + explaining, announcing + blaming + requiring + inviting + ordering ...

Thus, the conversation participation containing requesting actions in the dramas by Vu Luu Quang is often used together with other actions. This is one of the unique features in the art of organizing the author's prose. Requesting actions that contains followed actions have created different effectiveness in words, the ordering nature of requesting conversation participations becomes less imposing.

3.2.1.2. Structure of language expressions containing requesting actions

a. Direct requesting actions: with the number of 753 turns (making up 83%)

- Full structure:

D1 + V (vtnh) + D2 + P

In which, D1 is the subject of the situation (the speaker SP1); D2 is the receiver (SP2) V is the operator of requesting language act; P: clause content

- Contracted structure: This is the more- used form in comparison to the full form because the nature of the conversation is usually brief and concise, we see that the contraction and omitting components still maintains the semantic content of the commonly-used spoken words.

The short forms as followed:

* Contracted elements can be the subject of the situation.

Ø (D1): V (vtnh) + D2 + P

* Shortened elements can be the receiver (SP2), leaving only the action verb and P (the content of the situation/ clause).

Ø (D1): V (vtnh) + Ø (D2) + P

* Shortened elements can be the subject of the situation (SP1), the receiver (SP2) and the action verb (V), leaving only the clause content.

Ø (D1): Ø (V (vtnh)) + Ø (D2) + P

* Contracted compositions can be the subject of the situation (SP1), the action verb, leaving the receiver and the clause content.

Ø (D1): Ø (V (vtnh)) + D2 + P

b. Indirect requesting actions: with the figure of 156 turns (reaching 17%)

Despite the small number, they brought about the value of dialogue language in Vu Luu Quang’s drama. In terms of expressions, we realize that indirect requesting actions involve interrogative form but the main purpose is to demand. The nature of asking actions is towards replying actions of the responder. However, in the dramas by Vu Luu Quang, apart from asking actions that aim to provide and confirm information, the use of an asking action to describe another action is commonly used, especially using an asking action to perform a requesting action. Thus, in the scope of the thesis, we will only mention the structure of indirect requests via interrogative form.

3.2.1.3. Constituting means of requesting actions in Vu Luu Quang’s drama

a. Using action verbs: In the dramas by Vu Luu Quang, the occurrence frequency of action verbs is much, for example, *please, invite, wish, beg, give / allow...*

b. Using three modal verbs *need, should, must* to demonstrate requesting meaning. They are not the verbs of language act but convey the requesting modality when the sentence subject must be the second person or the combined person and must be used in the present tense without the time.

c. Using requesting adjuncts *hãy, đừng, chớ* before the verb to denote the requesting content is a sign of form to identify direct requesting actions in the dialogue lines. In his dramas, Vu Luu Quang mainly used the adjunct *đừng*. In addition to advising function, *đừng* conveys the meaning of threat and warning.

d. Using adjuncts or modal particles to recognize requesting actions: *đi, thôi, nào, xem, đã, nhé*... at the end of the sentence.

A part from typical means of expression for direct requesting actions, among indirect requesting actions via asking actions, the identification of requesting actions should be based on semantics and the communication context.

3.2.2. Structure of replying conversation participations in the interaction with giving conversation participations containing requesting actions

Table 3.2. Replying conversation participations in dialogue pairs of requests - responses

Order	Conversation participation forms	No	Percentage
1.	Conversation participation with one action	151	36,74
2.	Conversation participation with many actions	260	63,26
	Total	**411**	**100%**

3.2.2.1. Replying conversation participations with only one action

Replying conversation participations with only one action have the number of 151/411 actions, accounting for 36.74% of the total of replying conversation participations for requesting actions. These replying conversation participations often answer the requesting content directly, mainly express an agreement with requesting actions. Normally, in the dramas by Vu Luu Quang, replying conversation participation of a requesting action has only one action appearing in the following situations: a) When the juniors obey the command of their senior; b) when the superior agrees with a demand of his subordinates; c) When given words are long and the reasons for requesting are clearly given.

The use of this short replying form is suitable to the dramatic characteristics, moreover, it is consistent with the characteristics and personality of the characters who are soldiers. They are very clear, fancied and often have decisive actions. Most replying conversation participations with one action involved in the dramas by Vu Luu Quang have the content of work.

3.2.2.2. Replying conversation participations with many actions

A replying conversation participation with many actions accounted for more than 260/411 actions, making up 63.26%. This form of conversation participation not only answers requesting actions, but also provides an explanation for accepting or not accepting requesting actions of speakers.

Thus, it can be seen that in the interaction between giving conversation participations and replying conversation participations in Vu Luu Quang's dramas, the given words containing requesting actions usually have long storage and consist of many actions while the response to requesting actions is usually shorter and focuses more directly on the agreement or disagreement with requesting actions in the given verbal words. With that organization of conversation participation, the

language giver with the position of the speaker (SP1) often gives reasons for requesting in advance and the language receiver (SP2) generally agrees those reasons or not.

3.3. Semantics of dialogue pairs of requests - responses in Vu Luu Quang's dramas

3.3.1. Semantics of requesting actions in Vu Luu Quang's dramas

3.3.1.1. Statistics of semantic groups of requesting actions in Vu Luu Quang's dramas

Table 3.3. Semantic groups of requesting actions

Order	Semantic groups	No	Percentage
1.	Requests showing requirements and commands associated with the corporate work	260	53
2.	Requests showing individual opinions on social issues	142	29
3.	Requests showing individual needs and wishes for themselves or others	90	18
Total		**492**	**100%**

3.3.1.2. Description of semantic groups of requesting actions in giving conversation participations

a. Requests showing requirements and commands associated with the corporate work

Vu Luu Quang's dramas always take the ego as a starting point for changing the direction to us. The author does not elaborate the description of the relationship as well as individual interests but focuses on the collectivity. Given requests have the long work content and contain more actions for explaining the requesting target of the speaker. And the response in this interaction is usually short, revealing agreement or disagreement with the request.

b. Requests showing individual opinions on social issues

Requesting actions in the dramas by Vu Luu Quang have stripped the denunciation of society, since then expressed the thoughts and wishes to change the old mechanism and the outdated way of doing business which are no longer suitable to the present. The most worrying thing is the impact of the lifestyle of ethic recession, fame and material respect affecting the perspectives of the youth.

c. Requests showing individual needs and wishes for themselves or others

Vu Luu Quang's dramas do not usually pay attention to personal lives. The individuality and that ego are placed in relation to the generality and the collectivity. That relationship is always in the comparison "I and We". Therefore, personal feelings are not intended in his works. Despite not focusing on expressing personal sentiments, they themselves are naturally and thoughtfully visible, contributing to the disclosure of the author's thoughts significantly.

3.3.2. Semantics of replying actions in the interaction with requesting actions

a. Replying conversation participations show the attitude of agreement

Dialogue pairs containing replying actions of agreement and approval have appeared 158/492 turns, accounting for 32%. Agreement actions show unification of

the ideas between Sp1 and SP2 about a certain content. Generally, the conversation participations which end with the agreement of the other speaker (Sp2) show positive characteristics of the conversation. The conversation participations that end positively often occur with accompanying actions: affirming for agreement, support, promise, assurance ... There are two types:

a1. Replying conversation participations showing the attitude of agreement stand independently

Free-standing agreement actions: with the figure of 75/158 actions (reaching 47.46%). They are mainly used by the characters in the following cases:

- Requesting actions in which the language giver (Sp1) desires the receiver (SP2) to create a specific situation right after Sp1 demands and recommends.

- Giving conversation participations with many requesting actions in which some target at the request of Sp1 and accompanying subordinate actions often explain the reason for requesting of the main action.

- Giving conversation participations containing actions of suggesting – requesting of Sp1 who wants the receiver (SP2) to allow himself (Sp1) to implement.

a2. Replying conversation participations showing the attitude of agreement contain accompanying actions

Agreement actions with accompanying actions: with the number of 83/158 actions (representing 52.53%). In most of these conversation participations, accompanying actions have the function of explaining, confirming or revealing the attitude of the receiver (SP2) towards requesting actions.

b. Replying conversation participations show the implicit

This group has the number of 116/492 actions, accounting for 24% of the replying actions for requesting actions. In terms of the efficiency of the action, we can also consider this action as agreement or disagreement. But considering the communicative purpose, it exposes evasive attitude of the responder very clearly. When the communication character (SP2) does not want to express his opinion clearly and aggressively, he looks for the implicit replying motto to avoid stress for the conversation. To avoid answering directly, the receiver uses the actions of *explaining, justifying, presenting or expressing* ...

b1. The language giver (Sp1) desires the language receiver (SP2) to perform the situation according to his request which is considered justifiable .

b2. The language giver (Sp1) advises the language receiver (SP2) not to make a certain situation that SP1 considers right.

b3. The language giver (Sp1) recommends the language receiver (SP2) allow Sp1 to make a certain situation that SP1 considers right.

Responding with implicit forms in Vu Luu Quang's dramas expresses the communication strategy of SP2 in conversation. This form is typically used when characters do not have the heterogeneity of opinions and actions, but it is not convenient to be unfolded.

c. Replying conversation participations show the negative attitude

Approximately 218/492 replying conversation participations (making up 44%) have a negative meaning, reject the requesting action in the given words. In

particular, negative actions with accompanying actions account for 64%, free-standing negative actions make up 36%. These are the conversation participations with a negative feature but thanks to them, there is an increase in the dramatic climax in dramatic works. Negative actions can be identified in many different ways and can stand alone by directly refusing a request of the language giver, but many other cases are accompanied by other actions such as: *criticizing, condemning, raising consequences and expressing anger* ... It is the richness of the language actions in replying conversation participations that proves the author's delicacy in reflecting the colorful life.

Thus, in order to respond to the request of Sp1, Sp2 can accept or not accept that request. However, to ensure the politeness in communication, the response of SP2 which either agrees or disagrees in the dramatic dialogue of Vu Luu Quang still creates a gentle feeling and often opens up new problems for the communication of the participants carried out behind.

3.4. Role of dialogue pairs of requests - responses in Vu Luu Quang's dramas

3.4.1. Features of replying conversation participation in dialogue pairs of requests - responses

a. In drama, the interaction between making requests and responding is very intimate. Requesting actions always contain replying actions. The responses in the dramas by Vu Luu Quang are not only simple, short, acceptable or unacceptable but also multi-dimensional, long and showing many artistic intentions.

b. Although many plays by Vu Luu Quang ended, the issues raised in the work have not been fully resolved and dramatic conflicts remain. In particular, the author uses the form of asking again to reply requesting actions. On the one hand, it expresses the attitude of the listener and on the other hand, it creates the open structure of dialogue pairs which can be closed but be a starting point for another dialogue pair.

3.4.2. Courtesy of dialogue pairs of requests - responses

In terms of the history, requesting is an action form of high threats because it can cause a positive or negative effect for both the language giver and the language receiver. Vu Luu Quang's dramas pay much attention to ensuring politeness in communication. Although the author always faces the problems in life with irreconcilable contrarieties and conflicts but the attitude and reaction is always in allowed moderation. One of the effective methods to ensure politeness in requesting is that the author often uses indirect forms of demand via asking actions. There are 153/909 (representing 16.83%) indirect requesting actions in the form of questions. In addition, the author also uses other forms to ensure courtesy of requesting actions, for instance, using hedging elements and stating reasons and using reasonable words of address are also effective methods to keep politeness when making requests.

3.4.3. Demonstrating levels of refusing of replying conversation participations in relation to giving conversation participations.

3.4.3.1. Gentle and polite refusal

Sp2 uses gentle and polite refusal to respond to requesting actions in dialogue pairs of requests – responses in the dramas by Vu Luu Quang. In the communication strategy, refusing without discontenting other people is very difficult but in reality, in Vu Luu Quang's dramas, rejecting the request gently and politely still dominates: *không dám, cảm ơn, không tiện ạ ...*

3.4.3.2. Clear and fancied refusal

These ways of replying usually expose the stance and the attitude that is decisive and not afraid of the language receiver. This type of replying conversation participation frequently uses direct negative forms "*không*" to respond to requesting actions.

3.4.3.3. Angry and cooperative refusal

Besides these refusing actions which are clear but polite, that the communication characters in Vu Luu Quang's dramas express irritating and non-cooperative attitudes also occurs despite the small number.

To sum up, the response to requesting actions with refusing actions takes place with many different manifestations. Previous researchers had only paid attention to the expression of the scale of requesting actions rather than having a look at the scale of the replying action. Meanwhile, in dialogue pairs of requests – responses, the replying action is the one conveying most semantic contents.

3.5. Summary of chapter 3

In this chapter, the thesis analyzed the structure and semantics of dialogue pairs of requests – responses in the dramas by Vu Luu Quang. This dialogue pair has the structural diversity and due to capability of high facial threats of the language receiver, the conversation participations containing requesting actions are often accompanied by other actions. Dialogue pairs of requests – responses have an important contribution in honestly reflecting the social issues, the concerns and devoting aspirations to the country of the younger generation. The efforts of positive people that will promise a better future are the message recommended by the author.

Chapter 4
VOCATIVE WORDS VIA DIALOGUE PAIRS OF QUESTIONS - ANSWERS, REQUESTS -RESPONSES IN VU LUU QUANG'S DRAMAS

4.1. Vocative word issue and vocative words in drama

4.1.1. Concept of vocative words

After conducting and analyzing the opinions on words of address of Giap Nguyen Thien, Phe Hoang, Kim Lien Do Thi, Quang Ban Diep, Bien Le ... the thesis was based on the definitions of these authors and agree the understanding of vocative words: *address is the way that the speaker personates himself in front of the listener and calls that person in order to communicate* as the basis for the study.

4.1.2. Vocative words in dramatic texts

Vocative words are often associated with the conversation language of the characters. So, in art texts, people often mention vocative words when having dialogue lines. If they are the narrative of the writers, vocative words may not appear. Unlike art texts, dramatic texts always contain the dialogue lines of the characters expressed through the interactive pairs of questions - answers and requests - responses. As a result, there are a large number of vocative words being used.

4.2. System of vocative words via dialogue pairs of questions - answers and requests - responses in Vu Luu Quang's dramas

4.2.1. Quantitative statistics

Table 4.1. The number of vocative words in Vu Luu Quang's dramas

ORDER	WORKS	NOUN		PRONOUN		WORD GROUP	
		Give	Response	Give	Response	Give	Response
1	If you do not fire	518	310	396	423	250	164
2	I and we	517	457	405	378	312	212
3	Truong Ba's Soul in the Butcher's Body	580	385	380	358	232	223
4	It cannot lose	590	314	223	291	234	198
5	Ninth Oath	357	259	210	187	246	133
	Total	**2.562**	**1.725**	**1.614**	**1.637**	**1274**	**930**
	Percentage (%)	**4.287 (44%)**		**3.251 (33%)**		**2.204 (23%)**	

4.2.2. Comments on vocative groups in the dramas by Vu Luu Quang

Vocative word class used through pairs of giving - responding in the dramas by Vu Luu Quang consists of three groups which are ranked from high to low as follows:

- Addressing by nouns: 4,287 times (44%)

Vocative group using the noun in the dramas by Vu Luu Quang constitutes the highest number and consists of three sub-groups in which minor noun group of kinship is used the least (23 words) but the time of using is the most with 3,227 times, occupying 75%; addressing by calling the names also appears relatively much with

754 times of using of 57 words, making up 18%; and the minor noun group of social relations and careers is less with 306 times of using of 45 words.

-Addressing by pronouns: 3,251 times (33%)

+ Personal pronoun group of the first person appears 14 pronouns with 2,868 times

+ Personal pronoun group of the second person has only three pronouns with 29 times

+ Personal pronoun group of the third person appears 8 pronouns with 354 times.

According to the communication habit of Vietnamese people, we often pull the gap closer by using the nouns of kinship, so addressing by personal pronouns constitutes less than nouns because they are objective. If too many personal pronouns are used, the distance between the characters will be expanded and hard to create openness and friendliness.

In Vu Luu Quang's dramas, the personal pronoun that is used most is *tôi* (the first person, singular) with 1,967 times, reaching 61% of the number of participating pronouns. The next is *mình* (the first person, singular) with 232 times. Following it are the pronouns *chúng tôi* (the first person, plural) with 270 times, *ta* (the persons included: *tôi* and the people who join) with 158 times. Finally are the singular third person (*hắn, hắn ta*, *nó*) with 128 times and the plural third person *họ* with 156 turns...

- Address with word groups: 2,204 times (23%)

In the dramas by Vu Luu Quang, although address with word groups has lower times of using compared to two groups of pronouns and nouns (with 2,232 times, occupying 23%), they have the diverse structure. Those word groups are applied by the author through dialogue lines of the characters including 35 sub-groups in which these nouns are always present: *nouns of kinship + proper nouns (674), nouns of kinship + pronouns (595), adjuncts + nouns of kinship (240), common nouns + proper nouns (135) ...*

4.3. Similarities in the use of vocative words via dialogue pairs of questions - answers, requests - responses in Vu Luu Quang's dramas

4.3.1. Types of vocative words in each dialogue pair are interleaved

In each dialogue pair, it can be often seen that many types of vocative words appear together. Nouns, pronouns and vocative word groups do not appear separately when being in interactive pairs but they are interlaced: pronouns - nouns, nouns - word groups and pronouns - word groups.

4.3.2. Vocative words showing gender clearly

Address through dialogue lines of the characters in the dramas by Vu Luu Quang shows gender very well, especially in the vocative group using nouns. There are 125 kinds of vocative words by nouns in which 30 kinds of vocative words using nouns have a clear distinction of gender, for example, *mụ, mụ ta, mụ ấy, con bé, mụ vợ, cu cậu, anh giai, cô bé, thằng bé, thằng ấy, thằng trai, ông nội, thầy, con dâu...*

The vocative group with nouns of kinship almost shows gender. Of 23 types of kinship nouns used for addressing in the dramas by Vu Luu Quang, 17/23 nouns expose gender inside: *anh, chị, cô, anh giai, ông, bà, em gái, bố, chú, mẹ, bác giai, u, con gái, con dâu, thầy, ông nội, vợ...*

The nouns which can be used for both male and female genders only include six following words: *cậu, em, bác, cháu, cụ, con...*

4.3.3. Vocative words expressing interpersonal relationship

- Vocative words show aging relationship in the dramas by Vu Luu Quang: *ông anh/ chúng em, anh/ chúng mày, hai đứa, anh/bọn em…*

- Vocative words show professional relationship in the dramas by Vu Luu Quang: *đồng chí quản đốc*, *tôi/đại đội trưởng công binh Hoàng Việt, chỉ huy trưởng, ông cố vấn...*

- Vocative words show positional relationship in Vu Luu Quang's dramas.

Pairs of the vocative words appearing in the dramas by Vu Luu Quang reflect the position of both the speaker and the listener very clearly: *thủ trưởng - em, đồng chí - tôi, giám đốc - chúng tôi, chỉ huy - anh em...*

- Vocative words reflect the attitude in Vu Luu Quang's dramas.

Vocative words not only reveal the relationship of age, position and occupation but they also have the ability of expressing the complex emotional world of humans. Through the use of vocative words of the characters, we might notice the attitude and feelings of the communication participants:

Revealing the anger by using the vocative words such as *thằng/ đứa/ kẻ/bà...*; The attitude of love and respect is also an emotional shade shown via words of asddress: *mình/nhà/em/thủ trưởng...*

4.3.4. Vocative words always have the development based on the emotions of the characters in the way of using words of address.

In the dramas by Vu Luu Quang, vocative words change flexibly, show the communication strategy and the relationship between the characters very clearly. The change often takes place in the dialogue pairs and sometimes in the progress of the play. From this context to another context, the characters have changed the relations and the way of addressing.

4.4. The difference in the way of using vocative words of dialogue pairs of questions - answers and requests - responses in Vu Luu Quang's dramas

4.4.1. The difference in corresponding level of address of pairs of questions - answers, requests - responses

- Address in dialogue pairs of questions - answers isn't often compatible to those pairs but has the relatively flexible application. In 674 dialogue pairs of questions - answers, only 50 pairs of vocative words correspond exactly: *cháu/bác, em/anh, bố/con, tôi/đồng chí, chúng tôi/các anh, mình/cậu...* These vocative pairs only appear in the replying conversation participations of pairs of questions - answers.

- In dialogue pairs of requests - responses, pairs of vocative words which correspond exactly usually appear: *tôi/cô, mình/cậu, tớ/cậu, tôi/anh, tôi/đồng chí, em/anh, bố/con, chúng tôi/các đồng chí...*

4.4.2 The difference in the effect of pairs of questions - answers and requests - responses

Due to the difference in the efficiency of dialogue pairs of questions – answers and requests - responses, selecting either vocative words or not using words of

address of each group is different: For pairs of questions - answers, the language giver usually only uses the vocative words towards the language receiver with question marks and does not use the word of address about himself when putting a question. For pairs of requests - responses, the language giver often targets the language receiver exactly. Therefore, to use vocative words clearly is also a communication strategy and help commands go to the right direction.

4.5. The difference in using vocative words of Vietnamese people through dialogue pairs of questions - answers, requests - responses in spoken language and literary works

4.5.1. In terms of the number of pairs of interacting vocative words in pairs of questions - answers and requests - responses

In daily life, various communication takes place with different purposes and audiences so there is a large number of pairs of interacting vocative words in dialogue pairs of questions - answers, requests - responses. In art texts, the number of vocative word pairs in pairs of questions - answers, requests - responses is of limited use due to the writer's expression. On the other hand, the writer only pays attention to some issues and certain relationships from the individual perspective, as a result, vocative words are not as rich as in spoken language. Especially for drama, due to the brief and performing nature, the omission of vocative elements is very popular. There are dialogue pairs where the communicative characters do not use any vocative words but both language givers and receivers understand the content thanks to the context. This appears a lot in dialogue pairs of questions - answers in Vu Luu Quang's drama.

4.5.2. In terms of the nature of vocative words in dialogue pairs of questions - answers and requests - responses

Vocative words through dialogue pairs of questions - answers and requests - responses in spoken language can be flippant, courteous and impartial according to the role of communication or the local domain. In life, a person can play different communication roles based on the relationships. Thus, communicators can call each other according to the feeling that depends on the attitude and emotion. Most vocative words with the local feature are only used in everyday communication: *tau, mi, bọ, tía, mệ, má, u, bầm, út, cả...*

In the art works, the use of vocative words is usually in favour of courtesy because of the ceremonial nature of the art text. In the dramas by Vu Luu Quang, the author focuses on using the polite vocative words as a communication strategy. The words of address contain the shades which are flippant, pejorative and contempt but they are not used as much as *thằng, kẻ, hắn, hắn ta, mụ, mụ ta...* and the words of address with neutral shades are mainly used such as *tôi, ta, chúng tôi, chúng ta, họ, mình, chúng mình...*

4.6. Summary of chapter 4

Through the contents analyzed, we find that besides common vocative words used, Vu Luu Quang's dramas are also attractive in the use of the unique and new combinations of groups of vocative words. The unique mix is not only for calling names and identifying but it also can engrave the personalities and appearances of the characters that express the attitude and feeling of the author.

CONCLUSION

Through describing and analyzing the contents of the chapters, we draw the conclusion:

1. Surveying 5 representative works with 1,662 dialogue pairs, we obtained specific data with 4839 language acts and 18 sub-groups. Each language act in the interaction of pairs of giving - responding has unique features that contribute to expressing personalities and thoughts of the character lines (conservation, stagnation and innovation, insight and acceptance of difficulty to go up) as well as the meaning of the work. Based on the statistical results, we deeply examined the ways of using vocative words of the characters in interactive pairs of giving - responding as well as two groups of giving - responding actions: questions - answers and requests - responses. Those are dialog pairs appearing continuously and demonstrate linguitic features of the character traits, contributing to the speciality of Vu Luu Quang's dramas.

2. Dialogue pairs of questions - answers and requests - responses have appeared with a larger number in Vu Luu Quang's dramas. Dialogue pairs of questions - answers often appear first in dialogs. Although the structure of giving conversation participations containing asking actions is not as complicated as that of the conversation participations containing other actions, the opening of dialogue pairs with asking actions creates favorable conditions for expressing the content and the viewpoint of the characters joining the dialogue. In terms of the structure of language expressions containing asking actions, the asking actions in the dramas by Vu Luu Quang often appear in the incomplete form and this is one of the distinctive characteristics in terms of semantics, creating unique features in the language style of the author. This is also one of the factors that make the conciseness in Vu Luu Quang's dramas.

Based on the subject of an asking action and its semantic content, we have classified semantic subgroups of pairs of giving - responding that contain actions of questions - answers into 4 groups: questions - answers on privacy information of the object; questions - answers on job content of the object; questions - answers on awareness, attitudes and feelings of the object; questions - answers on the thought and viewpoint of the object. Among them, the group of questions - answers on awareness, attitudes and feelings of the object reaches the highest percentage. It is that interaction that has created an opportunity for the characters to express their thoughts, perceptions and attitudes towards the problems in life.

3. Through the general description of the conversation participations containing requesting actions in Vu Luu Quang's dramas, we noticed that the requesting actions appear much in both direct and indirect forms. Because of the etiquette and politeness in communication, besides direct requesting actions, the use of many indirect requesting actions contributed to revealing the content and the author's opinion effectively. In response to that proposal, the language receiver in the dramas by Vu Luu Quang can agree, imply or refuse, disagree. The response to the demand of the language receiver clearly showed the stance and the viewpoints of the

participants in communication, express cooperation or non-cooperation of the request giver and the request receiver.

The semantics of dialogue pairs of requests - responses were divided into three groups, but requests on job and social issues remained crucial. Vu Luu Quang's dramas always take the ego as a starting point for changing the collective thing. The author focused on not only describing the relationship as well as individual interests but also the collectivity. Dialogue pairs of requests - responses play an important role in reflecting social issues, the relationships of daily life, the changing aspirations of the young generation and the future forcasts subtly and sensitively. The attraction of the plays by Vu Luu Quang is that the author always go straight to the real problems. Although he cannot solve all problems and many of them are unfinished, his dramas can predict about what is going to happen and always carry breath of love, happiness and faith in human kindness.

4. The address in Vu Luu Quang's dramas has clearly shown interpersonal relationships between the roles of communication, in which nouns of address appear with the highest number of words and times of using. In addition, the use of the nouns of social relationships, careers and positions is very diverse with 45 different types, especially using the words of address related to soldiers such as *đồng chí, chiến hữu, đại đội trưởng*... has created a special shade in language use. Pronouns of address are also used with a large number. Almost pronouns of address in the table have appeared in Vu Luu Quang's dramas. Most communication participants use the pronouns of address with neutral shades of attitudes and emotions, they rarely violate vocative rules but tend to ensure politeness in communication. Thus, the pronouns denoting the flippancy, disparagement and less politeness such as: *lũ, gã, thằng, mày, hắn ta, mụ ta*... are of very limited use. Word group of address is used with the least figure but has many types of combination that are new and unique, which has an important contribution in creating the unique scripting language style named Vu Luu Quang.

5. The use of vocative words of dialogue pairs of questions - answers and requests - responses in the dramas by Vu Luu Quang has similarities to express the inter-personal relationships, gender expression and has the movement that depends on the attitude and emotional developments in the relationship between the roles of communication. However, due to the efficiency of requesting actions, the vocative words in dialogue pairs of requests - responses are often formed by accurate corresponding pairs of address whereas pairs of questions - answers include incorrect corresponding pairs of address. Words of address of pairs of questions - answers and requests - responses in spoken language are also different from the literature and art. If in life the number of interactive pairs of address is rich and diverse, in literature and art, because of the dominanation of the writer, the number of pairs of address is more limited. The use of the words of address which are flippant, intimate, less polite and regional in daily communication is more, but in literature works, the vocative words with politeness and people have prevailed.

LIST OF THE ANNOUNCED PROJECTS RELATED TO THE THESIS CONTENT

1. Ngoc Nga Dam Thi (2011), "Requesting actions through dialogue lines of the characters in *Trương Ba's Soul in the Butcher's Body* by Vu Luu Quang", *Journal of Science*, Vinh University, vol 40, No. 3B - 2011, p. 40-48.

2. Ngoc Nga Dam Thi (2014), " Words of address through dialogue lines of the characters in Vu Luu Quang's dramas", Proceedings of the scientific conference of young officers in national pedagogical universities, p. 240-247.

3. Ngoc Nga Dam Thi (2015), "Asking actions through dialogue lines of the characters in the play *I and we* by Vu Luu Quang", *Journal of Education*, No. 3, p. 122-125.

4. Ngoc Nga Dam Thi (2016), "Characteristics of dialogue lines of the characters in Vu Luu Quang's dramas", *Journal of Lexicography & Encyclopedias*, No. 1, p. 94-99

5. Ngoc Nga Dam Thi (2016), "Classification of terms of address in Vu Luu Quang's dramas", *Journal of Language and Life*, No. 2, p. 90-94.

6. Ngoc Nga Dam Thi (2016), "The characters in Vu Luu Quang's dramas", *Journal of Science*, Vinh University, Volume 44, No. 3B - 2015, p. 28-34.

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