

# A Study on Linguistic Features in Contrastive Parallel - Structured Sentences

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## Abstract:

Contrastive parallel-structured sentence (CPSS) is a kind of Vietnamese traditional artistic literature originated from China. Its uniqueness is exclusively manifested by two semantically structured sentences. The first sentence is called the given proposition, and the second is modulated as the opposed proposition. Linguistic units employed in a CPSS are concise, condensed and highly suggestive in their content and form. Normally, the CPSS is composed by a person who delivers 'given proposition', and another person who opposes it with an 'opposed proposition'. However, in other cases, there is also a CPSS made by an individual only. One of the most typical and celebrated of such authors who had composed a great numbers of CPSS was Nguyen Khuyen. Most of the linguistic units used in Nguyen Khuyen's Chinese-based CPSS are in opposition rules including: word-formation (single words, compound words, etc.), parts of speech (nouns, verbs, adjectives, etc.), phrases (noun phrases, verb phrases, etc.), sentences (single sentences, single sentences with auxiliary components etc.), idioms, proverbs, etc. By flexibly using many artistic aspects of language materials, Nguyen Khuyen had proved that there were no Chinese-based CPSS could create difficulties to him. In addition, the author had a very liberal view and pen ignoring many small errors in regular CPSS to create profound meanings through the phenomenon of homonymy and the semantic field. Moreover, the author also created many diverse, wealthy and flexible CPSS by using his excellent vocabulary to convey a greater, deeper and wider meaning than the modest form within other CPSS.

## Keywords:

Nguyen Khuyen, Chinese-based CPSS, Opposition Rules, Parallel

## 1. Introduction

Chinese-based characters were created and used by Vietnamese people over the past thousands of years. In the period of Chinese domination, the Vietnamese did not use Chinese-based characters in a systematic and widespread manner. Chinese-based characters were gradually improved during the Ly-Tran dynasty (11th - 14th centuries), and the period from 15th to 18th century is regarded as the most brilliant development of Chinese-based characters. According to the composition of poems

dating back to the 12th century, up to the Tay Son period (1778-1802), Chinese-based characters were introduced in administrative documents. From 1945, Chinese-based characters were gradually overwhelmed by Vietnamese-based CPSS. Up to now, Vietnamese people have still employed Chinese-based characters, but only in writing *So*, CPSS, etc. Although the Chinese-based characters were not popularly used throughout the country and were frequently attributed to a trivial language, many authors put their attempts to enhance the value of Chinese-based characters and naturally put them into literature. Therefore, the Chinese-based characters still existed in parallel with Chinese characters – the Vietnamese official language used in administrative documents, examinations, poems and other literature during feudal times. Due to the national pride and the desire to preserve their cultural identity, at that time, the Confucian scholars put Chinese-based characters into literature as an artistic language equating with the Chinese characters. In the Chinese-based characters of the Vietnamese literature, there is a small and very special part known as *Chinese-based CPSS*. Regarding to *Chinese-based CPSS*, there are some typical authors such as Ho Xuan Huong, Tran Te Xuong, Nguyen Khuyen and Doan Thi Diem, but the most celebrated author is Nguyen Khuyen also known as “Vietnamese village’s poetry”, who composed CPSS on various occasions such as the celebration of successful exams, the building of new houses, the condolence expressions for the dead, and the traditional wishing on Vietnamese Tet holiday, etc. Particularly, Nguyen Khuyen is very skillful in using linguistic units such as the phenomena of synonyms, antonyms, homonyms, fixed phrases and especially semantic fields, which contributed to distinguish his linguistic style among other authors. Thus far, no research has systematically investigated the *Chinese-based CPSS* under the linguistic approaches. Therefore, the main aims of this study are to research into some cases of Nguyen Khuyen’s *Chinese-based CPSS* in all aspects of linguistics and the rules of CPSS which make the CPSS exist as strongly and beautifully as they are. Furthermore, the study will also clarify the linguistic features employed in it.

## 2. Literature Review

### 2.1. Researches on the CPSS

Most works on the *Chinese-based CPSS* are from the perspectives of literary theory, stylistics, and historical literature. With reference to the types of CPSS, Tuyet T.T.N (1997) mentioned that *opposition rules* and *parrot rules* in the CPSS were a unique literary form of the Vietnamese. The author referred to the principles or rules of CPSS including: 1. The CPSS must have two propositions: ‘*given proposition*’ and ‘*opposed proposition*’. It is not considered as a complete CPSS if it has only one or three propositions. Moreover, the two propositions of the CPSS must oppose each other in segments, syllables, tones, ideas, and lexicons; 2. Syllable is a mandatory linguistic unit in the CPSS. Interestingly, the CPSS should always have a number of syllables because its inherent propositions must be symmetrical and equally balanced in syllable. In the CPSS, the meaning of words in the opposed proposition is called the literal puzzle, and the opposite words of the two propositions must have the same parts of speech. Quyen. P.A (2010) on analyzing linguistic features in Nguyen Khuyen’s Chinese-based literary works, the author mainly focused on the analysis of Chinese-based poetry. In regards to the CPSS, the author only collected the statistical data of paronomasia such as reduplicated words, the usage of functional words, and semantic aspects. However, Thanh. V (2003) in “Nguyen Khuyen - authors and

works” merely compiled all the writings relating to Nguyen Khuyen's literature over the historical periods.

## **2.2. The CPSS and Opposition Rules**

### **2.2.1. The Opposition rules**

The opposition rules must artistically comply with certain rules, which is the basic principle in shaping the *CPSS* and *the rule-based poetry in Tang Dynasty*. Here, the significance is to find the balance among the opposite words or language units. In regard to phonetics, opposite words must have opposed tones – *égal* and *non-égal*, and the opposite of rhythm structure. Moreover, parts of speech must be the same for opposite words such as noun - noun, verb - verb, functional word – functional word, and pronoun – pronoun, etc. Similarly, in word-formation, it must be in a parallel formula: single words – single words, compound word - compound word and so forth. In phrases, the patterns are as follows: noun phrase - noun phrase, verb phrase - verb phrase, etc. The pair also includes consistent idioms, proverbs opposite each other; sentences with the same opposite pattern: simple sentence with simple sentence, simple sentence with auxiliary components opposite simple sentence with auxiliary components, etc. In ancient materials, there are a great number of the opposition rules namely *chinh* opposition rule, *dich danh* opposition rule, *di loai* opposition rule, *lien chau* opposition rule, *song thanh* opposition rule, *diep van* opposition rule, *song nghi* opposition rule, *lien cam* opposition rule and *hoi van* opposition rule. To produce a complete *CPSS*, people frequently compete among the authors who must be smart and erudite (Sang. T.L, 2006). The opposition rules make use of isomorphic compound words. In literature, they are expressed in categories such as idioms, proverbs, and *the rule-based poetry in Tang Dynasty including*: two *cau de* (sentences 1 and 2) and the last two sentences without opposition rule; the *cau thuc* (sentences 3 and 4) are opposite to each other; and the two *cau luan* (sentences 5 and 6) are opposite to each other, too. The opposition rules also exist in *van bien ngau* (one kind of literature).

### **2.2.2. The CPSS**

Generally, when an individual copes up with a given proposition, he or she must be in charge of dealing with an opposed proposition in a certain situation. However, the individual may equally produce an entire *CPSS*. *The CPSS* is a special form of miniature literature with each unit of work (called a sentence) consists of two propositions (actually two sentences or two compulsory parts) which are symmetrical in terms of parts of speech, sound and meaning. They are used in expressing thoughts, feelings and attitudes towards a person, an event, a scene, or an object that the subject (author) is interested in. The *CPSS* can be employed with various purposes to display goodwill, an answer, congratulations, records, condolence expressions, or simply to make fun and laugh (Can. N.T, 1975). The above aspects are both the context and the purpose of the *CPSS*. The characteristics of the *CPSS* also lie in its newness, profound content and perfection, unique form, exclusive language with high generalization and concision shaping the power of *CPSS*.

Vietnamese *CPSS* can be divided into different categories with diverse rules determined on the author's implications. Nevertheless, the framework of a study does not allow us to present those divisions.

## **3. Research Methodology**

### 3.1. Data collection

Nguyen Khuyen's *CPSS* data was collected from the following documents: Chau P (2008), Dieu X (1979), Giang M.L (1993), Hang N.B (2010), Huyen N.V (1984), Hiep H.S (1997), Sang T.L (2006), Thanh V (2003) and Huy N.H (2003). In addition, there is a phenomenon of the same *CPSS* which is thought to be composed by Nguyen Khuyen while the others believe that it is from another author; however, these cases are attributed to Nguyen Khuyen's. After eliminating the duplicated *CPSS* in the above documents as well as the discarded variants, the number of remaining *CPSS* is 50. After that, the total of 50 *Chinese-based CPSS* is divided into 5 categories according to the context of usage. In the next step, the 5 categories of *CPSS* are investigated and examined under the linguistic perspectives.

### 3.2. Linguistic methods and tactics

#### Method of seme analysis:

This method is the basis for analyzing words and groups of words belonging to the contexts.

#### Method of description:

This method is used to describe the results of the research.

#### Tactics of statistics and classification:

These tactics determine a number of words in their contexts.

## 4. Data, Findings and Discussion

### 4.1. Data analysis

By collecting and analyzing data, Nguyen Khuyen's *Chinese-based CPSS* are divided into five types: *traditional Tet holiday CPSS*, *condolence expression CPSS*, *congratulatory CPSS*, *teasing-sarcasm CPSS* and *commandment CPSS*. They are statistically classify and calculated in reference to the different types as follows Table 1:

**Table 1.** Number and ratio of Chinese – based *CPSS*.

No	Types of Chinese – based <i>CPSS</i>		Quantity	Rate
1	Traditional Tet holiday		9	18
2	Condolence expressions		16	32
3	Congratulation	Longevity	3	13
		Wedding	2	
		Housewarming	2	
		Others	6	
4	Teasing – sarcasm		8	16
5	Commandment		4	8
	<b>Total</b>		<b>50</b>	<b>100%</b>

The Table 1 shows the ratio and the quantity of the Chinese-based types using in practice. As seen from the table above, among the tally of 50 *Chinese-based CPSS*, the highest ratio belongs to the condolence expressions at funeral, accounting for 32%. The next *CPSS* with the second highest figures are the congratulatory and traditional *Tet* holiday types while the lowest two kinds of *CPSS* are teasing-sarcasm and commandment *CPSS*. According to the primary data, the condolence expression at funeral took the highest proportions in terms of ratio as well as quantity, accounting

for 32% and 19 respectively, followed by traditional Tet holiday and congratulation with 13% and 26 respectively. On the other hand, the ones which are least used, are sarcasm and commandment CPSS with 4 cases, accounting for 8%. The data also indicates that the majority of Nguyen Khuyen CPSS broadly exists in daily life and do not relate to political features in nature. This also reveals that his personal perspective of life is so close to the common people's inherent aspiration.

## 4.2. Findings and Discussion

Based on the theoretical framework of *opposition rules*, the CPSS, and theories of linguistics, Nguyen Khuyen's *Chinese-based CPSS* will be analyzed under the aspects of phonetics, lexicology, grammar and semantics to portray the author's unique linguistic usage as well as the art in the CPSS of the Vietnamese. In this section, the results will be presented in the sequences of *Chinese-based CPSS*, with one CPSS for each type of CPSS as follows:

### 4.2.1. Analyzing a case of condolence expression CPSS

The following is an analysis of the condolence expression on funeral.

*Cành biếc thiếp trông lên, khi vận tía, lúc con đen, điều đại điều khôn nhờ bố đỏ;*

*(When misfortune approached, I would not know how to deal with except for looking up to the sky and letting it be)*

*Suối vàng chàng thác xuống, vợ má hồng, con răng trắng, tím gan tím ruột với ông xanh.*

*(If you passed away in a context of young wife with naive children, only God would see my pains)*

In terms of syntax and phonetic structures, this distich has 18 syllables separated into four segments. Each segment opposite to each other in rhythm (5 + 3 + 3 + 7) which known as *Hac tat* CPSS type (each proposition has three or more than three segments). At the beginning and at the end of the proposition, between two longer segments, there were two short segments put in the middle. The last syllable (word) of the shortest segment which was adjacent to the end segment is *égal*, so the last syllable (word) of the proposition must be *non-égal*: *đen/đỏ* (black/red) and *trắng/xanh* (white/blue), and the words at the end of two propositions were opposite to each other in tones, word type as well as word structure: *lên/xuống* (up/down), *tía/hồng* (purple/pink), *đen/trắng* (black/white) and *đỏ/xanh* (red/blue). The words with verbal language are juxtaposed: *khi vận tía* (when good fortune comes)/*vợ má hồng* (wife was too young), *lúc con đen* (when misfortune comes)/*con răng trắng* (children were still naive). Thus, in terms of phonetics and syntax forms, this is a typical distich with the opposite proposition. According to semantics and pragmatics perspectives, Nguyen Khuyen made this CPSS for a woman whose husband died in the worthlessness and isolation during the slow, quiet months of mourning. The content of the distich also illustrated the dependence of the wife on her husband for almost everything. (*điều đại điều khôn nhờ bố đỏ* - everything relies on you). This reliance is not only when the good fortune comes (*khi vận tía*), but also when the misfortune comes (*lúc con đen*) even when foolishness - bad came depending on her husband. This proposition manifests the crucial part of the husband to his wife exposing into every single situation in daily life. For this reason, she could not stand to see her husband in such pain. Because the needs, responsibilities, hopes, and expectations associated with each type of relationship vary, the personal meanings

and social implications of each type of death also differ. Thus, the second proposition describes the pain of both the young wife and naive children when their young husband passes way. The death of a husband is well recognized as an emotionally devastating event ranked as the most stressful losses. The intensity and persistence of the pain associated with this type of bereavement are thought to be due to the emotional valence of marital bonds: *tím gan tím ruột với ông xanh* (God can see their pain). It can be admitted that the career characteristics of the deceased, as well as Living Emotions, are described through the semantic field of color indicating 10 colors such as *biếc* (very green), *tía* (purple), *đen* (black), *điều* (orange-red), *đỏ* (red), *vàng* (yellow), *hồng* (pink), *trắng* (white), *tím* (purple) and *xanh* (blue). It is undeniable that the author flexibly applied the dyeing color semantic field to refer to the specific features of this job.

To sum up, by utilizing many aspects of language combining with the structure of CPSS, Nguyen Khuyen created the sorrowful and gloomy atmosphere as well as indicating that the death of a spouse ends the relationship but does not sever all relational bonds. The sense of being connected to the lost figure still persists - sometimes exacerbating a sense of having been abandoned, contributing to a sense of continuing in a relationship, although with an absent partner.

#### 4.2.2. Analyzing a case of congratulatory CPSS

The following is an analysis of the CPSS congratulating on building a new house.

*Ngói đỏ lợp nhe, lợp trên đê lợp dưới;*

*(As regards roofing, the red tiles are roofed in layers).*

*Đá xanh xây cống, hòn dưới nóng hòn trên.*

*(As regards building drain, the brick are set in layers)*

This CPSS has 9 syllables (or words) in each proposition which is broken into two contrasting rhythms (4 + 5). This CPSS was made according to the *Phu opposition* type and in the manner of the *Cach cu*. The syllables opposite each other on the tones modified: *nghè/dưới* (house/under) and *cống/trên* (drain/upper); the last syllables of the paragraphs and the last syllables of sentences of the two propositions were set against on tones. The parts of speech and word-formation were in this manner: *nghè/cống* (house/drain) (*égal* opposite *non-égal*), (singular nouns opposite singular nouns), and *dưới/trên* (beneath/above) - prepositions (functional words) as an auxiliary component after the center words in the noun phrases were set against each other; and compound sentences were contrasted with each other, too.

In terms of semantics and pragmatics, this CPSS was used when the author came to celebrate the housewarming party of a person who had been awarded a Doctoral Degree whilst the author had just held a Bachelor's Degree. The content of this CPSS was to talk about how different between the construction of houses and the method of building a red-roof sewer is, which meant the upper layer of red roofing tiles overlapped the lower layer while the lower layer of green stones pushed the upper layer. In addition to the above superficial meaning, the author also used two homonyms in the same semantic field for construction works and academic titles of the court at that time, i.e. *Nghe* and *Cong*: *Nghe* was a noun whose etymological meaning (1) was a small house made of tiles and bricks; and another meaning of *Nghe* (2) was a 'Doctor'. While the first meaning of *cong* (1) as a noun indicating a drain, the figurative sense (2) as a noun implying a 'Bachelor'. Thus, there was the usage of

homonyms in this semantic field demonstrating the construction of a building as well as the academic degrees of two people (*Nghe and cong*) corresponding to the guest (one who gives the gift) and the owner (recipient).

#### 4.2.3. Analyzing a case of traditional Tet holiday CPSS

The following is an analysis of traditional Tet holiday CPSS: Giving a student a gift when the student gave his teacher a grapefruit on the occasion of Tet holiday. All aspects of CPSS will be analyzed to show the artistic characteristics of Nguyen Khuyen's traditional Tet holiday CPSS.

*Tết đến kia kìa, chẳng nhẽ giờ cùi cùng tuế nguyệt;*

*(New Year is approaching, no money to spend, isn't there).*

*Xuân sang đó nọ, phen này mở múi với giang sơn.*

*(The spring is coming, occasionally let people know who you are)*

This CPSS has 11 syllables in each proposition divided into two propositions with opposite rhythms (4 + 7). It is a type of *Phu opposition* belonging to the *Phep cach cu* (*Cach cu* method). With this technique, each proposition has two long and short sentences separated in accordance with the regular pattern; the last word of the proposition contrasted with the last word of the sentences: *kìa/nguyệt* and *nọ/son*. On the phonetics side (*égal – non-égal*), the parts of speech and the word-formation between the two propositions were contrasted at the last words of sections and the last words of the sentences: *kìa/nọ* and *nguyệt* (moon)/*son* (mountain). The Sino-Vietnamese compound words were contrasted: *tuế nguyệt/giang sơn* (day and month/nationwide). Concerning word phrases, there was a pair of verbal language phrases contrasting each other: *Tết đến kia kìa/xuân sang đó nọ* (New Year coming around/winter is passed); and compound sentences were equally contrasted. Thus, in terms of phonetics and grammatical form, this CPSS was completely adjusted according to the rules of CPSS. In addition, the remaining languages also contrasted each other in all grammatical and phonetic aspects, except for *chẳng nhẽ/phen này* which was not correct for parts of speech.

On the semantic and pragmatic perspectives, this CPSS was made by the author on the occasion of receiving the gift of grapefruit from a student to show him the five fruits of the New Year. The author used this scene to make a saying about Tet to feel the heart of the student in order to encourage his spirit, both to meet their great satisfaction: *phen này mở múi với giang sơn* (this occasion will have good face with the nationwide) and to give back to the student something to celebrate the Tet with. The author used the phrase bringing the voice of the conversation language: *Tết đến kia kìa* (Lunar New Year coming there), *giờ cùi* (emerge pulp grapefruit) to talk about the difficulty of the student when visiting their teacher on New Year. The phrases *xuân sang đó nọ/mở múi* (spring coming there/ opens the grapefruit citrus) said that you can reap great success in the beginning of the New Year: *mở múi* (open citrus) with *giang sơn* (nationwide). The language used is very rustic, colloquial and so close to the people that any 'countryside' dweller who hears or reads it will understand the content of the CPSS. By using compact style combining with familiar and informal words, the author had created the content of the CPSS with clarity, coherence, and ordinary meaning. Moreover, the analysis of the words used in the context and content of the CPSS had illustrated perfectly the morale of the student and teacher. However, that is not all because the author also applied homonymy and the same semantic field

to indicate that the gift of the pupil was a grapefruit - *cùi* and *múi* to put into the CPSS and create two levels of meaning. The pulp with the function as a noun pointing to the elbow of the arm following empty hand, or the pulp meant that there was nothing before heaven. In the case of homonymy, the word *cùi* (pulp) was a noun pointing the grapefruit pulp, and *mở múi* (opening the grapefruit citrus) was a verb phrase that meant to show it off or to make it popular. The content in this proposition, this time, will show the world and the homonymy with word citrus - the noun that indicates the zone of the grapefruit. The usage of this semantic field also created another layer of meaning and pointed out the situation of the students offering the grapefruit for teacher as a gift on Tet holiday. In addition to expressing reality, words also expressed the affection and the attitude of the teacher towards the students, which was to encourage students to study hard to make their name and their teachers respected.

#### 4.2.4. Analyzing a case of teasing-sarcasm CPSS

The CPSS Sent to acquaintances, analyzed as follows:

*Có hay chi công rấn cắn gà nhà, phong lưu chú Bát, phú quý dì Tu, mây nổi đã từng qua trước mắt;*

*(It is ashamed to invite the enemies do harm to their own people as mr Bat and mrs Tu have done)*

*Thôi đừng có rước voi giày má tổ, sự nghiệp bà Bông, thơ từ ông Hùng, gió bay đành lẽ gác ngoài tai.*

*(Needless to mention Mrs.Bong and Mr.Hung who help enemies to invade the nation)*

This CPSS has 23 syllables in each *proposition* which was interrupted and contrasted at each rhythm (8 + 4 + 4 + 7). This CPSS is a kind of *Phu* using *Hac tat* sentence. That is, the rhyme of the last word in the second short segment, and the rhyme of the last word of the sentence are opposite to the ones of the other sentence. In particular, *Tu/mắt* (Tu/eyes) and *Hùng/tai* (Hung/ears). And according the principles of the opposite sentences, all the last syllables of the segments of the first sentence are opposite to the ones of the second one. In particular, *nhà/tổ* (home/ancestors' graves), *chú Bát/bà Bông* (Mr.Bat/Mrs. Bong), *Dì Tu/ông Hùng* (aunt Tu/Mr. Hung), *trước mắt/ngoài tai* (before the eyes/out of the ears), two opposing proverbs: *công rấn cắn gà nhà* (set foxes to keep the geese at home)/*rước voi giày má tổ* (brought enemies to destroy the ancestor's graves), the context of the CPSS was the full of irony community, that is, there were many people who damaged their country that *đã từng qua trước mắt* (had passed by before his eyes) but *đành lẽ gác ngoài tai* (had to put it out of the ears). What a tragedy of the times, the author described the characters of this era as those who destroyed (betrayed) their country and harmed their people such as *chú Bát* (uncle Bat) and *dì Tu* (aunt Tu), who are the kind of people who *công rấn cắn gà nhà* (set foxes to keep the geese at home) and Mrs. Bong and Mr. Hung who *rước voi giày má tổ* (brought enemies to destroy ancestors' grave). They were the flies in the ointment who cruelly and severely defiled the country. The author also used the semantic field of the names such as *chú Bát* (uncle Bat), *dì Tu* (aunt Tu), *bà Bông* (Mrs. Bong), *ông Hùng* (Mr. Hung) to strongly and directly condemn and point out the specific character traits of the different types of people that betrayed their country and their people. It is especially poignant that he wanted to demonstrate the era that was full of the bad apples who devastated their own society and compatriots either directly or indirectly to help the enemies. Despite knowing the irony and contrariness

of the era, with limited power, the author could only condemn and criticize through literature and could do nothing more to bring about a change since the crisis was *gác ngoài tai* (put out of the ears).

#### 4.2.5. Analyzing a case of commandment CPSS

The CPSS *Stick at the study house* is analyzed and presented as follows:

*Sự học chẳng phải chơi, sáng cặp tối rèn, mổ bụng con nhét chữ;*

*(Education is not a game so working hard is inevitable)*

*Nuôi thầy đâu có bõn, năm hết tết đến, bỏ đầu bỏ lấy tiền.*

*(The tuition is always costly, anyhow the father must be in charge of payment)*

This CPSS has 14 words on each *proposition* with three segments contrasting each other in rhythm (5 + 4 + 5). It is an example of *Phu opposition* using the *Hac tat*, so the last syllables of the middle segments are contrasted in tones to the last syllables of each *proposition*: *rèn/chữ* (practice/words) and *đến/tiền* (come/money). The last syllables of the corresponding segments on both *propositions* are opposite in terms of tones; the parts of speech and word-formation are also contrasted: *chơi/bõn* (play/bull), *rèn/đến* (practice/come), *chữ/tiền* (words/money). The middle segments of two *propositions*, which are written in spoken language, contradict each other, and two *propositions* are opposite to compound sentences. Nguyen Khuyen made this CPSS to hang on the wall of his classroom. There, Nguyen Khuyen taught the children of *Hoang Cao Khai* - who was a disreputable man that betrayed the country some words like *rèn* (practice), *cặp* (teach), *bỏ* (split), *mổ* (eviscerate), *nhét* (cram). In addition to the superficial meaning of the CPSS, it also had other themes including the difficulties and hardships of the study to acquire knowledge, and how strenuously the father endeavored to raise his children. Besides the moral meaning of teaching the children, the CPSS also had another meaning which indicates the students who are too ignorant to cram words into their brains. However, the general meaning of the CPSS was to reproach *Hoang Cao Khai*.

## 5. Conclusion

Regarding to the tally of 50 Nguyen Khuyen's *Chinese-based CPSS*, he composed 16 condolence expressions, 13 for congratulation, 8 for teasing- sarcasm and 4 for commandment. The result shows that Nguyen Khuyen composed most CPSS for condolence expressions at funerals, which indicates that his poetry in general is closely related to the daily life of the people. It also shows his human outlook and worldview which does not radically change even when the subject is death. Regarding to a number of CPSS used semantic field, the condolence expressions at funeral CPSS have the highest proportion with 32%. Next, the congratulatory CPSS has 13, accounting for 26%. Traditional *Tet* holiday CPSS has 18%. The last places are occupied by teasing-sarcasm and commandment CPSS with 16% and 8% respectively. In Nguyen Khuyen's *Chinese-based CPSS*, most language units are used in *opposition rules*: word-formation (single words, compound words, etc); parts of speech (nouns, verbs, adjectives, cardinal numbers, pronouns, functional words); word phrases (noun phrases, verb phrases, adjective phrases, preposition phrases); idioms, proverbs, and sentences (single sentences, single sentences with auxiliary components and compound sentences). This shows that although it is a very condensed and strict genre of regular symmetry, with Nguyen Khuyen's ingenious art,

no language units are strange to him. Moreover, the diversity of shape and richness of the symmetrical materials also demonstrate that Nguyen Khuyen's *CPSS* are very close to the people in everyday life. In addition to following the pattern, the author has a very liberal view and pen, ignoring many small errors in regular *opposition* to create meanings through the phenomenon of homonymy and semantic fields. The author creates many diverse, rich and flexible *CPSS* by using his excellent vocabulary to convey a greater, deeper and wider meaning than the modest form within a very short *CPSS*.

## Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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