

Cultural Characteristics of The Southern Vietnam Region in The Southern Vietnamese Dialect

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Abstract

Southern Vietnam is the land located at the end of the country to the South of Vietnam. The historical process of this Southern region does not develop continuously like other lands. After the disappearance of the Oc Eo culture at the end of the 6th century, the Southern region fell into a dangerous wilderness. Only in the 13th century, a part of Khmer people came to live scatteredly. The Vietnamese came to explore this land around the 16th century, followed by the Cham people, the Chinese, etc. In 1698, Lord Nguyen sent Nguyen Huu Canh to establish Gia Dinh Town. In 1757, the Southern region was officially formed to Ca Mau Cape - establishing Vietnam's sovereignty. Southern Vietnamese dialect, a part of the unified Vietnamese language, has had 4 centuries of formation and development. The elements that make up the Southern Vietnamese dialect are also the factors that make up the population here. Therefore, this article wants to find out the cultural characteristics of the Southern region expressed in the Vietnamese dialect.

Keywords: Southern Region, Cultural Characteristics, Southern Vietnamese Dialect

Introduction

Tran Quoc Vuong (2006) divided Vietnam into six cultural regions: the Northwest cultural region, the Viet Bac cultural region, the Northern delta cultural region, the Central cultural region, the Truong Son- Central Highlands cultural region and the Southern cultural region.

Southern Vietnam is the land located at the end of the country to the south of Vietnam, currently the territory of the provinces of Dong Nai, Binh Duong, Binh Phuoc, Tay Ninh, Ba Ria - Vung Tau (in the Southeast region), Long An, Tien Giang, Ben Tre, Vinh Long, Tra Vinh, Dong Thap, Can Tho, Soc Trang, An Giang, Kien Giang, Bac Lieu, Ca Mau (in the Southwest region) and Ho Chi Minh City. The total area of the territory is about 66,000 km², located entirely in the downstream of two rivers, the Dong Nai and the Mekong rivers.

Southern Vietnam is adjacent to the East Sea, so it is also known as the estuary land bordering the sea. The climate in the Southern Vietnam is a sub-equatorial tropical climate, with only two seasons a year, the dry season and the rainy season, but not too hot and dry like in the North and the Central. In the Southern Vietnam, there is a "flooding season", the rising water is very gentle, accreting alluvium for the fields.

Another natural highlight of the Southern Vietnam is the interlaced system of canals, with about 5,700km in length. Southern Vietnam is the meeting place of international sea transport routes: Vietnam and Southeast Asia; Vietnam with the Western; the confluence of the Indian Ocean and the Pacific Ocean. These geographical and cultural characteristics have created the Southern Vietnam with its own cultural characteristics, which are completely different from the North or the Central regions.

The historical process of the Southern Vietnam region did not develop continuously like other lands but experienced faults. After the disappearance of the Oc Eo culture at the end of the 6th century, the Southern Vietnam fell into a dangerous wilderness. In the 13th century, only a part of Khmer people came to live scattered. The Vietnamese came to explore this land around the 16th century, followed by the Cham, the Chinese, etc. In 1698, Lord Nguyen sent Nguyen Huu Canh to establish Gia Dinh province. In 1757, the Southern Vietnam was officially formed to the cape of Ca Mau - establishing Vietnam's sovereignty.

It can be seen that the Southern Vietnam is a land with many ethnic groups, but the main ethnic

group that accounts for the largest number (about 90% of the population) and plays a decisive role in the development of the land is the Vietnamese. They were mainly residents from the North and the Central Vietnam, with different social backgrounds: some were prisoners, criminals brought in by the feudal state to reclaim at the plantations, some were errants, poor people who went to exile, some were mandarins who were brought to the Southern Vietnam to explore new lands and then stay and live to this day.

In terms of language, Ly Tung Hieu (2009) stated that up to now, the Vietnamese dialect in the Southern Vietnam, a part of the unified Vietnamese language, has had 4 centuries of formation and development. The elements that make up the Vietnamese dialect in the Southern Vietnam are also the factors that make up the population here: Vietnamese immigrants from the five Quang provinces and the South Central regions, the Cham, the Khmer, the Chinese, the French and the Americans, although they withdrew after the end of the war, they also left deep imprints on the language and culture here. These resident groups have provided each other with their existing language capital, and together created and developed the existing language so that it can reflect the new cultural space, business activities, economy, culture and society associated with the new cultural space. Therefore, the Vietnamese dialect in the Southern Vietnam language today has very different characteristics from the Northern and the Central dialects. This is also the reason why this article wants to find out how the Southern Vietnam's cultural characteristics are expressed in the Vietnamese dialect here.

The study of the cultural characteristics of the Southern Vietnam in the Southern Vietnamese dialect aims at two goals. The first is to identify the cultural characteristics of the Southern Vietnam, especially in the Southern Vietnamese dialect, to introduce and help foreigners get acquainted and integrate when living in the Southern region of Vietnam, using the Vietnamese language for communication here. The second is that the cultural characteristics of the Southern Vietnam in the Southern Vietnamese dialect are the distinctive characteristics of the language - culture - people in this land. Therefore, those are the humanity goals that teaching and learning Vietnamese for foreigners need to be constructed, aimed at, and included in all issues and fields related to Vietnamese language teaching and learning for foreigners.

Cultural characteristics of the Southern Vietnam region and the Southern Vietnamese dialect

The Southern Vietnamese dialect is quite special with the ways of saying it seem to be meaningless and if extracted from each word and then combined together, sometimes it seems absurd, but Southerners still understand. This language phenomenon is used for a long time like a convention and any Southerner can understand each other when communicating. For example, with the word "khô qua", the Southerner says as "hủ qua" but still understands it as a bitter-tasting fruit used to stew with meat or cook soup. With the same way of spoonerism like this, Southerners also use idioms to communicate. Like the following idiom: "Vắng chủ nhà gà **vọc** niêu tôm" (When the cat's away, the mice play.), the Southern people say: "Vắng chủ nhà gà **mọc** đuôi tôm", or another idiom from Sino-Vietnamese is also said with spoonerism: "Bát quá tam" (Third time lucky) is said with change to "Nhứt bá tam, nhì ba cái", but the meaning does not change. Due to the characteristics of the people of the Southern Vietnam, they have "upright character" (honesty), so the words and images they use are highly symbolic to easily express their intentions. The characteristics of the Southern Vietnamese dialect is rich in specific images and humor. For example, "bánh **phồng**" (puff pastry) is cake that is inflated (phồng is inflated). "Bánh **kẹp**" is a cake that is baked with clamps (kẹp is clamp). "Bánh **lá dừa**" (coconut leaf cake) is a cake wrapped with coconut leaves. "Bánh **tét**" is a cake that must be cut with a string (tét means cut with a string). "Bánh **xèo**" (pancake) is a cake that when you make it, it makes the sound xèo (sizzling). In the North, the French word "savon" is called "xà phòng", while in the Southern Vietnam, it is called "xà **bông**", because when rubbed, white bubbles can be seen. In the North, they say "mì chính" (MSG), while in the Southern Vietnam, they say "bột **ngọt**", because it is a flour that is **sweet**. The North says "dầu hỏa" (kerosene), the Southern Vietnam says "dầu **hôi**", because it **stinks**.

In communication, Southerners like to express themselves briefly, specifically and vividly, humorously: kéo cái rọc (pulling straightly), tát cái bốp (slapping soundly), quá cỡ thợ mộc (too big for a carpenter), quá trời quá đất (too much), hết chỗ chê (no place to criticize), hết biết luôn (knowing nothing anymore), bự trảng thấy sợ (feeling scared because it's too big), trúng ngay phóc (hit the spot), etc. and rich in images: bồ nhí (young lover), mánh mung (trick), hết sảy (first-class), xá láng (full-fledged), mệt nghỉ (tired), hết xí quách (exhausted), đớp hũ (eat and

smoke), ba trợn ba trạo (unruly), hết tron hết trọi (totally), etc.

The traditional costume of the Viet – Kinh people in the Southern Vietnam is a bandana around the neck, a brown shirt and elegant black pants. Especially the ba ba shirt is a special characteristic of the Kinh people in old Saigon and the Mekong Delta. It formed the bold charm of the ancient Southern people and that beauty still exists to this day. The rustic, simple ba ba shirt exists, accompanies Southern women as a typical garment for their warm-hearted and gentle personality. Bandana - conical hat - ba ba shirt have entered into poetry, music and painting, becoming a characteristic for the people of the Southern Vietnam.

Talking about the Southern Vietnam region, people often talk about the richness of this land in terms of natural resources, the land of "làm chơi ăn thiệt (work for fun but harvest)" (money for old rope). Because this is a place favored by nature for people, people do not have to work much but still have food and clothing, but history has proven that, this land is not always favored for people with many natural resources. On the contrary, from the very beginning of the exploration, the immigrants had to fight with nature arduously to overcome many of the difficulties caused by nature. Therefore, in order to survive, in terms of eating, they cannot eat traditional dishes in their homeland, because the raw materials and food sources they are not familiar with, so, at first, they can eat whatever they see, from plants and trees on the shore, fish in the river, birds in the sky, and other living things. The wildness in the culinary culture of the Southern Vietnam people has been shaped since then. The most noticeable thing about this wildness is that the Southern Vietnam people eat a lot of vegetables, this is a type of food available in rivers, ponds, and gardens that is easy to find without much processing time, just need to be picked and washed to be eaten. They can eat vegetables from "rau đắng" (bitter vegetables), "rau dền" (spinach), laksa leaves, broccoli, perilla, onions, chives, cilantro, etc. to flowers such as: "hoa diên điển" (Egyptian riverhemp), "hoa thiên lí" (tonkin creeper), etc. Because it is an area with many rivers and canals, seafood in the meal is indispensable, in addition to fish and shrimp caught in the pond, people also eat wild species such as: Uca pugilators, crabs, turtles, rats, toads, frogs, bats, etc. and even people eat some insects like locusts, crickets, etc. The acculturation in the culinary culture of the ethnic groups here has made the dishes in this land constantly rich through the absorption and re-processing, creating different flavors. For example, the Khmer noodle soup dish (bún nước lèo) is made

from shrimp and fish that are cooked, then removed the bones, seasoned with lemongrass, chili, and wormwood; noodles are pounded, then seasoned with beef sauce, served with other vegetables as cilantro, basil, chives, banana flowers, etc. When it goes through the hands of Vietnamese cooks, its ingredients are not kept the same, the Vietnamese add peeled shrimp, roast pork and some other vegetables, which are sometimes different from the original. When eating white porridge of the Chinese, Vietnamese people not only eat with salted duck eggs, but also with fish sauce and anchovies, dried braised fish stew, etc. Or the Chinese roast pork is often served with "bánh hời" (soft thin vermicelli noodles), the Vietnamese use roasted pork stew and add spices to it. Or the Chinese steamed duck dish is usually cooked with salted lemon, but Vietnamese people steam it with orange. Talking about Southern Vietnamese dishes, it is impossible not to mention fish salted dishes. Salted dishes are a unique creation of the Southern Vietnamese people. Salted dishes are mainly made from fish, in addition, there are also salted *tylorhynchus sinensis*, salted shrimp, salted *sesarma mederi*, etc. The Southern Vietnam is also the land of garden fruits. There are many kinds of fruits originating from the Southern Vietnam, and only the Southern Vietnam has such as mangosteen, custard apple, dragon fruit, durian, etc. In the meal structure of Vietnamese people in the Southern Vietnam, coconut and coconut dishes occupy an important position, because coconut has a cooling effect. Beverages such as coconut water and fruit juice are very popular, Southern Vietnam people consider tea as a beverage, not used to enjoy as in the Northern Vietnam.

The Southern Vietnam region is a low-lying land with more than half of the coastal area being brackish, the environmental conditions are very suitable for the species of *Aegiceras corniculatum*, *Bruguiera*, mangrove, *Sonneratia*, *Melaleuca leucadendron*, *Nypa fruticans*, etc. to live. People here have taken advantage of these natural products as building materials for their houses. The Southern Vietnam has few storms, many canals, people have to take care of boats and gardens, so the houses are quite temporary. A few trees for pillars, trusses, a few leaves of *nypa fruticans* for both roof and wall are enough to have a cozy house. In the architecture of pagodas and temples, at the beginning of the settlement, people often used a pure wooden frame. Villagers took advantage of local wood during the reclamation process, the cost is not significant, the wooden frame used in the temple architecture here is therefore also slimmer than that of the North. Temples in Southern Vietnam are an

artistic architectural complex consisting of many square houses with 4 very large pillars (four pillars), the roof is short compared to the length of the roof frill and has 4 roofs spreading to 4 sides. In a Southern Vietnam temple, when entering through the gate, there is a brick pedestal built in the middle of the house called the communal house. The architectures such as the main temple, martial arts, and the headquarters have many interconnected houses that people in the South often refer to as latrines. The main hall consists of two halls, including three houses, and the martial arts consists of seven houses. The architecture of pagodas and temples in the early days and even today in rural areas, in auxiliary works such as kitchens, warehouses, guest houses, etc., rudimentary materials are also used to construct. In particular, *Melaleuca* trees to this day are still the most convenient trees in the South. The Southern Vietnam is a land of rich soil and kaolin, so bricks, tiles and ceramics appeared and used very early, but the price was more expensive than nipa leaves, so people only used it for important works. The climate in the Southern Vietnam is quite hot and humid, so the works must be divided into many small parts, separated by open courtyards that are responsible for ventilation. The roof of the temple is usually very high; the top of the surrounding walls is often left open. To cope with the wind and rain, the Southern Vietnam people have introduced a straight roof angle structure and used gutter tiles as roofing material. To prevent pillar's foot rot, termite damage, all kinds of stone canopies were used. Especially, the canopy porch pillars have very high bases. In decorative sculpture, there is a tendency to use animals, flowers and leaves close to daily life such as crabs, fish, etc., instead of animals in the classic Four Holy Beasts.

The Southern Vietnam has a number of typical performing music forms such as "hát bội" (Vietnamese classic opera), "đờn ca tài tử" (talented art performance), "vọng cổ" (longing for the past), "cải lương" (reformed theater), or folk songs such as "lý", "hò", etc.

Đờn ca tài tử was formed and developed in the late 19th century. Đờn ca tài tử is the art of "đàn" (music) and "ca" (sing), composed by the commoners of the Southern Vietnam to sing and play after hours of work. The word "tài tử" means a talented musician who is good at ancient music. At first, there was only music playing, but later there were singing, so it was called the "đờn ca" (music and sing). The songs of Đờn ca tài tử were created on the basis of ceremony music, royal music, and folk music of the Central and Southern Vietnam regions. Southern Vietnam talented music is based on the theory of yin and yang and the five elements, based on Eastern etiquette and

moral root, with the goal of training human manners. It has both the solemnity and reverence of the ceremonial music and the softness and sweetness that easily blends into the souls of people who have just settled in the new land, but their hearts can't help but miss the old homeland and the old village. It is suitable because it is very diverse, meeting all aspects of human emotions and life situations. These songs are continuously modified from 72 ancient songs and especially from 20 original songs (Lead songs) to 4 tunes (voice), including: 06 Northern songs (expressing cheerfulness and generosity), 07 Hạ (Lower) (used in rituals, dignified events), 03 Southern (expressing peace and serenity) and 04 Oán (Resentment) (describing grief and separation). The people playing "Tài tử" do not use this music as their livelihood. Whenever they like to play, they will meet at a person's house in the village and play together, anyone who knows to play the instrument or sing can join. However, the artistic level of Tài tử music playing is not low. On the contrary, they often practice very meticulously, have to follow the teacher to learn from accents, pass letters, to sing beautifully, to arrange beautiful words. The purpose of "đờn ca tài tử" is to serve impartially for festivals, cults, weddings, anniversaries, the farewell ceremony for new soldiers, army units to fight the enemy, etc. without profit, without payment, called "helping fun", with deep community, equality among everyone. The hobby of playing "đờn ca tài tử" is also because of the charming, attractive landscape, close to nature. In addition to the number of events at popular festivals sitting on solemn cotton mats, most "tài tử" bands like to play in the middle of the sky, moon and clouds.

"Cải lương" (Reformed theater) literally means gradual change for the better. It has some historical references: "cải lương" takes two words in the sentence "Cải tục duy tân, lương tri tâm điền" (Conformity and renovation, conscience fills in) by Trương Duy Than in the Duy tân movement in My Tho at the beginning of the 20th century, advocated using art (cải lương theater) to reform society towards progress. "Cải lương" art was born in the Southern Vietnam "tài tử" music movement. From the forms of chamber music, to the way of performing, singing and illustrating with gestures, called "ca ra bộ" (sing with gestures). "Ca ra bộ" is the bridge between the chamber singing and the "cải lương" theater stage. Like other forms of ethnic theater, "cải lương" also includes: dance, singing, music, and play scripts. Some characteristics of "cải lương" are such as: The layout usually follows the layout of the drama; the content exploiting our Nom plots such as Kim Van Kieu, Luc Van Tien or stories in the Vietnamese social context. There are also a

number of plays based on Chinese stories to suit tastes. "Cải lương" music originates from Southern Vietnam folk songs but later added some new songs, or some tunes that are Chinese music but have been popular for a long time among the Vietnamese people, have been Vietnamized. The actor's acting is flexible, soft but not exaggerated. There is also dance and martial arts, but in general, they are activities to harmonize with the lyrics, and the actors dress up like in real life.

In terms of religion and belief, the gods commonly worshiped in the Red River basin, such as Holy Mother Lieu Hanh, Saint Giong (Phu Dong Thien Vuong), etc. are almost absent from the Southern Vietnam system. However, they may occasionally be mentioned in festive orations. In the South, there is a complete absence of the "Blessed Gods". Instead, the gods of the local Champa and Chenla cultures were accepted and incorporated into the Southern Vietnam spirit system. Among these, the most special is the Holy Mother Po Nagar of the Champa people who was "ordained by the Nguyen Dynasty kings as: Hoang Hue, universal sacrifice, premonition, miraculous communication, wearing generals, wearing coats of arms, Duc Bao, Trung Hung, Thien-Y-A-Na Dien Ngoc Phi Superior Goddess". This goddess is called by the Vietnamese under many different names such as Thien Y A Na, Dien Ngoc Phi, Vân Hương Goddess, Jade Goddess, and Fairy Goddess. The temple of this Mother Goddess is most concentrated in Khanh Hoa province, mostly preserved by both the Cham and the Vietnamese. The worship of this Holy Mother goes into the family unit, with a simple tablet and altar in the house and called Jade Goddess, and Fairy Goddess. The distinct nuance of Southern Vietnam folk beliefs is worshipping the Ngũ Hành (Five Elements) God (of which "Thổ Thần" (Earth God) - which Southerners often call Thổ Địa or more simply, Ông Địa (Earth Master) - occupies the most important position), God of Tiger and God of Whale. The Southern Vietnam region is a rice-growing region, so Earth God is especially honored. However, due to a new mindset, farmers in the Southern Vietnam have overcome the rigid framework of worshipping in the Tonkin, and approached the Earth God in a much more "friendly" way. They boldly called Earth God by Ông Địa (Earth Master), and worshiped in the house (although some villages still have Earth God Temple either separately or as part of the Village temple). They no longer think of Earth God as a god responsible for the whole locality, but as a retainer who only cares about protecting their home. The altar of Ông Địa (Earth Master) is very modest, right on the ground and near the

door. However, respect and trust for Ông Địa (Earth Master) is still absolute. Every day, people make offerings to Ông Địa (Earth Master), sometimes bananas, sometimes cakes. If there is any loss of property in the house, the people "pray to Ông Địa (Earth Master)" so that Ông Địa (Earth Master) can help them find the lost object. In some places, people also ask Ông Địa (Earth Master) to pray for rain. God of Tiger is also a natural god worshiped in many localities in the Southern Vietnam. When exploring the vast but desolate land of Dong Nai as well as the endless swamps of the southernmost region, the newly residents of Cochinchina not only had to cope with the difficulties of the land but also had to deal with many kinds of wild animal in which tigers are the most frequent threat. Tâm lý sợ cọp (mà cũng quyết tâm đánh thắng nó) đã đưa đến việc thờ Thần Hồ trong phần lớn đình làng ở Miền Nam. The fear of the tiger (but also the determination to defeat it) had led to the worship of the God of Tiger in most Village temples in the Southern Vietnam.

Lexical- semantic characteristics of the Southern Vietnamese Dialect

The vocabulary of the Southern Vietnamese has borrowed from the Chinese, Khmer, etc. In the popular song "Trời mưa dít am hoang tùa, a hê phê chuôi, xuất gừa thăm em" (It's raining. It's dark. The wind is strong. I rowed the boat to visit you.), there is a mixture of Vietnamese and Chaozhou Chinese between 1858 and 1945. Although the exchange between Vietnamese culture and French culture was forced, it still happened, Quoc Ngu script was nurtured and developed in the Southern Vietnam. Newspapers in Quoc Ngu script were also first published in the Southern Vietnam, and Vietnamese people here very quickly assimilated this cultural element.

There is the maximum abundance of words denoting the river delta. Due to the specific geographical conditions, the way of production activities of the inhabitants of the Southern Vietnam is characterized the clearest by the river delta, and at the same time being the most diverse compared to all other regions. The interlaced network of canals is the source of fresh water and silt for the fields, alum washing in low-lying areas, a premise for the development of fisheries, aquaculture, river trade, and river transportation, etc. Therefore, the first feature of the Vietnamese language's vocabulary associated with the cultural characteristics of this place is the maximum abundance of words indicating types and activities of rivers: sông, lạch, kinh, rạch, xẻo, ngọn, rọc, tắt, mương, rãnh, ao, hồ, địa, hào, bàu, đầm, lảng, lung, bung, biên, trấp, vũng, trũng,

gành, xáng, vịnh, vàm, cửa, đảo, hòn, cù lao, cồn, bãi, mũi, mũi tàu, etc.; nước lên, nước lớn, nước những, nước đứng, nước ương, nước giựt, nước rông, nước xiết, nước xuống, nước rặc, nước nhầy, nước chụp, nước rông, nước nổi, nước lứt, nước lênh, nước rút, nước cạn, nước xoáy, nước ngược, nước xuôi, etc. Similarly, the richness in names of rice varieties, types of rice, and fruits are products grown in two large fertile Dong Nai and Mekong river deltas (the Southern Vietnam produces up to 50% of rice and 70% fruit of the country).

There is the reservation of the original Mon-Khmer vocabulary and the acculturation of the original Cham, Chinese, Khmer, French, American, etc. Developing in a multi-ethnic cultural area, cultural exchange and acculturation takes place vibrantly, the vocabulary of the Southern Vietnamese dialect has a second characteristic associated with the cultural characteristics of the region, which is the preservation of many ethnic groups as Mon-Khmer vocabulary, the acculturation of many words of Cham origin, Chinese origin, Khmer origin, French origin, American origin, etc. As a result, Southern Vietnamese dialect was formed with a specific vocabulary, different from the Northern Vietnamese dialect:

Northern Vietnamese dialect - Southern Vietnamese dialect: báo - beo; béo - mập; bí ngô - bí đao; cắt tóc - hót tóc; chăn - mền; chén - chung; chuột chù - chuột xạ; chụp ảnh - chụp hình; dầu nhòn - nhớt; dứa - thơm; đậu hủ - tàu hủ; điều - xạo; đỗ - đậu; dưa cà - dưa bép; gáy - ót; hoa - bông; hòm - rương; hồ - cạp; lọ - chai; màn - mùng; mặc - bận; na - măng cầu; ngan - vịt xiêm; ngòi, lạch - rạch, xẻo, tắt; nhà cao tầng - nhà lầu, cao ốc; nhần - cà rá, khâu; nhin - ngó; phóng viên - ký giả; quan tài, áo quan - hòm; rặt - toàn; ảnh - hình; bát - chén; bí đỏ - bí rợ; bít tất - vớ; bút - viết; cá quả - cá lóc; cốc - tách; chân - chun, cẳng, giò; chum - lu, khạp; chuột rút - vọp bẻ; dầu hoa - dầu hôi; dưa bở - dưa gang; đánh điện - đánh dây thép; đào lộn hột - điều; đi ngoài, đi đồng - đi cầu; định - tính; đồng hồ điện - công-tơ điện; gầy - ốm; hắc lào - lác; hoa đại - bông sứ; hồ xí, nhà xí - cầu tiêu; khăn tay - khăn mù-xoa; làm - mần; lợn - heo; mác - mạt; mì chính - bột ngọt; mướp đắng - hủ qua, khô qua; ngã - té; ngày kia - ngày mốt; ngô - bắp; nhặt - lượm; ô - dù; phó cạo - thợ hót tóc; phó nhòm - thợ chụp hình; quả - trái; sắn - khoai mì; táo - bôm; thái - xắt; đỗ - đậu; trượt - rớt; thìa - muỗng; thợ nề, thợ xây - thợ hồ; thuê - mướn; thuyền - ghe, xuồng; trông - ngóng; vớ - tạt; vung - nắp; vữa - hồ; vừng - mè; xà-phòng - xà-bông; xem - coi; xiếc - xiếc; yêng - nhông, etc.

As for the words referring to new means of transport introduced from the end of the 19th

century to the beginning of the 20th century, the difference between the Southern Vietnamese dialect and the Northern Vietnamese dialect is almost absolute, showing that the two regions have received these Western products with completely independent ways from each other:

Northern Vietnamese dialect - Southern Vietnamese dialect: bàn đạp - pê-đan; bi - đạn; chần bùn - vè; chần xích - cạc-te; dừng - ngừng; đũa - trón; đi nhờ - quá giang; đường ray - đường rầy; khung - sườn; lốp - vô; lùi - de; máy bay - tàu bay; nan hoa - cãm; bi - đạn; nổ máy - đề-pa; ô-tô - xe hơi; ổ bi, vòng bi - bạc đạn; ống xả - ống pô; phà - bắc; phanh - thắng; rẽ - quẹo; sẫm - ruột; tàu bò - xe tăng; tàu hoả - xe lửa; tàu ngầm - tàu lặn; tay lái - ghi-đông; trục - cốt; van - vòi; vành - niềng; xe khách - xe đò; xe lăn đường, xe lu - xe hủ lô; xích - sên, etc.

Phonetic characteristics of the Southern Vietnamese dialect

In the Southern Vietnamese dialect, there are only 5 tones, of which the one called the HỎI is actually equivalent to the two tones HỎI - NGÃ in the Northern dialect. This feature makes Southern Vietnamese people often misspelling in the two tones HỎI - NGÃ than the Vietnamese in the Tonkin.

The first consonant system in Southern Vietnamese dialect includes 23 consonants, including tongue-bending consonants like the Central dialect [s, r, tr]. Southerners can pronounce r-tongue vibrant, but only in a few regions. Compared with other dialects, Southern Vietnamese dialect lacks the consonant [v], but adds the [w] sound, without the [z] sound, and is replaced by the [j] sound. The Southwestern region has the phenomenon of pronouncing [r] into [g] and [tr] into [ch], but some regions still keep the pronunciation [r] and [tr]. Consonants in Southern Vietnamese dialect are affected by the accompaniment /-w-/. The velar, glottal sounds [ng, q, h, ʔ] when preceded by the accompaniment /-w-/ are converted into consonant [-w-]. For example:

*ng → /-w-/:

ngoan ngoãn [ŋwan1 ŋwan4] → wang wãng [waŋ1 waŋ3/4]

ngoạm miệng [ŋwam5 mienj5] → wạm miệng [wam5 mienj5]

*h → /-w-/:

hoa quả [hwa1 kwa3] → wa wả [wa1 wa3/4]

hoa huệ [hwa1 hwe5] → wa wệ [wa1 we5]

*ʔ/ → /-w-/:

oa oa [ʔwa1 ʔwa1] → wa wa [wa1 wa1]

oan ức [ʔwan1 ʔuk5] → wan ức [waŋ1 ʔuk5]

For the velar sound /x-/ the letter kh, when accompanied by /-w-/ will be pronounced /f-/. For example:

khuya [xwie1] → phia [fie1]

khỏe [xwɛ3] → phẻ [fɛ3/4]

khóa. [xwa5] → phá [fa5]

The main vowel has a transition between the front vowels, the middle vowels change with the middle vowels, and the back vowels change with the back vowels. Or between the vowels in different lines are also capable of converting with each other. We can easily see this through the comparison between the Southern Vietnamese dialect and the Northern dialect.

ront vowel is changed with front vowel			
	Northern dialect	Vietnamese	Southern Vietnamese dialect
i - ê	bệnh /beŋ ⁶ mệnh mông /meŋ ¹ moŋ ¹ / kênh cang /keŋ ² kaŋ ² / thênh thang / ^t heŋ ¹ ^t haŋ ¹ /		bịnh /biŋ ⁶ minh mông /miŋ ¹ mo:ŋ ¹ / kênh cang /kiŋ ² kaŋ ² / thình thang / ^t hiŋ ¹ ^t haŋ ¹ /
i - iê			kiêng /kieŋ ⁵ /
Middle vowel is changed with middle vowel			
	Northern dialect	Vietnamese	Southern Vietnamese dialect
ư - ơ	gưi / ^ɣ ui ⁴ / thư / ^t u ¹ /		gôi / ^ɣ oi ^{3/4} / thơ / ^t h ¹ /
â - ư	bạc /bɔ̃k ⁶ / chân /cɔ̃n ¹ / đang /zɔ̃ŋ ¹ / thật / ^t hɔ̃t ⁶ / thần thờ / ^t hɔ̃n ⁴ ^t hɔ̃ ² /		bực /buɔ̃k ⁶ / chung /cuɔ̃ŋ ¹ / dưng / ^ɰ uŋ ¹ / thực / ^t hɔ̃k ⁶ / thừng thờ / ^t hɔ̃ŋ ^{3/4} ^t hɔ̃ ² /
i - a	chính /ciŋ ⁵ / sanh /sɔ̃ŋ ¹ /		chánh /caŋ ⁵ / sinh /sɔ̃ŋ ¹ /
a - ơ	đàn /dan ² / đàn (bà / ông) /dan ² /		đồng /dɔ̃ŋ ² / đồng (bà / ông) /dɔ̃ŋ ² /
a - ươ	đang /daŋ ¹ /		đương /duɔ̃ŋ ¹ /
â - ă	gật / ^ɣ ut ⁶ / trật / ^t ut ⁶ /		gắc / ^ɣ ək ⁶ / trắc / ^t ək ⁶ /
Back vowel is changed with back vowel			
	Northern dialect	Vietnamese	Southern Vietnamese dialect
u - o	bọ(hung) /bɔ ⁶ / thùng thẳng / ^t hɔ̃ŋ ⁴ ^t hɔ̃ŋ ⁴ /		bù (hung) /bu ² / thông thẳng / ^t hɔ̃:ŋ ^{3/4} ^t hɔ̃ŋ ^{3/4} /
ô - u	thôi / ^t hɔi ⁵ / tôi / ^t oi ¹ /		thúi / ^t hɔi ⁵ / tui / ^t oi ¹ /
uô - ô	rót cuộc / ^r ot ⁶ ^k uok ⁶ /		rốt cuc / ^r ot ⁶ ^k uk ⁶ /

Switch between vowels on different lines:

â - iê	thật / ^t hɔt ⁶ /	thiệt / ^t hiet ⁶ /
âu - au	giàu /zɔw ² / tàu / ^t ɔw ² /	giàu /zaw ² / tàu / ^t aw ² /
oa - uê	hòa vốn / hwa ² von ⁵ / hoa mỹ /hwa ¹ mj ³ /	huê vốn /hwe ² von ⁵ / huê mỹ /hwe ¹ mj ³ /
a - iê	cánh /ceŋ ⁴ / mảnh /meŋ ⁴ /	kiêng / ^k ieŋ ^{3/4} / miêng / ^m ieŋ ^{3/4} /
ê - iê	khênh / ^x heŋ ¹ /	kiêng / ^k ieŋ ¹ /

There is a tendency to simplify diphthongs. Southern Vietnamese dialect cannot distinguish between short vowels and long vowels. Accordingly, all vowels are long (in terms of vowel length).

Northern dialect	Vietnamese	Southern dialect	Vietnamese
sáu [sǎw ⁵]		sáo [saw ⁵]	
máu [mǎw ⁵]		máo [maw ⁵]	
tay [tǎj ¹]		tai [taj ¹]	
thay [thǎj ¹]		thai [thaj ¹]	

The ending consonant in Southern Vietnamese dialect has the last 6 consonants shown in the script [-m, -ng, -p, -c, -u, -i], missing the final sounds [-nh, -t, -n].

The ending consonant [-n] changes to [-ng]:

Northern dialect	Vietnamese	Southern dialect	Vietnamese
ăn [ʔǎn ¹]		ăng [ʔǎŋ ¹]	
văn học [vǎn ¹ hok ⁵]		jăng học [jǎn ¹ hok ⁵]	

The ending consonants [-t] and [-ch] change to [-c]:

Northern dialect	Vietnamese	Southern dialect	Vietnamese
bắt buộc [bǎk ² buôk ⁶]		bắc buộc [bǎk ² buôk ⁶]	
khuyến khích [xwien ² xik ²]		khỉêng khíc [xiên ² xik ²]	

In Southern Vietnamese dialect, these syllables are the same:

-in, -it with -inh, -ich and -un, -ut with -ung, -uc

The characteristics of the Southern Vietnamese dialect are also shown in the shortening of words and demonstrative pronouns into another word according to the principle: "A + ây = A + tone hoi". For example:

Ô ng ây = ông, bà ây = bà, anh ây = anh, chị ây = chị, etc.

Trong ây = trong, trên ây = trên, bên ây = bên, ngoài ây = ngoài, đàng ây = đàng, năm ây = năm, hôm ây = hôm, etc.

Conclusions

The cultural characteristics of the Southern Vietnam in the Southern Vietnamese dialect are very distinctive and unique. They make the vocabulary of the Southern Vietnamese dialect is rich and diverse, expressed different levels and shades, causing many difficulties in distinguishing for those who are new to the Southern Vietnamese dialect. It can be used commonly in spoken language but must be considered in written language. Regarding the styles of expression, the language of the Southern

Vietnamese people reflects their way of thinking, which is liberal thinking, longing to affection but not strict to rules and regulations. Some general characteristics of Southern Vietnamese dialects can be summarized as follows:

- Expressive style is rich in images, rich in specific elements.
- It is very rich in expressive nuances and lots of senses of humor.
- It is very much of exaggeration.
- It is rich in common sense, with many simple words, suitable for the life and personality of the Southern Vietnamese people.
- The expression tends to favor the form, visualizing things. Southern Vietnamese people have a typical way of pronunciation, which tends to be simplified and realistic compared to activities and events that are suitable for their liberal and disruptive lifestyle, but makes the phonetic system in Southern Vietnamese dialect lose many rhymes compared to standard Vietnamese.
- In the field of phonetics and orthography, the phenomenon of mispronunciation occurs in many phonemes: initial, prevocalic, nuclear, ending and tone. In which, there are cases of big difference such as: [r] to [g], [z], [v] to [j], loss of prevocalic phonemes, etc. The tendency to omit syllables is close to the rich and simple lifestyle of the Southern Vietnamese people.

With those characteristics identified above, during the process of teaching and learning Vietnamese for foreigners, need it is necessary to consider them to be constructed, aimed at, and included in all materials and implementations related in order to help foreigners integrate easily, quickly and use Vietnamese in communications effectively without any cultural and linguistic barriers.

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