

# HETEROGLOSSIA: ANOTHER SFG-BASED APPROACH TO TREATMENT OF WORD ORDER AS A MEANS FOR EXPRESSING MODALITY IN VIETNAMESE

Nguyen Van Hiep\*

*Vietnam Institute of Linguistics|  
9 Kim Ma Thuong Street, Ba Dinh, Hanoi*

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**Abstract:** The paper first introduces heteroglossia – a development of Systemic Functional Grammar (SFG) in Hallidayan Systemic Functional Linguistics (SFL) school before suggesting possible uses of heteroglossia in present-day studies of language, with particular focus on the role of word order in sentences of Vietnamese, a typical isolating language. The change of word order is considered a means for expressing modality, as shown in several interesting examples in Vietnamese, which proves that SFG and heteroglossia as its variant is an effective approach for exploring the role of word order in Vietnamese.

**Keywords:** isolating language, word order, modality, Systemic Functional Grammar (SFG), heteroglossia, grammaticalization.

Among the achievements of modern grammar, Systemic Functional Grammar (SFG) is a good grammar model. Since M.A.K Halliday (1985) built it up, SFG has evolved with various variants such as the evaluation theory and the heteroglossia approach. In this article, we first introduce heteroglossia as a development of SFG. Then we will discuss the role of word order as one of the most important grammatical means for making meaning in the Vietnamese language. Especially, we will focus on the role of word order as a means for expressing modal meanings within the framework of the heteroglossia approach.

## 1. Heteroglossia approach as a development variant of SFG

### 1.1. A synopsis of heteroglossia approach

The heteroglossia approach in modality studies originates from the interpersonal

meaning as one of the three aspects of the sentence in SFG framework. This approach was proposed by White (2003, 2006) in two papers, which are “Beyond modality and hedging: A dialogic view of the language of intersubjective stance” (2003) and “Dialogistic positioning and interpersonal style - a framework for stylistic comparison (co-author with Motoki, 2006). White claims to have taken inspiration from the views of two Russian poetics researchers Bakhtin and Voloshinov on the dialogue of all kinds of discourse, whereby “verbal interaction is the basic reality of language. Dialogue . . . can also be understood in a broader sense, meaning not only direct, face-to-face, vocalised verbal communication between persons, but also verbal communication of any type whatsoever. A book, i.e., a verbal performance in print, is also an element of verbal communication. . . . [it] inevitably orients itself with respect to previous performances in the same sphere . . . Thus the printed verbal performance engages, as it were, in ideological colloquy of a large

\* Tel.: 0904763131

Email: nvhseoul@gmail.com

scale: it responds to something, affirms something, anticipates possible responses and objections, seeks support, and so on” (Voloshinov, 1995, p.139).

Bakhtin similarly observes that all utterances exist

... against a backdrop of other concrete utterances on the same theme, a background made up of contradictory opinions, points of view and value judgements ... pregnant with responses and objections (1935 [1981], p.281)

The heteroglossia viewpoint is also influenced by Martin (Martin and White, 2005), who has the same semantic and rhetoric orientation when proposing the concept of “engagement” as a comprehensive category of linguistic resources to express interactive, intersubjective perspectives in evaluation theory.

In short, just as SFG always associates sentence research in relation to discourse, the heteroglossia viewpoint assumes that the study of modality cannot be confined to the attitude and judgment of the speaker in relation to the content of propositions, as Lyons (1977) and Palmer (2001) conceived. Instead, White and Motoki declared, ‘Thus while earlier treatments have tended to interpret modals and evidentials as signs of lack of commitment by the speaker to the truth value of the proposition, we are directed, rather, to attend to the intersubjective, dialogistic effects associated with such meanings’ (White

- (1) Ngày mai            nó            đến.  
tomorrow            it            comes  
‘Tomorrow he/she will come.’

is monoglossic, with categorical assertion, distinguished from utterance (2)

- (2) Ngày mai            thế nào                            nó            cũng    đến.  
tomorrow            no matter what            it            also    come  
‘Tomorrow he/she will definitely come [no matter what happens].’

because of different perspectives on the possibility of his/her coming or not. On the contrary, a heteroglossic utterance, according to White (2003), is the one that expresses the argument with a different

and Motoki, 2006).

So, from a heteroglossia standpoint, White and Motoki accepted a broad understanding of modality for analysing the linguistic resources of intersubjective positioning. They argued that linguistic means have long been thought to represent, *inter alia*, polarity, evidentiality, hedging, concession, intensification, authority, consequentiality, all of which can be grouped under the modality term. On the basis of discourse semantics, they all provide the means for speakers/writers to take a stance towards the various points-of-view or social positionings being referenced by the text and thereby to position themselves with respect to the other social subjects who hold those positions. It can be said that the heteroglossia approach is an interesting development of modality studies, which put modality in a dialogue perspective, and attach modality to the situations of the discourse.

Heteroglossic utterances are also distinguished by White and Motoki (2006) from monoglossic ones. A monoglossic utterance is a case in which the utterance does not show signs of acknowledging alternative views or there is no awareness of such viewpoints, explicit or potential in the dialogue. From the Bakhtinian perspective, such an utterance is “monoglossic” or “undialogized” assertion (Bakhtin, 1935 [1981], p.427). For example, in Vietnamese, the utterance

point of view or stance. The idiomatic expression “thế nào... cũng” (whatever/no matter what ... also) in the utterance is an indicator of such an argument.

**1.2. Two kinds of heteroglossic engagement: dialogistic contraction and expansion**

To clarify the nature of modality, White and Motoki (2006) coined the term “heteroglossic engagement” and attributed all linguistic resources expressing heteroglossic engagement to two broad categories, namely, dialogic expansion and dialogic contraction. White also developed a set of terminology to clarify the nature of heteroglossia. The following

(3) *Đã* *nào* *cậu* *cũng* *phải* *cắt* *quan* *hệ* *với* *con* *người* *đó*.  
 anyway you also must cut relation with person that

‘Anyway/all things considered, you have to terminate relationship with that person.’

By using “*đã* *nào*... *cũng* *phải*”, the speaker excludes arguments that the interlocutor can offer to reject the advice.

*Dialogic contraction* is represented by PROCLAMATION and the DISCLAMATION.

(4) *Tôi* *buộc* *phải* *nói* *rằng* *việc* *đó* *chẳng* *ra* *gì*.  
 I force must say that thing that not out what

‘I am obliged to say that that is nonsense.’

the phrase “*buộc phải*” indicates that this is an affirmative, public and authoritative statement

(5) *Ông* *ấy* *đã* *phản* *bác* *chuẩn* *không* *cần* *chỉnh* *đề* *án* *đó*.  
 he PAST refute standard no need adjust project that

‘He refuted that project rightfully [without any need for adjustment].’

the phrase “*chuẩn không cần chỉnh*” shows the speaker’s disagreement with the project.

presentation is the most general introduction to this terminology set with necessary interpretations and illustrations in Vietnamese.

*1.2.1. Dialogic contraction*

Statements containing *dialogic contraction* have indicators to prevent or narrow the space for alternative viewpoints, even though there can be several. For example, in Vietnamese, when advising someone to end a relationship with someone else, one may say,

As for PROCLAMATION, utterances contain indications that the speaker has individual ‘investments’ in the stated point of view, and is interested in raising that view as if to refute the opposing viewpoint. For example,

and the speaker intends to deny all opposing views. In example (5) below,

As regards DISCLAMATION, the utterance

(6) *Tôi* *gì* *mà* *cô* *cứ* *cung* *phụng* *tiền* *bạc* *cho* *anh* *ta* *đánh* *bạc*.  
 sin what CON FEM still donate money give him gamble

‘You don’t have to trouble yourself by offering him money to gamble.’

(CON = connective; FEM = a form for addressing women)

the phrase “*Tôi* *gì*” indicates that the speaker rejects any deontic basis that justifies

contains indications of rebuttal, confrontation, or challenge to opposing views. For example,

(7) *Sự* *thật* *là* *tôi* *đã* *không* *hề* *biết* *chuyện* *này*.  
 truth be I PAST no whatsoever know thing this

‘The truth is I do not know about it at all.’

the phrase “*Sự thật là* “ indicates the speaker’s strong opposition to a different view.

*1.2.2. Dialogistic expansion*

In the category of *Dialogistic expansion*,

the woman’s offering of money for the man to gamble. In another instance,

White and Motoki (2003) said that this is a case of utterances with indicators that different views are alternative and the difference

(8) *Tôi tin rằng mọi chuyện sẽ ổn.*  
I believe that all thing will fine

‘I believe that everything will be fine.’

the phrase “*Tôi tin*” indicates other possibilities, e.g. there may be someone who doesn’t share my view, someone who thinks everything will be bad.

The category of *dialogistic expansion* comes in two types, which White (2003)

(9) *Có lẽ tôi sẽ chuyển vào Sài Gòn.*  
Maybe I will move in

‘Maybe I will move to Saigon.’

the phrase “*Có lẽ*” indicates that my move to Saigon is only one among different possibilities (e.g., I may still stay in Hanoi).

Concerning ATTRIBUTE, the speaker says what he/she says from a certain point

(10) *Chính quyền thành phố khẳng định tệ mại dâm đã chấm dứt.*  
government city confirm prostitution PAST end

‘The city government confirms that prostitution has ended.’

the phrase “*khẳng định*” indicates that the situation that “prostitution has ended” is just a statement from the city government. The speaker points out one possibility, leaving space for other opinions (e.g., the opinion that prostitution is still ongoing, or has changed into more sophisticated forms).

## 2. An overview of the roles of word order in Vietnamese

As is known, language linearity means, in a way, that any changes of word order result in various syntactic, semantic and pragmatic changes, *inter alia*, in natural languages. Therefore, all languages use changes of word order as a means of expression. However, this method is differently applied across languages. Hereafter is a discussion of word order in Vietnamese.

between them is only in terms of the degree of epistemic modality. For example, in Vietnamese, when I say,

calls ENTERTAIN and ATTRIBUTE. As for ENTERTAIN, the utterance contains indications that the speaker makes a conditional statement, which is only one of the possibilities. For example, in the utterance below,

of view as one among different possibilities, and its authenticity depends on the evidence or credibility of the owner of that point of view. For example, in the following utterance:

In terms of typology, Vietnamese is an isolating, or analytic language. Like other languages of the same type, word order plays a crucial role in expressing meanings. While learning Vietnamese, foreign learners might be surprised when being asked to reorder the five words *sao* (why), *bảo* (say), *nó* (it), *không* (not), *đến* (come) in the sentence

(11) Sao bảo nó không đến.

‘Why did you say that he would not come?’

because numerous grammatically correct and acceptable sentences can be created from that original sentence, such as:

(11a) Sao nó bảo không đến?

‘Why did he say he would not come?’

(11b) Nó bảo sao không đến.

‘He said, “Why don’t you come?’

(11c) Không sao bảo nó đến.

‘No problem, tell him to come.’

(11d) Nó đến bảo không sao.

- ‘He came to say “no problem!”’  
 (11e) Không đến, nó bảo sao?  
 ‘Couldn’t come. What did he say?’  
 (11f) Đến nó, sao không bảo?  
 ‘Why didn’t you tell me you came to him?’

The important point is that, for SFG based on which the heteroglossia approach is developed, grammar is a system of choices for expressing meaning, and word order differences are also options for expressing meaning.

**2.1. Word order, grammatical functions and representational meaning**

According to traditional grammar, grammatical functions are primarily determined by a word’s position in a sentence, namely subject, verb, object, complement, etc. Representational meaning is conveyed through semantic roles, i.e. the roles of words that create a state of affairs in a sentence. At the sentence level, the change of word order obviously leads to the change of their grammatical functions and ultimately the change in the sentence’s representational meaning. For example,

- (12) Tôi<sub>1</sub> đánh nó.  
 I hit it  
 ‘I hit him.’  
 (13) Nó đánh tôi<sub>2</sub>.  
 ‘He hit me.’

‘tôi<sub>1</sub>’ in (12) is the subject of the sentence, assuming the semantic role of the agent of the action denoted by the verb ‘đánh’ while ‘tôi<sub>2</sub>’ in (13) is the object in the semantic role of the patient of the action.

Similarly, within a syntagm, or a phrase, a change in word order will effect a change in the syntagmatic functions of the elements and consequently the representational meaning of that syntagm or phrase. Cf. *con gà/gà con* (a chicken or a rooster or a hen/a chick), *hai vợ/*

- (21a) Bà ấy có hàng dây nhà ở  
 She has rows house live

*vợ hai* (two wives/ second wife). Furthermore, the change of word order also leads to changes in modality, tenses and aspects. For example, the word *được*’s meanings substantially vary in the following sentences:

- (14) Nó **được** nhà, **được** vợ.  
 ‘He **has** a house, **has** a wife.’  
 (15) Anh ấy **được** đi chơi.  
 ‘He **has been** allowed to hang around.’  
 (16) Quả này ăn **được**, không chết.  
 ‘This fruit **can** be eaten, no poison.’  
 (17) Hôm qua, chị ấy mua **được** cái áo rất đẹp.  
 ‘Yesterday, she bought a nice shirt **already**.’  
 (18) Làm thế là **được**.  
 ‘That’s **fine**.’  
 (19) Cô ấy **được** thầy khen.  
 ‘She **was given** nice compliments by her teacher.’

Although researchers might argue over the grammatical functions of the word *được* in the above examples, it is easily recognized that in (14) *được (has)* is a verb indicating possession while *được (has been)* in (15) is a passive form indicating allowance in terms of deontic modality; *được (can)* in (16) is a modal verb indicating possibility in terms of epistemic modality; *được (already)* in (17) is an adverb indicating completion; in (18), *được (fine)* is an assessment adjective; and finally *được (was)* plays a role of a passive form in (19).

**2.2. Word order and topicalisation**

The change of word order is also applied in the process of topicalization, which creates the topic (theme) of a sentence (Nguyễn Kim Thản, 1964; Nguyễn Văn Hiệp, 2009).

- (20a) Ông ấy không hút thuốc.  
 He not smoke cigarettes.  
 ‘He does not smoke cigarettes.’  
 (20b) →Thuốc, ông ấy không hút Ø.  
 ‘Cigarettes, he does not smoke Ø.’

- phố, hàng mẫu ruộng ở quê.  
 street acres fields live countryside

‘She has rows of houses in the city, and acres of farms in the countryside.’

(21b) → Nhà, bà ấy có hàng dãy Ø ở phố; ruộng, bà ấy có hàng mẫu Ø ở quê.

‘Houses, she has rows Ø in the city; farms, she has acres Ø in the countryside’.

### 3. Applying heteroglossia approach to word order in relation to modality in Vietnamese

Using word order change to transform an expression, resulting in changes in meaning, is the strategy used by all languages. What matters is the scales of application and the types of meaning created by the changes of word order, which plays varying roles in different language types. One of the types of meanings that are created by changing word order is that of a modality, conversational meaning when there are different points of view. Therefore, the heteroglossia approach can be applied to studying various types of modality meanings created by word order change. For example, in Vietnam, the heteroglossia approach has been applied to examining the system of final modal particles and the system of modality idioms (Nguyễn Văn Hiệp, 2018, 2019). However, within the scope of this article, we restrict ourselves to application of the heteroglossia approach to exploring the types of modality meanings conveyed when we change the word order in phrases and sentences in Vietnamese.

#### 3.1. Change of word order in phrases

Applying the heteroglossia approach to Vietnamese enables us to explain the kinds of modality meanings brought about by the changes in word order. For example, swapping the adverb “lại” (again) and a verb in a verb phrase results in completely different constructions of “verb + lại” and “lại + verb”, which can be serious challenges to learners of Vietnamese. The reason is *lại* (*again*) conveys different meanings when being put before or after a verb, as in

(22) Nó **lại** học.  
It again learn

‘He continues to learn **again**.’

(23) Nó học **lại**.  
‘He repeats [the grade].’

In (22), apart from describing a repeated action, the word *lại* also expresses the speaker’s subjective judgement (a type of modality upon the speaker’s view) together with an implication that the learning activity is unexpected and somewhat negative or worrisome/annoying to the speaker. This is the meaning of *lại* when occurring before a verb, as in *Nó lại hỏi mượn tiền* (*He asked for money again*); *Nó lại đánh vợ* (*He hit his wife again*); *Nó lại hút thuốc* (*He smokes again*)... However, in (23), *lại* describes a repeated action without any explicit judgment nor implied annoyance on the part of the speaker. This is the meaning of *lại* when being put after a verb, like *Nó làm lại bài toán* (*She does her math exercises again*); *Cô ấy nói lại câu đã nói hôm qua* (*She repeats what she said yesterday*).

By contrast, in cases like the following, *lại* conveys the speaker’s subjective assessment and attitude to the actions or states of affairs in the sentence. For example:

(24) Giữa lúc gia cảnh túng quẫn vì mẹ ốm triền miên, anh con cả **lại** lấy vợ.

‘The trouble his family was suffering from due to his mother’s sudden sickness worsened with his first son’s marriage.’

(25) Giữa lúc ông cần một trợ thủ để chống lại nạn ăn cắp vật liệu tại công trường, con chó **lại** lăn ra chết.

‘When he was in need of help to combat against thefts at the construction site, his dog died.’

Another interesting case includes a construction in which an adjective precedes a noun referring to human body parts. That construction can be a subject-verb structure or a noun phrase, and when the word order is changed, with the adjective following the noun, the construction may be a mere

adjective phrase with apparent symbolic, idiomatic or figurative meanings. For instance, *tay mát* vs. *mát tay* (lit. *hand [is] cool* vs. *cool hand*, which means people with dexterity and/or capacity to do things effectively); *mặt mát* vs. *mát mặt* (lit. *face [is] fresh* vs. *fresh face*, meaning satisfied, happy or proud); *mặt đẹp* vs. *đẹp mặt* (lit. *face [is] beautiful* vs. *beautiful face*, meaning proud); *mặt vàng* vs. *vàng mặt* (lit. *face [is] yellow* vs. *yellow face*, meaning scared or starving); *mặt xanh* vs. *xanh mặt* (lit. *face [is] green* vs. *green face*, meaning scared); *gan to* vs. *to gan* (lit. *liver big* vs. *big liver*, meaning brave, courageous); *bụng tốt* vs. *tốt bụng* (lit. *abdomen [is] good* vs. *good abdomen*, i.e. nice and kind [people]); *đầu to* vs. *to đầu* (lit. *head [is] big* vs. *big head*, i.e. grown-up); *mắt xanh* vs. *xanh mắt* (lit. *eyes [are] blue* vs. *blue eyes*, i.e. frightened), etc. It can be seen that in these cases, the change in order, from “body part + adjective” to “adjective + body part” in Vietnamese, is a means to express the modality stance, when these combinations are used in communication. According to the heteroglossia approach, they are means for the speaker/writer to express his or her attitude, i.e. a kind of modality meaning, in opposition to or agreement with the opinion of the interlocutor. Also, the change in order to express the stance will be the material for speakers to use in heteroglossic utterances, either dialogistic expansion or contraction.

### 3.2. Change of word order in sentences and the grammaticalization process in Vietnamese

The heteroglossia approach also contributes to clarifying some aspects of the process of grammaticalization in Vietnamese, forming final modal particles, and showing the speaker’s attitudes in a discourse to the listener. Grammaticalization is a process of changing content words and function words in sentences, and it is a common tendency in many languages. In Vietnamese, content words can be grammaticalized to become function words, as we demonstrate in Nguyễn

Văn Hiệp (2008) where several modal final particles are shown to be derived from content words in Vietnamese, which partly reflects the development of Vietnamese, a typical isolating language. Here we return to 7 of such modal final particles formed by the process of grammaticalization, but analyze them in terms of the change in word order, which make utterances heteroglossic.

Seven modal final particles *mất*, *thật*, *nghe*, *xem*, *đây*, *đấy*, *đi*, among many others in Vietnamese, are originally content words or demonstrative pronouns, but changes of word order result in changes of their meanings and functions in sentences. It is easy to see that utterances containing these final modal particles are only understandable in the context of dialogues where different points of view exist.

#### *Mất* (lose)

As a main verb, *mất* means ‘lose, do not have, do not see, do not exist (temporarily or permanently)’, e.g. *Mất tín hiệu liên lạc* (lost connection/ disconnected) (Hoàng Khê, 1996, p.601). Nevertheless, as an additional modal particle, *mất* is put after a verb to express an aspectual meaning that can be called “resultative aspect” as in the following examples,

(26) *Cái xe này, tôi phải mua mất sáu trăm triệu.*

‘This vehicle, I had to buy at **as much as** 600 million.’

(27) *Tôi đợi mất 2 tiếng mới có xe buýt.*

‘I spent **as long as** 2 hours waiting for the bus.’

In another position – at the end of a sentence, *mất* indicates a negative view (unexpected or worrying) of the speaker on a situation that may occur. For instance,

(28) *Trời như thế này thì mai mưa mất!*

‘If the weather is like this, it’ll rain tomorrow.’

(29) *Học như thế này thì cô ta ở lại lớp mất!*

‘If she learns/continues to learn like this, she’ll be retained.’ (i.e. have to repeat the grade)

When *mất* is used to convey aspectual meanings as in examples (26) and (27), these meanings are still obviously related to its original conceptual meaning (its primary meaning as a content word in the opposing pair *được*(get)/*mất* (lose). However, when *mất* plays the role of a final modal particle as in (28) and (29), it expresses the speaker's view on the state of affairs in those sentences.

#### *Thật* (truly)

*Thật* stands after a noun as a content word with the following basic meaning: it truly reflects an actual concept or a name, not a fake one, e.g. *Hàng thật* (authentic products) (Hoàng Phê, 1996, p.895). However, *thật* at the end of a sentence expresses an acceptance or an assertion of the speaker to the state of affairs in a sentence when the speaker wants to propose a new thought that is opposite to his old one. For example,

(30) Tiền này là tiền giả **thật!**

'[It dawns to me that] This is **truly** fake money.'

(31) Cô ta không thể tranh luận được **thật!**

'[I now acknowledge that] She can't make an argument.'

#### *Xem* (see)

As a content word, *xem* is a verb to express the basic meaning *see* (with one's eyes), e.g. *Xem phong cảnh* (see a beautiful view) (Hoàng Phê, 1996, p.1107). When *xem* is placed at the end of a sentence, it implies that the speaker wants the listener(s) to do (or get involved in) the action mentioned in the sentence. According to Searle (1969), *xem* is considered one of the speech act markers in directives in this meaning, as in

(32) Ăn quả nho này thử **xem!** Thấy vị có giống nho Mỹ không?

'Eat this grape, please. (See if) It tastes like American grapes?'

(33) Nghe thử bài hát này **xem!** Có vẻ được đấy!

'Listen to this song, please. (See if) It seems good.'

(34) Người cái này **xem!** Hình như có mùi oải hương?

'Smell this. (See if) It smells like lavender?'

#### *Đi* (go)

As a content word, *đi* is a verb which means self-moving by successive movements of legs, with one foot always touching the ground while the other one is raised and brought to a distance, e.g. *Trẻ đi chưa vững* (The child doesn't walk well/ still toddles) (Hoàng Phê, 1996, p.301). When *đi* is placed at the end of a sentence, it means the speaker wants the listener to do the action mentioned in the sentence, and it is also considered a speech act marker in directives, e.g.

(35) Đánh, đánh bỏ mẹ cái thằng mèo nhép kia đi!

'Hit, hit the shit off that petite cat!'

(36) Kia, mình ăn đi. Có chịu khó ăn mới

chóng khoẻ chứ!

'Please, try to eat a little bit. You need to eat more to get well soon!'

#### *Nghe* (listen/hear)

*Nghe* stands before a noun, a verb or occurs in a subject-verb clause as a content word with the meaning listen or hear, e.g. *Nghe có tiếng gõ cửa* (I heard someone knocking the door) (Hoàng Phê 1996, p.653). When *nghe* is placed at the end of a sentence, it expresses the speaker's expectation to a state of affair in the sentence. *Nghe* is also considered a speech act marker in directives like *xem* and *đi*, as in

(37) Đi coi phim nhớ về sớm **nghe!**

'Remember to come home right after the movie, **ok?**'

(38) Cần thận đừng vào bếp đang nấu **nghe!**

'Be careful not to touch the cooking stove, **please!**'

#### *Đây/Đấy* (here/there or this/that)



**Đây** and **đấy** are deixes that point to a place. **Đây** is used to indicate a place near the speaker, and **đấy** shows a further place. When these two words are used as metonyms, they can refer to people or animals present in a scope of space. For example,

(39) **Đây** là thầy Nam.

‘This is teacher Nam.’

(40) Đây là cậu tôi, còn **đấy** là dì tôi.

‘This is my uncle, and that is my aunt.’

When occurring at the end of a sentence, these deixes work as final modal particles with extensive meanings to convey a forecast of moments of actions. Compare:

(41) Tôi đi về nhà **đây**.

‘I am leaving for home now.’ [I hereby inform you that]

(42) Tôi đi **đấy**.

‘I’ll go [you know].’

(41) is considered a statement that the speaker is going to perform the action of going promptly while (42) can be understood as a verbal warning that the action *go* may happen.

**Đây/đấy** also express epistemic modality, which indicates the speaker’s assertion about the truth of a proposition in accordance with present or past evidences in terms of time. **Đây** is used to express speaker’s assertion upon present evidences that the speaker is experiencing at the speaking time. For instance, when we first see a young boy playing the guitar, we might say,

(43) Cậu này chơi ghi ta được **đây**.

‘This guy may play the guitar well.’

If we have ever watched and/or listened to that guitarist before, we might say,

(44) Cậu này chơi ghi ta được **đấy**.

‘This guy plays the guitar well.’

Therefore, as a final modal particle, **đấy** expresses an assertion upon past evidences before the speaking time.

As mentioned above, from SFG standpoint, word order change is a means to make meaning; in other words, word order

differences provide choices for expressing meanings, including experiential meaning, interpersonal meaning and textual meaning. In many cases, in a sentence, a change in the word order can lead to a simultaneous change of not just one, but all those meanings. For instance, the word *đây* exerts its different meanings and functions when it is put in different positions in a sentence, resulting in a very interesting sentence like the following:

(45)  $Đây_1$  đi  $đây_2$   $đây_3$ !

‘I have to go now!’

In 45),  $đây_1$  acts as a first person pronoun and the subject of the sentence whereas  $đây_2$  is a demonstrative pronoun in the role of a complement; and  $đây_3$  is a final modal particle (see Nguyễn Minh Thuyết & Nguyễn Văn Hiệp, 1998; Nguyễn Văn Hiệp, 2009 for the concept of final modal particle), which indicates that an action is going to be carried out. It can be seen that word order change that leads to the grammaticalization of content words, i.e. content words turning into final modal particles, makes utterances heteroglossic.

#### 4. Conclusion

To sum up, like many other languages, word order plays a very important role in the Vietnamese language. A general principle is changing word order means changing forms of expression, and leads to changes of meanings and functions. Among various approaches to word order, the heteroglossia approach shows that a change in word order is a change of expression to express different types of modal meanings in dialogues that contain a multitude of differing views. That indicates that the same material or meaning-making resource can be used in different contexts with different functions.

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# **DI THANH: MỘT CÁCH TIẾP CẬN DỰA TRÊN NGỮ PHÁP CHỨC NĂNG HỆ THỐNG ĐỂ NGHIÊN CỨU TRẬT TỰ TỪ VỚI TƯ CÁCH PHƯƠNG THỨC BIỂU THỊ TÌNH THÁI TRONG TIẾNG VIỆT**

Nguyễn Văn Hiệp

*Viện Ngôn ngữ học Việt Nam*

*Số 9 Kim Mã Thượng, Ba Đình, Hà Nội, Việt Nam*

**Tóm tắt:** Bài viết này trước tiên giới thiệu cách tiếp cận di thanh, một sự phát triển của Ngữ pháp chức năng hệ thống (SFG) trong khung lí thuyết Ngôn ngữ học chức năng hệ thống theo Halliday. Sau đó, chúng tôi sẽ áp dụng cách tiếp cận di thanh để nghiên cứu vai trò của trật tự từ trong tiếng Việt, một ngôn ngữ đơn lập điển hình. Sự thay đổi trật tự từ được xem là cách biểu đạt tình thái, như có thể thấy qua một số ví dụ thú vị trong tiếng Việt, điều đó chứng tỏ ngữ pháp chức năng hệ thống và cách tiếp cận di thanh với tư cách một dạng phát triển của nó thật sự là cách tiếp cận hiệu quả để nghiên cứu trật tự từ trong tiếng Việt.

*Từ khóa:* ngôn ngữ đơn lập, trật tự từ, tình thái, Ngữ pháp chức năng hệ thống, cách tiếp cận di thanh, ngữ pháp hóa