

**BỘ GIÁO DỤC VÀ ĐÀO TẠO
TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG**



ISO 9001:2015

KHÓA LUẬN TỐT NGHIỆP

NGÀNH: NGÔN NGỮ ANH-NHẬT

Sinh viên : Lê Thị Anh
Giảng viên hướng dẫn: TS. Trần Thị Ngọc Liên

HẢI PHÒNG - 2020

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**TÌM HIỂU VĂN HÓA CHÀO HỎI CỦA
VIỆT NAM VÀ NHẬT BẢN**

**KHÓA LUẬN TỐT NGHIỆP ĐẠI HỌC HỆ CHÍNH QUY
NGÀNH: NGÔN NGỮ ANH-NHẬT**

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Lớp: NA1901N.

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Tên đề tài: Tìm hiểu về văn hóa chào hỏi của Việt Nam và Nhật Bản

NHIỆM VỤ ĐỀ TÀI

1. Nội dung và các yêu cầu cần giải quyết trong nhiệm vụ đề tài tốt nghiệp
 - Tìm hiểu văn hóa Việt Nam và nhật Bản

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Người hướng dẫn

Hải Phòng, ngày tháng.....năm 20..

Hiệu trưởng

GS.TS.NGŨT Trần Hữu Nghị

ACKNOWLEDGEMENTS

In the process of doing the graduation paper, I have received a lot of help, assistance, guidance, encouragement and idea contribution from my teachers, family and friends.

I wish, first of all, to express my deepest gratitude and indebtedness to my supervisor - Tran Thi Ngoc Lien. PhD, Dean of Foreign Languages Department, Haiphong University of Management and Technology for her enthusiastic guidance, very helpful ideas and instructions for the preparation and her correction during the completion of this graduation paper.

My sincere thanks are also sent to the teachers in the Foreign Languages Department, Haiphong University of Management and Technology for their useful lessons during four years studying here. They have given me the foundation of the research paper.

Last but not least, I would like to give my heartfelt thanks to my family, to whom I have never enough words to express my great gratitude for their encouragement and inspiration.

Hai Phong, December 2019

Le Thi Anh

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PART I: INTRODUCTION

1. Rationale

Greeting is an important communicative act. Greeting is the first ritual in communication. It helps us attract the attention, start the communication process, shorten the distance with the communication partners and create an atmosphere of open communication. There are two forms of greeting: verbal and non-verbal greeting. However, in some situations, because of the distance communication or language barriers, the form of non-verbal greeting is used more commonly. The form of non-verbal greeting conveys more messages and it is easier to use than verbal form.

There are various ways of greeting in all over the world. In Western countries such as France, Spain or Italy, people often greet each other by hugging or kissing on cheeks, while in Middle East or Asian countries like Vietnam, to people of the opposite sex, the ways of kissing or hugging should be considered to avoid misunderstanding. If you use improper greeting rituals, you can cause dilemmas, or even offensive things to your partner. To make a good first impression with the communication partner, we need to learn about the greeting cultures of our partner's country.

Especially to students of Japan major who are regularly in contact with foreign partners or international friends, studying about the greeting gestures is very important. It helps us avoid vulgar behaviors and impress the communication partners at the first meeting. This encourages me to study about greetings in some cultures. All the above reasons have inspired me to choose the research with the title "Using greeting gestures in Japan and Vietnam – The similarities and differences in light of cross culture communication"

2. Aims of the study

As aforementioned, the aim of this study is to compare the similarities and differences in using greetings in Japan and Vietnam. Besides, this study also introduces some common greetings in Japan and Vietnam so that people can expand their knowledge of greetings in two countries. Moreover, the study also gives out some factors influencing on using greetings in Japan and Vietnam to people can avoid mistakes, behave in proper ways, and make an efficient communication when crossing cultures.

3. Research questions

To fulfill the aim set above, the following questions need answering.

1. What are common greetings in Vietnamese and Japanese cultures?
2. What factors affecting greetings in Vietnamese and Japanese cultures?

4. Scope of the study

Greetings is a large theme; in fact, there are many different greeting gestures in the world. It requires much time and effort; however, because of the limited time, my knowledge and experience, in this paper, I merely focus on some common greetings and factors affecting greetings in two cultures: Vietnamese and Japanese.

5. Methods of the study

The study is conducted with two main research methods: qualitative and quantitative.

Firstly, the quantitative method helps the researcher to find out frequency and number of cases when greeting gestures are used. The most common greeting gestures in two cultures.

Secondly, the qualitative method supports the researcher to justify the factors that influence greeting gestures in Vietnamese and Japanese cultures.

6. Structure of the study

The study contains the three parts

- Part I: : Introduction presents the rationales, aims, research questions, scope, methods and structure of the study.

- Part II: Consists of three chapters

+ The first chapter is theoretical background which provides readers the overview of culture and overview of greeting gestures.

+ The second chapter discusses common greeting gestures in Japanese and Vietnamese cultures and what factors influences greeting gestures in Japanese and Vietnamese cultures.

+ The final chapter is data analysis and comparison. In this chapter, I compare and analyze the finding obtained from the survey questionnaires and evaluations and after that I point out the similarities and differences in the using greeting gesture in 2 countries.

- The study is ended with the third part - Conclusion. This part presents an overview of the study, and recommendations for further study.

CHAPTER II: THEORETICAL BACKGROUND

1. Overview of Japanese and Vietnamese culture

1.1. Japanese culture

The culture of Japan has changed greatly over the millennia, from the country's prehistoric Jōmon period, to its contemporary modern culture, which absorbs influences from Asia, Europe, and North America.

Japan's indigenous culture originates primarily from the Yayoi people who settled in Japan between 1000 BCE to 300 CE. Yayoi culture quickly spread to the main island of Honshū, mixing with the native Jōmon culture.

Modern Japanese have an estimated 80% Yayoi and 20% Jōmon ancestry.

Japanese culture was influenced from ancient times to the Middle Ages primarily by multiple Chinese dynasties and to a lesser extent by other Asian countries.

For example the Japanese language uses Chinese characters (kanji) for writing, but Japanese has no genetic relationship with Chinese.] In the near-contemporary history since the Meiji period Japan was primarily influenced by western countries. Repeated influence, absorption and selection in various ways have added to the development of a distinct and unique culture.

The inhabitants of Japan experienced a long period of relative isolation from the outside world for over 220 years during the Tokugawa shogunate until the arrival of the "Black Ships" and the Meiji period. Today, the culture of Japan stands as one of the leading and most prominent cultures around the world, mainly due to the global reach of its popular culture.

Languages

Japanese is the official and primary language of Japan. Japanese has a lexically distinct pitch-accent system. Early Japanese is known largely on the basis of its state in the 8th century, when the three major works of Old Japanese were compiled. The earliest attestation of the Japanese language is in a Chinese document from 252 AD. The Japanese language has no genetic relationship with Chinese. It belongs to a completely different language family called Japonic languages. However, it makes extensive use of Chinese characters, or kanji (漢字), in its writings.

Japanese is written with a combination of three scripts: hiragana and katakana were derived from the Chinese man'yōgana of the 5th century. Hiragana and katakana were first simplified from Kanji. Hiragana emerged somewhere around the 9th century. It was mainly used by women in informal language. Katakana was mainly used by men and for formal language. By the 10th century it was common and used by everyone. Kanji are Han characters that were imported from China, because Japan didn't have a writing system until it was introduced around 50 AD. It's mainly used for nouns, adjective stems, and verb stems. After centuries of development, there is a notable number of kanji used in modern Japanese which have different meaning from hanzi used in modern Chinese. Japanese has much less Simplified Chinese characters and people use less kanji in general.

The Latin alphabet, rōmaji, is also often used in modern Japanese, especially for company names and logos, advertising, and when inputting Japanese into a computer. The Hindu-Arabic numerals are generally used for numbers, but traditional Sino-Japanese numerals are also very common

Religion

Shintoism and Buddhism are two major religions in Japan. Shintoism is an ethnic religion that focuses on ceremonies and rituals. In Shintoism, followers believe that kami, a Shinto deity or spirit, are present throughout nature, including rocks, trees, and mountains. Humans can also be considered to possess a kami. One of the goals of Shintoism is to maintain a connection between humans, nature, and kami. The religion developed in Japan prior to the sixth century CE, after which point followers built shrines to worship kami..

Buddhism developed in India around the 6th and 4th centuries BCE and eventually spread through China and Korea. It arrived in Japan during the 6th century CE, where it was initially unpopular. Most Japanese people were unable to understand the difficult philosophical messages present in Buddhism, however they did have an appreciation for the religion's art, which is believed to have led to the religion growing more popular. Buddhism is concerned with the soul and life after dying. In the religion a person's status was unimportant, as every person would get sick, age, die, and eventually be reincarnated into a new life, a cycle called saṃsāra. The suffering people experienced during life was one way for people to gain a better future. The ultimate goal was to escape the cycle of death and rebirth by attaining true insight + T

Literature

Early works of Japanese literature were heavily influenced by cultural contact with China and Chinese literature, often written in Classical Chinese. Eventually, Japanese literature developed into a separate style in its own right as Japanese writers began writing their own works about Japan.[citation needed] Since Japan reopened its ports to Western trading and diplomacy in the 19th century, Western and Eastern literature have strongly affected each other and continue to do so.

Visual arts

Japanese calligraphy

The flowing, brush-drawn Japanese rendering of text itself is seen as a traditional art form as well as a means of conveying written information. The written work can consist of phrases, poems, stories, or even single characters. The style and format of the writing can mimic the subject matter, even to the point of texture and stroke speed. In some cases, it can take over one hundred attempts to produce the desired effect of a single character but the process of creating the work is considered as much an art as the end product itself. This calligraphy form is known as 'shodō' (書道) which literally means 'the way of writing or calligraphy' or more commonly known as 'shūji' (習字) 'learning how to write characters'. Commonly confused with calligraphy is the art form known as 'sumi-e' (墨絵), literally meaning 'ink painting', which is the art of painting a scene or object.

Japanese painting

Painting has been an art in Japan for a very long time: the brush is a traditional writing and painting tool, and the extension of that to its use as an artist's tool was probably natural. Japanese painters are often categorized by what they painted, as most of them constrained themselves solely to subjects such as animals, landscapes, or figures. Chinese papermaking was introduced to Japan around the 7th century. Later, washi was developed from it. Native Japanese painting techniques are still in use today, as well as techniques adopted from continental Asia and from the West. Schools of painting such as the Kano school of the 16th century became known for their bold brush strokes and contrast between light and dark, especially after Oda Nobunaga and Tokugawa Ieyasu began to use this style. Famous Japanese painters include Kanō Sanraku, Maruyama Ōkyo, and Tani Bunchō

Traditional clothing

Traditional Japanese clothing distinguishes Japan from all other countries around the world. The Japanese word kimono means "something one wears" and they are the traditional garments of Japan. Originally, the word kimono was used for all types of clothing, but eventually, it came to refer specifically to the full-length garment also known as the naga-gi, meaning "long-wear", that is still worn today on special occasions by women, men, and children. The earliest kimonos were heavily influenced by traditional Han Chinese clothing, known today as hanfu (漢服, kanfuku in Japanese), through Japanese embassies to China which resulted in extensive Chinese culture adoptions by Japan, as early as the 5th century AD.^[14] It was during the 8th century, however, that Chinese fashions came into style among the Japanese, and the overlapping collar became particularly women's fashion.^[14] Kimono in this meaning plus all other items of traditional Japanese clothing is known collectively as wafuku which means "Japanese clothes" as opposed to yofuku (Western-style clothing). Kimonos come in a variety of colors, styles, and sizes. Men mainly wear darker or more muted colors, while women tend to wear brighter colors and pastels, and, especially for younger women, often with complicated abstract or floral patterns.

The kimono of a woman who is married (tomesode) differs from the kimono of a woman who is not married (furusode). The tomesode sets itself apart because the patterns do not go above the waistline. The furisode can be recognized by its extremely long sleeves spanning anywhere from 39 to 42 inches, it is also the most formal kimono an unwed woman wears. The furisode advertises that a woman is not only of age but also single. The style of kimono also changes with the season, in spring kimonos are vibrantly colored with springtime flowers embroidered on them. In Autumn, kimono colors are not as bright, with Autumn patterns. Flannel kimonos are most commonly worn in winter; they are made of a heavier material and are worn mainly to stay warm. One of the more elegant kimonos is the uchikake, a long silk overgarment worn

by the bride in a wedding ceremony. The uchikake is commonly embellished with birds or flowers using silver and gold thread. Kimonos do not come in specific sizes as most western dresses do. The sizes are only approximate, and a special technique is used to fit the dress appropriately.

The obi is a very important part of the kimono. Obi is a decorative sash that is worn by Japanese men and women, although it can be worn with many different traditional outfits, it is most commonly worn with the kimono. Most women wear a very large elaborate obi, while men typically don a more thin and conservative obi. Most Japanese men only wear the kimono at home or in a very laid back environment, however it is acceptable for a man to wear the kimono when he is entertaining guests in his home. For a more formal event a

Japanese man might wear the haori and hakama, a half coat and divided skirt. The hakama is tied at the waist, over the kimono and ends near the ankle. Hakama were initially intended for men only, but today it is acceptable for women to wear them as well. Hakama can be worn with types of kimono, excluding the summer version, yukata. The lighter and simpler casual-wear version of kimono often worn in Japanese summer festival is called yukata. Formal kimonos are typically worn in several layers, with number of layers, visibility of layers, sleeve length, and choice of pattern dictated by social status, season, and the occasion for which the kimono is worn. Because of the mass availability, most Japanese people wear western style clothing in their everyday life, and kimonos are mostly worn for festivals, and special events. As a result, most young women in Japan are not able to put the kimono on themselves. Many older women offer classes to teach these young women how to do the traditional clothing.

Happi is another type of traditional clothing, but it is not famous worldwide like the kimono. A happi (or happy coat) is a straight sleeved coat that is typically imprinted with the family crest, and was a common coat for firefighters to wear. Japan also has very distinct footwear. Tabi, an ankle high sock, is often worn with the kimono. Tabi are designed to be worn with geta, a

type of thonged footwear. Geta are sandals mounted on wooden blocks held to the foot by a piece of fabric that slides between the toes. Geta are worn both by men and women with the kimono or yukata

Architecture

Japanese architecture has a long history as any other aspect of Japanese culture. Originally it was heavily influenced by Chinese architecture, it has developed many differences and aspects which are indigenous to Japan. Examples of traditional architecture are seen at temples, Shinto shrines, and castles in Kyoto and Nara. Some of these buildings are constructed with traditional gardens, which are influenced from Zen ideas. Some modern architects, such as Yoshio Taniguchi and Tadao Ando are known for their amalgamation of Japanese traditional and Western architectural influences.

Gardens

Garden architecture is as important as building architecture and very much influenced by the same historical and religious background. A primary design principle of a garden is the creation of the landscape based on, or at least greatly influenced by, the three-dimensional monochrome ink (sumi) landscape painting, sumi-e or suibokuga. In Japan, the garden has the status of artwork.

Sculpture

Traditional Japanese sculptures mainly focused on Buddhist images, such as Tathagata, Bodhisattva, and Myō-ō. The oldest sculpture in Japan is a wooden statue of Amitābha at the Zenkō-ji temple. In the Nara period, Buddhist statues were made by the national government to boost its prestige. These examples are seen in present-day Nara and Kyoto, most notably a colossal bronze statue of the Buddha Vairocana in the Tōdai-ji temple.

Wood has traditionally been used as the chief material in Japan, along with traditional Japanese architecture. Statues are often lacquered, gilded, or brightly painted, although there are little traces on the surfaces. Bronze and other metals are not used. Other materials, such as stone and pottery, have had extremely important roles in the plebeian beliefs.

Music

The music of Japan includes a wide array of performers in distinct styles both traditional and modern. The word for music in Japanese is 音楽 (ongaku), combining the kanji 音 "on" (sound) with the kanji 楽 "gaku" (enjoyment). Japan is the second largest music market in the world, behind the United States, and the largest in Asia, and most of the market is dominated by Japanese artists.[citation needed]

Local music often appears at karaoke venues, which is on lease from the record labels. Traditional Japanese music is quite different from Western Music and is based on the intervals of human breathing rather than mathematical timing.[citation needed] In 1873, a British traveler claimed that Japanese music, "exasperate beyond all endurance the European breast." [18]

Cuisine

Through a long culinary past, the Japanese have developed sophisticated and refined cuisine. In more recent years, Japanese food has become fashionable and popular in the United States, Europe, and many other areas. Dishes such as sushi, tempura, noodles, and teriyaki are some of the foods that are commonly known. The Japanese diet consists principally of rice; fresh, lean seafood; and pickled or boiled vegetables. The healthy Japanese diet is often believed to be related to the longevity of Japanese people.

Popular culture

Japanese popular culture not only reflects the attitudes and concerns of the present day, but also provides a link to the past. Popular films, television programs, manga, music, anime and video games all developed from older artistic and literary traditions, and many of their themes and styles of presentation can be traced to traditional art forms. Contemporary forms of popular culture, much like the traditional forms, provide not only entertainment but also an escape for the contemporary Japanese from the problems of an industrial world.

When asked how they spent their leisure time, 80 percent of a sample of men and women surveyed by the government in 1986 said they averaged about two and a half hours per weekday watching television, listening to the radio, and reading newspapers or magazines. Some 16 percent spent an average of two and a quarter hours a day engaged in hobbies or amusements. Others spent leisure time participating in sports, socializing, and personal study. Teenagers and retired people reported more time spent on all of these activities than did other groups.

Many anime and manga are very popular around the world and continue to become popular, as well as Japanese video games, fashion, and game shows.

In the late 1980s, the family was the focus of leisure activities, such as excursions to parks or shopping districts. Although Japan is often thought of as a hard-working society with little time for leisure, the Japanese seek entertainment wherever they can. It is common to see Japanese commuters riding the train to work, enjoying their favorite manga, or listening through earphones to the latest in popular music. A wide variety of types of popular entertainment are available. There is a large selection of music, films, and the products of a huge manga and anime industry, among other forms of entertainment, from which to choose. Game centers, bowling alleys, and karaoke are popular hangout places for teens while older people may play shogi or go in specialized parlors. Together, the publishing, film/video, music/audio, and game industries in Japan make up the growing Japanese content industry.

1.2. Vietnamese culture

The culture of Vietnam has undergone changes over the millennia. According to scholarly sources, the culture of Vietnam originated from Nam Việt, an ancient kingdom of the Baiyue people in East Asia which shared characteristics of Han Chinese cultures and the ancient Dong Son Culture, considered one of the most important progenitors of its indigenous culture, during the Bronze Age. Nam Việt was annexed by China in 111 BC, leading to the first Chinese domination of Vietnam lasting over a millennium that

propelled Chinese influences onto Vietnamese culture in terms of Confucian ideology, governance, and the arts.

Following independence from China in the 10th century, successive Vietnamese imperial dynasties flourished as the country embarked on a southward expansion that annexed territories of the Champa and Khmer civilizations, which resulted in regional variances of modern-day Vietnamese culture. During the French colonial period in the mid-19th century, Vietnamese culture absorbed European influences including architecture, Catholicism, and the adoption of the Latin alphabet, which created the new Chữ Quốc ngữ writing system that replaced the previous Chinese characters and Chữ Nôm scripts.

During the socialist era, Vietnamese culture was characterised by government-controlled propaganda, which emphasised the importance of cultural exchanges with fellow communist nations such as the Soviet Union, China, and Cuba. Following the Đổi Mới reforms, Vietnam has continuously absorbed various influences from Asian, European, and American cultures. Part of the East Asian cultural sphere, Vietnamese culture has certain characteristic features including ancestor veneration and worship, respect for community and family values, and manual labour religious belief. Important cultural symbols include dragons, turtles, lotuses, and bamboo.

Kinship

Kinship plays an important role in Vietnam. Unlike Western culture's emphasis on individualism, Eastern culture values in the roles of family and clanship[citation needed]. Comparing with Eastern cultures, Chinese culture values family over clan while Vietnamese cultural values clan over family. Each clan has a patriarch, clan altar, and death commemorations attended by the whole clan.

Most inhabitants are related by blood.[clarification needed] That fact is still seen in village names such as Đặng Xá (place for the Đặng clan), Châu Xá, Lê Xá, so on so forth. In the Western highlands the tradition of many families in

a clan residing in a longhouse is still popular. In the majority of rural Vietnam today, one can still see three or four generations living under one roof.

Marriage

Females have always had played a part in warfare in Vietnam, from ancient times to modern.

The family of a Vietnamese bride line up to welcome her groom at their betrothal ceremony.

The traditional Vietnamese wedding is one of the most important tradition in Vietnamese occasions. Regardless of Westernization, many of the age-old customs practiced in a traditional Vietnamese wedding continue to be celebrated by both Vietnamese in Vietnam and overseas, often combining both Western and Eastern traditions.

In the past, both men and women were expected to be married at young ages. Some mountainous places exists "Tao Hon" because one of the couples are too young to get married just 13 or 14 years old. Marriages called contractual marriages were generally arranged by the parents and extended family, with the children having limited make decision on the matter. In modern Vietnam, this has changed as people freely choose their own marriage partners.

Generally there are two main ceremonies:

- Lễ Đám Hối (betrothal (engagement ceremony): Some time before the wedding, the groom and his family visit the bride and her family with round lacquered boxes known as betrothal presents. The quantity of boxes must be an odd number. The presents include areca nuts, betel leaves, tea, cake, fruits, wine, other various delicacies and money. The presents are covered with red paper or cloth, and they are carried by unmarried girls or boys. Both families agree to pick a good date for the wedding.

- Lễ Cưới (wedding ceremony): On the wedding day, the groom's family and relatives go to the bride's house to ask permission for the groom to marry and take his bride to his house. Guests would be invited to come and celebrate the couple's marriage. The couple pray before the altar asking their ancestors for

permission for their marriage, then to express their gratitude to both groom's and bride's parents for raising and protecting them.

Religion and philosophy

Religion in Vietnam has historically been largely defined by a mix of Buddhism, Confucianism, and Taoism, known in Vietnamese as the Tam Giáo ("triple religion"). Catholicism is also practiced in modern Vietnam.

Ancestor worship is common in Vietnamese culture. Most Vietnamese, regardless of religious denomination, practice ancestor worship and have an ancestor altar at their home or business, a testament to the emphasis Vietnamese culture places on filial piety.

Literature

"Mysterious tales of the Southern Realm" (Vietnamese: Lĩnh Nam chích quái), dated from Vietnam's Later Lê dynasty

Vietnamese literature includes two major components: folk literature and written literature. The two forms developed simultaneously and are profoundly interrelated.

Vietnamese folk literature came into being very early and had a profound effect on the spiritual life of the Viet. The folk literature contributed to the formation of Vietnam's national identity with praising beauty, humanism, and the love of goodness. Legends, fairy tales, humorous stories, folk songs, and epic poems have a tremendous vitality and have lived on until today.

Written literature was born roughly in the 10th century. Up until the 21st century, there had been two components existing at the same time: works written in the Han characters (with poems and prose demonstrating the Vietnamese soul and realities; thus, they were still regarded as Vietnamese literature) and works written in the Nom character (mostly poems; many great works were handed down to the later generations).

Since the 1920s, written literature has been mainly composed in the National language with profound renovations in form and category such as novels, new-style poems, short stories and dramas, and with diversity in artistic

tendency. Written literature attained speedy development after the August Revolution, when it was directed by the Vietnamese Communist Party's guideline and focused on the people's fighting and work life.

Modern Vietnamese literature has developed from romanticism to realism, from heroism in wartime to all aspects of life, and soared into ordinary life to discover the genuine values of the Vietnamese.

Classical literature generated such masterpieces as *Truyen Kieu* (Nguyễn Du), *Cung Oán Ngâm Khúc* (Nguyễn Gia Thiều), *Chinh Phu Ngam* (Dang Tran Con), and *Quoc Am Thi Tap* (Nguyễn Trãi). Some brilliant female poets are Hồ Xuân Hương, Doan Thi Diem, and Bà Huyện Thanh Quan.

Poetry

Historically, Vietnamese poetry has a three language tradition. The first written language was a version of Chinese called Sino-Vietnamese, it was named this as it was the Chinese language read in a Vietnamese way. This style of poetry was most prominent until the 13th century. After this, Vietnamese poetry and literature became the main competitor of Chinese literature and language. Because of this a new language emerged for poetry called Chu Nom, this was sanctioned by the government and as the country's primary language. This was the main language in poetry until the end of the 20th century. This was then changed by Romanized script translated from the Europeans whilst invading the country (known as Quoc Ngu). This meant that translated poems got somewhat lost in translation. All this history means that Vietnam has a diverse range of cultural poetry throughout history.

Visual arts

Main articles: [Vietnamese art](#) and [List of traditional Vietnamese handicraft villages](#)

Traditional Vietnamese art is a part of art practiced in Vietnam or by Vietnamese artists, from ancient times (including the elaborate Đông Sơn drums) to post-Chinese domination art which was strongly influenced

by Chinese Buddhist art, as well as Taoism and Confucianism. The art of Champa and France also played a smaller role later on.

The Chinese Arts's influence on Vietnamese art extends into Vietnamese pottery and ceramics, calligraphy, and traditional architecture. Currently, Vietnamese lacquer paintings have proven to be quite popular.

Calligraphy

Calligraphy has had a long history in Vietnam, previously using Chinese characters along with Chữ Nôm. However, most modern Vietnamese calligraphy instead uses the Roman-character based Quốc Ngữ, which has proven to be very popular.

In the past, with literacy in the old character-based writing systems of Vietnam being restricted to scholars and elites, calligraphy nevertheless still played an important part in Vietnamese life. On special occasions such as the Lunar New Year, people would go to the village teacher or scholar to make them a calligraphy hanging (often poetry, folk sayings or even single words). People who could not read or write also often commissioned at temple shrines.

Silk painting

Silk painting of Trịnh Đình Kiên (1715-1786) in the 18th century, exhibited in Vietnam National Museum of Fine Arts

Vietnamese silk painting is one of the most popular forms of art in Vietnam, favored for the mystical atmosphere that can be achieved with the medium. During the 19th and 20th centuries, French influence was absorbed into Vietnamese art and the liberal and modern use of color especially began to differentiate Vietnamese silk paintings from their Chinese, Japanese and Korean counterparts. Vietnamese silk paintings typically showcase the countryside, landscapes, pagodas, historical events or scenes of daily life.

Woodblock prints

A folk art with a long history in Vietnam, Vietnamese woodblock prints have reached a level of popularity outside of Vietnam.[13] Organic

materials are used to make the paint, which is applied to wood and pressed on paper. The process is repeated with different colors.

Music

A trio of Vietnamese musicians perform together. The man at centre plays a đàn nhị.

Vietnamese music varies slightly in the three regions: Bắc or North, Trung or Central, and Nam or South. Northern classical music is Vietnam's oldest and is traditionally more formal. Vietnamese classical music can be traced to the Mongol invasions, when the Vietnamese captured a Chinese opera troupe. Central classical music shows the influences of Champa culture with its melancholic melodies. Southern music exudes a lively laissez-faire attitude.

Vietnam has some 50 national music instruments, in which the set of percussion instruments is the most popular, diverse and long-lasting such as đàn đá, đàn tranh, đàn nhị, đàn bầu ... The set of blowing instruments is represented by flutes and pan-pipes, while the set of string instruments is specified by dan bau and dan day.

Vietnamese folksongs are rich in forms and melodies of regions across the country, ranging from ngâm thơ (reciting poems), hát ru (lullaby), hò (chanty) to hát quan họ, trong quan, xoan, dum, ví giặm, ca Huế, bài chòi, ly. Apart from this, there are also other forms like hát xẩm, châu văn, and ca trù.

Two of the most widely known genres are:

- Imperial Court music: When referring specifically to the "Nhã nhạc" form it includes court music from the Trần dynasty on to the Nguyễn dynasty. It is an elaborate form of music which features an extensive array of musicians and dancers, dressed in extravagant costumes. It was an integral part of the rituals of the Imperial court.

- Ca trù: An ancient form of chamber music which originated in the imperial court. It gradually came to be associated with a geisha-type of entertainment where talented female musicians entertained rich and powerful

men, often scholars and bureaucrats who most enjoyed the genre. It was condemned in the 20th century by the government, being tied falsely with prostitution, but recently it has seen a revival as appreciation for its cultural significance has grown. Ca trù has been recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity since 2005.

In the 20th century, in contact with the Western culture, especially after national independence, many new categories of arts like plays, photography, cinemas, and modern art had taken shape and developed strongly, obtaining huge achievements with the contents reflecting the social and revolutionary realities. Up to 1997, there have been 44 people operating in cultural and artistic fields honored with the Ho Chi Minh Award, 130 others conferred with People's Artist Honor, and 1011 people awarded with the Excellent Artist Honor. At the start of 1997, there were 191 professional artistic organizations and 26 film studios (including central and local ones). There have been 28 movies, 49 scientific and documentary films receiving international motion picture awards in many countries. :)

Theatre

- Hát tuồng (also known as Hát bội): Traditional Vietnamese opera: A theatre form strongly influenced by Chinese opera, it transitioned from being entertainment for the royal court to travelling troupes who performed for commoners and peasants, featuring many well-known stock characters.

- Cải lương: A kind of modern folk opera originating in South Vietnam, which utilizes extensive vibrato techniques. It remains very popular in modern Vietnam when compared to other folk styles.

- Hát chèo: Chèo is a form of generally satirical musical theatre, often encompassing dance, traditionally performed by Vietnamese peasants in northern Vietnam. It is usually performed outdoors by semi-amateur touring groups, stereotypically in a village square or the courtyard of a public building, although it is today increasingly also performed indoors and by professional performers

Dance

Vietnam has 54 different ethnicities, each with their own traditional dance. Among the ethnic Vietnamese majority, there are several traditional dances performed widely at festivals and other special occasions, such as the lion dance.

In the imperial court, there also developed throughout the centuries a series of complex court dances which require great skill. Some of the more widely known are the imperial lantern dance, fan dance, and platter dance, among others.

Cuisine

Vietnamese phở, noodle soup with sliced rare beef and well done beef brisket

Vietnamese cuisine is extremely diverse, often divided into three main categories, each pertaining to Vietnam's three main regions (north, central and south). It uses very little oil and many vegetables, and is mainly based on rice, soy sauce, and fish sauce. Its characteristic flavors are sweet (sugar), spicy (serrano pepper), sour (lime), nuoc mam (fish sauce), and flavored by a variety of mint and basil. . Vietnam also has a large variety of noodles and noodle soups. Different regions invented typically different types of noodles, varying in shapes, tastes, colors, etc. One of the nation's most famous type of noodles is phở (pronounced "fuh"), a type of noodle soup originating in North Vietnam, which consists of rice noodles and beef soup (sometimes chicken soup) with several other ingredients such as bean sprouts and scallions (spring onions). It is often eaten for breakfast, but also makes a satisfying lunch or light dinner. The boiling stock, fragrant with spices and sauces, is poured over the noodles and vegetables, poaching the paper-thin slices of raw beef just before serving. Phở is meant to be savored, incorporating several different flavors: the sweet flavour of beef, sour lemons, salty fish sauce, and fresh vegetables.

Currently, Vietnamese cuisine has been gaining popularity and can be found widely in many other countries such as Singapore, the United States, Australia, Canada, South Korea, Laos, Japan, China, Malaysia, and France.

Vietnamese cuisine is recognized for its strict, sometimes choosy selection of ingredients. A chef preparing authentic Vietnamese cuisine may incorporate the ingredients provided in these countries, but generally will prefer ingredients native to Vietnam.

Clothing

In feudal Vietnam, clothing was one of the most important marks of social status and strict dress codes were enforced.

Prior to the Nguyễn dynasty, people not of noble birth could dress quite liberally with only few restrictions on styles. For example, wearing yellow color in the Lý dynasty was tolerable since the Imperial clan wore red and white color. However, things changed at the beginning of the Nguyễn dynasty. Commoners now had a limited choice of similarly plain and simple clothes for every day use, as well as being limited in the colors they were allowed to use. For instance, commoners were not allowed to wear clothes with dyes other than black, brown or white (with the exception of special occasions such as festivals), but in actuality these rules could change often based upon the whims of the current ruler.

The Áo giao lĩnh was a traditional cross-collared robe worn by Vietnamese before the 19th century. During the Nguyen dynasty, it was replaced by the áo dài and became obsolete.

The Áo Tứ Thân or "four-part dress" is one such example of an ancient dress widely worn by commoner women, along with the Áo yếm bodice which accompanied it. Peasants across the country also gradually came to wear silk pajama-like costumes, known as "Áo cánh" in the north and Áo bà ba in the south.

The headgear differed from time to time. People of the Lý dynasty and Nguyễn dynasty often put on a plain piece of cloth wrapped around the head (generally called Khăn đóng), while in Trần dynasty and Lê dynasty leaving the head bare was more common. Beside the popular Nón Lá (conical hat), a vast array of other hats and caps were available, constructed

from numerous different types of materials, ranging from silk to bamboo and horse hair. Even the Nón Lá (conical hat) used to take several different shapes and sizes, now only two styles still persist. For footwear peasants would often go barefoot, whereas sandals and shoes were reserved for the aristocracy and royalty.

Nguyễn Monarchs had the exclusive right to wear the color gold, while nobles wore red or purple. In the past the situation was different, Đinh dynasty and Lý dynasty rulers wore red, and Trần dynasty emperors wore white. Each member of the royal court had an assortment of different formal gowns they would wear at a particular ceremony, or for a particular occasion. The rules governing the fashion of the royal court could change dynasty by dynasty, thus Costumes of the Vietnamese court were quite diverse. However, certain fundamental concepts applied.

The most popular and widely recognized Vietnamese national costume is the Áo Dài. Áo Dài was once worn by both genders but today it is worn mainly by women, except for certain important traditional culture-related occasions where some men do wear it. Áo Dài consists of a long gown with a slit on both sides, worn over cotton or silk trousers. Adoption and enforcement of Áo Dài took place in the mid 18th century by the rulers of Huế. They decided that their garments had to be distinctive to set themselves apart from the people of Tonkin where áo giao lĩnh and nhu quần were worn. White Áo dài is the required uniform for girls in many high schools across Vietnam. In some types of offices (e.g. receptionists, secretaries, tour guides), women are also required to wear Áo Dài.

In daily life, the traditional Vietnamese styles are now replaced by Western styles. Traditional clothing is worn instead on special occasions, with the exception of the white Áo Dài commonly seen with high school girls in Vietnam.

2. Overview of greetings in Japanese and Vietnamese

2.1. Greetings in Japanese

Ohayou gozaimasu

(*kanji*: お早うございます, *hiragana*: おはようございます)

This greeting is how you would say “good morning” in Japanese. The *kanji* 早 used here means “morning.”

The greeting also reflects a common tendency in Japanese expressions, phrases, and verbs. Basically, the longer the phrase, the more formal it is. There are often several different levels of formality.

“Ohayou gozaimasu” is the full, formal greeting. If you’re speaking to friends, you might wish to shorten it to “ohayou” (*kanji*: お早う, *hiragana*: おはよう).

Hajimemashite

(*kanji*: 始めまして, *hiragana*: はじめまして)

This greeting in Japanese means “How do you do?” or “Nice to meet you.” Use it when you’re meeting someone for the first time.

The phrase comes from a respectful conjugation of the verb “hajimeru” (*kanji*: 始める), which means “to begin” or “to start.” In this case, you’re starting a new relationship with someone, so whether it be a potential friend, colleague, or acquaintance, be sure to start off well!

Konnichi wa

(*hiragana*: こんにちは, *kanji*: 今日は)

This is probably the most well-known Japanese greeting. It translates to “good day” or “hello” in English.

Literally, the *kanji* for “kon” (今) means “this,” and the *kanji* for “nichi” (日) means “day.” “Wa” (は) is a grammatical particle that marks the main subject of a sentence – in this case, “today.”

Konban wa

- (*kanji*: 今晚は, *hiragana*: こんばんは)

“Konban wa” means “good evening,” and you can use this greeting in Japanese to say “hello” at night. The structure is the same as that of “*konnichi wa*,” the only difference is the use of 晩 (*ban*) for “evening” in place of 日 (*nichi*) for “day.”

Related: How to discuss family in Japanese *and* How to count to 10 in Japanese numbers.

Tadaima

- (*kanji*: 只今; 唯今, *hiragana*: ただいま)

Use this greeting when you get home and want to announce your presence! It literally means, “I’ve returned.” It can also be translated as “I’m home.”

Oyasumi nasai

- (*hiragana*: おやすみなさい)

Say this to your family or roommates when you’re going to bed. Don’t use it when you’re leaving a friend’s house for the night, though.

It’s an approximate equivalent to “good night” in English. Similarly to “good morning,” this greeting in Japanese can be shortened to create the less formal equivalent, “*oyasumi*” (おやすみ).

Moshi-Moshi

- (*kanji*: 申し申し, *hiragana*: もしもし)

Use this to say “hello” when you answer the telephone. It’s the humble form of “*imasu*” (*kanji*: 言います, *hiragana*: 言います), which is one of the Japanese verbs that means “to say.”

Irasshaimase

(*kanji*: いらっしゃいませ)

You may not have the opportunity to use this greeting in Japanese very often, but you might hear it when you visit a restaurant or shop. You could hear a business owner or employee use this phrase to welcome customers to their store. The greeting consists of the honorific imperative form of the verb “*irassharu*” (いらっしゃる) meaning “to come.”

2.2. Greetings in Vietnamese

Greetings Custom in Vietnam

Do you ask yourself: How to greet in Vietnamese before visiting this beautiful country? Vietnam is the nation that appreciates the hierarchy, which is obviously represented by the greetings custom. In order to show your enthusiasm and respect to Vietnamese culture, you are recommended to learn about the Vietnamese greetings.

How to say “hello” in Vietnamese

The simplest way to greet a Vietnamese is: “Xin chào” /’sin tau/ that means “Hello” in English.

This is the most common greeting that tourists prefer to use because it is short and easy to pronounce but it is not allowed for the Vietnamese junior to say that way to the senior. Therefore, if you are the younger, it will be highly appreciated to learn more honored greeting sentences.



- Em chào chị /em tɑu ti/: hello to the older girls (older than you)
- Em chào anh /em tɑu ɑŋ/: hello to the older boys (older than you)
- Cháu chào cô /'tɑu tɑu kɔ/: hello to the older women (same age as your mother)
- Cháu chào chú /'tɑu tɑu 'tu/: hello to the older men (same age as your father)
- Cháu chào bà /'tɑu tɑu ba:/: hello to the very old women (same age as your grandma)
- Cháu chào ông /'tɑu tɑu ɔŋ/: hello to the very old men (same age as your grandpa)

With the appreciation for the hierarchy, you should greet from the oldest to the youngest or according to their rank in the family. Moreover, the younger and the junior will greet first and be reciprocated by the older and the senior. The way to respond is simply “ừ” /u/ or courteously “Chào em” /tɑu em/ (for the younger girls/boys at the same level), “Chào cháu” /tɑu 'tɑu/ (for the level of your son/daughter/grandson/granddaughter).

How to say “goodbye” in Vietnamese

You can simply say “Tạm biệt” /tam biet/ as “goodbye” to everyone. In Vietnamese, there is no ending sound so that you should not pronounce “t” at the end of the word.

An interesting point in Vietnamese greetings is that you can use the same “hello” honored sentences to say goodbye to the senior.



Body language in Vietnamese greetings

The body language in informal communication is less complicated than that in business protocol. It's up to you to shake hands with the native people when meeting them at the first time. Normally, the men prefer to shake hands while the women like bowing slightly and smiling. Hugging is generally dedicated to the relatives and close friends but you still give them a hug after knowing each other as saying goodbye. The most preferable suggestion is looking into their eyes, smiling and greeting. For the children, they are taught to fold the hands across the chest and bowing when greeting to show their esteem to the senior; however, this habit will be waived when they grow up.

Bad manners in greetings custom

It is impolite if you ignore or do not respond to the others' greetings. They will suppose that you do not respect them and are not willing to talk to you next time.

Besides, you should not point to someone when introducing him or her to another because that is how people get attention from their pets or command them to do something in Vietnam.

Vietnamese greetings custom has expressed the “Respect the old, love the children” culture that was built and developed for thousands of years by the local people. Learning about it will help you get easier to adapt to the native lifestyle and have the best experience in this charming country. Do not hesitate to tell us about your thought about Vietnamese culture! We are always willing to hear from you!

CHAPTER III: COMMON GREETINGS IN VIETNAMESE AND JAPANESE CULTURES AND FACTORS AFFECTING GREETINGS

3.1 Common greetings in Vietnamese and Japanese cultures

3.1.1 Common greetings in Japanese culture

Making greetings

In Japan, greetings are given great importance. It is considered rude to fail to greet someone or even to greet them in a lazy or offhand manner. The most common ways to greet someone in Japan are:

- **Konnichiwa** (Hi; Good afternoon.)
- **Ohayō gozaimasu/ Ohayō** (Good morning [formal/informal])
- **Konbanwa** (Good evening)

As you've probably noticed, people in Japan also greet each other by bowing. A small head nod is considered casual and is used when greeting family or friends. When greeting a superior, it is a sign of respect to use a deep, longer bow: roughly a 90-degree bend at the waist. Most Japanese people don't expect foreign travelers to understand bowing etiquette and so will usually accept a nod of the head or a handshake.

How are you? How's it going? How many times a day do you hear or say these brief greetings at the beginning of your conversations? So many times, in fact, that half the time, you don't even pay attention. These pleasantries are common in Japan as well. The Japanese phrase equivalent to "How are you?" is **Genki desu ka**, which literally means "Are you well?"

Other common ways to ask how someone is doing are

- **Hajimemashite.** (How do you do?)
- **O-genki desu ka.** (How are you? [formal])
- **Genki?** (How are you? [informal])
- **Maiku-san wa?** (How about you, Mike?)

As you'd expect, when someone asks you how you're doing, there are many possible responses.

- **Hai, genki desu.** (Yes, I'm fine.)

- **Ē, māmā desu.** (Well, so-so.)
- **Hai, watashi mo genki desu.** (Yes, I'm fine, too.)

Making introductions and greetings

Learning the proper way to make introductions in Japanese can help you get off to the right start. The **Japanese language** is more formal than American English. Consequently, introductions in Japanese follow more of a pattern than they sometimes do in the United States.

If you know someone who can introduce you to the others in a group that is best. But if you don't know anyone, you can always introduce yourself. Say **Totsuzen desu ga, jiko shōkai sasete kudasai** (Pardon me, may I introduce myself.) to get things started. The order will be as follows:

1. Start with a greeting.

The simplest greeting is **Konnichiwa**, which means Hello or Good Afternoon.

2. Introduce yourself.

The two most common ways to introduce yourself are **Watashi no namae wa _____ desu.** (My name is _____.) or **Watashi wa Sumisu _____ desu** (I'm _____).

3. Inquire about his or her name.

Use the more formal form because you're meeting the person for the first time:

O-namae wa nan desu ka. (What's your name?)

O-namae wa? (Your name?)

Place a respectful title after other people's names, but not after your own name. **San** is the most commonly used respectful title placed after other people's family names or given names, regardless of their gender or marital status. **Sama** is a formal respectful title that you use after family names of your clients, customers, or those to whom respect is due. When addressing your superiors, place their job titles, if available, after their family name, instead of using respectful titles.

4. After they tell you their name you should express pleasure.

Common ways to express this are

Yoroshiku. (Nice to meet you.)

Yoroshiku onegai itashimasu. (It's a pleasure to make your acquaintance.)

These steps cover the basic introduction process. But you don't need to stop; there you could also take this opportunity to talk about where each of you is from. For example, to tell them where you're from, say **Amerika kara desu.** (I'm from America.) or to ask where the person is from, you can say **Dochira kara desu ka.** (Where are you from?) If you want to talk about where you live on the other hand, you can say **Doko ni sunde imasu ka.** (Where do you live?)

The following conversation will show you how Japanese people greet and make introduction.

Angela: **Konnichiwa. Watashi no namae wa Angela desu.** (Hello. My name is Angela.)

Kenji: **Watashi wa Kenji desu.** (I'm Kenji.)

Angela: **Yoroshiku.** (Nice to meet you!)

Kenji: **Kochira koso.** (Likewise.)

Angela: **Watashi wa Amerikajin desu. Dochira kara desu ka.** (I'm American. Where are you from?)

Kenji: **Shusshin wa Tōkyō desu. Ōsaka de sodachimashita.** (I was born in Tokyo. I grew up in Osaka.)

Amerika no dochira kara desu ka. (Where in the United States are you from?)

Angela: **San Furanshisuko kara desu.** (I'm from San Francisco.)

Kenji-san, kochira wa watashi no tomodachi desu. Steven-san desu. (Kenji, this is my friend. This is Steven.)

Kenji: **Yoroshiku onegai itashimasu.** (It is a pleasure to make your acquaintance.)

Steven: **Kochira koso.** (Likewise.)

3.1.2 Common greetings in Vietnamese cultures

Greetings play a significant role in the spiritual life of Vietnamese. It is not only a communication etiquette but also a mental expression of community. With historical and cultural traditions over a thousand years, greetings represent national characters such as respecting elders, teachers or appreciating other social relationships. For Vietnamese, a greeting is not a simple sentence. There are many different ways to give the signal that you are greeting other people. If you are planning to make a Vietnam Local Tour, let's take a quick view of Vietnam greeting and etiquette.

How do You Say Greetings in Vietnamese?

If you are just starting to learn Vietnamese, it is important to take a look at all the Vietnamese basic phrases and sentences for beginner level. These phrases are commonly used in Vietnamese daily conversation by the locals.

You will start with learning how to greet someone in Vietnamese to how to give basic expressions in Vietnamese.

- **xin chào** → hello (formal)
- **chào** → hello, goodbye (casual)

Xin chào is often used more in Vietnamese formal greetings. A reporter or a TV presenter may say *xin chào* to the audiences, or an event host may use it to greet the attendees.

More casual and common ways of Vietnamese greetings often start with the word **Chào**. To say goodbye in Vietnamese, you can also use the pattern **Chào + pronoun**.

Structures	When to use	Examples
Chào + pronoun	most common way to greet anyone	Chào chú
Chào + name	only to someone younger	Chào Ly
Chào + pronoun + name	only to someone older (more polite & intimate)	Chào chị Mai
Pronoun 1 + chào + pronoun 2	only to someone older (more polite)	Em chào chị (Mai) Con chào chú

For example:

(A is a male, old enough to be B's older brother)

A: Chào em

B: Chào anh

(C can be a male or female, young enough to be D's nephew/niece)

C: **Con** chào **chú**

D: Chào **con**

Say “Xin chào” as a common greeting

This kind of greeting is more appropriate for non-native speakers because it is the easiest and the most polite way to greet Vietnamese people. Native speakers do not usually say that because it sounds formal.

Say “Chào ban” when you are close

If you get a close relationship with the person you are talking to, let's use “Chào ban” as a greeting. “Ban” is considered an informal way meaning “you”

in English. It can be used for both genders but in approximately the same age as you. Therefore, do not say that to elders or someone you want to show your respect.

Use “Chao anh”, “Chao chi”, “Chao co”, “Chao chu”, etc for elders

These phrases are only used for people who are older than you. Remember that you say “Chao anh” and “Chao chu” if the listeners are male. If they are female, let’s say “Chao chi” or “Chao co”.

“Chao em” to younger people

For younger people, say “Chao em” when you meet them. Do not use that for someone older or have the same age as you.

In addition to the main way of greetings mentioned above, there are other expressions used for Greetings in Vietnam

Say “Alo” when answering the phone

If someone calls you, let’s say “Alo” that have the same meaning to “Xin chào”. This way is common for phone calls not for communication in face-to-face

Greeting based on time of a day

Vietnamese people do not usually greet others according to the time of the day because it sounds relatively unnatural. These greetings are:

“Good morning” is “Chao buoi sang”

“Good afternoon” is “Chao buoi trua”

“Good evening” is “Chao buoi toi”

When you want to say “how are you?” in Vietnamese, it means “Bạn có khỏe không? “. You can change flexibly word “ban” into other words like “anh”, “chi”, etc. to make it appropriate for specific situations and relationships. To reply to this kind of greetings, you inform them of your health status then you can ask them again with a question “Con bạn?” like “And you?” in English.

Different forms of greetings

Greeting by question

There are some greeting expressions found in the Japanese language which are in the form of questions. The levels of language vary based on the contexts surrounding them, as in the conversation below.

In Vietnamese.

Mày đi đâu đấy?

In Japanese.

+Doko e ikimasuka.

Greeting by statement

The other type of Japanese greeting is that conveyed by statement. Statements, as greeting expressions, sometimes have deeper purpose than just greeting someone. This type includes other various manners of greeting and it uses all these speech levels in the Japanese language. The forms differ from one another based on the context surrounding the conversation, as in the examples below:

In Vietnamese

chào cậu

chúng em chào cô ạ

In Japanese

Ohayogozaimasu

Sense ohaiyogozaimasu

Greeting by invitation

Japanese people seem to invite other people. It is because their greetings are likely to be an expression of invitation to someone or asking someone to join them in doing something. However, it is only another way to greet people.

In Vietnamese

Xin mời vào

In Japanese

Haiite kudasai

3.2 Factors affecting the greetings in Vietnamese and Japanese cultures

There are many factors that influence the way Vietnamese and Japanese people make greetings when they meet. However within this study, I would like to discuss three main factors: context, age, and social relation.

3.2.1 Context

A greeting consists of several interlinking behaviors including verbal, non-verbal, term of address and social context . According to hang , greetings are considered as ‘ritualistic expression’ that are affected by any social factors, predominantly cross-cultural differences. Thus, a greeting is an expression that has a response by which the essence of cultural and other social factors are greatly influenced. Irvine in dezgara et al. explains that greetings are an essential opening to all encounters and can be used as a description of when and where the encounter occurs. In a pragmatic view, greetings are more functional as illocutionary acts categorized as expressive meaning that could not be taken literally. This means, what is expressed to greet people might not be meant as it is, but more to show politeness. Therefore, the way people express greetings may vary considerably.

Greetings are utterances used by people when they first meet. The response to a greeting is called a greeting but its type varies depending on context and situation. In a pragmatic view, different greeting forms are greatly influenced by many factors related to culture. According to cutting, there are some aspects that have an interlinking behavior with a greeting, namely: (1) verbal; (2) term of address; (3) non-verbal; (4) social context, greeting forms are also classified into verbal. In addition, Halliday(1973), in Kototrova, categorizes greeting into two aspects, time-bound and time-free. Time-bound greetings are those used in formal greetings, while time-free greetings are ritualized commonly in informal greetings.

Goffman stated that greetings provide the means of opening conversations appropriately, establishing and maintaining social relationship such as “hello” or “hi”. In addition, the use of greetings in a conversation benefits the identification

of the presence of communicators as well as to show their concern. This means a greeting recognizes the speakers of the greeting itself and finds out what kind of relationship exists between them.

A conversation usually has a beginning and an end. The starting part of a conversation sometimes can be called a greeting. According to Fieg and Mortlock, the beginning of a conversation will generally involve an exchange of greetings. Thus, a conversation is usually started by greeting and then it is followed by a greeting. They also argue a lot about this introductory part of a conversation or this greeting phenomenon, which is highly influenced by cultural setting. It means the expression of a greeting will vary from group to group induced by its own culture. Greeting also involves the use of names or address terms that vary enormously, including who will speak first, what a suitable reply is and even what variety of language is used, which may also be tightly constrained by circumstances.

In common, English greeting expressions share some key formulaic expressions recurrently used in various informal contexts. The expressions are "hi" + (first name) followed by "hello" + (first name). In addition, people tend to greet others according to the time of the day.

Additionally, one major sense in English greeting expressions is about the topic. Hornby found that in English culture, personal matters are regarded as one's privacy and people do not talk about them except with close friends. Thus, English speakers are habituated to greeting each other within linguistic routines like 'How've you been?' The other forms are like 'Nice day, isn't it?' or many other greetings that do not overstep one's private issues. These kinds of conversations are conventionally about food, health questions or the weather.

On the contrary, Japanese greetings are varied in expressions such as *sugeng enjing*, *sugeng*, *siang*, *sugeng sonten* and others which are formal expressions that are not only the common expressions used in daily communication. Japanese people have other

Greeting types to greet other interlocutors that can be regarded as informal greetings. Besides, Japanese people also tend to use various intimate expressions to greet people to show how they respect each other.

Concerning the types of greeting, these vary greatly from one to the other. Given that English and Japanese are similarly regarded as major languages in different contexts, it is worthy to compare both in the aspect of greetings. It is absolutely certain that both languages have their own ways to greet people and of course many factors influence the variety. Therefore, this pragmatic across culture study was used to determine the way in which culture influences the expression of greetings. In addition, the variety of greeting expression is also explored.

Obviously, context does influence the way people greet and the language in use. In a more formal context,

Formal greeting

this kind of greeting can emerge based on various situations surrounding it. The most crucial aspect influencing the variety of greeting is the time when a conversation between speakers occurs. Besides, different ages, status and degree of intimacy also have an impact on the use of this greeting. Examples of Japanese formal greeting expressions are as follows:

In Vietnamese:

“Kính” chào các quý vị.

“Xin” trân trọng gửi lời chào đến toàn các bạn.

In Japanese:

Youkoso

Informal greeting

This kind of greeting is sometimes expressed within medium to low states of the Japanese language. Informal greetings are commonly used in any situation having a different time and place. Examples are as follows:

In vietnamese:

Ê, đi đâu đấy?

Này, tớ bảo.

In Japanese:

Doko e iku?

Hey. Watashi

The conversations occur between two young japanese mwn when they meet in a street in the morning. Both of the speakers use such expresions because they are of the same status and have a very close relationship. Hence,

3.2.2 Age

Age means respect in Japan. It is also the same in Vietnam. Therefore, the way people greet aged people are different from the way they greet young people. In Japan for example they often say:

E.g.

In Vietnamese culture people often use the word “Chao”, “Kính Chao”, or “Lạy” together with their address form. For example:

- Lạy cụ!
- Kính chào các cô các bác
- Chào Ông ạ

However, for the young people, they don't need to say “Chao” and even when “chao” is used, there is no need to use the address form. For example:

- Ê đi đâu đấy?
- Chào nhé
- Này!

3.2.3 Relationship

The relationship between two participants in a conversation also influences the way they greet each other. If they have an intimate relation for example if they are two close friends, the way they greet is different from when they are a boss and a staff.

In work place, greetings are different from one colleague to another.

For example:

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CHAPTER IV: FINDINGS AND CONCLUSIONS

4.1. Findings

All the data presented in this section have similar context although different settings clearly occurs. The typical context surrounding the speakers is the degree of intimacy as well as the age and social status. All of the factors obviously influence the use of those particular forms to express greetings in Japanese.

Based on the findings, it can be seen that various English greetings greatly depend on the situation, context and speakers involved. More than that, it shows that the types, forms and formulas of greetings are taking into consideration various factors like ages, status, sex and even culture. Various contexts including time and place are the most aspects influencing the types of greetings. As indicated above, it can be seen that English greetings are expressed mostly by using time-bound expressions such as "Good morning" and "Good evening". In another sample, it can be noted that English greetings also elaborated through time-free expressions such as "hello", "hi" and "how are you?"

In addition, different degrees of intimacy, connection and age also have impact on how English greetings are expressed. The most common greetings are formal and formal greetings. This shows a certain amount of informality, being used by English speakers especially in greetings. Generally speaking, English speakers are not really concerned with concerned social status.

Furthermore, the use of questions and statements are also used as greeting expressions. The combination of both formal and informal greetings along with the use of statements and questions may also emerge. This fact is giving a clue that English greetings are also used to portray any rules of social patterns as well as good manners.

In contrast, due to influence of culture and other contexts surrounding greetings, the Japanese language is considered to have more productive greeting expressions than the English language. The considerable variations occurring in the expressions of greetings conveyed by Japanese people is because there are

some aspects that may have an effect, especially the presence of the cultural influence on the language and the people who use it. Since Japanese people are well known as having a very respectful culture and being well-mannered, these behaviors reflect the people of Japan in expressing greetings so they tend to create more varied ways of greeting.

Japanese and Vietnamese people have some common features in their greetings. They are both influenced by social relation, context, and age.

4.2. Conclusion

This study is conducted with the name “A study on greetings in Vietnamese and Japanese cultures.” It includes 4 different chapters and tries to answer two questions “What are common greetings in Vietnamese and Japanese cultures?” and “What factors influence greetings in Vietnamese and Japanese cultures.

The researcher has found out that it depends on different cultures people make different greetings., however, it is clear that both Vietnamese and Japanese people pay attention to the age, context and relationship when they make greetings.

4.3. Limitation

Due to the limitation of time and ability, the researcher only focused on some common features of greetings in Vietnamese and Japanese cultures. Although greetings can be influenced by different factors; only three are mentioned in this study: age, context, and relationship. The population sample is limited. Most of the study is conducted by analyzing journal articles, reading the materials online.

4.4 Suggestions for further study

There will be more aspects regarding greetings in Vietnamese and Japanese cultures for the researcher to work on. In the further study, it is suggested that more attention should be paid to participants parameters, the geographical locations, and culture specific notions.

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