

Research on Fairy Character in Chinese Classic Novel in Vietnam Ancient Time

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Abstract

Original Research Article

This paper aims to present Research On Fairy character in Chinese Classic Novel in Vietnam Ancient time. The study shows: firstly, the authors of legendary novels always emphasize the indelible difference between the two worlds: the fairy world and the earthly world. Second, it is inevitable that fairies leave family ties in the mortal world. Authors often describe that necessity with a conception of a pre-determined period of time. When the due date comes, the fairy will move from the earthly world to the world that belongs to the fairy. Third, in that difference, the choice to leave the earthly world and go to the fairy world shows that fairies tend to leave the tightest ties in the world, which are the ties of power and family, to become to the free world. It can be concluded that the ideal of escapism of fairies in Vietnamese legends is a form of expression of the Taoist ideal of life.

Keywords: Chinese classic novel, Vietnam ancient time, tales, fairy character.

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1. INTRODUCTION

Geographically, although Vietnam is located in Southeast Asia, in the Middle Ages Vietnam received the influence of many aspects of Han (Chinese) culture from the territory today called China. In terms of literary creation, that influence can be seen in the genre system, which leaves a special mark on novels written in Chinese characters. However, in receiving that influence, Vietnamese writers have created unique images that are both harmonious and imbued with national thinking and personality.

Our article's objective is to point out and explain the essential features of the fairy image in medieval Chinese novels. Accordingly, Vietnamese fairies have both escaped from power and established new power. This is related to Vietnam's historical and socio-psychological characteristics, thereby reflecting a part of the status of Vietnamese women in ancient times.

2. METHODOLOGY

Authors mainly use historical method and qualitative analysis methods such as context, analysis, character analysis, synthesis, etc. And authors use examples as stories and tales in ancient time.

3. MAIN FINDINGS

3.1 *Legendary Vietnamese Chinese novels about fairies: genres and materials*

The concept of Legendary Novels in Vietnamese Chinese characters. The Literary Dictionary defines the legendary novel as follows: "A form of classical Chinese narrative prose, which originated in folk tales, was later elevated by writers to scholarly literature, using bizarre and mythical motifs, nested in a plot of earthly meaning, in order to arouse interest in the reader" (Lai Nguyen An, 1730). With this definition, the basic content of the genre is determined as follows: first, this genre belongs to the narrative prose type; second, derived from folk tales; Third, in terms of art, the plot often uses bizarre and mythical motifs to reflect a certain social meaning. The views of researchers in Vietnam are basically the same as that of the authors of the Literary Dictionary mentioned above (Tran Nghia, 1998; Nguyen Phong Nam, 2015; Nguyen Thi Kim Ngan, 2017).

3.2 *Introducing the legendary novel in Vietnamese Chinese characters written about fairies*

According to sage documents, the legendary Chinese novel about Vietnamese fairies appeared quite early, the earliest work can be identified as "Nhat Da

Trach" (一夜澤) in the volume "Ling Nam Chic Monster" (嶺南 搗怪) by Tran The Phap during the Tran Dynasty - 14th century. In the process of development, this genre did not develop into specialized story collections, but mainly odd stories scattered in the collection of traditional novels. different period.

On the basis of surveying the collection of Chinese Chinese novels in medieval Vietnam as "Vietnamese Chinese characters and novels compiled" (Shanghai Ancient Publishing House, 2010), we established a list of Legendary novels about fairies are as follows.

No	Novel		Name of fairy character	Author	Time
	Novel name	Tale name			
1	Lĩnh Nam sting stories	Đám nhất dạ	Tiên Dung	Vũ Quỳnh, Kiều Phú ⁱ	15 th century
2	Mạn lục	Từ Thức tiên hôn lục	Giáng Hương	Nguyễn Dữ	16 th century
3	Tân phả (New genealogy)	Hải Khẩu linh từ lục	Bích Châu	Đoàn Thị Đĩnh ⁱⁱ	18 th century
		Bích Câu kì ngộ (amazing)	Hà Giáng Kiều		
		Vân Cát thần nữ lục (goddess)	Liễu Hạnh		
4	Thánh Tông Relics (dị thảo)	Hoa quốc kì duyên	Mộng Trang	Lê Thánh Tông ⁱⁱⁱ	15 th century
		Ngư gia chí dị	Ngọa Vân		
5	Truyện kí trích lục (Quoted stories)	Trích tiên truyện (Quoted fairy tale)	Tiên nữ không có tên riêng	Khuyết danh (Noname)	19 th century
		Hiếu kì thành si truyện (story)	Tiên nữ không có tên riêng		
6	Việt Nam kì phùng sự lục	Việt Nam kì phùng sự lục	Thành mẫu - Tiên Bà; Viên Nương	Khuyết danh (Noname)	19 th century
9	Thính văn dị lục (Heterogeneous audiophile)	Bài kí về Ngô thánh tử được mộng (Essay)	Đào nương	Khuyết danh (Noname)	19 th century
		Truyện Từ Thức (story)	Cô gái tiên giáng trần		
		Truyện Tú Uyên (story)	Công chúa Tiên Dung báo mộng		
10	Dã sử (History)	Truyện cũ thời Hồng Đức (Old stories of Hong Duc period)	Ngọc Nữ	Khuyết danh (Noname)	19 th century
11	Tục Công stories (dư tiếp kí)	Ghi chép về thơ ở chùa Bà Đanh (Notes on poetry at Ba Danh pagoda)	Ni sư	Trần Trọng	18 th century

Statistical table of classic tales about fairies

Of the fairy characters above, some are recorded in various stories. However, basically between the stories, the characters have many similarities. For stories recorded in many texts, we will choose to analyze more artistically unique texts (story-rich stories, characters with unique personalities), specifically: With the story of Lieu Hanh, we chose to analyze Van Cat, the goddess of green; For the story about Tu Thuc, we chose to analyze Tu Thuc fairy marriage in the volume Truyen Ky man Luc. For the story about Tran Tu Uyen, we chose to analyze the strange Bich Cau in the book Truyen Ky new genealogy.

3.3 The image of fairies in Vietnamese Chinese novels:

3.3.1. Definitions and Classifications

Definition: Different from the strict sexism of Confucianism, Taoism advocates "Yin and yang are interdependent" (Yin and yang depend on each other). Therefore, in Taoism, women are valued and have the

same status as men, women can also learn the Way, attain enlightenment and become fairies. Vietnamese Taoism also has great respect for women, thereby forming a sect called Dao Mau. In the Mother religion, the fairy characters also have other names such as Thanh Mau, Nuong Niang, and Fairy Lady. All these names represent the power of the fairy woman.

Classify:

Based on the process of formation, Vietnamese legendary novels have two types of fairies: the first, the fairies who come from the fairy world and do not need to undergo cultivation, and the second, the fairies who come from the mortal world. bare, must go through cultivation.

The first type, fairies come from the fairy world.

This type of character lives in specific types of space such as fairy islands, heaven or certain foreign lands. Fairy characters described or mentioned in Vietnamese Chinese novels include:

Tu Thuc's wife (Tu Thuc fairy marriage); The fisherman's daughter-in-law (the Fisherman's family); Lieu Hanh (Van Cat); Wife of Tu Uyen (Bich Cau); Giang Kieu (Chinese national flag charm); Nuns (Cong Du Tiep Ky - Poetry of Ba Danh Pagoda); Grandson of his fairy (Curiosity becomes a story - Tales of excerpts). The second type, fairies have mortal origins, must go through cultivation.

Through cultivation or meritorious services to the community, one can achieve immortality: through transmission of secret techniques; due to practice. Although with different modes of expression and levels, fairy tales in general are capable of recreating the community's memory of a certain aspect of Vietnamese history and society.

3.4 RELATIONSHIP BETWEEN FAIRIES AND NORMAL SOCIETY

3.4.1. Fairies and Escape from Worldly Power

The Concept of Secular Power

In this study, the concept of "secular power" is understood by us as the power system in secular society. Power is expressed through specific institutions such as the state government apparatus and its elements. The most obvious presence of Secular Power in medieval fairy tales can be seen in the relationship between fairies and the state apparatus and the rulers in that apparatus with the supreme position of kings. . Free Society" by Robert Higgs, especially chapter 11: Puritanism, patriarchy, and liberty).

Thought of Escaping in the image of a fairy:

During the Middle Ages, Taoism was the most important ideological doctrine that influenced the formation of the dominant spirit in Vietnamese legends. Basically, the idea of escapism of fairies in Vietnamese fairy tales was formed on the reception of the influence of Taoist thought. Escaping here is understood as the separation from human society with characteristics such as the organization of the government apparatus to govern society, and relationships in secular society.

In most Vietnamese folklore novels, the Fairy is the most concentrated expression of the escape from the social order to another world: the fairy world. The description in fairy tales about the fairy world gives us a picture of some of the features of the fairy world such as: the world above, far from the human world, where immortality and absolute freedom can be achieved. Overall, it's a completely different world from the human world. People in the fairy world can overcome two limits that people in the human world have no way to overcome, which is the control of social power and the limitation of life time. Leaving the world to the fairy world means that fairies have reached the state of absolute convergence and eternal existence with the universe according to Taoist thought.

In some legendary novels such as "Tu Thuc Tien Han Lu", "Bich Cau Enlightenment", fairies play

the role of a guiding force, connecting and bringing characters away from the earthly power system. time to go to heaven.

Bich Cau the Enlightenment - an 18th-century work by Dang Tran Con is perhaps one of the most definitive depictions of a vulgar attitude in Vietnamese kanji novels. The story tells of a Confucian born Tran Tu Uyen, after meeting a descending fairy named Ha Giang Kieu, who pursued her with all her might. When the two became lovers, the fairy taught Tran how to cultivate to become a fairy, and they both flew to the fairy world. Before going to the first place, Tran was still a Confucian student, that is, a person who was pursuing fame in the world by the way of academics. Therefore, the practice of becoming a fairy and leaving the world shows that Tran has abandoned the path of pursuing fame and turned to the path of liberation, which is the Taoist fairy religion.

Before "Bich Cau's Enlightenment" , in the 16th century, the story "Tu Thuc Tien Kien Luc" in the famous collection of legendary novels "Ten Ky Man Luc" by Nguyen Du also describes the behavior of a man named Tu Thuc giving up his official position. However, unlike Tran Tu Uyen, Tu Thuc is a top district official in the government. Thuc was originally a district command, but he hated mandarins, so he resigned. One day he went out to play and got lost in a mountain cave in the sea. Following that cave, Tu Thuc eventually came to another world that he later learned was the fairy world. There he married the fairy who is the princess of the fairy world. He was told that the princess was the girl he helped during a visit to a temple in the world. Thus, the fact that Tu Thuc married a fairy in another world is the continuation of the predestined relationship, or it can be said that it is the fairy who brought Tu Thuc away from the official position and the human world to come to the world. fairyland.

In most other stories, however, Fairies are portrayed as characters who actively break free from the earthly system of power. The forms of emancipation from the power of fairies are also very diverse.

Before the appearance of Legend of Man Luc in the sixteenth century, we all saw legendary novels that detailed descriptions of fairies who refused to accept the grace of the king's power. The story "Nhat Da Trach" in the volume "Lin Nam Chic Monster" is the earliest recorded legend about the fairy's escape from royal authority. The heroine Tien Dung was originally the princess of King Hung, because she fell in love with a poor fisherman named Chu Dong Tu, so she gave up her princess status. After the two were told by a fairy named Lu Dong Tan, the fairy magic became extraordinary, being able to use magic to create a magnificent palace and powerful soldiers equal to the power of their father. When King Hung learned about the power of his daughter, he sent soldiers to attack the

fairy couple. Because they did not want to directly confront the imperial army, Tien Dung and her husband escaped from the human world and flew to the sky. The story describes Tien Dung escaping from imperial power twice, the first time to follow her lover, the second time to avoid military confrontation with the imperial soldiers.

In the story "Notes on Poetry at Ba Danh Pagoda" belonging to Tran Tri's "Tuc Cong Du Tiep Ky" (续公余捷记), the character of King Le Thanh Tong, because of his love for the nun at Ba Danh pagoda, brought her to the temple. Returning to the palace, when reaching Dai Hung gate in the imperial citadel, the nun used magic to disappear. The fairies in the stories written about Tran Tu Uyen and Chu Dong Tu do not directly describe the act of refusing the royal authority, but also reflect the act of secession from the imperial space under the rule of the king. The story "Nhat Da Trach" describes: after Princess Tien Dung attained enlightenment, she used magic to create magnificent castles with military officers as an independent court. King Hung heard that a strange force wanted to threaten the court, so he was afraid to send troops to purge. Because Tien Dung did not want to oppose the court, she and her husband flew to the fairy realm. Here, Tien Dung is depicted because of her filial piety, so she did not oppose her father, but at the same time, she also refused to submit to the king, so she chose to give up the world. The story of Nhat Da Trach directly depicts the confrontation in terms of power and military power between the fairy and the royal authority, leading to the fairy's separation from the imperial power. What's more special, the fairy character here is the princess of the king. The conflict between Princess Tien Dung and the court began when she did not accept the forbidden love behavior of her father, and at the same time gave up her position as a princess to follow her commoner lover, Chu Dong Tu. Tien Dung resolutely gave up her position as a princess in King Hung's court, then she also took the initiative with her husband to use magic to fly to the sky.

The story "Van Cat goddess story" in the collection of Legend of the New Genealogy in the 18th century is a collection of stories that most strongly describes the attitude of the fairy Lieu Hanh towards the power of the house. water. This story describes there are two imperial forces: the power of the emperor jade in heaven, and the power of the king under the human world. "Van Cat goddess of the green" describes Lieu Hanh's three births. The escape from the king's system of power is shown in the episode describing her third incarnation. Except for the first time coming to earth due to the punishment of the jade emperor, in the subsequent descents, Lieu Hanh was completely active. In the second time, she came to earth because she still had a predestined relationship with the world. The reason for Lieu Hanh's third coming to earth is not

specified by the author, but according to the description of Lieu Hanh's next actions, it can be seen that she wants to leave the power of the jade emperor. While on earth for the third time, Lieu Hanh also sought to move away from the center of power ruled by the king, and then against it. According to the story, Lieu Hanh descended on the Pho Cat mountain area of Thanh Hoa - a locality far south of the Thang Long citadel at that time. From choosing a place to stay to taking military action, it shows that Lieu Hanh was actually prepared and ready to act against the great power center of Thang Long capital.

3.4.2. The escapism of fairies for family relationships on earth

During the Middle Ages, Vietnamese society was strongly influenced by Confucian concepts. Confucianism considers family organization to be a form of a miniature national image, in which the hierarchical nature, above and below is the basic principle of family organization, according to which the relationship between father - child, husband - wife, brother - brother has the same nature as the king - me relationship at the national level University Book (大學) - one of the Four Books (四書) - 4 Classics of Confucianism considering the governance of nature Under the rule of law, the family begins with the rule of family: Cultivation of body (修身) - Qi family (起家) - Rule of country (治國) - Peace of the world (平天下). In family relations, the compliance with the status of the members is considered a condition for maintaining the stable existence of the family organization.

What is interesting in Vietnamese fairy tales is the very detailed description of the family system and its workings. The division of roles, accompanied by a very clear position. In traditional Vietnamese society, as well as the government, the family is an organization with the concentration of power in the hands of men (father, brother, husband), so when it comes to a particular family, fairies can only be in the lowest position in the house. They are children, wives and perform their duties no different from other earthly women. Although the performance of the position in fairies is mostly voluntary, but because Confucianism views the family as a social organization as described above, fairies must always be a member of the organization. is constant in the face of private desires. Any separation from the family creates organizational disturbances, even in some cases, escapism is synonymous with a breach of duty. We can see the family organization in typical axioms described as follows:

- Family of King Hung and Tien Dung in the story "Nhat Da Trach": in this royal family, there is a father who is also a king, and a son is also a servant.

- Thuc Ngu's family in the story "Ngu Gia Chi Di" has a father and mother, Thuc Ngu is the only son, so the fairy Ngoa Van is the eldest daughter-in-law, so she has a heavier obligation (compared to a family with many daughters-in-law). or second daughter-in-law - wife of husband's brother) for housework.
- The earthly family of fairies in "Quotes from fairy tales" has a husband who is an earthly boy, orphaned by parents.
- Lieu Hanh's earthly family is somewhat more complicated in terms of composition: there are biological parents, adoptive parents, parents-in-law and husband of Lieu Hanh, therefore, fairies are responsible for all 3 families.

The escapism of the fairy character's family means breaking the existing family order but at the same time helping them gain freedom in life and action. Most fairy tales about fairies often describe them going to the fairy world after leaving their earthly family. That means fairies exist in two opposing worlds, when they move from the mortal world to the fairy world, it means a direction to the world where there are no strings attached and can achieve immortality.

The separation of the fairy family is described by writers in very different ways, but the common point of all cases is this: the departure from the earthly family is inevitable and valuable. emancipation brings about absolute freedom.

Quynh Nuong (another name for Lieu Hanh) in Van Cat, the green goddess descended into the Thai Cong family as her biological daughter, after that, she was adopted by the mandarin's family, then married to Truong Sinh restaurant. neighbors and automatically became the daughter-in-law in the Truong family. She also bore a son to that family. We see that Quynh Nuong plays many roles in 3 earthly families at once. In Thai Cong's family, she is a daughter, responsible for taking care of her elderly parents (before returning to heaven for the second time, she told her husband to take care of them on her behalf), in her husband's family to be a daughter-in-law, a wife and a daughter. motherhood. The fact that she gave birth to a child and then left the world as soon as the baby was infancy showed that she had performed the obligation to have children to maintain her husband's family line. The relationship with the adoptive family is only briefly described, but it is enough to show the existence of such a relationship.

The fairy character named Ngoa Van in the story "The Fisherman's Family" (Strange story of the fishing boat house) appeared before leaving the world to return to the fairy world, and then married the son of a fishing restaurant. The model of Ngoa Van's husband's family is described in detail with two

generations, in which the father-in-law is the head of the family. This is reflected in the fact that he is the organizer and celebrant in the family's death ceremony. After living on earth for 4 years with her husband's family, she returned to her fairy world. The fairies in "Quotes of Fairy Tales" (in the collection of Tales of Excerpts) are also a similar case. The fairy is described as descending to earth, and building a family with an earthly boy, when her term on earth ends, she leaves her earthly family by "turning into a cool breeze": " : 妾今去矣”。

The above analysis shows that, firstly, the authors of legendary novels always emphasize the indelible difference between the two worlds: the fairy world and the earthly world. Second, it is inevitable that fairies leave family ties in the mortal world. Authors often describe that necessity with a conception of a pre-determined period of time. When the due date comes, the fairy will move from the earthly world to the world that belongs to the fairy. Third, in that difference, the choice to leave the earthly world and go to the fairy world shows that fairies tend to leave the tightest ties in the world, which are the ties of power and family, to become to the free world. It can be concluded that the ideal of escapism of fairies in Vietnamese legends is a form of expression of the Taoist ideal of life.

4. DISCUSSION AND CONCLUSION

Legendary Chinese novels about Vietnamese fairies in the Middle Ages, although not very large in number, have diverse types and are not homogeneous in ideology.

In an effort to find the specificity of the image of fairies reflected in legendary novels, we find the duality (difference) between the idea of escapism from the world and the return to power. in relations with state power and family institutions. Thereby, we see the unique connection between fairies and community history, which is perhaps the outstanding feature of Vietnamese fairy tales in comparison with medieval Chinese fairy tales.

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