



# More Analysis on Fairy Character in Chinese Classic Legend Novel in Vietnam Ancient Time

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## Abstract

*This paper aims to present More Analysis On Fairy Character in Chinese Classic Legend Novel in Vietnam Ancient Time. This study mainly use historical method and qualitative analysis methods And authors use examples as stories and tales in ancient time. Next, it is inevitable that 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. 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.*

## I. INTRODUCTION

First of all, Vietnamese writers have created unique images that are both harmonious and imbued with national thinking and personality.

Second, The fairy on the plate is called the fairy maiden, which is considered by the Chinese to represent longevity. Legend has it that this fairy is related to the familiar saying "beach beach, nuong strawberry" or "trade sea tang Dien" that often goes into poetry. The story of the fairy maiden is recorded in Cat Hong's fairy tale.

As they are passed on from one generation to the next, fairy tales owe their "eternal youth" to various forms of translation, transposition and transmediation in the endless play of repetition, reinterpretation, and transformation across languages, art forms, and media. The present essay exemplifies this phenomenon through the editorial history of Angela Carter's translation of Charles Perrault's *Histoires ou contes du temps passé* (1697) and its remarkably productive reception. This translation, first published as *The Fairy Tales of Charles Perrault* with artwork by Martin Ware, gave rise to different editorial projects under the aegis of the progressive publisher Victor Gollancz (then headed by his daughter Livia), owing to the young and adventurous editor Liz Calder recommending Carter's *The Passion of*

*New Eve* ( ). Thus, her prose rendering of the verse moral of Little Red Riding Hood no longer sets the seduction scene in a young lady's bedchamber, but cautions against sexual predators stalking girls in the streets (maybe a translation error). Likewise, Carter removes the gendered address in the old misogynistic saw about female curiosity in the moral of Bluebeard, and disambiguates the rather convoluted second moral to suggest that patriarchal domination has now given way to women's liberation.

Our article's objective is to point out and explain the essential features of the fairy and Female Ghost (Witches) Character in Chinese Classic Novel in Vietnam Ancient Time.

## II. METHODOLOGY

This study mainly use historical method and qualitative analysis methods And authors use examples as stories and tales in ancient time

No	Novel		Name of fairy character	Author	Time
	Novel name	Tale name			
1	Lĩnh Nam sting stories	Đằm nhất dạ	Tiên Dung	Vũ Quỳnh, Kiều Phú <sup>i</sup>	15 <sup>th</sup> century
2	Mạn lục	Từ Thức tiên hôn lục	Giáng Hương	Nguyễn Dữ	16 <sup>th</sup> century
3	Tân phá (New genealogy)	Hải Khẩu linh từ lục	Bích Châu	Đoàn Thị Điểm <sup>ii</sup>	18 <sup>th</sup> 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 <sup>iii</sup>	15 <sup>th</sup> 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 <sup>th</sup> 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	Thánh mẫu - Tiên Bà; Viên Nương	Khuyết danh (Noname)	19 <sup>th</sup> century
9	Thính văn dị lục (Heterogeneous audiophile)	Bài kí về Ngô thánh từ được mộng (Essay)	Đào nương	Khuyết danh (Noname)	19 <sup>th</sup> 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 <sup>th</sup> 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 Trợ	18 <sup>th</sup> century

Statistical table of classic tales about fairies (Nguyen Van Luan, Nguyen Van Linh, 2023)

## 2.1 The image of fairies in Vietnamese Chinese novels:

### 2.1.1 Examples 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 (Nguyen Van Luan, Nguyen Van Linh, 2023).*

*The first type, fairies come from the fairy world.*

*We see in below figure a picture of fairy character:*



Fig.1 - Fairy image  
(source:author synthesys)

Every family must have or have at least one porcelain plate with the image of a fairy carrying a peach plate. Many people think that this is just an ordinary decorative image on the plate. However, it turns out that this fairy is a long story.



Fig.2- Fairy image on plate.  
(source: author synthesis)

## 2.2 Relationship between Fairies and Witches (Female Ghosts)

It takes hundreds of years to tens of thousands of years for the sea to be filled up and turned into arable land to grow mulberry. It took another hundred,

ten thousand years for the mulberry tree to be submerged in the sea. However, the fairy maiden with a face of only 18-19 years old can see such transformations three times. It can be seen that Ma Co has lived a long time.

Later people rely on stories to meditate on Ma Co to become a living fairy. The saying "Thuong Hai tang Dien" (the sea turns into a bride) is used to refer to a long period of time, with many events and appears in many poems and literature.

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. (Nguyen Van Luan, Nguyen Van Linh, 2023)..

## III. DISCUSSION AND CONCLUSION

According to the Chinese concept, every year on March 3, the fairy Maiden will come to celebrate the birthday of the Western Queen Mother. Therefore, since the Qing Dynasty, people have painted the image of Ma Co carrying a peach plate as a decorative ceramic image. This painting is called "Ma Co offering life map". In it, the fairy will have a graceful appearance, wearing beautiful splendid clothes, riding a cloud, leading a crane or riding on a deer. The face of the fairy is joyful, the hand of a lotus bud holds a peach or a wine to wish her a long life. 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.



Fig.2- Fair character  
(source: author synthesis)

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