

CULTURAL VALUES OF SPIRITUAL CHARACTERS IN VIETNAMESE FAIRY TALES

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Abstract: the world of God - Fairy characters is a special device to reflect on the world and the people of fairy tales. Understanding cultural values in the world of God - Fairy characters helps us understand more about the mysterious spiritual world of the ancients, the artistic conceptions of folk authors of the world, humans, and also recognize the development of cognitive ability in intellect and spiritual life of Vietnamese society. Investigating cultural values of God - Fairy characters through traits such as language, appearance, characteristic, sex, functions, action, etc, as well as explaining the origin of these characters and systematizing the aesthetic concepts that people in the past employed are essential research topics in order for us to present a comprehensive view of Vietnamese fairy tales.

Keywords: Vietnamese fairy tales, spiritual life of Vietnamese society, Vietnamese culture, Vietnamese beliefs, Vietnamese literature.

КУЛЬТУРНЫЕ ЦЕННОСТИ ДУХОВНЫХ ПЕРСОНАЖЕЙ ВО ВЬЕТНАМСКИХ СКАЗКАХ

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Аннотация: мир божественных сказочных персонажей представляет собой особое приспособление для отражения мира и людей сказок. Понимание культурных ценностей в мире божественных сказочных персонажей помогает нам лучше понять загадочный духовный мир древних, художественных концепций народных авторов о мире, людях, а также признать развитие познавательных способностей в интеллекте и духовной жизни вьетнамского общества. Изучение культурных ценностей божественных сказочных персонажей (язык, внешний вид, характеристика, пол, функции, действие и т.д.), а также объяснение происхождения этих персонажей и систематизация эстетических концепций, которые использовали люди в прошлом, являются важными темами исследования, чтобы мы могли представить всеобъемлющий взгляд на вьетнамские сказки.

Ключевые слова: вьетнамские сказки, духовная жизнь вьетнамского общества, вьетнамская культура, вьетнамские верования, вьетнамская литература.

Introduction

Each genre of folklore contains distinctive functions. However, each genre still retains one or some major functions. Fairy tales in general and tales with god-fairy characters reflect the rich imagination of Vietnamese people, reconcile problems in the society, praise the good qualities of the poor, and guide people towards happiness in real life. These stories also reflect on the class warfare and fierce conflicts of interests in family and in society, but do not urge people to fight for justice. Fairy tales bestow on people a strong belief: "One good turn deserves another". Although they contain cognitive and educational functions, fairy tales are inclined to aesthetic function. People can sense the beauty of life by this function of fairy tales. Meanwhile, the God - Fairy characters system in

Vietnamese fairy tales is also a treasure of culture and beliefs, exhibiting the beauty of the nation's tradition, including worshipping beliefs (worshipping God and Tien).

God – Fairy characters reflect the desire to live

The God - Fairy characters in fairy tales have successfully established a dream world. Through the God - Fairy characters systems, we strive for an unprejudiced and democratic society. People always aim for a more comfortable, happier, and equal life, where the good will defeat the evil. Those dreams for thousands of lives are explicitly expressed through simple fairy tales, containing the nation's soul, soothing us into adulthood from childhood. When the reality is too dark, the poor workers can only find a little glimpse of light on the candles of dreams in their imagination.

In our society, in which people have been living, exists countless complexities, varieties, even ferocious contradictions. Alongside the good and bright things, there are still evil and dark things in life, especially in feudal society - the primary circumstance of creation of fairy tales. Right from the start, people have constantly been reaching out for the goodness and beauty. Therefore, people cannot accept those evil and false things. One has to build a better world in his aspirations and imagination, which is also a method to deny the dark reality. When dreams cannot be fulfilled, fairy tales bring magical and blissful light and happiness into the unfortunate and dark lives of others, let them enjoy their lives and become stronger.

In the world of fairy tales, the good will meet luck, the wicked will be punished. Justice will be established, hard labor will be alleviated, old age and death will be pushed further away, ugly and deformed people will be beautiful, people who lost their wives or lovers will be reunited, the poor will be rich, the oppressed will have high status and supremacy ... it can be said that the miraculous fairy tales are reflections of people's dreams of a better world in the future, by virtual fantasies. They do not wait to let their dreams to forever be impossible. Because dreams are not real, dream reflections must be fantasies created by human imagination. Therefore, saying "Fairy tales are fanciful fictions about only a reality in dreams" means that miraculous fairy tales, specifically God - Fairy characters in fairy tales, are reflections of our people's dreams for a better world in the future, with magical fictions. At the same time it also reflects the determination of the working class, the fight for that dream to come true.

The world of God – Fairy figures in fairy tales was built to reflect and explain conflicts in families. These conflicts are private but are common throughout the society with classes: conflict between brothers in the story *Cua thien tra Dia*, or the conflict between the biological and adopted children in Thach Sanh, though Ly Thong and Thach Sanh are not biological siblings, only due to the appreciation of Thach Sanh's honesty along with the ruthlessness of Ly Thong that he considered Thach Sanh as his "brother". Ly Thong had attempted to put Thach Sanh to death several times, but with the talent and strength of the "son of the king of heaven", who was taught martial arts by angels at a young age, so Thach Sanh easily overcame all difficulties and dangers. The conflict was completely resolved when Thach Sanh became king and Ly Thong and his mother were punished by the Lightning God, turning them into filthy beetles.

The conflict between sisters in the fairy tale Lay Chong De, the conflict between husband and wife in the story *Nguoi Lay Ech*, or the tragic conflict about marriage in the family of *Trau Cau, Ba Ong Bep, Sao Hom - Sao Mai, Da Vong Phu*. Social conflicts outside the household are reflected later, with less focus. Some stories contain both family conflict and social conflict, such as Thach Sanh. In addition, unlike other fairy tales, fairy tales with the appearance of God – Fairy characters have fierce conflicts between humans and Gods - Fairies. As in the story of *Am Duong Giao Chien*. . Through the story, the divine nature of God – Fairy characters in Vietnamese fairy tales becomes more thrilling, trusting and worshipping. This is also a lesson for those who are disrespectful to Gods - Fairies.

Whether associated with family contexts or social contexts, the social meaning of fairy tales is profound. It reflects the conflicts, the contradictions between good and evil, and conflicts between classes in the class-divided society. The class conflicts in patriarchal society are expressed through the conflicts between the "superiors" and "subordinates", "senior" and "juniors". Fairy tales tend to praise and defend the character "inferior", "subordinates", to condemn the character "superior", "senior", to be against the injustice and irrationality of patriarchal society in general, and to show a great humanitarian spirit. Fairy tales show the stalemate of the poor in the old society. The more righteous the "inferior" and "subordinates" characters are, the more honest they are, and the more injustice they face. This is the situation of a class-divided society and class oppression. The folk writers in fairy tales have solved the problem by their imagination. They rely on miraculous forces and God – Fairy characters. Miracles are devices that help folk authors established an ideal society, a society with morality and justice. Miracles are on the side of goodness, that help the sufferers, bring them happiness. In that process, miracles also help the character reform the society, they embodies a good society, an ideal society.

Reading fairy tales, we can see that the image of the fairies, the supernatural forces that bring the mysteries, that promote the development of the stories. The image of a fairy is usually gentle like a father or a mother, they have the

ability to help people through all difficulties and challenges through magic. With the appearance of God – Fairy characters, folk authors do not simply mention human reincarnation, and life as in the idealism of religion. The important thing that folk authors want to mention is the fierce resistance of the working-class people. Refusing to surrender before the evil, the bad, the injustice, the vulnerable people had risen at all costs and eventually succeeded, although the victory was achieved with the help of supernatural forces.

This protest is a struggle between the oppressing and the oppressed. The miraculous factor contributes to the expression of the working people's aspiration to defeat evil, bad and injustice. Consequently, it brings a happy ending to the story, which is consistent with the traditional humanitarian conscious of our nation.

The supernatural miracle element is the artistic device associated with the romantic content of fairy tales. Folk writers as well as folk listeners lofted their imagination to follow the miraculous God - Fairy characters, not because they believe a little or much. In fact, life in the old society is not allowed to be completely solved as desired and as expected by the people. The magic element of fairy tales is not mainly the product of a superstitious mind, but is the aspect necessary for folk authors to be able to bring the development of the details to their will. Thanks to that, the story has shown all that the folk authors wanted to address, which is the dream aspiration, the philosophical conception of life, life with kar from thousands of years of our ancestors.

Character God - Fairy reflects the dream of justice

Fairy tales praise and advocate for human morality through idealistic characters, who are always talented with outstanding characteristics. Fairy tales also advice and teach people in an interesting way and are sometimes subtly implicit. Fairy tales generalize people's life experience in a way that people can understand and they have aesthetic effects, and at the same time in people's own life, they are aspects of education that are important to the younger generation.

The ideal characters in fairy tales are often challenged about their kindness, honesty, idealism, morality, talent, and recognized values, so that they can receive help. support from the supernatural characters. This challenge is a measure to evaluate the characters and also creates intriguing stories in fairy tales.

To highlight the quality of the ideal characters, fairy tales construct the plots based on the conflict of two distinct character lines: good - evil, good - bad, brother - sister, sister - stepmother - son-in-law, wealthy man - servant, etc. These character lines are intensely opposed to each other. The character is loyal to his appearance from the beginning, making the oppositions even more cohesive. The contrast in character, dignity and talent is even more evident when fairy tales put the characters in the same situation. This leads to a repetition of the situation, the plot (a motif of fanciful numbers, or fake characters). The ideal character is challenged about their kindness such as in the Tales of the Monkey, The Tale of Ba Be Lake, The Starfruit Tree, Thach Sanh, Chang So Dua, The Tale of the Mosquito, Tam Cam, etc, the God – Fairy characters pretend to be underprivileged people and get help from ideal characters, from which there would be worthy rewards. There are times when people are handed the difficult task to solve puzzles, to compete or fight with opponents. Ethical and talented ideal characters always receive rewards, praise, and respect. Opposing villains never get a reward (although they can be deceive to steal, but they cannot keep it), on the contrary, they would be punished. The character Cuong Bao in the story *Cuong Bao Dai Vuong*, does not treat his mother well, he is always rebellious, making his mother complain to the heaven. The king of the sky immediately sent the gods to punish him. The gods joined together and raised water to punish Cuong Bao. Cuong Bao died when he was stabbed in the leg by the sharp crab claws (the lower body of the river god), also to help resolve the old mother's lamentation about her disrespectful son. , the gods not only destroyed the goblin (the subordinate of the river god) who caused troubles but taught also the moral philosophy of being a son. One of the most serious faults in humanity that cannot be forgiven is being a disrespectful son. In the Tale of the Mosquitoes, the wife turned into a mosquito, sucking human blood as a return for the "love blood" of her ex husband. Ly Thong and his mother in Thach Sanh were beaten to death by lightning and turned into a filthy beetles

The characteristics and roles of fairy tales with God - Fairy characters, each has their own traits, can be at different levels; each type of God – Fairy character is in different areas, different characteristics, plot, conflicts, content, ideology and roles.

The God - Fairy characters in Vietnamese folk beliefs

Vietnamese worship beliefs are mainly based on the faiths and gratitude of the current generations to their predecessors and ancestors. Vietnamese worship beliefs are diverse. Derived from the profound humanitarian inspiration, the folk author ,who has built the world of God-Fairy characters in Vietnamese fairy tales, reflects clearly the aspiration of life, the dream for justice, and the gift of faith in "One good turn deserves another". Spiritual beliefs of the Vietnamese people, from worshiping natural forces, ancestral objects to worshiping national heroes, with praiseworthy services to the people. They reflected in a variety of ways through God-Fairy characters in Vietnamese fairy tales.

In addition to the needs of physical life, people also have an indispensable need for spiritual life, which is the essential need for the process of maintaining and prospering life. In addition to the purpose of praying for prosperity and spirituality, the goal of human liberation and directing people towards the truth, goodness and beauty are also hoped to be achieved. It is the belief in the miracles, in absolute perfection which is difficult to find in real life that has helped people to have faith, will and energy to overcome life's challenges, to do better things and avoid the evil.

Religions and beliefs are historical and social phenomena that existed and developed in association with human history. Beliefs, in the common sense are understood as faith, admiration or veneration. Scientifically, faiths are understood as religious beliefs. In the history of human existence and development, people have created and believed in many different faiths. There are many different concepts about faiths, the common perspective on faiths is that: "Faith is belief, veneration of a particular supernatural object that influences human life and activities. It is the belief in sacred things, in mysterious and great power that can only be perceived intuitively by human. Belief is a form of cultural expression" [2, p.67]. Vietnamese folk belief is mainly based on the reverence of supernatural forces, gratitude and admiration for national heroes, who have contributed to the nation, but it also shows human's inability to interpret and perceive phenomena in nature and society. For Vietnamese people, worshipping gods is also a kind of belief that has formed customs and rituals of worshipping nature, ancestors, and Mother, and prosperity ritual.

The forms of Vietnamese folk beliefs and faiths are further classified into: ancestor worship (clan, family line, national). Personal beliefs (human life cycle) such as: worshipping midwives (when giving birth); Worshipping Mr. To and Mrs. Nguyet (when getting married); Worship of destiny; Funeral and worship of the dead. Beliefs in work/occupations: Worshipping the mother of rice (agricultural beliefs); Worshipping the Thanh Su (founder of a profession); worshipping God of wealth (in trading); Worshipping Ca Ong (fishermen) etc, worshipping gods: Thanh Hoang Lang; Mother; national heroes; earth god, mountain god, water god, etc

The content of beliefs, Vietnamese folk beliefs are classified into: beliefs in prosperity, beliefs in worshipping nature, beliefs in worshipping people. It can be said that the treasure of fairy tales in particular and Vietnamese folklore in general is a hidden place permeated by folk beliefs. Beliefs and concepts cannot exist if they have no soul and not brought to life, through crystallized artistic images between beliefs and unlimited human imagination. Through the process of studying the God-Fairy character system in the treasure of Vietnamese fairy tales, God-Fairies appeared in diverse, rich stories and they manifested in various forms. However, when comparing God-Fairy characters in fairy tales and God-Fairy characters in worshipping beliefs of Vietnamese people from ancient time, we see that there are many Gods - Fairy characters in fairy tales that have been introduced into life, beliefs and they became sacred. Today, those characters are still being worshipped and venerated. The God - Fairy characters in Vietnamese fairy tales entered the tradition of worshipping include: God of Tree, Tao Quan (God of the land, God of the household, God of the kitchen), Duc Long Quan and Turtle God, God of the Sea, God of River (in many stories called Long Vuong, King of Water), King of Heaven, Diem Vuong, God of Nature (God of Thunder, God of Clouds, God of Rain, God of Lightning ...), worship Goddess, Worshipping God of the Temple, Citadel of the village, heroes who were ordained gods, worshipping God of Evil - the god of harm ...

Worshipping the God of Trees

The appearance of the God of Trees originates from the Vietnamese tradition of cultivating animals and plants. However, it seems that the tree-worshipping beliefs not only appeared in Vietnam, but also has a common history in continents around the world. It shows the close connection between people and natural ecology. In each country, region, and religion, the meaning of worship has different perspectives. The meaning of worshipping tree between the East and the West also has many differences. Buddhism worships the Bodhi tree as an honor to the Buddha and the tree - where the Buddha is enlightened - is a symbol of intelligence and great compassion. In Europe, pine and conifer trees were worshiped by Christians to exorcise demons, Egyptians worshipped palm trees, Romans and Greeks worshipped fir trees. The Germans worshipped oak, the Cham worshipped coconut trees, areca trees ...

In Vietnamese culture, the custom of worshipping tree is very popular and the reverence has entered the conscious of the Vietnamese people. In the story *De dat de nuoc*, the Muong Viet people mention the banyan tree, they consider the tree as the tree of origin, the Vietnamese have a story about Moc Tinh in Linh Nam chich quai, etc. The god of trees appear in different forms (the grey hair old man, the old tree with words, magic, etc) like most other gods, the tree god supports and helps the honest and kind people that have hard and difficult fates. In which ever perspectives, the God of Trees is always one of the most sacred gods in the soul of Vietnamese people.

Worshipping Tao Quan (Land God, House God, Kitchen God)

There are many ways to classify folk beliefs depending on the perspective of approach. If it is based on the object that formed beliefs, beliefs are classified into: nature worship (sun, moon, water, wind, rain, thunder, lightning etc), crops (gourds, pumpkins, beans, etc), animals (buffalos, cows, pigs ...). totem worship (bird's nest, fish, tree, buffaloes, etc), ancestor worship (fatherland, royal citadel, ancestors, grandparents etc) procreation worship (vitality and sexual activities) Maternal worship: The Goddesses, Four Mothers (Heavenly Land, Land Palace, Music Palace

(Heavenly Emperor), Water Palace, Goddess Xu and Thien Yana, national heroes (Thanh Giong, Duc Thanh Tran, Tan Vien Son Thanh, Ba Trung, Ba Trieu, Ly Ong Trong, etc)

The treasure of Vietnamese folklore, the tale Tao Quan originated from ancient times, from the folk stories that were passed down from generations to generations and appeared many different versions. In the Vietnamese custom on the *Tet Tao Quan* (Tet Ong Cong Ong Tao), it is very clear about the origin as well as the meaning of this worship practice. The touching fairy tale *Su tich ong dau rau*: "Touched by the sincerity of the old husband to the wife - the wife to the old husband, the wife to the new husband - the new husband to the wife, so Diem Vuong allowed them to stay together and let the fire always heat their love. At the same time, the king also gave them the position of Tao Quan to look after each kitchen, that is, every family in the world".

To this day, every December 23rd of the Lunar Calendar, Vietnamese people prepare a tray of food to worship and escort Ong Tao to heaven to report all good and bad activities of people in a year to Heaven to justify the reward and punishment for all humans. This is a unique cultural feature of Vietnam that has been passed down in folk for many generations. In our country's folk beliefs, Tao Quan is derived from the three gods of Tho Cong, Tho Dia, Tho Ky of Chinese Taoism, but in Vietnam they were turned into the legend of two men and a woman (Treasure of Vietnamese fairy tales, collected by Nguyen Dong Chi). Vietnamese people still mention the verse "one husband and one wife in the mortal world, not like the gods of the kitchen, two men and one woman" to recall the tale of Tao Quan.

Worshipping God Turtle - Kim Quy

The four spirits are four sacred animals including: Long - Dragon, Ly - Unicorn, Quy - Turtle and Phung - Phoenix. Compared to the images of dragons, unicorns, and phoenixes, the image of turtles in Vietnamese folklore holds a rather modest position. Sometimes we get the feeling that turtles are included in the quartet just for the full set or as a background for other images. However, if you learn more about this animal, in fact, we can see that the people in the past have reasons to vote for the image of turtles to be included in the quartet. This will be proved and be shown boldly in the roots of fairy tales and in Vietnamese folk worship beliefs.

When researching God-Fairy characters, The turtle god, also known as Kim Quy god, appears in stories that have correctly performed the task and function of a good-supporting god, but if other gods such as tree god, river god, mountain god, thunder god, etc, often help the fate of a person in difficulty, or disaster, touched by the passionate love, the love of husband and wife or maybe punishing those who are greedy and cruel etc, then the god Kim Quy performs a larger duty that is being the ambassador of the supreme gods, giving "fairy treasures" to help the king build a city, eliminating demons, fighting against the enemy and defending the country as in the story of The Tale of Guom Lake, the golden turtle, carrying out the mission of Duc Long Quan, giving Le Loi the god's sword, helping the Lam Son insurgency to defeat the Ming invaders and to unify the nation, established a new dynasty. Or the story of My Chau Trong Thuy, or the Story of the God Crossbow, the god Kim Quy was the messenger of Thanh Giang to help the king build the citadel, "the historical citadel was rebuilt and fell down many times because there were many devastating demons. They transformed into many forms, seeing the king is sincere, for the king I will find a way to eliminate ... ". Thanks to the miraculous magic of the god Kim Quy, the demons have been eliminated, the god even showed the king how to build the castle. Before leaving, when the king asked how to fight the enemy, the god Kim Quy pulled out one of his claws and gave it to the king and said "I give this to the king, use it as a crossbow then no need to worry anymore" and told "if there is something that you need tomorrow, then just call the messenger of Thanh Giang three times, I will come to help" and by the end of the story, messenger Thanh Giang - god Kim Quy appeared to save An Duong Vuong from the blade of the enemy, splitted the sea to bring him back to the ocean. Or in the fairy tale The Tale of the Ngu Hanh mountain, when an old man stood on the desert, a dragon appeared that created duststorm, his house probably could not stand. The dragon lays the egg and goes into the sea. The golden turtle appeared, covered the egg and asked the old man to look after the egg carefully, also gave the old turtle claw, saying that when in danger or trouble, put it in your ear, I will help immediately. Than Kim Quy has helped the old man overcome all dangers. The obedient man protected and raised the turtle's daughter until adulthood. The miraculous and mysterious appearance of the Turtle god in fairy tales partly explains the reason why in the Vietnamese's subconscious mind and in the folk worship beliefs of the tortoise is an animal that is venerated, sacred and called by "Turtle God", "God Kim Quy".

Worshipping Thuy Than (God of the Sea, God of the River, Long Vuong, King Thuy Te, God of River, God of Water, Ha Ba)

In the culture of the ancient Vietnamese, the most popular and important belief that reflects their conception of water is the custom of worshipping Water God. Not only is it a source of drinking water for people and other things, but it also causes terrible disasters. Water can destroy everything but at the same time awake revival. One of the greatest horrors that comes from nature is flooding, the terrible destruction from this natural danger makes people want to dominate and worship. Therefore, the image of the water god in the treasure of Vietnamese ancient tales

appears with many different names, shapes, functions and natures such as sea god, river god, Long Vuong, king Thuy Te, water god, Ha Ba. In the tale of the sand crab, the ruler of the vast sea is Long Vuong, the water god in this story appears directly, with specific words, gestures, actions and personality. Da Trang - a gentle peasant who lives very lovingly, got the jewel gifted by the goose for saving its life, mixed into the water several times making the ocean kingdom like it was about to collapse. Long Vuong invited Da Trang to the ocean kingdom, brought gold and silver and gave to Da Trang very generously, Long Vuong took the magic jewel and married Da Trang's wife as queen because of her greed for power. In the fairy tale *Why To Lich River and Thien Phu River got narrower*, the King's eyes can not see the many doctors' treatments. The king sent people to pray to the river god at the intersection of To Lich and Thien Phu rivers. The River God appeared and spoke to them: "By the morning of the thirtieth, let a person stand on the other side of the pier, whoever came first, immediately threw them into the river to be a god to suppress. A month later, following the words of the river god, the king's eyes were brightened again" [3, p.48]. In the story of Yin and Yang battle, there was a big flood in the past that destroyed the dyke walls and made people suffer. An officer surnamed Dien was ordered by the king to direct the villagers to re-install the damaged dyke. There was a famous sacred temple of the God of Water, but the officer did not believe it, he scolded loudly, making the God aggressive. The God was angry and forced the boat to stop, five boats with fish-faced soldiers appeared on the river holding spears to fight, blurred the sky, and then chased the boat to destroy it. The god of water sent large species of fish to ram into the newly built dyke, turned itself into a giant carp that beat water into the dyke, causing terrorizing waves, making the officer seriously ill. The battle with the officer was terrifying, causing the dyke to collapse constantly, making people be afraid of magic, dead corpses were floating on the river. Fairy tales with the direct appearance of the Water God such as The Tale of the dog, the cat and the poor guy, The Nam Hoa carpenter, Cuong Bao Dai Vuong, Ong Dai Ong Coc or the legend of Ky Cung River, The daughter of the water god loves the fisherman, ... The water god also appears indirectly like in the story of The Tale of Squid, when it comes to the fact that Water King allowed his two children to study with Chu Van An, or the story *Bung lam da chiu*, The story of Thay Hit, the story *Vận khứ hoài sơn nãi trí tử, thời lai bạch thủy khả thôi sin*, Ha Ba is only mentioned in the oath of a healer, but partly shows the belief in God - Fairies, in karma in life.

Whether appearing directly or indirectly, having actions, words, appearances or just lying in the human subconscious, in Vietnamese worshiping beliefs, the Water God images become divine symbols – sacred and worshiped. Today, the god of water god worship is maintained in many regions and cultures.

Conclusion

World of Gods - Fairy characters in Vietnamese fairy tales is a world of dreams, ideals of the ancients, illuminated with human beliefs. These beliefs have helped the people in the past to live better and happier. A romantic, philosophical and valuable perspective affects the spiritual life and also helps clarify the moral, political and human views when creating God-Fairy characters.

The world of God-Fairy characters is a product of rich imagination, crystallizing dreams of the working-class. Successfully creating the God-Fairy characters in Vietnamese fairy tales is the development in both form and content of expression. The system of characters has become an important way of thinking, a unique artistic aspect of the ancients in reflecting and expanding their ability to dominate the reality in imagination and by imagination.

It can be said that the world of God - Fairy characters is really diverse and rich, by the combination of the God - Fairy characters system from heaven, earth and water. Each type of character has different unique characteristics and abilities when appearing in different places. The biggest feature of the God-Fairy characters is the straightforward combination between "fantasy" and "real" elements, from the superficial to the depth in the supernatural world. The value of the God-Fairy characters world is also diversely expressed such as through cognitive value, educational value, aesthetic value ...

The purpose of creating the world of God-Fairy characters is to achieve a better, fairer and more humane society. The God-Fairy characters not only satisfy human dreams, but it's also a place where people realize, experience, the true meaning of the world. In the world of God-Fairy characters full of fantasy, mystery, the artistic conception of human is the basic and key element of the artwork (God-Fairies world), fully dominating the uniqueness of the artwork. The world of God – Fairy characters and human have created the intrinsic nature of art in ancient stories.

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