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The World Miraculous Characters in Vietnamese Fairy Tales Aspect of Languages – Ethnic in Scene South East Asia Region

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Abstract

Like other genres of folk literature, fairy tales of Vietnamese ethnicity with miraculous character systems become strongly influenced by Southeast Asia's historical-cultural region. Apart from being influenced by farming, Buddhism, Confucianism, urbanism, Vietnamese fairy tales are deeply influenced by ethno-linguistic elements. Consequently, fairy tales do not preserve their root identities, but shift and emerge over time.

The study investigates and classifies the miraculous tales of peoples of Vietnam with strange characters (fairies, gods, Buddha, devils) in linguistic and ethnographic groups, and in high-to-low ratios. Here the study expands on, evaluates, correlates, and differentiates global miraculous characters, and describes influences of creation of miraculous characters in these fairy tales. The author affirms the value of this character system within the fairy tales, and develops conceptions of global aesthetic views.

To conduct the research, the author applies statistical methods, documentary surveys, type comparison methods, systematic approaches, synthetic analysis methods, and interdisciplinary methods (cultural studies, ethnography, psychoanalysis). The author conducted a reading of and referring to the miraculous fairy tales of the peoples of Vietnam with strange characters. 250 fairy tales were selected from 32 ethnic groups of Vietnam, which have the most types of miraculous characters, classifying these according to respective language groups, through an ethnography. The author compares sources to determine characteristics of each miraculous character, and employs system methods to understand the components of characters. The author analyzes and evaluates the results based on the results of the survey and classification.

Within the framework of the article, the author focuses on the following two issues; some general features of the geographical conditions and history of Vietnam in the context of Southeast Asia's ancient and medieval periods were observed; a survey was conducted of results of virtual characters in the fairy tales of Vietnam from the perspective of language, yet accomplished through an ethnography. The results of the study indicate a calculation and quantification of magical characters in the fairy tales of Vietnamese.

This study contributes to the field of Linguistic Anthropology in that it presents the first work to address the system of virtual characters in the fairy tales of Vietnam in terms of language, while it surveys different types of material, origins formed, and so forth.

Keywords: Miraculous, characters, Vietnamese, languages, ethnic.

Introduction

Like other genres of folk literature, Vietnamese ethnic fairy tales containing miraculous characters (MC) are a system strongly influenced by Southeast Asia's historical-cultural region. Apart from being influenced by farm environments, the Buddhist environment, Confucian thought, the urban environments, Vietnamese fairy tales are deeply influenced by the ethno-linguistic element. As such, fairy tales do not preserve their identity.

The main purpose of the study is to investigate and classify miraculous tales with strange characters (such as fairies, gods, Buddhas, devils, etc) of ethnic groups of Vietnam. Based on that, to make comments, evaluations, to locate similarities and differences of MCs and to explain the creation of miraculous characters in fairy tales - we conducted an ethnography in the context of South East Asia. The author affirms the value of this character system and understands the andn incorporates aesthetic opinions of respondents. To carry out the research, I apply the following research methods: Statistical methods, documentary surveys, comparison methods, a systematic approach, and a synthetic analysis methods, so as to develop the study.

Method of collecting research data

The author conducts reading of the miraculous fairy tales of Vietnam with strange characters; 250 fairy tales from 32 ethnics groups of Vietnam with the most types of MC were selected to survey, classifying them according to the language group through an ethnography. I compare sources to expose the characteristics of each MC. I use the system method to understand the components of the characters. I also analyze and evaluate the results based on the results of the survey and classifications.

The results of the study

Within the framework of the study, the author focuses on the following two issues: 1 - Some general features of the geographical conditions and history of Vietnam in the context of Southeast Asian period ancient and an earlier medieval period; 2 - Survey results of MC in the fairy tales of Vietnam from a language perspective of language through an ethnography.

New contribution of the paper

This study constitutes the first part of the larger project, to inform a system of virtual characters in the fairy tales of Vietnam in terms of language and studied through an ethnography. From the results, I calculate and quantify the value of MC in Vietnamese fairy tales.

Materials and methods:

We have applied statistical methods, a literature review, a comparative method, and a synthetic method in the study:
- Statistical methods: We located miraculous myths and fairy tales of ethnic communities in Vietnam from published works.
- Comparative method: In the process of researching, we compare the characteristics of each type of MC to gods of each genre. Here, we use this method to locate the

similarities and differences between deities and fairy tales

- Synthetic analysis: The god would be our division into type, character types with different functions. We will analyze each of them a specific expression. When analyzing the material, we chose the best evidence that the god and finally drew the comment, integrated assessment.
- Type Comparison: We compare the gods in myths with goddesses in Vietnamese fairy tales to determine the similarities and differences in their characters, which we then highlight.
- Interdisciplinary methods: We employ interdisciplinary methods (ethnographic, cultural practice, psychology, and so forth) to describe the aesthetic conception of the origin of the notion of god.
- General method: Regarding the complete system, we employ a systems approach to develop understandings of the separate components of the study. Through this method, we determine the nature of several criteria, including origin, nature, action, and function.

Results:

We first outline the geographical conditions and the history of the Vietnamese in the context of Southeast Asia and the medieval period.

Vietnam is a country in Southeast Asia. Therefore, the spatial environment of Vietnamese folklore in general and in Vietnamese fairy tales in particular comprises the natural environment of Southeast Asia. At the time of Dong Son culture, Southeast Asian residents had relatively stable lives predicated on the flourishing wetland agriculture. Favorable conditions from the tropical monsoon climate and the ecosystem, and abundance of vegetation, and methods of rice cultivation shaped the widespread tradition of conquering the self, yet, incorporating labor habits and religious activities.

Culturally, Vietnam is located Southeast of India, West of Laos, bordering in the north with China, and borders in the south with Southeast Asian islands. Through these conditions, Vietnam has contact with many cultural flows, as did Mesopotamia. Over the past few thousand years, the basic economy of Vietnam's people has been predicated on mostly wet rice agriculture. Implications of wet rice cultivation, of dyke construction to protect habitat, croplands from floods, the construction of irrigation works, and changes in spiritual life, have all been instrumental in the development of Vietnam. For cultivation and breeding, stable residence is still salient in mythology, reflected in the images of MCs such as gods, fairies, ghosts, demons, Buddhas, and so forth. Other Southeast Asian countries such as Cambodia, Thailand, and Myanmar, have localized Buddhist literary works, such as Jataka, which describes the 547 lives of the Buddha. However, the Buddha's life is not illustrated in Vietnamese folklore.

Other Southeast Asian countries, when exposed to the great epics of India such as the Ramayana and the Mahabharata, blend in with the mythology of indigenous peoples. In the struggle for survival, the Vietnamese built the Van Lang - Au Lac state. With the Au Lac nation, customary customs, beliefs and religions were formed that have become the foundation for the Vietnamese national cultural traditions throughout the history of Vietnam and later through artistic thinking process.

While other regions has endogenous factors to create conditions for the formation of the

respective nations in Southeast Asia emerged, two opposite movements occurred: One was the intrusion of Indian culture (through missionaries and traders) into the islands and South of the Middle Indian Peninsula; the other was the main infiltration of Chinese culture into the Northern part of the Indian Peninsula. Here, two trends contradictorily emerged: The trend of national building in island countries and in South Peninsula Middle Asia, and the trend through which the country's ethnic Northern Peninsula Central India was sustained, which culminated largely in Vietnamese ethnicities. Southeast Asia was thus shaped into a 'cultural-historical' body. Consequently, each Southeast Asian nation developed uniquely yet with similar cultural traits.

Apart from the cultural layer of localities in Southeast Asia, the two powerful influences, the Indian and the Chinese civilizations, has been evident. The development of each of these two civilizations in Southeast Asia during the pre-Christian era contributed to the great cultural change in Southeast Asia. Despite that other countries throughout Southeast Asia were influenced primarily by Indian culture, Vietnam was mainly influenced by Chinese culture. Yet, the influence of these great civilizations and cultures has directly influenced and deeply imprinted on Vietnamese folklore genres, including the MC system in the fairy tales of Vietnam ethnicities.

Envisaging the specific characteristics of any genre of the folkloric treasure of a nation will contribute to the value of folklore. Ethnic traits can be expressed in many ways: The form of language, the content of reality, the type of reflection, the character, the plot, the space, the concept of aesthetic arts, and the dream of the people, all of which are to be revealed and turned into cultural identity. This culture, however, contains in it common and universal characteristics, expressing the aspirations, dreams and common ideals of all classes and peoples who are still quite separate. For all cultures globally, particularly through a folkloric lens, national characteristics "are not isolated but only in relation to the analogy of humanity ... In fact, many when the uniqueness of the nation lies deep in the same place with other ethnic groups" [2]. In folktales, the similarity of the topic, the plot, characters, buildings, etc show great popularity. In short, in terms of breadth and depth, the traditional culture of Vietnam has experienced a great influence from Chinese civilization. As such, we only consider the impact of the fairy tales of Vietnam from the perspective of ethnology, and view language through a survey of these tales which house MCs.

Survey results about the miraculous characters in miraculous tales of Vietnam

Scope of research materials

Fairy tales are an important genre, and account for the largest number of folk narratives. The amount of work here is significant, allowing us to expand the survey space.

In the collection of fairy tales Vietnam, we have found 250 typical tales. The content of these tales is closely related to the MC in the fairy tales of Vietnam. However, none of these 250 fairy tales also appeared in MC. Only 160/250 fairy tales appeared, accounting for 64% of MC.

The Vietnamese MC system is as follows:

The miraculous world is the entire MC system (gods, demons, fairies, Buddha ...) in fairy

tales, which are built in the imagination of folk authors. In particular, the MC is considered as a special way to reflect the artistic concepts of the world.

After perusing many Vietnamese fairy tales, we selected the following collections of books by Nguyen Dong Chi: Treasure of Vietnamese fairy tales , 5 episodes, Hanoi, 1958-1982; Dang Nghiem Van editor: Literature collection of ethnic minorities in Vietnam,volume 2 - folk tales, Da Nang Publishing, 2002; Nguyen Thi Hue, editor, Tran Thi An: The collection of Vietnamese folk literature, volume 6 - fairy tales, Social Science Publishing, 2004. In addition, to enrich the survey, we selected and added the fairy tales that contain the MC of the ethnic Vietnamese from a number of other sources. Thus, to define as the object of the survey, we only study the tales which have been translated and published.

As can be seen, these are intensive works of fairy tales that the authors have researched, and compiled. The richest and most important masses are in line with our object and purpose: To survey the fabulous Vietnamese tales of MC from an ethnographic perspective. The material survey will be illustrated by the classification system.

According to the classification criteria in the Journal of Ethnology, No. 1, 1979, Vietnam has all the 54 ethnic groups. 250 fairy tales that we choose to examine belong to 32 ethnic groups. Seven of these ethnic groups are as follows: Group Viet- Muong, group Tay - Nung - Thai, group H'mong - Dao, the Chinese group, ethnic groups speak languages Tang – Mien, ethnic groups speak languages Mon – Khomer, ethnic groups speaking in the Nam Dao. For the sake of exploration, we classify these ethnic groups into three language lines - the ethnography of which is as follows: A linguistic line - South Asian ethnography, a linguistic line - ethnography of the South Island, a language line - Han-Tibetan ethnography. Among the miraculous tales of the seven groups, we selected and surveyed the most typical MC types of each ethnic group.

In the process of surveying the fairy tales of Vietnam in the above documents, we see the following: Vietnamese people occupy the most number of stories. The Vietnamese race accounts for a large number of MC tales, perhaps because it is an "ethnic group, which accounts for nearly 90% of the country's population. To aid the development of agricultural production, they have a living capital, rich cultural capital, meet the needs of cultural and economic exchanges among countries in Southeast Asia" [3]. Other ethnic minority accounts of MC are probably due to the dependence on the mode of thinking and the art of the ancient world.

The ethnicities such as Ha Nhi, Chu Ru, Mang, Co, Bo Y, have the lowest numbers, even as there are people who do not have fairy tales such as: La Hu, Cong, Chut, Ngai, Sila, Lu, Brau, Ơdu, Hoa, San Diu, Ngai. The nation may have fairy tales that have not been collected and translated. This situation is due to the nature, social characteristics, and art concepts of each nation. Currently, the number of fairy tales of the ethnicities is not completely compiled.

The number of ethnic groups to be surveyed is also incomplete (compared to the current 54 ethnic groups criteria), but these are the typical miraculous 250 fairy tales of the 32 ethnicities. We weer not able to obtain adequate specific categories of the seven groups. In summary, 250 fairy tales of 32 ethnic groups selected for consultation have been đã được xác minh đầy đủ.

Ethnic Statistics

Before the statistics survey of the ancients of the nekics, we need general information regarding the categories of the ethnic groups, as follows:

Based on the list of nationwide groups published on March 2, 1979 in the Journal of Ethnology, No. 1, 1979, "... if no extra kao, in line language - nation ethnic groups in the three line after: South Asian Lines; line south - island (Malayo - Plexiglas); Sino-Tibetan line ..."

In other words, 54 ethnic groups in Vietnam are classified into seven ethnic groups with close ties: "1 - Viet - Muong group: Viet, Muong, Tho, Chut; 2 - Tay - Nung - Thai group: Tay, Thai, Nung, Lao, Lu, Giay, etc., 3 - H'mong - Dao group: H'mong, Dao, 4 – Chinese group: Chinese, San Diu, Nga, 5 - Ethnic group speak language Tang – Mien: Lo Lo, Ha Nhi, La Hu, Cong, ..., 6 - Ethnic group speak language Mon – Khomer: Kho Mu, Khang, Xinh Mun, Mang, Bru - Van Kieu, Co Tu, Xo Dang, Ban A, Mnong, Ma, Xtieng, Khmer, etc, 7 - Ethnic groups speak language Nam Dao: Cham, Raglai, Gia rai, Ede, Chu Ru." 53 ethnic minorities at least use 13% of the civil code. Within the Vietnamese nationwide community - a community of many ethnic groups - 87% of the total ethnic groups are nationwide.

With the arrangement of ethnic groups according to the categories as mentioned above, we conducted a survey of 250 fairy tales of 32 ethnic groups in three lines of language - as an ethnography (Nam A, Nam Dao and Han - Tang).

Language languages			
Stt	**South Asian**	**Nam Dao**	**Han - Tang**
1	Viet - Muong: 120 fairy tales (48%)	Ede: 14 fairy tales (5.6%)	Tang: 9 fairy tales (3.6%)
2	Monk: 48 fairy tales (19.2%)	Cham: 12 fairy tales (4.8%)	Han: 0 fairy tales
3	H᾿ mong - Dao: 18 fairy tales (7.2%)	Gia rai: 8 fairy tales (3.2%)	
4	Tay - Thai: 17 fairy tales (6.8%)	Chu Ru: 1 fairy tales (0.4%)	
5	Lao: 2 fairy tales (0.8%)	Raglai: 1 fairy tales (0.4%)	
	205 fairy tales (82%)	36 fairy tales (14.4%)	9 fairy tales (3.6%)
Total	**250 fairy tales/32 ethnic groups**		

After classifying the MC according to the language line, we were able to start commenting, and rated as follows:

Thus, based on the list of ethnic groups in our country (announced above) and the system of classification tables of 250 miraculous fairy tales that we have surveyed and classified, there is only Nam Dao, which is full of ethnic groups, while two South Asian and Han - Tang lines do not have the following ethnic groups:

- South Asia Current:

+ Vietnamese language - Muong: No have ethnics: Tho, Chut.

+ Language - Khmer: No have ethnics: Choro, Khang.

+ Language Co Lao: No have ethnics: La Chi, La Ha.

+ Language H'mong - Dao: No ethnic: Pa Then.

- Line Han - Tang:

+ Language: Tang - Mien: No ethnic: La Hu, Cu, Si La.

+ The language Han: No ethnic.

Among these materials, there are absolutely no fairy tales of the Han language line (belonging to the Han - Tang ethnographic line) but only tales of the Tang - Mien language line. In our opinion, the main cause of the occurrence of this situation may stem from problems related to endogenous, exogenous, geographic - historical, geographic, political, geographic - cultural factors, etc of each ethnic group. Therefore, when examining the Han - Tang language-ethnographic line based on the inherent material and on the basis of respect for the text, we only study the miraculous fairy tales belonging to the Tang - Mien language group.

The number of tales of the linguistic - ethnographic lines of Han - Tang accounts for the lowest percentage (3.6%) and the Han language itself is not in any tales but the effects of Han culture show bold marks in fairy tales with MC belonging to the South Asian language - ethnographic line. Throughout the content, the theme of these stories is the world of beautiful, fanciful dreams that people want to put in it: "Influenced by Vietnamese culture - Han is quite clear that the Tay part in the province Cao Bang, Lang Son and Bac Thai (old). In contrast to those ethnic groups, ethnic groups such as Nung, Giay, Bo Y, San Chay, Co Lao, La Chi, etc are strongly influenced by Han - Vietnamese culture ... Not including Thai and Laos fairy tales. Many colors of Laos and Thai tales, as well as Tay and Nung tales ... clearly influenced by Han tales".

The MC of the world in miraculous fairy tales is one of the interesting issues, attracting the attention of many researchers in the world as well as in Vietnam. There have been many valuable studies mentioning this issue in detail, profoundly, and all aim to classify miraculous fairy tales (including MC) based on two main themes, topic and structure. From MC formations, the ancients reconciled and used the rational elements in history and reality - tales as well as religion - and a philosophy to build the image of MC. These are also important bases for classification of the MC. At the same time, giving this character system a lasting vitality, both mysterious and fantasy, are human love and love life.

It can be said that 250 fairy tales of 32 typical ethnic groups that we have chosen to survey and classify fully reflect MCs in the legendary Vietnamese fairy tale in the main aspect of the language-ethnic line. Depending on the factors of the endogenous, the exogenous, the geographic - historical, the geographical - political, and the geographic - cultural, etc. of each ethnic group, the number of fairy tales with MC accounts for different high and low rates. Whether more or less, the miraculous fairy tales of the Vietnamese peoples containing MC also have similarities and differences compared to folk tales in Southeast Asia.

Ethnicities with Fairy Tales

When surveying ethnic groups with MC tales, we suggest that: Surveying ethnic groups is like surveying books with MC. The MC systems appears in many different series, so it also suggests that stories with these characters appear in many different ethnic groups. Tales materials belong to those ethnicities. Ethnic groups with a numbers of characters will also appear with repeated frequency. For example, when surveying ethnic groups that have stories about MCs, we see that the Vietnamese people are the only ethnic group. Appearing in 100 tales of the Vietnamese nation also summons the appearance of these types of characters in 100 turns of Vietnamese people.

Of the 250 tales of 32 ethnic groups selected for the survey, we counted 160 tales with MC of 27 ethnic groups. There are 5 ethnic groups without tales containing these types of characters: Raglai, Xo Dang, Co, Co Lao, Pu Peo. From those 27 ethnic groups, we counted 269 ethnic groups appearing with different types of characters, such as gods, demons, Fairy, Buddha - Buddha and other MC.

The following are the specific survey results of the 27 ethnic groups with 160 stories with the following MC:

The MC system of the Fairy: There are 18/27 ethnic groups with tales about Tien appearing in 88 series of tales (Vietnamese people: 33 tales, Muong: 7, H'mong: 6, Co Tu: 3, Ede: 2, Nung: 2, Dao: 2, Lo Lo: 2, Hre: 1, Ma: 1, Ta Oi: 1, Van Kieu: 1, Ca Dong: 1, Thai: 1, Tay: 1, Giẻ Triêng: 1, Hà Nhi : 1, Phu La: 1 ...). This is the system of characters that occupies the most ethnicities with MCs.

From these 18 ethnic groups, through the statistics process, we found that the system of Fairy characters appeared in 88/269 ethnic groups, accounting for 36.64%.

The MC system is evil: There are 16/27 ethnic groups with tales about demons, appearing in 46 series of tales (Vietnamese ethnicity: 11 tales, Gia Rai: 5, Muong: 5, Tay: 4, Cham: 4, Ede: 1, H'mong: 2, Dao: 2, Chu Ru: 1, Co Ho: 1, Hre: 1, Ma: 1, Ta Oi: 1, Van Kieu: 1, Gie Trieng: 1 ...). This is the second-largest system of characters in the MC system.

From the 16 ethnic groups above, during the survey, we found that the demonic group also appeared in 46/269 ethnic groups, accounting for 18.11%. The number of ethnic groups with demonic tales also includes the group of demonic characters which appears in 13/46 ethnic groups, accounting for 28.26%, which is the most. Next is the group of characters who are human ghosts, appearing in 11/46 ethnic groups, accounting for 23.91%. Elves appeared in 7/46 ethnic groups, accounting for 15.21%. The evil ghost group and Yan Wang appeared together in 6/46 ethnic groups, accounting for 13.04%. The MC is a witch appearing in 2/46 ethnic groups, accounting for 4.34%, which is the lowest. The common function of demons in the tales of people is to threaten, hinder people from fulfilling their goals. In the conception of the peoples of Vietnam and some countries in Southeast Asia, demons represent evil, which people must be afraid and of and must stay away from.

The divine MC system: There are 15/27 ethnic groups with MC gods appearing in 46 series (Vietnamese people: 15 stories, Ede: 9, Ta Oi: 4, Muong: 3, Hre: 2, Ca Dong: 2, Thai: 2, Ma, Kho Mu: 1, Mnong: 1, Dao: 1, Gia Rai: 1, Hmong: 1, Gie Trieng: 1, Lo Lo: 1). This is the third-largest system of characters.

From the 15 ethnic groups above, through the process of statistics and surveys, we also noticed that the divine system appeared in 46/269 ethnic groups, accounting for 18.11%.

The Buddha MC system: 4/27 people have stories about Buddha, appearing in 15 turns (Vietnamese people: 1 0 stories, Muong: 3, Ta Oi: 2).

From the four ethnic groups, in the survey process, we found that the Buddha also appeared in 15/269 ethnic groups, accounting for 5.9%. This is a system of characters that occupies the fourth largest ethnic group in the MC survey.

Due to the influence of Buddhism, the Vietnamese people have MC in Buddha accounts as the highest number. Buddha is not in the tales of ethnic minorities. Only the Buddha is present in the story of the Muong ethnic group (Anh lang Choong, Piong and Square), and the Ta Oi (Anan and Paltui, Ca Lang Bo Tu). If the Buddha is in the tales of the Vietnamese

people, Muong is sacred and revered by people for giving material, guiding them to achieve their dreams, etc. Then the Buddha (Avookotang) in Anan and Paltui of the Ta Oi people is dominated by humans. In return for the grace of the people because they had forgiven them for their death, the Buddha gave them a miraculous stick, pointing to where the village, servants, possessions and animals appeared. Thus, stemming from the different artistic conceptions of each ethnic group, the way to build MC is also different.

An other MC systems: There are 19/27 other ethnic groups with MC appearing in 74 series (Vietnamese ethnicity: 9 tales, Gia Rai: 4, Ede: 4, Muong: 4, Cham: 4, Thai: 3, Dao : 3, H'mong: 2, H'mong: 2, Van Kieu: 2, Ba Na: 1, Ca Dong: 1, Tay: 1, Nung: 1, Ha Nhi: 1, Lo Lo: 1 etc ...). This is the system of characters with the lowest ethnicity in the MC system.

From these 19 ethnic groups, through the statistics and survey process, we also see that other MC systems appeared in 74/269 ethnic groups, accounting for 29.13%.

The other MC system in the series of ethnic groups includes the following:

The MC group which belongs to Thien phu: These characters belong to 11 ethnic groups (Gia Rai, Ede, Hre, Ca Dong, Cham, Ba Na, Ta Oi, Van Kieu, H'mong, Muong, Thai).

The MC group which belongs to Water Resources: These characters belong to 9 ethnic groups (Viet, Gia Rai, Hre, H'mong, Ha Nhi, Muong, Thai, Nung, Dao). In the conception of the Vietnamese people, the Water King is the king of the kingdom. As for the ethnic groups such as Thai, Nung, H 'mong, Ha Nhi, etc, they often call the king of the kingdom the Long King.

Long Vuong in the tales of the Vietnamese peoples (Nam Hoa carpenter), Thai ethnicity (Trouble of the Ba), Tay ethnicity (The man was fishing) etc appear to bestow the main characters of the god period like a god sword, having wealth, a house and so forth. The Water King is not always supporting people. The Water King in the fairy tales of the Vietnamese people not only did not allow the princess to marry the Ly, but also severely reprimanded and imprisoned her. The Water King again had two generals, Thuong Luong, and three guards guarding her.

The MC group which belongs to the world: This character group belongs to two ethnic groups: Gia Rai and Chu Ru. The old Pom in the tales of the Ede ethnicity (Ho Dieu and Y Nhot) and of the Chu Ru ethnicity (beautiful H'bia Phu) are miraculous characters, which rejuvenate and turn the ugly characters into beautiful ones.

Discussion and Conclusion

Thus, the Vietnamese people are still the nation with the largest number of MC tales in 32 ethnic groups. Occupying the lowest number of tales are Lo Lo, Phu La, Gie Trieng, etc. Placing MC in Vietnamese fairy tales in the same system, in a multidimensional relationship with folk tales with countries in Southeast Asia, will assist us to see MC similarities and differences in miraculous Vietnamese fairy tales with MC in miraculous fairy tales of nations in Southeast Asia. The similarities in MCs, creating regional and regional characteristics in ancient tales, elicits the differences in the tales of each ethnic group that contribute to the appearance and unique cultural mark of each ethnic group. This has clearly demonstrated the cultural exchange relationships between the Vietnamese nation and countries in Southeast Asia through the perspective of language- ethnography.

Acknowledgements

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