



Research Article

**LANGUAGE AND LITERATURE'S IDENTITY
OF EAST ASIAN COUNTRIES IN “CHINESE CHARACTER CULTURAL SPHERE”
IN THE ANCIENT AND MIDDLE AGES****Phan Thu Van***Ho Chi Minh City University of Education**Corresponding author: Phan Thu Van – Email: vanpth@hcmue.edu.vn**Received: April 18, 2019; Revised: May 21, 2019; Accepted: June 10, 2019***ABSTRACT**

Korean, Japanese and Vietnamese literature all used Chinese characters, received Chinese literary influence, and tried to create national writing based on Chinese characters' application. In this article, I will delve into the issue of influential language, literature and literary genres within the Chinese character cultural sphere, while also detailing the specific nature and temperament of the developmental process in regards to each country's literature.

Keywords: identity, East Asean literature, Chinese character cultural sphere (漢字文化圈).

1. Introduction

Chinese characters are the root of Han culture and are considered the fifth largest invention of the Chinese nation. The four oldest types of scripts that have ever appeared in the world are: the Egyptian script, the Sumerian script, the Babylonian script and the Chinese script, but only Chinese characters are still alive today, all the others are now dead languages. Chinese characters are used not only in China, but together with Chinese culture, crossing borders to neighboring countries, forming the “Chinese character cultural sphere”. This sphere has proven extremely influential in the development and proliferation of the writing script and national literature of many countries. It is the goal of the article to contribute to finding common and specific points in the correlation of character and literature between China, Korea, Japan, and Vietnam – the most relevant countries of the “Chinese character cultural sphere”.

2. About “Chinese character cultural sphere” (漢字文化圈)

The Chinese character cultural sphere, also known as the “East Asian cultural sphere”, “Confucian cultural sphere” or “Kanji cultural sphere”, refers to the specific cultural region in East Asia and parts of Southeast Asia that have historically been influenced by Chinese politics and culture and either used Chinese script in the past or remain influenced by them today.

Cite this article as: Phan Thu Van (2019). Language and Literature's identity of East Asian countries in “Chinese character cultural sphere” in the ancient and middle ages. *Ho Chi Minh City University of Education Journal of Science*, 16(7), 15-25.

The “cultural circle/field”, which originated in German “kulturkreis”, was developed in 1897 or 1898 by the German scientist Leo Viktor Frobenius (1873-1938). The Japanese linguist called Kamei Takashi (龜井孝, 1912-1995) borrowed the phrase from the Germans to represent a term about the area of East Asia where the Chinese language was used in ancient times, so it translated into “cultural sphere” 文化圈. “Kanji/ Hanzi cultural sphere” 漢字文化圈 from a geographical perspective can be called the East Asian cultural sphere 東亞文化圈, and the Japanese historian Nishijima Sadao (西嶋定生, 1919-1998), professor emeritus at the University of Tokyo, was the first one to use this name in his research.

Chen Liao (陳遼, 1931 – now) in his work *Extraterritorial Chinese Novels in the Chinese Character Culture Sphere* 《漢字文化圈內的域外漢文小說》 has written that the cultural area of Chinese characters has been expanded five times: the first expansion of the Chinese character cultural sphere was the import of Chinese character culture into the Korean peninsula (It is said that the Chinese text was transmitted to North Korea at the end of the Shang Dynasty – about the 10th century BC); the second time was when the Chinese character culture crossed the sea to Japan (around the 3rd century BC); the third time was when Chinese characters were brought to Vietnam, Cambodia, Laos, Thailand, Burma, The Philippines, Malaysia, Brunei and Indonesia, et. al.; for the fourth time, when the Chinese people crossed the sea on long journeys and brought Chinese characters with them to Europe and America; for the fifth time, the various periods including the sixties and seventies of the twentieth century when writers and students of Macau, Hong Kong and Taiwan went to Europe, America, Australia... and later in the eighties and nineties, when mainland Chinese writers and students did the same.

Along with Chinese characters, ideological doctrines from mainland China were also spread through Korea, Japan, Vietnam... et. al. These countries all had centuries of using Chinese characters, imbued with many Chinese ideological doctrines, and composed literature in Chinese characters, before switching to using their own entirely national scripts.

3. Correlation between Chinese characters and Japanese, Korean and Vietnamese characters

In term of scripts, it can be seen that there were four most shared characteristics of Japan, Korea and Vietnam in the ancient and middle ages: firstly, they all adopted and used Chinese characters as an official writing system; secondly, they used Chinese characters to record their ethnic languages; next, they all created a new system of characters based on Chinese characters and forming the period of “parallel” language; finally, the national character systems were initially disregarded and considered “irregular” and secondary compared to Chinese characters, before developing rapidly and making a great contribution to their national literature.

Looking first at Korea, the use of Chinese characters to record important documents occurred on the Korean peninsula in the Three Kingdoms period (57 BC – 668): In the first century, the Goguryeo used Chinese characters to compile 100 historical documents of *Yugi* (《留記》), along with many other history books thereafter, showing a high level on using Chinese characters. However, these books are mostly damaged or lost because of historical volatility. After the Chinese characters were transmitted into the Korean peninsula, the ancient Koreans used both the sound and the meaning of Chinese characters as a way to record the national language, which is called “hyangchal” 향찰 (鄉札). Therefore, in terms of recording ethnic language, “hyangchal” of Korea (since the first century AD) was the first born, compared to the Manyogana まんようがな (万葉仮名) - the earliest Japanese phonetic writing system which borrowed from Chinese characters – kanji (from the 5th century AD) and the Vietnamese script “chữ Nôm” (since around the second century to the 10th century AD). In the mid-fifteenth century, Hunminjeongeum 훈민정음 (訓民正音, meaning accurate sound to guide people) was born during the reign of King Sejong (世宗, reigned from 1418 to 1450) that gave Korean literature a completely new twist. After many ups and downs, finally the phonetic character system that was inspired by the shape of the Chinese characters became the Korean national language.

In early Japan, Chinese characters were regarded as “the sacred language of the Buddha and Buddhist literature” (N.I. Konrat, 1999, p.24). Buddhist epitaphs were found written in Chinese characters, as well as some decrees of the court, the famous law of 17 terms of Prince Shotoku (604), Taihō-ritsuryō (《大宝律令》) (702), verses in collections of poems *Kaifūsō* (《懷風藻》) (751), two historical works *Tennōki* (《天皇記》), and *Koki* (《古記》) of Prince Shotoku (620, but lost in 645), historical work *Nihongi* (《日本紀》) (720) among others. At the end of the 7th century, Japanese people began to find a way to use Chinese characters to write Japanese. The process of moving from no written language to the creation of the writing system “Kana” is a process of learning, imbuing, and transforming Chinese characters into intrinsic substance based on Japanese language and cultural characteristics. “Kana” is Japan's own phonetic script created from Chinese characters, used in parallel with Chinese characters. “Kana” 「仮名」, in Chinese means “pretending/ fake name”, to distinguish it from the “real name” 「真名」 which refers to the original Chinese language, which was written in different ways like Manyogana, Hiragana, Katakana, etc... In the early period, many people still held the view that only Chinese characters were worth learning for the upper class. In addition, ancient Japan also distinguished the onode script (男手 male writing) and nonnade (女手 female writing). The

soft, flexible form of written Hiragana was considered the writing of women and children, a kind of “vile” script. It remained that way until Kinotsurayuki (紀貫之), an artist who lived in the 9th-10th century during the Heian period, along with other poets under the reign of Daigo Tenno, selected the antiquated collection of poems *Kokin Wakashū* (《古今和歌集》) and decided to use Hiragana to write the book's preface which opened the “poetics” (歌論), expressed the value of these soft words, and established the position of the national script. Later, Murasaki Shikibu's *Genji monogatari* (《源氏物語》) as well as many other outstanding works written in Hiragana by other excellent writers also helped this form of writing to spread widely and gradually take on a more predominant role in literature and become an important writing system of Japan up until today.

In Vietnam, Chinese characters were also used as official national texts for more than ten centuries. Vietnamese “Chữ Nôm” is formed on the basis of borrowing parts and the structure of Chinese characters. Although it was widely used by writers and there was even a short period of time when it was placed in an important position (during the time of Ho Quy Ly in the 15th century and the time of Quang Trung Nguyen Hue in the XVIII century), it never reached the level of complete replacement of Chinese characters or became unified in usage rules. By the twentieth century, Vietnam switched to using Latin script and Chữ Nôm was gradually replaced.

4. Correlation between Chinese literature and Japanese, Korean and Vietnamese literature

Korean, Japanese and Vietnamese literature can all be divided into three major areas: oral folklore, national language writing literature and Sino writing literature. From the time the indigenous literature of each country was formed up until the nineteenth century, the oral folklore provided the foundation and source of each literature. It was a fertile land cultivating the national language writing literature and Sino writing literature. However, Sino literature was the basis of the writing literature of all Japan, Korea and Vietnam. In terms of the form of genres and content, Japanese, Korean and Vietnamese literature were all influenced by Chinese literature, before gradually developing to their peaks which were marked by great works that were full of national spirit.

For example, Japan's largest and most ancient poem collection, *Man'yōshū* (萬葉集), was modeled after the form of the *Shijing* (《詩經》). Japanese long poems are also based on the ancient yuefu (樂府) poem. In the Tang Dynasty, a lot of works of almost all of the greatest Chinese poets were received and translated into Japanese. Japanese Sino poems were strongly influenced by Li Bai 李白, Du Fu 杜甫, Wang Wei 王維, and especially Bai Juyi 白居易. Even the Japanese novel *Genji monogatari* (《源氏物語》), talking about the

obsessive and profound love of men and women, was inspired by *Song of Everlasting Sorrow* (《長恨歌》) of Bai Juyi. (Phan Thu Van, 2012, p. 41-52).

Examples of Japanese literature composed in Chinese characters have appeared in writings by a very large number of authors and a large number of works. In the book *The overview of Sino literature's writers* (《漢文學者縱覽》) which was published in 1979, written by Nagasawa Kozo 長沢孝三 and edited by Nagasawa Kikuya 長沢規矩也, there were a total of 4930 writers who composed in Chinese characters, materials about whose life and work are still retained. This number is believed to be incomplete.

The spread of Chinese characters also provided extremely favorable conditions for the dissemination of Chinese literature in the Korean peninsula, and also opened up a development space for Korean Sino literature. *Song of the yellow bird* (《黃鳥歌》황조가) is the earliest Sino poem still preserved from the Korean peninsula. According to *The history of the Three Kingdoms* 《三國史記》, this poem was composed by Yuri 瑠璃明王유리명왕 of Goguryeo in the 17th year BC. This is a four-letter poem, it has a very similar style to ancient Chinese poetry with simple content and rustic words. Later, “The poem *Lonely Rock Mountain* (영고석(詠孤石)) written by Jong Bop-sa (정법사(定法師)), a Korean monk who studied abroad in China in the 6th century came to be considered Korea's first 5 – letter poem and was compared to the poem *Country blessings* (國祚) of Pháp Thuận (法順) – also considered the earliest record of Vietnamese Sino poetry.” (Phan Thi Thu Hien, 2017, p. 84). In the following centuries, the cultural exchange between ancient China and Korea became more and more developed. One of Shilla's top poets, Choi Chi-won / 崔致遠 (857- ?), at the age of 12 went to the Tang Dynasty to study abroad, at the age of 18 passed the Tang's examination and was appointed to be an official and later became a famous poet. (This case is comparable to Khuong Cong Phu 姜公輔 (731 - 805) of Vietnam, who met the requirements of the Tang Dynasty in 780, becoming the first and only Annamese to ever become the Tang Dynasty 's Prime minister (during the reign of King Dezong 唐德宗). This is also comparable to Abe no Nakamaro 阿倍仲麻呂/ 阿倍仲麿 (698-770), the Japanese who lived in the Nara period and was sent to study in the Tang Dynasty, participated in a doctorate examination, and was appointed as mandarin. He lived in China 54 years, through the three generations of Emperor Xuanzong 玄宗, Suzong 肅宗, Daizong 代宗, receiving a lot of praise). In Vietnam and Korea, Chinese literature developed sustainably, constantly moving from one development milestone to another, and every different period had its great authors, especially excellent Sino poets.

Influenced by Chinese literature, in various periods with different lengths, Korean,

Japanese and Vietnamese literature formed the “parallel” literature's phenomenon: the Sino literature co-existing in parallel with indigenous literature. However, this phenomenon ended in Japan quite early, while in Vietnam and Korea, it lasted until the twentieth century, and the most prosperous period of both literatures in these two countries was from the 17th to the 19th century. An “advantage” that helped Japan escape Chinese influence, was that by the end of the 9th century, diplomatic relations with China were interrupted and Japan no longer sent messengers to China. But this only took place after the intensively learning and fully utilizing all that had been learned in the socio-cultural reality. Meanwhile, the geographical position of Korea and Vietnam adjacent to China as well as other historical conditions led to these two countries experiencing more direct and long-term effects. In order to illustrate more clearly the correlation of the 4 countries in terms of literature, this article provides an overview as follows:

	China	Japan	Korea	Vietnam
Before 8th century BC	Oral literature The beginning of Chinese characters. 2 – 3 – 4 word poetry appeared.	Oral literature	Oral literature	Oral literature
8th- 3rd century BC	Pre-Qin prose. China's first poetry collection: <i>Shijing</i> (5th century BC)			
2nd century BC	<i>Historical record/ Shiji</i> 史記 Si Maqian (2nd -1st century BC)			
1st century BC	The formation of yuefu 樂府. Formation and development of fu 賦, also called Han fu 漢賦 (2nd BC – 3rd AD) Nineteen ancient poems 古詩十九首 (1st - 2nd AD)			
1st century AD				
2nd century			Poetry and prose composed in Chinese characters began to appear. In the first century, the Goguryeo used Chinese characters to compile 100 historical documents of <i>Yugi</i> (《留記》)	1000 years Chinese domination (111 BC – 905 AD)
3rd century	The formation of note novels 筆記小說 Han			
4th century	– Wei – Six Dynasties		Baekje compiled the history book called	

	漢－魏－六朝		<i>Seogi</i> (서기 《書記》).	
5th century			Hyangga 향가 was born based on Korean folk songs. Hyanggog 향곡 was born based on traditional Korean music.	
6th century	Formation and development of the Palace's poetry 宮體詩.		Baekje compiled <i>National history</i> 《國史》	
7th century	The golden age of poetry: Tang poem 唐詩.		Goguryeo edited and rewrote <i>Yugi</i> (《留記》) in 5 volumes 《新集》.	
8th century	Formation and development of the Tang fu 唐賦. Formation and development of the Tang chuanqi/ Tang Dynasty stories 唐傳奇.	Records of ancient events <i>Kojiki</i> (712) The Chronicles of Japan/ <i>Nihongi</i> (720). Sino poems collection <i>Kaifūsō</i> (751) The oldest extant collection of Japanese waka/ <i>Manyōshū</i> (771)		
9th century		The oldest extant Japanese prose narrative <i>The tale of the bamboo cutter/ Taketori - monogatari</i> (893?)		Khuong Cong Phu became the first Vietnamese author in history to have a fu (賦) recorded, which has been passed on to this day, <i>Bạch Vân chiếu xuân hải</i> (《白雲照春海賦》).
10th century	Formation and development of the Song ci 宋詞 (10th - 13th century) Poetry and fu continued to evolve into a different genre during this period. Appearance of the genre “story-telling person” / shuohua ren 說話人, also called	<i>Ise - monogatari</i> (931?) - Japanese uta monogatari, or the collection of waka poems and associated narratives, dating from the Heian period. The genre of diary stories appeared with <i>Toka-niki</i> (935), the genre of Juihutsu appeared with <i>Makura-nososhi</i> (936) The special creation of tanka poetry was	Due to the electoral regime, literature of Chinese characters developed strongly, playing a key role in the literature of the Goryeo period (918 - 1392). Local lyrical poetry from around the 11th century to the 14th century became collectively known as Goryeo sogyo, changga or pyolgok.	Vietnamese independent literature formed. The literary heritage of Chinese characters during the Ly - Tran period was seen in a variety of genres: <i>Thiên đô chiếu</i> (1010), <i>Dụ chư tì tướng hịch văn</i> , <i>Việt Điện u linh tập</i> (1329), <i>Thiên uyển tập anh ngữ lục</i> , <i>Bạch Đằng giang phú</i> , <i>Ngọc tỉnh liên phú</i> v.v... In

	shuoshu ren 說書人. From this basis, storyteller's script/	formed with the poetry collection <i>Kokin wakashu</i> (950)	The genres of Gyeonggichega, Sijo and Gasa were born in the second half of the Goryeo period.	addition, there were: <i>Đại Việt sử kí</i> (1272), <i>Đại Việt sử lược</i> (about 1377).
11th century	huaben 話本 and the genre of huaben's imitation began to form.	The Japanese classical novel, considered to be the world's first novel: <i>The tale of Genji/ Genji monogatari</i> (1010) was written.	The group of poets called 海左칠현 海左七賢 composing in Chinese characters in the middle of Goryeo achieve high achievement in terms of Chinese poetry art.	The earliest Nôm text of the Trần Dynasty still in existence remains <i>Cư trần lạc đạo</i> by Trần Nhân Tông, <i>Vân Yên tự phú</i> by Zen master Huyền Quang.
12th century		Appearance of epic accounts such as <i>The Tale of the Heike/ Heike – monogatari</i> (often likened to a Japanese <i>Iliad</i>), etc. Appearance of Sarugaku and the storytellers Sarugaku – hoshi.	The works of historical stories developed, including the history and unofficial history, such as <i>The history of Three Kingdoms</i>	
13th century	Formation and development of the Yuan qu 元曲, including sanqu 散曲	Formation of genres with stage characteristics, the most typical were kusemai and gengaku.	《三國史記》(1145), <i>A Study of Silla Buddhism in the Three Kingdoms Stories</i>	
14th century	and zaju 雜劇.	Noh was performed and developed.	《三國遺事》(1281).	
15th century	The golden age of Chinese the classical novel, also called the chapter novel/ zhanghui xiaoshuo 章回小說, Ming-Qing	Appearance of joruri - a type of sung narrative with shamisen accompaniment and Otogi-zoshi.	In the mid-fifteenth century, Hunminjeongeum 훈민정음 was born that gave Korean literature a completely new twist.	Literature developed with rich genre systems. The greatest achievement of the prose of Chinese characters in the period of 15th - 17th century were <i>Thánh Tông di thảo</i> and <i>Truyện kỳ mạn lục</i> .
16th century			Poetic works became musical and are performed in early Joseon court rituals, creating the Akjang genre.	Nôm literature appeared in large collections, such as <i>Quốc âm thi tập</i> (254 poems), <i>Hồng Đức quốc âm thi tập</i> (328 poems) et al during the second half of the 15th century creating “the century of Nôm Tang poetry”.
17th century	fiction 明清小說. Originally, the chapter novel inherited storyteller's script, with a focus on historic narrative. At the end of Yuan Dynasty and early Ming Dynasty, the representative classical novel appeared, e.g.: <i>The romance of the Three kingdoms</i> 《三國演義》, <i>The water margin</i> 《水滸傳》 v.v... From	Haiku poetry formed and developed. Theatre developed to its peak. The novel continued to evolve with the monogatari genre writing about the life of the people in the cities.	The Hangeul novel appeared along with the Chinese translation of the Ming novels into Korean. Heroic novels, sleepwalking novels, nightlife novels and family novels were born in turn. Typical works included: <i>The nine cloud dream</i> (구운몽 《九雲夢》).	In the 16th and 17th centuries, Nôm poetry became the national poetry reaching a large scale, such as <i>Lâm</i>

<p>18th century</p>	<p>the middle of the Ming Dynasty's onwards, the chapter novels matured, with <i>Journey to the West</i> 《西遊記》, <i>Jin Ping Mei</i> 《金瓶梅》 etc. Theatre continues to develop, setting new milestones, such as <i>The Peony pavillon</i> 《牡丹亭》. In the Qing Dynasty, the chapter novel continued to grow steadily with works like <i>Unofficial History of the Scholars</i> 《儒林外史》, “<i>Liaozhai</i>” <i>Strange tales from a lonely studio</i> 《聊齋誌異》 etc. Chapter novels developed to their peak with the masterpiece <i>Hong lou meng/ The dream of red mansions</i> 《紅樓夢》.</p>		<p>Chinese literature reached the period of prosperity, the typical work was <i>Kum-O-Shin-Hwa</i> (금오신화 金鰲新話). Gajeon and allegorical literature, the legendary novels flourished. A collection focused on writing Chinese characters' works from the time of Three kingdoms to the time of Joseon was compiled in 1478 including 45 volumes, and 133 books. Drama mask dance from the countryside (which originated from agricultural rituals) gradually moved into the city. The pansori novel was born based on the famous works of traditional singing pansori in folklore, the most representative work is <i>The story of Chunhyang</i> (춘향전 春香傳).</p>	<p><i>tuyền văn</i> (185 sentences), <i>Ngoa Long Cương văn</i> (136 sentences), <i>Tư Dung văn</i> (332 sentences), the historical long poem <i>Thiên Nam ngữ lục</i> (8136 sentences) written in the form of Vietnamese traditional 6-8 word poetry; <i>Từ thời khúc vịnh</i> (nearly 400 sentences), <i>Thiên Nam minh giám</i> (938 sentences) written in the form of Vietnamese traditional “song that luc bat” poetry. The 18th century and the first half of 19th century was “The golden age” of medieval Vietnamese literature. Nom literature flourished with the following categories: Nom Tang poetry, 6-8 word poetry, form of “song that luc bat” poetry and vocal poetry, creating the culmination of national literature, such as Hồ Xuân Hương's poems and <i>Truyện Kiều</i>, <i>Chinh phụ ngâm khúc</i>, <i>Cung oán ngâm khúc</i>, etc.</p>
<p>19th century</p>		<p>Shintaishi (新體詩, or “new poetry”) became a counterweight to the ancient forms of ancient waka and haiku.</p>	<p>The genre of Jappa consisting of 12 different types appears.</p>	

Of course, briefly generalizing all four literatures is an impossible task, because it is impossible to frame the lively development of literature on any graphical tables alone. However, we tried to show the main events and highlights in the development of the genres in each literature. Using this method, it is not difficult to realize that: Chinese literature perfected poetry before perfecting the novel, while Japanese literature flourished in novels before mastering poetry. Meanwhile, Korean literature did not separate poetry from music throughout its development process, and Vietnamese literature reached its most prosperous

stage by combining poetry and novels into a single genre. This may partly prove the problem of literary identity. We know that at the beginning of human literature, poetry was born from the process of labor, and was always associated with melody, but after that, music and poetry gradually separated. In *Kojiki* and *Nihongi*, the melodies existed under the presenting of sound, whereas the poems in *Manyoshu* were very different: “What made *Manyoshu*'s poems poetry, were not their melodies, but more melodic laws and the laws that still organize the tone of human voices including the rules of rhythm and its activity related to rhythm. These are not songs but verses that were written to be read.” (N.I Konrat, 1999, p. 34). The separation from melodies of Japanese literature was probably due to the strong, rational thinking and the intrinsically calm nature of this literature, which led to the creation of novels as a “unique” historical phenomenon: “As we know from the history of world literature, in the majority of the peoples present on the historical stage in the middle of the century, the prose of the story begins from the epic - from the miraculous story to the long poems. Japanese storytelling literature also originated from miraculous stories but it quickly evolved, skipping the epic songs and going straight into novels.” (N.I Konrat, 1999, p. 52)

Unlike Japan, the earliest poetry in the Korean peninsula was ancient folk song combined with music and dance. During the Three Kingdoms (5th century to the 10th century), Korean national poetry developed a new form of “rural song” based on a folk song, and this “song” took Korean traditional music as its basis. The word “hyang” (means “rural” 鄉) in “hyangga 향가” (鄉歌) and Hyanggog 향곡 (鄉曲) means what belongs to indigenous people, as a way to distinguish itself from Tang's song and Tang's poetry. In Korean literature, lyrical folk songs, national language poetry and the “pansori” versions were all for singing, rather than for reading, and the music has never been truly separated from indigenous literature. Since then, one of the greatest achievements of Korean literature, pansori novels, with the representative of Xuan Huong story, is a combination of music, theatre and literature. This also contributes to explaining one of the contemporary cultural phenomena, whereby Korean movies today are gaining worldwide attention and popularity, in a way that cannot be separated from their literary origins.

Considering the specific nature and temperament of each literature, it can be seen that despite being in the cultural sphere of Chinese characters, Japan and Korea are “antipodal” because the core spirit of Japanese literature is a subtle quietness, while the core spirit of Korean literature is a straight vividness. In this aspect, China and Vietnam also show that their ethnicity is completely different, because Chinese literature is imbued with quiet contemplation, while Vietnamese literature is full of anxiousness. At the same time, Chinese literature is always cumulative, while Vietnamese literature tends to be scattered. It can be seen that to understand Japanese literature, one must have a calm mind; in order to understand Korean literature, one must have a sense of music; in order to understand Chinese literature, one must have a historical thinking ability; in order to understand Vietnamese literature, one must have a poetic soul. Within the narrow scope of

this paper, we cannot prove arguments. However, these are completely scientific conclusions, and we will continue to improve on them in subsequent studies.

5. Conclusion

Korean, Japanese and Vietnamese literature all used Chinese characters, received Chinese literary influence, and tried to create national writing based on Chinese characters' application. Language is the outer shell of thought, while language dependency is also ideological dependence. So the efforts to localize Chinese characters and the creation of ethnic writing were also efforts to "escape Chinese influence". On the basis of the development and perfection of the language and literature, each country experienced "parallel" stages of development, followed by breakthrough efforts involving the formation of the national literature to create their own mark in history.

❖ **Conflict of Interest:** Author have no conflict of interest to declare.

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MỘT SỐ VẤN ĐỀ VỀ BẢN SẮC NGÔN NGỮ VÀ VĂN HỌC CỦA CÁC QUỐC GIA ĐÔNG Á TRONG "VÒNG VĂN HÓA CHỮ HÁN" THỜI CỔ TRUNG ĐẠI

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Ngày nhận bài: 18-4-2019; ngày nhận bài sửa: 21-5-2019; ngày duyệt đăng: 10-6-2019

TÓM TẮT

Văn học Triều Tiên, Nhật Bản và Việt Nam cùng sử dụng chữ Hán và tiếp nhận ảnh hưởng văn học Trung Hoa, đồng thời đều có ý thức sáng tạo chữ viết dân tộc và ứng dụng trên nền tảng chữ Hán. Trong phạm vi hẹp của bài nghiên cứu, chúng tôi sẽ đi vào vấn đề ảnh hưởng văn tự, văn học và thể loại văn học của các quốc gia tiêu biểu trong vòng văn hóa chữ Hán, đồng thời chỉ ra điểm riêng về tính chất và khí chất trong quá trình phát triển của mỗi nền văn học.

Từ khóa: bản sắc, văn học Đông Á, vòng văn hóa chữ Hán.