



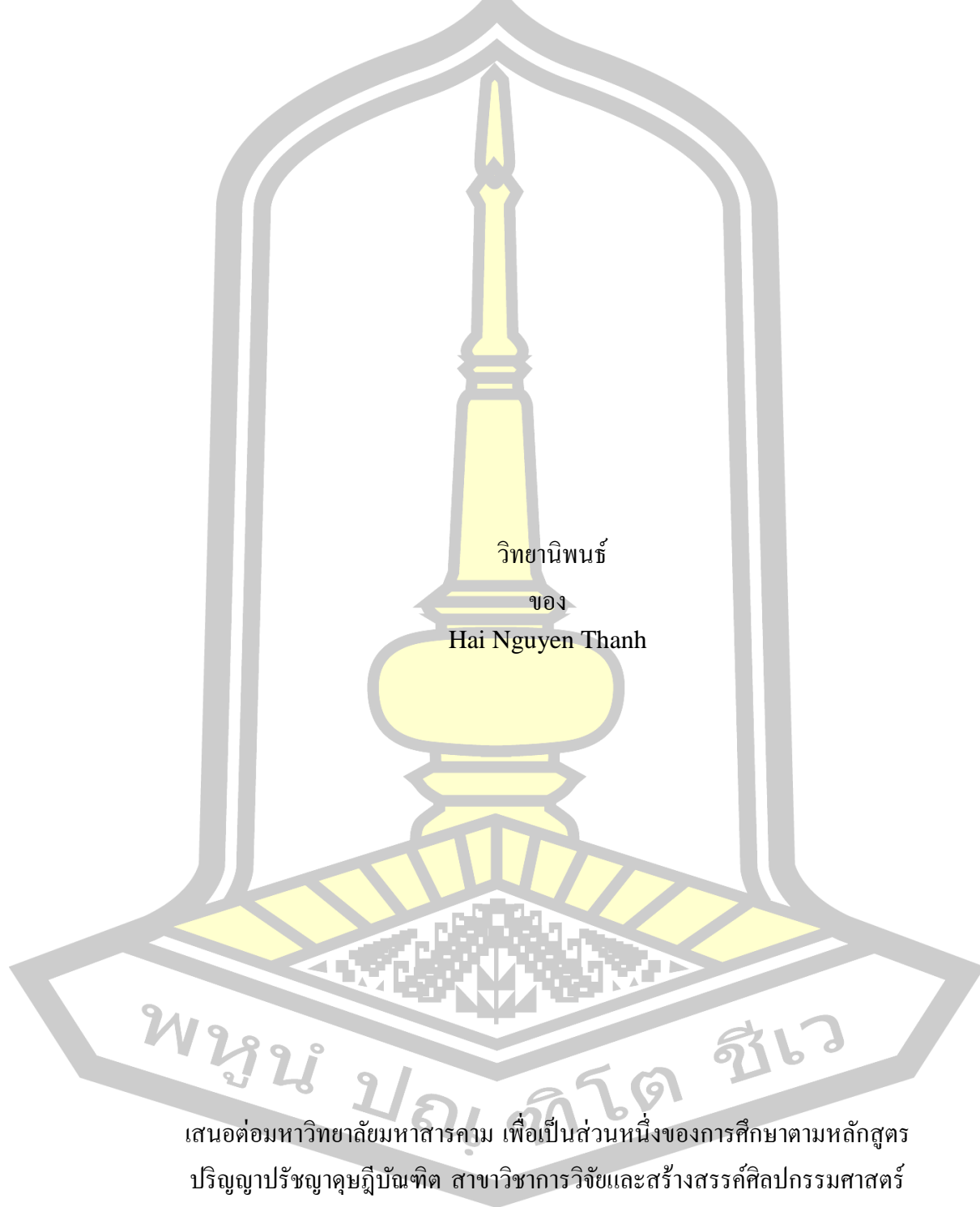
Tuong in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of  
World Cultural Heritage City

Hai Nguyen Thanh

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
December 2024

Copyright of Maharakham University

ดวงในเมืองเว้ประเทศเวียดนาม: ปฏิบัติการเรือนกายและความทรงจำทางวัฒนธรรมในบริบทเมือง  
มรดกวัฒนธรรมโลก

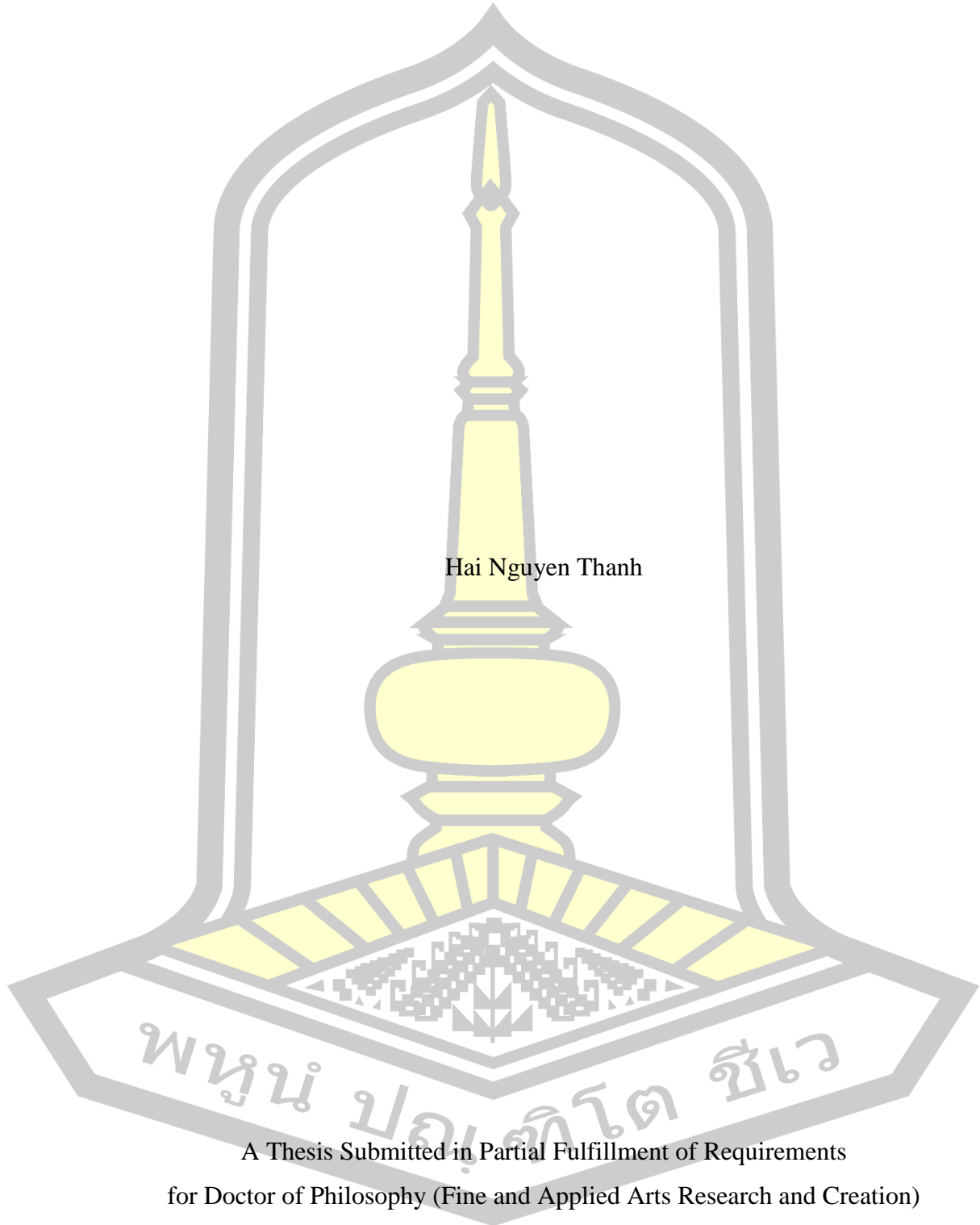


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

ธันวาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Tuong in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of  
World Cultural Heritage City



Hai Nguyen Thanh

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

December 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Hai Nguyen Thanh , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Maharakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom  
Wongphongkham , Ph.D.)

Advisor

(Asst. Prof. Peera Phanlukthao ,  
Ph.D.)

Committee

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-  
Ngiamviboon , Ph.D.)

Maharakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts  
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

<b>TITLE</b>	Tuong in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of World Cultural Heritage City		
<b>AUTHOR</b>	Hai Nguyen Thanh		
<b>ADVISORS</b>	Assistant Professor Peera Phanlukthao , Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Fine and Applied Arts Research and Creation
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2024

### ABSTRACT

The title of my research: Tuong in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of World Cultural Heritage City.

The topic has four research objectives:

1. Research on the history of the birth and development of Vietnamese Hue Tuong,
2. Research on the practice of Hue Tuong's body through specific elements such as Face painting art, a system of typical characters, psychological characteristics of characters, costumes, body language, body movements, choreography, dance and unity through some typical character models.
- 3 Research on the cultural memory of Hue Tuong through contents such as The identity values of ancient Hue Tuong, national aesthetic conventions, influences and exchanges in performing arts, lessons on behaviour, ethics and social aesthetics of Hue Tuong in modern life,
- 4 Research on the Hue Tuong Street Performance Festival: "Echoes of a Thousand Years" to see the importance and influence of this festival on the orientation of preserving and developing the values and identities of Hue Tuong in modern life and the context of Hue as a city of world cultural heritage.

With qualitative research methods: analysis, comparison, synthesis from document sources through field research tools, observation, interviews and through reference books, newspapers, magazines... the recommendations made in the study are given to authorities at all levels, management agencies as a basis for preserving and promoting the identity values of Hue Tuong in the context of Hue

being a world cultural heritage city, along with a source of documents provided to researchers, academics and those interested in making scientific research materials, teaching...

Hue Tuong is a scholarly art form, a unique stage art, and a complex of many art forms such as painting, singing, dancing, music, and poetry.

As an art form with a highly symbolic and generalized nature, Hue Tuong actors use the art of body practice through elements such as face painting, costumes, dialogue, music, and body movements... to express the character's personality traits such as loyal people, flatterers, noble people, mean people, righteous people, evil people... all of the above elements have been systematically theorized by generations of artists and recognized by the masses.

As a part of Hue Royal Court Music, Hue Tuong is a scholarly art form. Hue Tuong needs to preserve and promote its traditional values, especially when Hue becomes a heritage city.

Hue Tuong, with elements of physical art practice, has left valuable lessons on shaping and aesthetics, containing great values of humanistic philosophy and moral and cultural ideology associated with cultural memories, contributing to expressing the cultural identity of Hue as well as Vietnamese culture.

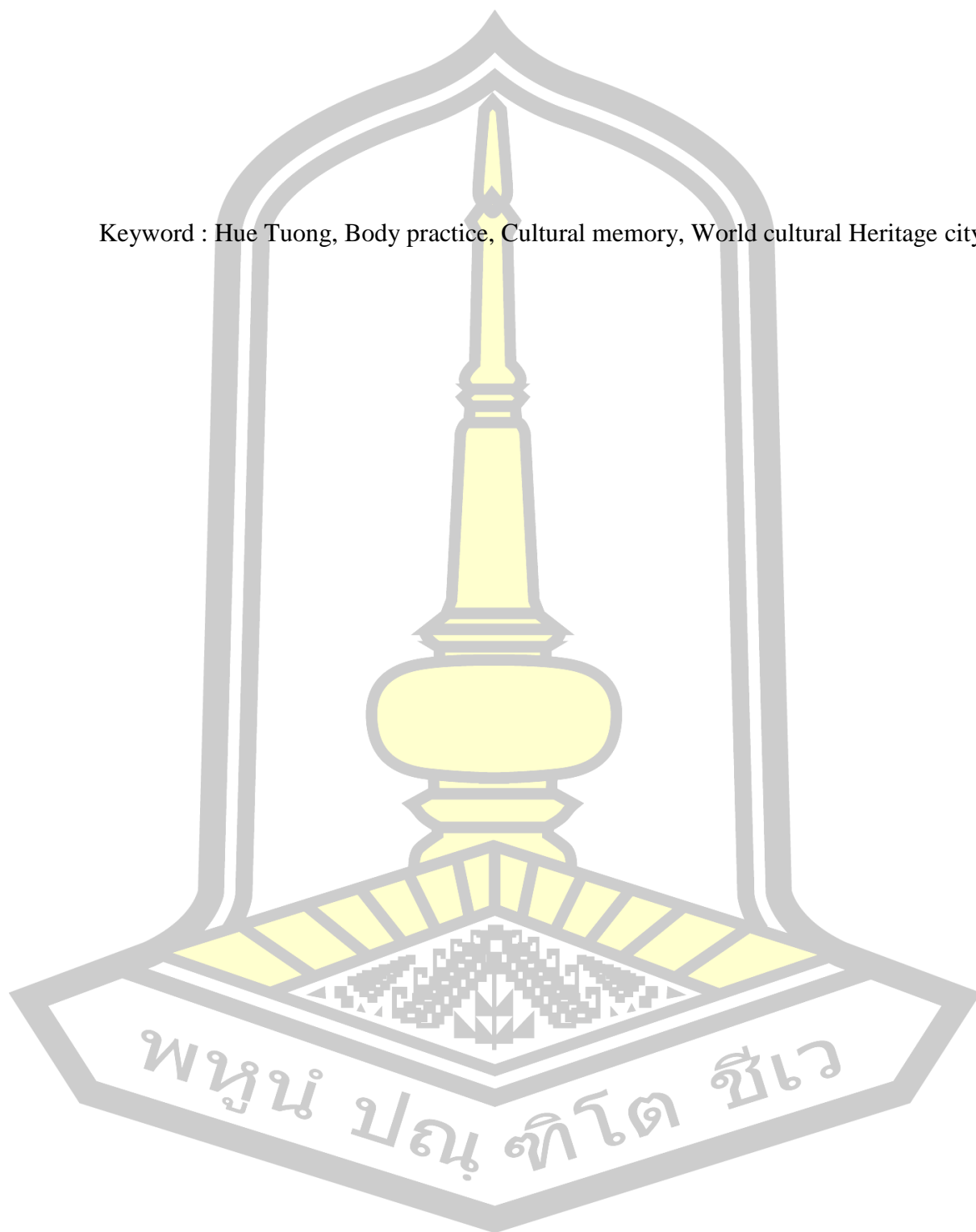
Hue Tuong is facing challenges and difficulties: The public has not had much access to it (young people: most of them are not interested because they do not understand the good, the beautiful, the philosophical meaning, the philosophy...), the diversity of performing art forms, the development of science and technology, modern life with many forms of aesthetic enjoyment... creating strong competition.

The connection of Hue Tuong with society is not high; the plays are only performed in theatres and are not promoted and developed in social life. The life and income of Tuong artists are still difficult and hard.

Hue is a heritage city and a tourist city, but it has not yet exploited the values of visual arts and applied Hue Tuong art to tourism. There have been many research works on Hue Tuong, but most of them are studies on literary elements (script, history...), while there are not many research works on visual arts and applications.

To research the Body Practice and Cultural Memory of Hue Tuong through the following elements: Face painting, costumes, psychological characteristics of characters, character models, body performance art, choreography, dance... of Hue Tuong from the perspective of cultural and aesthetic approaches, to affirm the values of Hue Tuong art, contributing to preserving and promoting the values of Hue Tuong in the development of modern life, in the context of Hue as a World Heritage city.

Keyword : Hue Tuong, Body practice, Cultural memory, World cultural Heritage city



## ACKNOWLEDGEMENTS

Time flies so fast with the efforts of studying and researching at Mahasarakham University, which has given me a lot of useful knowledge, many beautiful feelings and memories. The PhD thesis is the result, the important work I have completed.

To get to where I am today, apart from my efforts, I would not have achieved the results without the help of many people. I would like to express my sincere and deep gratitude to:

The Faculty of Fine Arts, Applied Arts and Cultural Sciences, Mahasarakham University lecturers have devoted themselves to teaching, imparting valuable scientific knowledge. They have been very enthusiastic and responsible in the training process.

I would like to express my sincere thanks to Prof. Dr. Ake Peera Phanklukthao, my thesis supervisor, for his enthusiastic guidance, inspiration and good motivation for me to complete my thesis.

I would like to thank Prof. Dr. Supachai Singyabuth for his advice and teaching of very useful scientific knowledge.

I would like to express my sincere thanks to Prof. Dr. Metta Sirisuk for his dedicated teaching and support in my research and study work.

I sincerely thank Dr. Arkom Sangiamvibool and the Professors and Doctors who taught the course for imparting scientific knowledge during the training process with a high sense of responsibility and affection.

I would also like to thank Ms. Duong Thuy Duong for helping us translate during the study and research process. Thank you Ms. Beebee New for wholeheartedly helping me with the study procedures.

Thanks to my wife: To Tran Bich Thuy, a solid supporter who gives me peace of mind throughout my studies and research.

Thank you to the research group members: Hoai Thuong, Quang Phat, Quang Huy for uniting, helping and supporting each other to complete the course.

I also thank the University of Arts, Hue University, for creating all the most favourable and best conditions for me to feel secure during my study and research.

Thanks to my family and friends for always accompanying and supporting me during my study

H

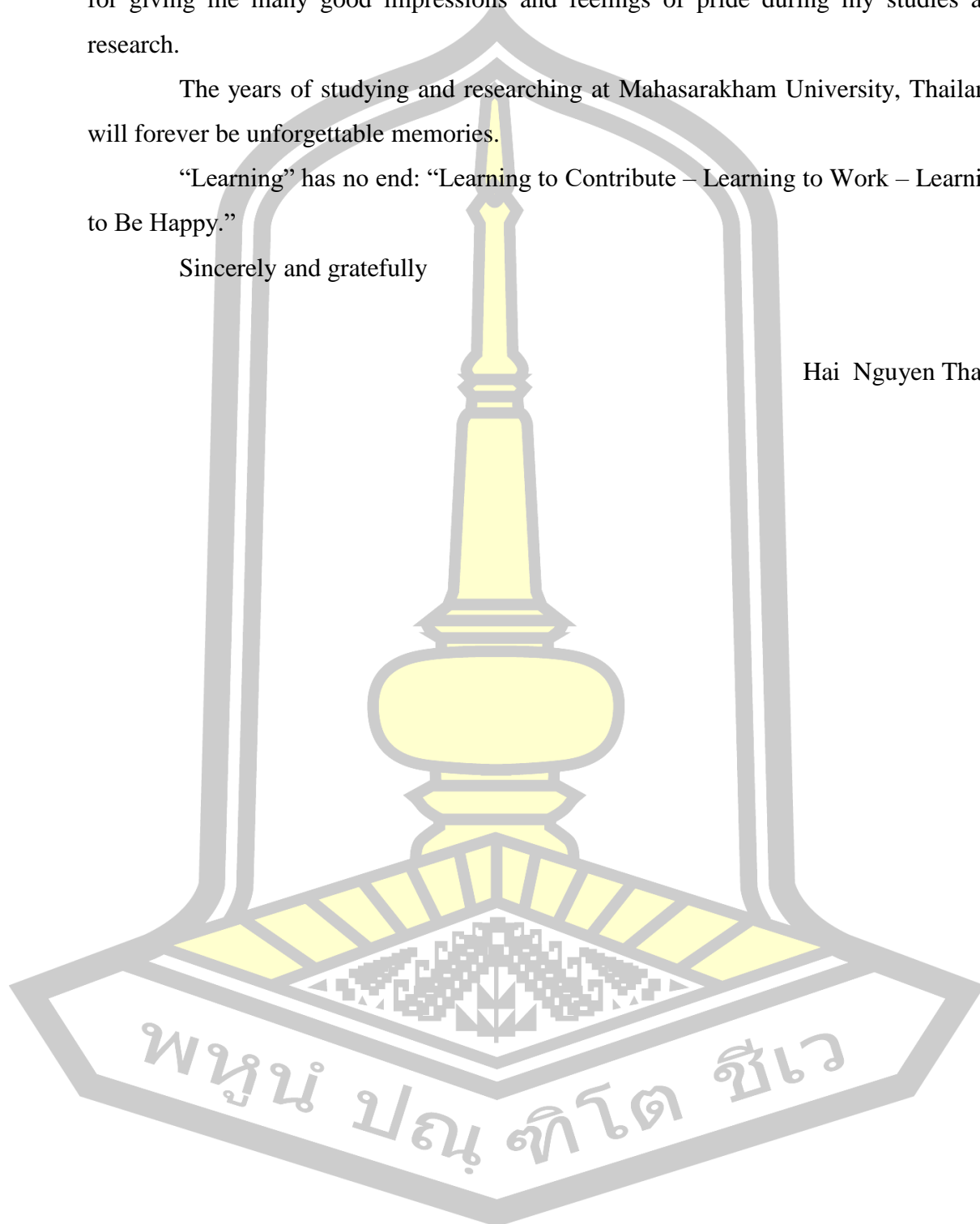
Thank you to Thailand's beautiful and friendly country, "The Land of Smiles", for giving me many good impressions and feelings of pride during my studies and research.

The years of studying and researching at Mahasarakham University, Thailand, will forever be unforgettable memories.

“Learning” has no end: “Learning to Contribute – Learning to Work – Learning to Be Happy.”

Sincerely and gratefully

Hai Nguyen Thanh

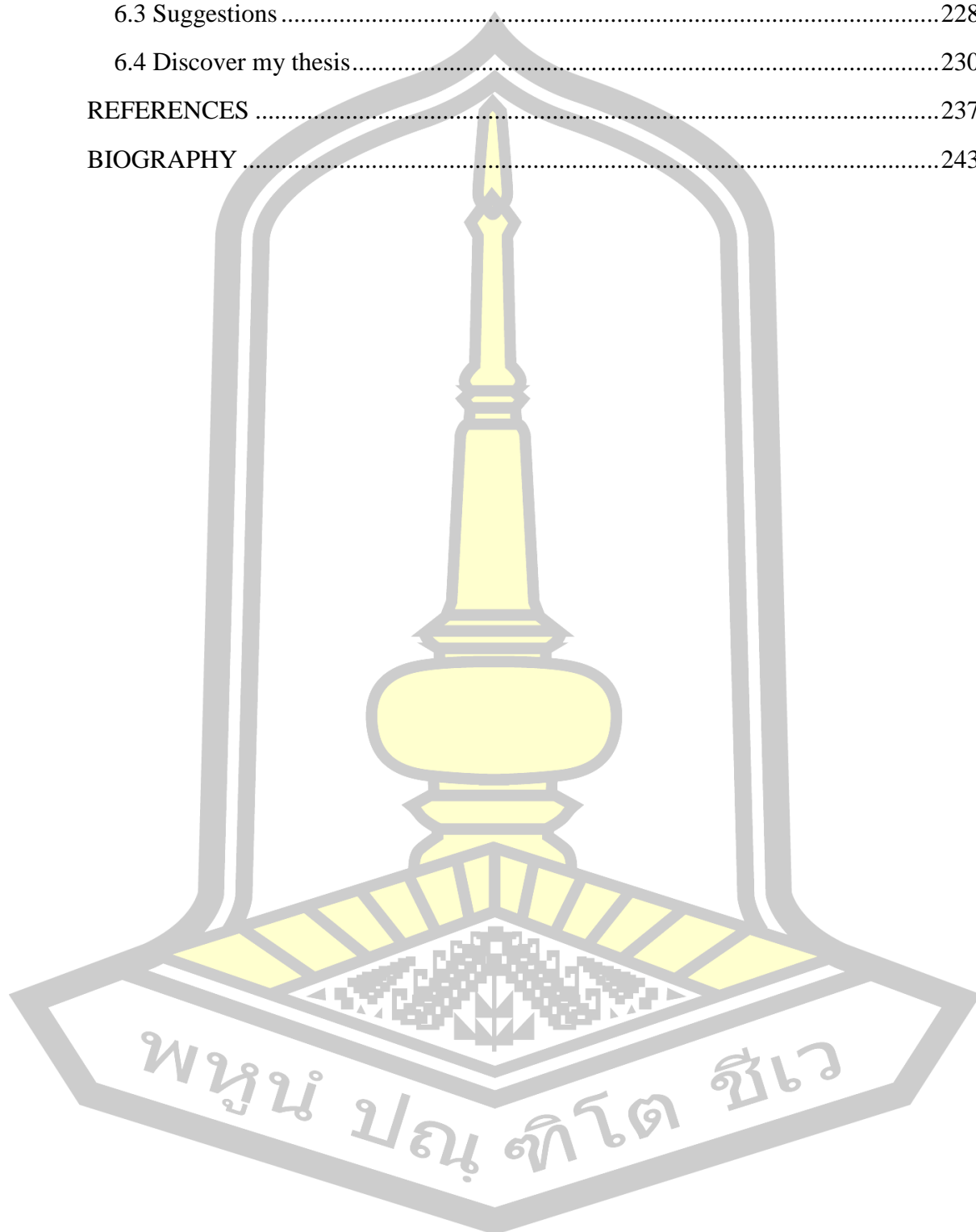


## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	G
TABLE OF CONTENTS.....	I
LIST OF TABLES.....	L
LIST OF FIGURES.....	M
CHAPTER I.....	1
INTRODUCTION.....	1
1.1 Background of Research.....	1
1.2 Purpose of Research:.....	5
1.3 Ressearch of Questions:.....	6
1.4 Definition of Tems:.....	6
1.5 Scope of Research:.....	8
1.6 Research Methodology:.....	9
1.7 Literature Review:.....	12
1.8 Concept, Theory and Conceptual framework.....	18
1.9 Research Plan.....	18
1.10 Chapter Structure.....	18
1.11 Benefit of Research.....	19
CHAPTER II.....	21
AN OVERVIEW OF HUE AND HUE TUONGS.....	21
Abstract:.....	21
2.1 Overview of Hue.....	21
2.2 Overview of the Art of Tuong Hue:.....	33
2.2.4 Hue Tuong in relation to Vietnamese Tuong:.....	44
CHAPTER III.....	50

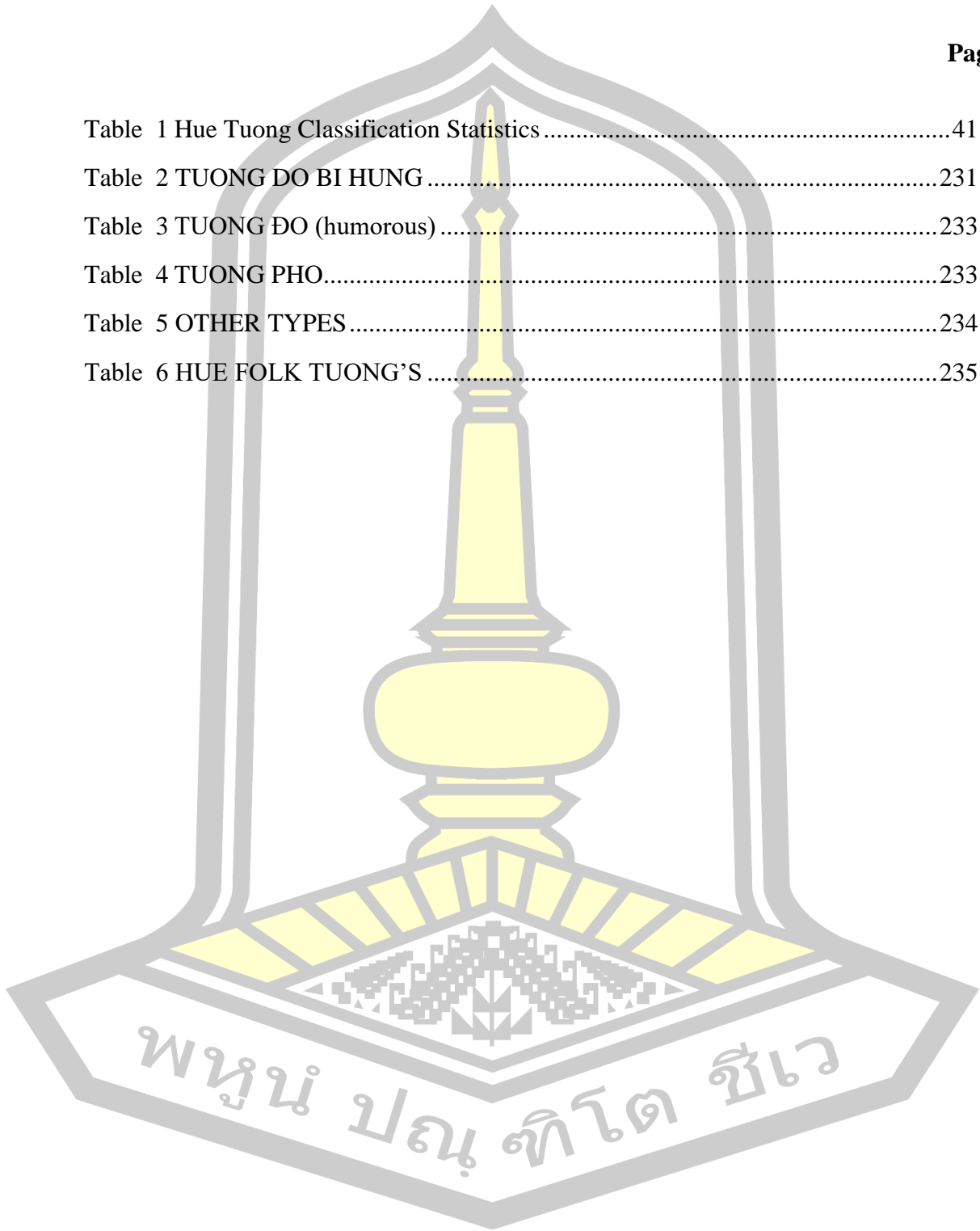
PRACTICING THE BODY OF HUE TUONG .....	50
Abstract:.....	50
3.1 The art of face painting:.....	50
3.2 Psychological characteristics of characters .....	74
3.3 System of typical characters:.....	82
3.4 Costumes: .....	97
3.5 Body movements .....	136
3.6 The unity of body art practice through some character models.....	164
CHAPTER IV .....	168
CULTURAL MEMORIES: STUYDYING THE CULTURAL MEMORY OF HEU TUONG IN RELATION TO VIETNAMESE CULTURAL INDENTITY .....	168
Abstract:.....	168
4.1 The values of identity of Hue Tuong in the past .....	168
4.2 Ethnic aesthetic conventions - influence and interference in Hue Tuong performance art.....	173
4.3 Lessons on behavior, ethics and social aesthetics of Hue Tuong in modern life: .....	178
CHAPTER V.....	183
TO STUDY ON THE HUE TUONG PERFORMANCE PROGRAM ON THE STREETS (STREET PERFORMANCE): “THOUSANDS OF ANCIENT ECHOES” (FOR THE FIRST TIME IN THE 2022 HUE FESTIVAL), ORIENTATION TO DEVELOP HUE IN THE CONTEXT OF A HERITAGE CITY .....	183
Abstract:.....	183
5.1 Issues of preserving and promoting the values of Tuong Hue .....	183
5.2 Content, purpose and meaning of the Tuong street performance program "Thousands of Ancient Echoes".....	184
5.3 Orientation for the development of Tuong Hue in the context of cultural and tourism development of the heritage city .....	193
CHAPTER VI.....	202
CONCLUSION, DISCUSSION AND SUGGESTIONS .....	202
6.1 Conclusion:.....	202

6.2 Discussion: .....	220
6.3 Suggestions .....	228
6.4 Discover my thesis.....	230
REFERENCES .....	237
BIOGRAPHY .....	243



## LIST OF TABLES

	<b>Page</b>
Table 1 Hue Tuong Classification Statistics.....	41
Table 2 TUONG DO BI HUNG .....	231
Table 3 TUONG ĐO (humorous) .....	233
Table 4 TUONG PHO.....	233
Table 5 OTHER TYPES.....	234
Table 6 HUE FOLK TUONG’S .....	235



## LIST OF FIGURES

	<b>Page</b>
Figure 1 Royal Palace Stage of Duyet Thi Duong Theater .....	4
Figure 2 The author conducted research and interviewed actors of Hue Royal Traditional Arts Theater.....	9
Figure 3 Meeting with Hue Cultural Researcher Nguyen Xuan Hoa and Prof.Dr. Supachai Singyabuth (Maharakham University, Thailand.....	10
Figure 4 Conceptual framework, Source: Researcher, 2023 .....	18
Figure 5 Research progress report with Prof.Dr Ake Peera Phanlukthao at Maharakham University, Thailand March 2024.....	19
Figure 6 Geographical map of Thua Thien Hue Province .....	25
Figure 7 The poetic and peaceful Huong River .....	27
Figure 8 Hue City, a land rich in cultural identity .....	29
Figure 9 Truong Tien Bridge, the poetic symbol of Hue.....	31
Figure 10 Ancient Tuong Manuscripts .....	35
Figure 11 Temple of Dao Duy Tu (Cu Tai village, Hoai Phu commune, Hoai Nhon town, Binh Dinh province) was founded by Lord Sai Nguyen Phuc Nguyen in 1634	35
Figure 12 Certificate of Recognition of Dao Duy Tu Temple Relic in Binh Dinh Province (Source: photo by the author 2023) .....	36
Figure 13 A scene of Tuong singing in Dang Trong at the end of the 18th century ..	37
Figure 14 Actors in a Royal Tuong performance .....	37
Figure 15 The class of young actors in the Royal Court at the end of the 19th century and the beginning of the XX century.....	38
Figure 16 Minh Khiem Duong Theater.....	39
Figure 17 Meritorious Artist La Chau painting his face .....	51
Figure 18 Hue Tuong face painting tools.....	52
Figure 19 Meritorious Artist La Thanh Hung is painting the face of .....	52
Figure 20 Artist La Chau with the character Diem Cuu Quy .....	53
Figure 21 Artist La Chau with the character Tiet Cuong.....	53

Figure 22 Artist La Chau with the character Lao Ta .....	54
Figure 23 Artist La Chau with the character Chau Xan.....	54
Figure 24 Artist La Chau with the character Lao Trang .....	55
Figure 25 Artist La Chau with the character Phan Diem.....	55
Figure 26 Artist La Chau with the character Ho Thanh Nhan .....	56
Figure 27 Artist La Chau with the character Ta On Dinh.....	56
Figure 28 Artist Thanh Hoai paints Khuong Linh Ta's face .....	58
Figure 29 Actors in make-up painting their faces before the performance .....	58
Figure 30 Artist Nguyen Phong with the character Dong Kim Lan .....	59
Figure 31 Artist Van Dung with the character Ta On Dinh.....	59
Figure 32 Japanese Noh Drama .....	60
Figure 33 Noh Drama Performance at Thai Hoa Palace Stage - Hue.....	60
Figure 34 Actor La Thanh Hung as Chau Xuong .....	61
Figure 35 Meritorious Artist La Chau as Tieu Tang.....	61
Figure 36 Actor Ta Ngoc Hoanh as Ta Thien Lang .....	61
Figure 37 Character Chung Vo Diem .....	62
Figure 38 Meritorious Artist La Cam Van (1952-2014) dressed as Chung Vo Diem 62	
Figure 39 Character Dao Tam Xuan.....	63
Figure 40 Character Phan Dinh Cong.....	64
Figure 41 Character Phan Diem.....	65
Figure 42 Character Ta Ngoc Lan.....	65
Figure 43 Character Ta On Dinh .....	66
Figure 44 Character Ta Kim Hung .....	66
Figure 45 Character Trinh An.....	67
Figure 46 Character Mao At.....	67
Figure 47 Character Ly Ngu .....	68
Figure 48 Character Fox face.....	68
Figure 49 Character Hoang Phi Ho.....	69
Figure 50 Character Guan Yu .....	70

Figure 51 Character Bat Ho .....	71
Figure 52 Character Evil Tyrant (Ac Ba) .....	71
Figure 53 Character Ta Loi Phong.....	72
Figure 54 Character Khuong Linh Ta.....	72
Figure 55 Character The effeminate young man .....	73
Figure 56 Character Bach Vien.....	73
Figure 57 Artist La Thanh Hung in the role of Chau Xuong.....	75
Figure 58 Artist La Thanh Hung and Artist Hoang Nguyen in the excerpt of the play “Chau Xuong and Bang Duc in the Battle of the Water” .....	76
Figure 59 Artist Chanh Hue in the role of Tiet Giao .....	78
Figure 60 Excerpt of Ta On Dinh beheading Khuong Linh Ta .....	78
Figure 61 Actress Hai Ly in the role of Nguyet Co transformed into a fox .....	79
Figure 62 Actress Thu Thuy as Quan Binh .....	80
Figure 63 Actor Dang Huu as the Fish Demon.....	81
Figure 64 Actor Hoang Duc as "Vuong Su".....	81
Figure 65 Character Mao At .....	89
Figure 66 Character Thiet Bat (The Play Dang Chinh Tay).....	90
Figure 67 Character Ky Lan Anh.....	90
Figure 68 Character Duong Pham, Play Dang Chinh Tay.....	91
Figure 69 Character Tru Vuong.....	92
Figure 70 Character Cao Cao.....	92
Figure 71 Character Cao Hoai Duc.....	93
Figure 72 Character Tiet Cuong (The Play Ho Sanh Dan, or Tiet Cuong with the Hammer) (Source: photo by the author).....	93
Figure 73 Character Ta Ho Giao.....	94
Figure 74 Character Dong Kim Lan.....	94
Figure 75 Character Khuong Linh Ta.....	94
Figure 76 Character Diem Cuu Quy .....	95
Figure 77 Character Ly Ngu Tinh.....	95
Figure 78 Character Manh Luong.....	95

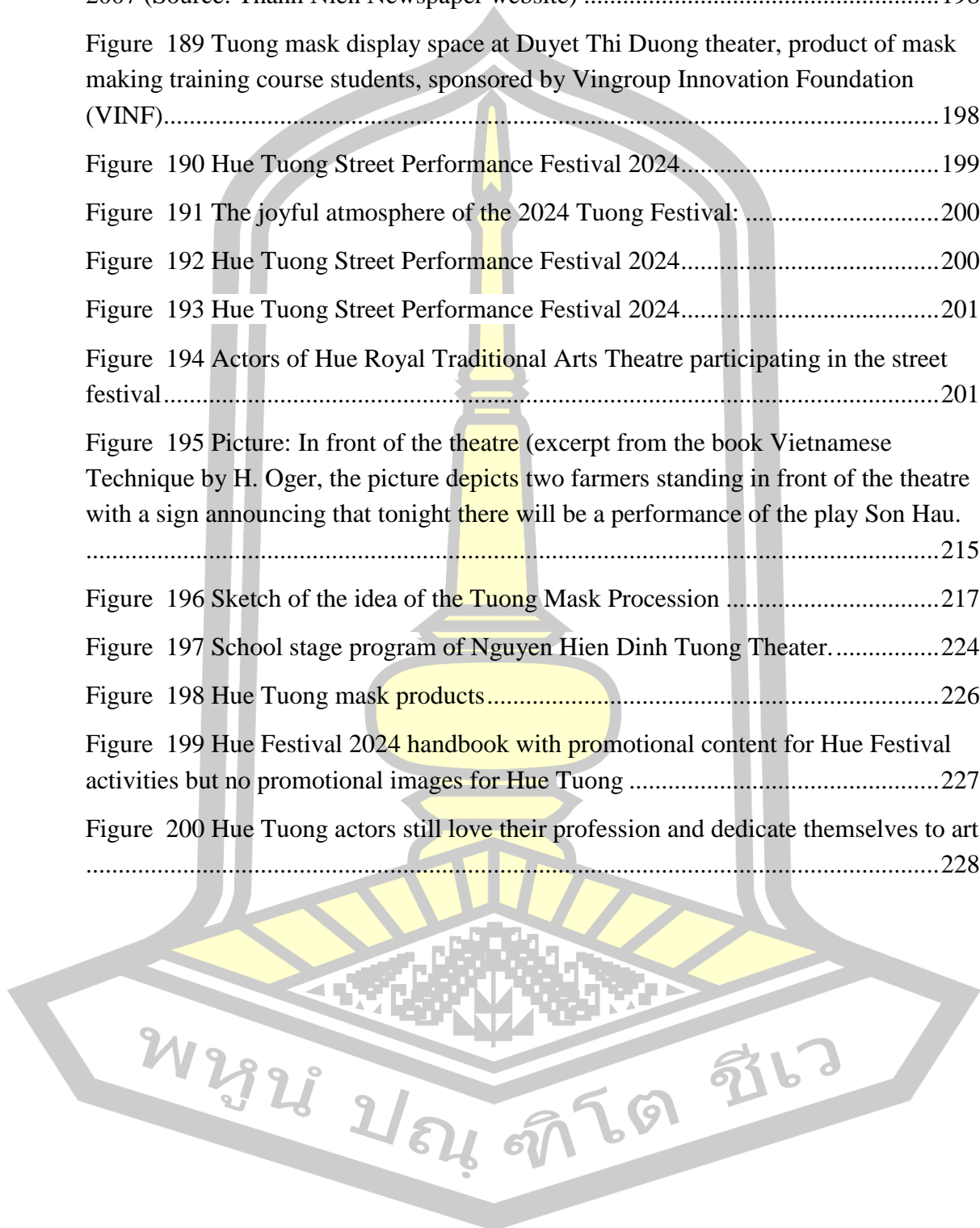
Figure 79 Hue Tuong mask display space of the Hue Tuong mask painting class sponsored by Vingroup Innovation Foundation (VNIF), April 2024 .....	96
Figure 80 Pano of Hue Tuong mask exhibition space .....	96
Figure 81 Hue Royal Court Dance Costumes (Photo courtesy of Hue Royal Traditional Arts Theater with the advice of Meritorious Artist La Chau, artisans Nguyen Tiep, Bui Huu Dung) (Source: La Cam Van, Hue Royal Traditional Arts) .....	100
Figure 82 Hue Royal Court Dance Costumes (Photo courtesy of Hue Royal Traditional Arts Theater with the advice of Meritorious Artist La Chau, artisans Nguyen Tiep, Bui Huu Dung) (Source: La Cam Van, Hue Royal Traditional Arts) .....	101
Figure 83 "Mao" (Hat) .....	101
Figure 84 "Mao" (Hat) .....	101
Figure 85 "Mao" (Hat) .....	102
Figure 86 Mao" (Hat).....	102
Figure 87 Hia”(Shoes) .....	102
Figure 88 Command flag .....	103
Figure 89 Magic String .....	103
Figure 90 Guan Yu's Costume .....	103
Figure 91 Lotus-colored “Ao Giap” (Armor) .....	104
Figure 92 Blue “Ao Giap” (Armor) .....	104
Figure 93 Green "Ao Giap" (Green) (Armor).....	105
Figure 94 Red "Áo Giáp” (Armor) .....	105
Figure 95 Guan Yu's “Ao Bao” (Robe).....	106
Figure 96 Guan Gong's Ao Dai.....	106
Figure 97 Thanh Long Dao.....	107
Figure 98 Lan Cang .....	107
Figure 99 Lotus Hat .....	107
Figure 100 Cross and lamp .....	108
Figure 101 Complete Royal Dance Costume.....	108
Figure 102 Leggings, white socks, black shoes .....	109
Figure 103 "Bui Tiem's Ao " in yellow .....	109
Figure 104 "Bui Tiem's Ao " in red .....	109

Figure 105 Bui Tiem Ao" in green, red, yellow .....	110
Figure 106" Bui Tiem Ao" in green, red, yellow.....	110
Figure 107 Leggings .....	111
Figure 108 “Xiem truon” .....	111
Figure 109 Five-color belt.....	111
Figure 110 Ong Phuc's Costume.....	112
Figure 111 Ong Phuc's Costume.....	112
Figure 112 Ong Phuc's Costume.....	113
Figure 113 Ong Tho’s Costume.....	113
Figure 114 Ong Loc’s Costume.....	114
Figure 115 Ong Loc’s Costume.....	114
Figure 116 Ong Loc’s Costume.....	115
Figure 117 Ong Loc’s Costume.....	115
Figure 118 Dai Nhac Costume.....	116
Figure 119 Female Mang Bao Costume.....	116
Figure 120 Khai” Costume.....	117
Figure 121 Mang Bao Costume.....	117
Figure 122 “Bi” Costume.....	118
Figure 123 Bi” Costume.....	118
Figure 124 <i>Nhat Le Costume</i> .....	119
Figure 125 Actress Bach Hoa as Truong Nhi in the Royal Dance: .....	119
Figure 126 Costume for the Tieu Nhac instrumentalist.....	120
Figure 127 Costum for the Dai Nhac instrumentalist.....	120
Figure 128 Costume for Bat Dat – Mutary Dance.....	121
Figure 129 Costume for Bat Dat – Civil Dance.....	121
Figure 130 Costume Gown Worn by Dancer.....	122
Figure 131 Costumes in Hue Royal Dance: Six offerings of flower lanterns.....	122
Figure 132 Costumes in Hue Royal Dance: Six offerings of flower lanterns .....	123
Figure 133 Costume of character Ta On Dinh.....	124

Figure 134 Character Costume of Khuong Linh Ta .....	124
Figure 135 Curved high boots and flat high boots.....	125
Figure 136 System of beard types in Hue Tuong .....	126
Figure 137 Mao Cuu Long and Mao Cuu Phung.....	127
Figure 138 Mao Kim Khoi.....	128
Figure 139 Mao The Ngang .....	129
Figure 140 Bao danh .....	129
Figure 141 Long Bao .....	130
Figure 142 Hue Bao .....	130
Figure 143 Mang.....	131
Figure 144 Mang .....	132
Figure 145 Ao Bo Tu .....	132
Figure 146 Two young actors from Hue Royal Traditional Arts Theatre .....	134
Figure 147 Female "Bao" .....	135
Figure 148 Types of weapons and props of Hue Tuong.....	136
Figure 149 Hue Tuong stage conventions .....	137
Figure 150 Duyet Thi Duong Theater (Outside).....	137
Figure 151 Sea snail horn .....	143
Figure 152 Buffalo Horn.....	143
Figure 153 Wooden funnel-Shaped obor – Wooden funnel –Shaped obe- Bronze gong.....	143
Figure 154 Stone chimes.....	144
Figure 155 A small – heads drum shaped in how – glass.....	144
Figure 156 Pair of wood planks .....	144
Figure 157 Cymbals.....	145
Figure 158 Moon –shaped guitar (Moon lute).....	145
Figure 159 A kind of big gong.....	146
Figure 160 Vietnamese two –string big fiddle.....	146
Figure 161 A part of hollweed buffaloo horn and Three bronzone gong instrument	147

Figure 162 Two-stringed instrument.....	147
Figure 163 Four-stringed instrument .....	148
Figure 164 Three-stringed instrument .....	148
Figure 165 The Beard Swing, performed by Meritorious Artist La Thanh Hung ....	161
Figure 166 The Sitting Jump and Horse Knee Movements performed .....	162
Figure 167 Tuong: “Van Buu Trinh Tuong” .....	169
Figure 168 The beauty of the Perfume River and Ngu Binh Mountain.....	171
Figure 169 Hue Five-color Cake.....	171
Figure 170 Folk festival in Hue .....	172
Figure 171 The "Great Music/ (Dai Nhac) .....	175
Figure 172 The Dai Nhac, Hue Royal Court Music .....	184
Figure 173 Performance of an excerpt from the ancient play: "Ta On Dinh beheads Khuong Linh Ta" at Duyet Thi Duong Theater .....	185
Figure 174 Ceremony to honor and admire the predecessors of Tuong art at.....	186
Figure 175 Thanh Binh Tu Duong.....	187
Figure 176 Performance of Tuong excerpt at Nghinh Luong Dinh.....	188
Figure 177 Hue Tuong mask performance and procession on the streets of Hue ....	189
Figure 178 Meritorious Artist La Thanh Hung is painting the face of a young actor. .....	190
Figure 179 Actors preparing to perform .....	190
Figure 180 The author interviews and conducts research in the makeup room of actors at Duyet Thi Duong theater .....	191
Figure 181 Interview with Meritorious Artist La Thanh Hung .....	191
Figure 182 Backstage room of female actors .....	192
Figure 183 Meeting with Prof. Dr SupachaiSingyabuth of Mahasarakham University, Thailand, who came to check on the research progress of PhD students in Hue .....	192
Figure 184 Artist La Thanh Hung is painting the face of actress Thanh Hoai during a performance at the “Song/Living” Trade Center .....	194
Figure 185 Tuong performance at the “Song/Living” Trade Center in Hue City ....	195
Figure 186 Audience watching Royal Court Music and Ancient Tuong.....	196
Figure 187 People's Artist Bach Hac interviewed by Thanh Nien Newspaper .....	197

Figure 188 People's Artist Bach Hac performs Hue Royal Court dance in Japan in 2007 (Source: Thanh Nien Newspaper website) .....	198
Figure 189 Tuong mask display space at Duyet Thi Duong theater, product of mask making training course students, sponsored by Vingroup Innovation Foundation (VINIF).....	198
Figure 190 Hue Tuong Street Performance Festival 2024.....	199
Figure 191 The joyful atmosphere of the 2024 Tuong Festival: .....	200
Figure 192 Hue Tuong Street Performance Festival 2024.....	200
Figure 193 Hue Tuong Street Performance Festival 2024.....	201
Figure 194 Actors of Hue Royal Traditional Arts Theatre participating in the street festival.....	201
Figure 195 Picture: In front of the theatre (excerpt from the book Vietnamese Technique by H. Oger, the picture depicts two farmers standing in front of the theatre with a sign announcing that tonight there will be a performance of the play Son Hau. ....	215
Figure 196 Sketch of the idea of the Tuong Mask Procession .....	217
Figure 197 School stage program of Nguyen Hien Dinh Tuong Theater.....	224
Figure 198 Hue Tuong mask products.....	226
Figure 199 Hue Festival 2024 handbook with promotional content for Hue Festival activities but no promotional images for Hue Tuong .....	227
Figure 200 Hue Tuong actors still love their profession and dedicate themselves to art .....	228



# CHAPTER I

## INTRODUCTION

### 1.1 Background of Research

In the treasure trove of Vietnamese culture and art, which is very rich in identity, Hue's traditional culture and art have a genuinely incredible value because they contain many humanistic, cultural, and artistic values.

Coming to Hue, besides the tangible cultural heritages such as the majestic architectural system, mausoleums, temples, shrines, and pagodas... standing the test of time, Hue's traditional art also has a unique intangible cultural heritage, which is the traditional art of Royal Court Music and Hue Tuong.

Hue Tuong art is the scholarly art of Hue Royal Court. Hue Tuong is a combination of arts such as painting, literature, dance, singing, and performance, in which the art of face painting and makeup combined with the dialogue, music and performance of the actors becomes the art of bodily practice... creating the appeal of ideological and aesthetic values for this unique heritage.

In the art of bodily practice of Hue Tuong, face painting is the most crucial step, the most vivid soul, combined with other elements such as costumes, performance movements, dialogue, music... to create message value. The art of bodily practice in Hue Tuong has been systematically and theoretically created by generations of artists and recognized by the masses.

Mentioning the values of Hue Tuong from the perspective of research on Bodily Practice and Cultural Memory is the issue that I want to research to affirm the values of Hue Tuong about Vietnamese art and culture. Hue's art and culture are uniquely rich in identity and, especially in the context of Hue being a world heritage city.

Hue Tuong has gone through a process of formation and development that is associated with events and incidents in the history of the Vietnamese nation. Many researchers and many research works have studied Hue Tuong from many different perspectives, giving many comments on the history of development and characteristics of Tuong:

According to Professor Hoang Chau Ky, one of the leading researchers in Tuong research, Tuong was formed in Thanh Hoa from the 16th century onwards. (Hoang Chau Ky, 1973) The event of Lord Nguyen Hoang entering Thuan Hoa (Hue) in 1558 was an important milestone for many researchers to conclude that Tuong followed the migrants from Thanh Hoa-Nghe An (Thanh Nghe) to Thuan Hoa (Hue).

According to researcher Nguyen The (Thua Thien Hue Folk Arts Association), the first person to bring Tuong to Hue was Lord Sai Nguyen Phuc Nguyen <sup>1</sup>in 1627, considered 1627 as the starting year of Hue Tuong's history (Nguyen The, 2016) (Hoang Chau Ky, 1973)

---

<sup>1</sup> Nguyen Phuc Nguyen (1563-1635), or Nguyen Hy Tong, Nguyen Tuyen To, was the second Nguyen Lord of the Dang Trong government in Vietnamese history after Lord Tien Nguyen Hoang.

In 1695, Thich Dai San<sup>2</sup>, a Chinese monk, was invited by Lord Nguyen Phuc Chu<sup>3</sup> to visit Hue. During the Lord's reception, he performed Tuong, which the monk recounted in his memoirs.

John Barrow (1764-1848), an English geographer and linguist, drew a scene of a Tuong performance in Dang Trong during the Tay Son period in his work "A Voyage to Cochinchine in the year 1792-1793" (A scene of Tuong performance in Dang Trong).

Hue Tuong's art developed most brilliantly under the reign of King Tu Duc<sup>4</sup>: hundreds of plays were composed, and hundreds of talented actors and actresses gathered in the capital during this time. King Tu Duc was the one who edited, revised and organized the team of play composers; during this period, the outstanding author must be mentioned as author Dao Tan<sup>5</sup> with many famous plays.

Hue Tuong was performed in theatres in the Imperial City, such as Duyet Thi Duong, Tinh Quang Vien, Thong Minh Duong, Khiem Minh Duong...

According to many researchers, the Kings of the early Nguyen Dynasty loved Tuong art very much. For example, King Dong Khanh<sup>6</sup> loved Tuong so much that he used the characters' names in his favorite plays to name his palace maids. King Thanh Thai<sup>7</sup> was passionate about Tuong art and respected talented actors and actresses. He not only rewarded money but also conferred titles on many Tuong masters. King Thanh Thai was the only Emperor of the Nguyen Dynasty who went on stage to perform Tuong plays and was also a talented Tuong drummer. King Khai Dinh<sup>8</sup> was also passionate about Tuong. He established a separate place to perform Tuong plays at An Dinh Palace, gave good clothes to the troupes, and created conditions for talented artists to develop.

<sup>2</sup> Thich Dai San: an old Chinese monk who came to Thuan Hoa at the invitation of Lord Nguyen Phuc Chan and stayed at Thien Lam Pagoda (An Cuu). He went to Thuan Hoa for the second time to stay at Thien Mu Pagoda and then returned to China. During his visit to Thuan Hoa, he recorded what he saw and heard about the culture and society of Nam Ha.

<sup>3</sup> During the Le Dynasty, Nguyen Phuc Chu (1675-1725), or Nguyen Hien Tong, was the sixth Lord of Dang Trong, the southern region of Dai Viet. He succeeded his father, Nguyen Phuc Thai, and ruled from 1691 to 1725.

<sup>4</sup> Tu Duc (1829-1883), real name Nguyen Phuc Hong Nham, changed to Nguyen Phuc Thi when he ascended the throne, was the fourth emperor of the Nguyen Dynasty. He was the king with the longest reign of the Nguyen Dynasty, from 1847 to 1883; he was posthumously given the temple name Nguyen Duc Tong, posthumous name The Thien Anh Hoang De.

<sup>5</sup> Dao Tan (1845-1907) was born in Binh Dinh province, and his wife and children were born in Hue; he lived and worked in Hue for nearly 20 years, was at the peak of his activities in the field of Tuong and was the author of many Tuong plays. Famous Tuong plays... He is considered the founder of Tuong.

<sup>6</sup> Dong Khanh (1864-1889), whose real name was Nguyen Phuc Ung Thi and Nguyen Phuc Ung Duong, ascended the throne with the name Nguyen Phuc Bien, was the ninth emperor of the Nguyen Dynasty in Vietnamese history, reigning from 1885 to 1889. Dong Khanh was originally the adopted son of King Tu Duc.

<sup>7</sup> Thanh Thai (1879-1954), born Nguyen Phuc Buu Lan, was the 10th emperor of the Nguyen Dynasty, reigning from 1889 to 1907. Because of his resistance against the French, he, along with kings Ham Nghi and Duy Tan, were the three patriotic kings in the history of Vietnam during the French colonial period who were exiled abroad. He has no temple name.

<sup>8</sup> Khai Dinh (1885-1925), birth name Nguyen Phuc Buu Dao, was the 12th emperor of the Nguyen Dynasty in Vietnamese history, from 1916 to 1925.

Hue was the capital of Vietnam under the Nguyen Dynasty, so Tuong art had the conditions to develop brilliantly, theaters began to spring up everywhere. Tuong stages, which originally only served the king and the court, gradually spread to occupy public places. Famous theaters in Hue before 1945 such as: Bac Hoa, Nam Hoa, Dong Xuan Lau, Kim Long, An Cuu, Vi Da, Bao Vinh... were associated with the names of talented actors who were still in the time of King Khai Dinh such as: Ms. Thuoi, Ms. Ba Lai, Ms. Bach Truc, Ms. Cam, Ms. Chau Em, Ms. Nghe Dong, Ms. Ba Vinh... More than 50 theaters across Indochina then resounded with the singing and drumming of Hue Tuong stages. (According to researcher Nguyen The)

Tuong is a unique and distinctive form of theatrical art, originating from the Eastern theatrical art form, with a long history and many different opinions about the time of birth of Tuong. Through research and study of areas related to the practical art of Tuong such as dialogue content, lyrics, folk performances such as hat tro, sac bua... we realize that Tuong was originally formed and developed from Vietnamese folk theatrical forms.

When studying Hue Tuong, researchers often mention the role of the famous scholar Dao Duy Tu<sup>9</sup>, who came from a family of singers during the Le Dynasty. Due to the contempt for singers, often called "vile singers", Dao Duy Tu was not allowed to take the exam. Dissatisfied with the current situation, Dao Duy Tu went to Dang Trong. Due to his education and talent, he was highly regarded by Lord Nguyen Phuc Nguyen. Lord Nguyen chose Dao Duy Tu as a military advisor. Coming from an artistic family, Dao Duy Tu researched, built and made the art of Tuong flourish.

The art of performing bodily in Hue Tuong in the past to convey Confucian ideology to the people was a meaningful work. Because Tuong was an art form loved by the masses at that time. When watching Tuong, even though the stage was just a corner of the communal house yard or the market place, but with the art of masking and costumes through the art of performing body, the audience knew which character was righteous, which was evil; loyal, which was flattering; which king was a wise king, which was a traitor who sold the country, harmed the loyal, usurped the throne... The ending of the Tuong plays was always complete, beautiful, upholding the righteousness of patriotism, loyalty, eliminating traitors and flatterers... bringing peace and happiness to the country, the people enjoyed peace and prosperity, even though it was just a dream, it still satisfied the audience watching Tuong. Those factors created the development of Tuong art and were admired by all classes of people in feudal society.

Hue is a land of many unique heritages, especially the Hue Citadel architectural complex with a system of temples, palaces, mausoleums, including the relics of Duyệt Thị Duong, Minh Khiem Duong... which is the stage for performing Tuong of the ancient Royal Court. Today, Duyệt Thị Duong is the headquarters of the Hue Royal Traditional Arts Theater, with the function of preserving and developing

---

<sup>9</sup> Dao Duy Tu (1557-1634) was born in Hoa Trai, Ngoc Son district, now Tinh Gia district, Thanh Hoa province. His father, Dao Ta Han, was a military mandarin and manager of the female music troupe in the court of King Le Anh Tong. Dao Duy Tu was a well-educated and knowledgeable, but he came from a singing family, so he was not allowed to take the exam. He left Dang Ngoai to go to Dang Trong to follow Lord Nguyen. Before meeting the Nguyen lords, he lived in Binh Dinh province for a while and taught people in this area to sing Tuong.

royal court arts, especially, Hue Royal Court Music<sup>10</sup> (Vietnam) has been recognized by UNESCO as "Masterpiece of the Oral and Intangible Cultural Heritage of Humanity".

Over the years, the Hue Monuments Conservation Center has paid much attention to preserving the art of Royal Tuong. Duyet Thi Duong Stage is the place to organize many seminars and scientific discussions on Tuong. Many Tuong plays and excerpts of Tuong have been restored and performed. This includes making Tuong art a tourism product to introduce a valuable art form of the nation to domestic and foreign tourists.

In particular, the Hue Tuong Street Performance Festival "Thousands of Ancient Echoes" held for the first time at the 2022 Festival has brought a new atmosphere in preserving, honoring the values and promoting Hue Tuong art to the public. It is oriented to be an annual festival.

The second Hue Tuong Festival: "Thousands of Ancient Echoes" was scheduled to be held on September 26, 2023, but could not be held due to inconvenient weather (right during the rainy season in Hue)... Hue Tuong faces the risk of fading away if there are no timely and appropriate solutions.



Figure 1 Royal Palace Stage of Duyet Thi Duong Theater  
(Source: photo by the author 2023)

The biggest problem of Hue Tuong is that the Tuong stage lacks audiences (even though good and unique excerpts have been performed...). Turning Tuong into a tourism product to serve tourists is still not feasible, because there are few audiences.

As a lecturer teaching art theory and history majors, working in Hue, a world heritage city, I am always interested in and love Hue Tuong, a scholarly art form of the Royal Court containing unique aesthetic and artistic values.

As a researcher, I have noticed that there is still no research work on the topic: Tuong in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of a World Cultural Heritage City.

<sup>10</sup> On November 7, 2003, Nha Nhac - Vietnamese Court Music was honored by UNESCO as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity (since 2008 called Representative Intangible Cultural Heritage of Humanity) and is the first intangible heritage of Vietnam to be recognized by the world.

Besides, the research works I collected and consulted are good sources of materials for me to pay attention to the perspective of Body Practice and Cultural Memory of Hue Tuong. These good research perspectives help me gain more experience in research to become national and international research. They are the theoretical basis for me to complete this thesis, to clarify the values of the Art of Bodily Practice of Hue Tuong.

Thesis research on the art of Body Practice and Cultural Memory of Hue Tuong in the context of the World Cultural Heritage city based on the constituent elements of Hue Tuong Art such as makeup, face painting, costumes, dialogue, psychological characteristics of characters... especially the study of Cultural Memory in the context of the national cultural flow, the cultural life of Hue Tuong in the real context, the connection of the Street Performance Festival of Hue Tuong: "Thousands of Aient Echoes " in contemporary life is a contribution to affirming the traditional values of Hue Tuong associated with the elements of cultural development of current life.

Therefore, the research topic raises awareness of aesthetic, historical and cultural values. Therefore, the topic: "Tuong" in Hue, Vietnam: Bodily practice and Cultural memory in the context of a world cultural heritage city is a completely new research topic that has not become the specialized research object of any research project

## **1.2 Purpose of Research:**

The purpose of the thesis is to study the art of practising the body and cultural memory to affirm the value of Hue Tuong art, an organic part of the Royal Music - Vietnamese Nha Nhac, the cultural heritage of Hue humanization.<sup>11</sup>

Studying the values of face painting, costumes, bodily performing arts, dialogues, character's psychological characteristics... Hue Tuong, from the perspective of cultural and aesthetic approach affirms the values of Tuong art Hue, contributing to preserving and promoting the values of Hue Tuong in the development of modern life, setting Hue as a World Heritage city

Through studying the art of bodily practice and cultural memory of Hue Tuong, giving clear explanations on the principles and meanings of face painting, costumes, body movements, dialogues, etc., dance... find solutions to the problem of the existence of this art form in the context of diverse and competitive development of art forms, growth of science and technology ... to affirm aesthetic and artistic values, thereby orienting development in the tourism field of Hue, a heritage city

Detail goal

1.2.1. To study the historical development of Hue Tuong

1.2.2. To study on the Boidly Practice of Hue Tuong based on elements: face painting, costumes and related factors such as literary script, dialogue, choreography, performance movements

1.2.3. To analyse and study the cultural memory of Hue Tuong and Vietnamese cultural identity.

---

<sup>11</sup> 2003: Vietnamese Royal Court Music was recognized by UNESCO as an Intangible and Oral Heritage of Humanity.

1. 2.4. To study the Hue Tuong Performance Program on the Streets (street performance) Hue Tuong's "Thousands of Ancient Echoes" (for the first time in the 2022 festival), orientation to develop Hue tourism in the context of a Heritage city

### 1.3 Research of Questions:

1.3.1 History of Hue Tuong How has it developed in the context of Vietnamese culture and society since its birth?

1.3.2. What is the relationship between face painting and Hue Tuong costumes in Bodily Practice (script, dialogue, movements, actor style)?

1.3.3. What role does the art of practising the body play in association with Hue Tuong's cultural memory in social and cultural life?

1.3.4. The effectiveness of the performance program on the Streets of Tuong on the street "Thousands of Ancient Echoes". What is the way to bring Hue Tuong art to develop, integrate and develop in modern life?

### 1.4 Definition of Terms:

My research topic is “Tuong” in Hue, Vietnam: Bodily practices and Cultural Memory in the Context of a World Cultural Heritage City

Some terms used in my research:

Tuồng (Tuong)

“Tuong” in Hue, Hue Tuong

Hát Bội (Hat Boi)

Hát Bộ (Hat Bo)

Bodily practice

Cultural memory

World Cultural Heritage

The concept of Tuong: A noun indicating a type of Vietnamese traditional theatrical art

Main concepts and terms of the topic: “Tuong” in Hue/ Hue Tuong

Hue Tuong was conceived and born based on traditional Vietnamese theatre art; through many studies, it has confirmed that the formation and development of Tuong were in the sixteenth century in Thanh Hoa and followed the progress of Tuong. In the history of the Nguyen Dynasty, Hue Tuong was formed from the 16th century onwards.

Terms related to Tuong: there are two related terms; "Hát Bộ" and "Hát Bội."

According to many studies and explanations by scholars, "Hát Bộ" is understood as "set" which means that the artist's acting must be properly classified in each set; that's why it's called "singing", "acting", "singing".

The above explanation is based on the multiple character (佩) which means to wear, wear, and hang jewelry on the body.

There is another explanation: “Hát Bội” in the sense of the word “Bội” is to increase many times

Author Phan Phung<sup>12</sup> in the article "Hát Tuồng" or "Hát Bội" Published in Vietnamese Soul Magazine, explains this calling as follows:

"In the past, there was a communal house in every village, where every year there were sacrifices to worship gods and peace ceremonies to pray for national peace and prosperity. In the sacrificial program, there are often performances such as: Ceremony of Slaughter, Asking for Sacrifice, Ceremony of Sacrifice, Ceremony of Offering incense, etc.

Finally, at the Completion Ceremony, the sacrifice part can be considered to have ended, but in order to make the festival more festive and also to entertain the people, the organizers often add a repertoire called "Tieu Boi" or "Dai Boi". The word "Boi" here means more, added as bumper, multiple.

If it was today, this performance might have been a night of singing "Cai luong" "Hò Quang" (Quang Nam folk songs) or "ca Huế" (Hue traditional music), but in the past, in the South, there was only one type of stage, which was Tuong singing. If it is "Tieu Boi", the opera troupes that perform at festivals will only perform a short opera of about half an hour such as: Phuoc Loc Tho, Dinh Do... And if it is "Dai Boi", they must perform a whole opera such as: Phung Nghi Dinh, Ngu Ho Binh Lieu... Sometimes the opera troupe must perform continuously for three nights with operas such as: Son Hau, Ly Phung Dinh...

With the tendency to shorten in Vietnamese, later the phrases "go to sing Tiểu Bội" or "go to sing Đại Bội" were shortened to "go to sing Bội". (Phan Phung, 2016) Author Phan Phung also concluded that due to the war situation between the two South and North Vietnam during 200 years, there are many differences in the language of the two regions when talking about the traditional stage: the Northern people call it Singing Tuong, Southerners call it Hát Bội

Professor Hoang Chau Ky<sup>13</sup>, a researcher of Vietnamese folk theatre, in the book "Preliminary History of Tuong Art" also leans towards that calling: "Note that Hat Boi is a proper noun for the art of Tuong. In the South today, people still use it like that." (Hoang Chau Ky, 1973)

The Vietnamese Dictionary of the Arts of Hát Bội edited by Prof. Nguyen Loc (Social Science Publishing House, Hanoi, 1998, nearly 700 pages in large format 15x23cm), also fully synthesize knowledge about the theatre industry, also known as singing troupe, or tuong, or ancient Tuong.

So it can be confirmed that the terms Tuồng, Hát Bội, and Hát Bội are the same, and the name Hát Bội/ Hát Bội is a type of ancient Tuong singing in Vietnam and popularly called Tuong, the term in the study is Tuong Hue.

**Bodily practice:**

It can also be translated as physical exercise, an essential way of forming "habitual memories" and one of the main means of transferring memories. Physical practice is a necessary way of creating social memory, the predominant form of minority memory.

---

<sup>12</sup> Phan Phung, also known as Phan Phung Van (1929-2014), was from Tay Ninh, a poet and writer. She was one of the founding members of the Provincial Literature and Arts Association right after the complete liberation of the South and the country's reunification. She was also in charge of the "Poetry Shop" on Ba Den Mountain in 1983-1984.

<sup>13</sup> Hoang Chau Ky (1921-2008)

Bodily practice in this study only shows the performance language of actors through the elements of the art language of Tuong, such as face painting, costumes, dialogue, music, dance, and literary script...

### **Cultural memory:**

Cultural memory is understood as Cultural memory is "the result of conscious manipulation and unconscious absorption" (Kansteiner, 2002, p180).

Cultural memory in this study means the values of the identity of Hue Tuong in the past are associated with national aesthetic conventions, influence and interference in Hue Tuong performance art, and lessons on application behaviour, ethics, and social aesthetics of Hue Tuong in modern life.

The art of Bodily practice associated with cultural memories in Hue Tuong is the basis for continuing the artistic and aesthetic ideological values of Tuong in today's era...

In this study, world cultural heritage means heritages that affect and jointly enhance the ideal value of the research object.

Hue is the land of 8 world heritages, including six heritages of Hue alone and two heritages shared with other localities across the country, specifically including:

The complex of Hue Monuments: Tangible Cultural Heritage (11/12/1993)

Hue Royal Court Music: Intangible Heritage and Oral Tradition of Humanity (27/11/003)

Nguyen Dynasty Woodblocks: Documentary Heritage of Humanity (31/7/2009)

Nguyen Dynasty Royal Records: Documentary Heritage of Humanity (5/2014)

Poetry and Literature on Hue Royal Architecture: Documentary Heritage of Humanity (19/5/2016)

On May 8, 2024, Hue has another Heritage recognized by Unesco: Nine Tripods - Royal Palace (The reliefs on nine bronze cauldrons in Hue Royal Palace, Minh Mang period): World Documentary Heritage (8/52024)

Two world heritages shared with other localities include:

The practice of the Mother Goddess Worship of the Three Palaces:

Representative Intangible Cultural Heritage of Humanity (1/12/2016): Distributed and practised in many places across the country

The status of the City of 8 World Heritage Sites has contributed to exalting the research object's values and the cultural, artistic and tourism impact of Hue - a tourist city culture with many advantages and typical characteristics- is an important context for this study.

## **1.5 Scope of Research:**

### **1.5.1 Research area:**

Research area: Hue city, Thua Thien Hue province, is associated with art and culture from the past to the present. The study will focus on the Hue Royal Traditional Theater community, artisans, artists, art and culture research centres in Hue, and some related areas in Vietnam

### 1.5.2 Time :

Research period: The researcher divided into the following periods:

1.5.2.1 Pre-World Cultural Heritage City. This period focuses on studying Hue Tuong in the flow of national history and the history of Vietnamese theatre art through dynasties: Dinh dynasty, Tien Le dynasty, Ly dynasty, dynasties and dynasties. Tran and Nguyen dynasties until 1945. Especially in the Nguyen dynasty, it was a period of brilliant development and left imprints of identity.

1.5.2.2 Hue is a World Cultural Heritage City (1993, 2003, 2009, 2014, 2016), focusing on studying Hue Tuong development in the context of a world cultural heritage city.

### 1.5.3 Research content:

Attend performances of Tuong excerpts, competitions, theatre performances of Hue Traditional Theaters of Royal Art and theatres and performance groups to find solutions to research problems.

Studying Hue Tuong about ethnic theatre art forms, especially performing arts: Nha Nhạc, Vietnamese court music is recognized as an intangible and oral heritage of mankind. Tuong is a part associated with Nha Nhạc and Vietnamese court music.

### 1.6 Research Methodology:

#### 1.6.1 Population and Sample

To clarify the research contents, I have used the specific sample and population method through the following contents:

#### KI - Key informant:

Consult and interview artisans and artists working in the tuong industry

Artists: La Thanh Hung – Excellent artist, a member of a family of five generations as a tuong actor.

People's Artist Bach Hac, Director of Hue Royal Traditional Art Theater  
Actors of Hue Traditional Art Theater



Figure 2 The author conducted research and interviewed actors of Hue Royal Traditional Arts Theater  
(Source: photo by author 2023)

**CI - Casval informant:**

Meet and discuss with groups of domestic and foreign tourists when watching Tuong performances and approaching Hue royal performing arts.

Meet and discuss with the Research and Development Team.

Including Hue culture and art researchers, lecturers in universities, experts in state agencies, and more. From research methods to finding authentic sources and solutions, new and more valuable technical methods and methods are used to serve the research and propose solutions for the development of Hue Tuong in the context of the heritage city's growth.

GI - Genera informant:

- Visiting and surveying the field of Tuong performance at Hue Traditional Royal Art Theater
- Read and analyze related documents, books, and theoretical and practical works/research by other authors
- Learn and research about the natural, cultural, and social conditions of Hue, as well as its traditions and community life.
- Learn research the system of 5 cultural heritages of Hue, including tangible and intangible heritage



Figure 3 Meeting with Hue Cultural Researcher Nguyen Xuan Hoa and Prof.Dr. Supachai Singyabuth (Mahasarakham University, Thailand  
(Source: photo by author 2023)

**1.6.2 Instrumentation**

1.6.2.1 Field notebooks,...

1.6.2.2 Interview Questionnaire

1.6.2.3 Sound and video recording instruments are cameras and camcorders

### **1.6.3 Data Collection:**

#### 1.6.3.1 Field data collection

Interview: get opinions of performing artists, researchers of Hue culture and art

#### 1.6.3.2 Document data collection:

Collecting documents about Hue culture and art, about Hue Tuong, theatrical art, refer to book library, electronic library, personal research and articles about Hue Tuong.

I will interview to ensure the interviewees are representative of the diversity of respondents. Stakeholders and especially members working in the field of Tuong: Elite Artist La Hung (director, actor, Tuong teacher) People's Artist Bach Hac (Performer, Director of Tuong) Director of Hue Royal Traditional Art Theater), young actors Thanh Hoai, Dinh Viet, Tran Tuan..., researcher Nguyen Xuan Hoa (former Director of Hue Department of Culture and Information) and related people In-depth interviews were conducted to find out the following issues:

- Basic information about the development history of Hue Tuong
- Characteristics and nature of Hue Tuong
- The difficulties of Hue Tuong in the development context of the times, the competitive context of many modern performing arts,
- Thoughts and thoughts of those who make Tuong
- The relationship between traditional Tuong and the integration of the development of tourism affects Hue Tuong art

#### 1.6.3.3 Document data collection

Collect documents and data, edit the content of the collected documents, then set research objectives, research plans, time arrangements, etc.

Set different goals for different periods, including listings, addresses, contact information, issues to be noted, time allocation, research funding, and other aspects of the project research; documents and work profile documents are stored in the research data as ancillary data.

### **1.6.4 Data Analysis**

Data analysis

1.6.4.1 Analyze the documents to see the context of the birth and development of Hue Tuong

1.6.4.2 Analysis of symbolic value, aesthetic value of real art and face painting technique in Hue Tuong is considered the soul and plays the most important role of Tuong art

1.6.4.3 Analyze related factors such as structure, shape, colour of Tuong costume, the meaning of dialogue, body movements, and music in body practice

1.6.4.4 Analysis of Body Practices associated with and cultural memory in the heritage city context.

1.6.4.5 Analyze the significant influence of modern social life on the conservation and promotion of the values of Hue Tuong

### **1.6.5 Research Presentation:**

This study is qualitative. Descriptive analytical qualitative research deals with the art and objective-based methods of qualitative research and the history of qualitative research methods. This study applies the inductive knowledge method, the principles and characteristics of qualitative research, the data collection methods, concepts, theories and assumptions, and data analysis of qualitative research.

#### **Research presentation**

1.6.5.1 Full text of the study: Written presentation of descriptive analysis combined with photographic documents.

Research articles: Published in international journals, Scopus or ISI level.

### **1.7 Literature Review:**

List related research works and analyze and evaluate the results...

Hue Tuong art is associated with the traditional theatre art of the Vietnamese nation; Hue Tuong is associated with Hue, a place with beautiful and poetic natural landscapes, the land of Ngu Binh Mountain and the legendary Perfume River, the land of castles, capitals, pagodas, ancient temples...still preserves many memories and nostalgia of time, the land of music, poetry, literature, art... so it has an impact and left a distinct and unique mark in the art of Tuong.

Hue Tuong's art is performance art; the actor has created an inspirational artistic image and the creativity of the role. A person's life with so many events and fluctuations, so many emotions, is shown in the role in a short time, so the actor must breathe life into the role, have to put on a character thought, a feeling, a real life with his discoveries and acting talent.

As a traditional theatrical art form, born and nurtured in the national cultural and artistic source, Hue Tuong is the result of the creative, hard work of our forebears, generations of artisans, and Tuong makers, crystallize the quintessential national aesthetic values, harmoniously combining various art forms.

Hue Tuong has relied on the nation's long-standing aesthetic talents, taking practice to test its activities, which is the collective intellectual strength. Tuong makers have used all the beauty in nature and life to put it into Tuong: Applying and processing the softness of clouds and water, the flexibility of dragons and snakes, the majesty of tigers, and the rigidity of Tuong. That is why the Hue Tuong stage is full of generalization but very realistic; the whole atmosphere is evoked according to the national aesthetic convention.

In particular, the art of face painting in Hue Tuong shows a subtle perspective on personality, generalization, symbolism, conventions that speak of inner depth, costumes, body movements, music, and literature. Over time, creativity has created standard aesthetic values, forming cultural memories.

Research works by domestic and foreign authors have researched and clarified the values and nature of Hue Tuong, especially elements of body practice: body movements, literary scripts, music, and dance.

Most of the research works focus on factors such as history of birth and development, literary script, choreography, dialogue, language of movements, and music; a few studies are not much how to draw the faces and costumes of Hue Tuong helped me have more material to clarify the values of bodily practice and valuable lessons about shaping methods: rich in traditional shaping - rich in modern design, excellent and practical.

The red colour in Hue traditional art is often associated with metaphorical and symbolic elements, linking the organic relationship between material and spiritual life.

The green colour in Hue seems to be associated with high floors and harmony in the heart of nature and plants. Yellow is the colour of the King, associated with light, nobility and escapism.

Black and white as signals, colourful shades of rich life

The rich colour palette of that life has been creatively applied in Hue Tuong. The high stylization and generalization of colours, lines in face painting, costumes, etc., and elements of Hue Tuong's body practice bring high values in terms of ideological content and aesthetic value. That simplicity and refinement is drawn from the people's rich cultural and spiritual life, from the nation's long-standing aesthetic viewpoints.

The combination of colours and lines (lines, curves) goes from abstract to concrete elements. Expressive language of lines and colours in face painting of Hue Tuong face, in addition to the elements of visual art value expressed through the following properties and states: Oppositeness (Soft consonance - hard consonance), Quality coordination-proportionality (dynamic-strange), method of combination: (symbol-symbol-decorative combination), also carries many valuable elements of aesthetic expression about philosophy, metaphor about life

The colours in the face painting of Hue Tuong are like symbols according to the conventions of life and shape, creating the character's nuances. Colours and lines are associated with reason and emotions to express from an aesthetic perspective in a unique oriental culture and thinking

Visual language in Hue Tuong (face painting, costumes) has high aesthetic value, and elements of body practice in Hue Tuong are affordable due to the influence of nature, taste and personality of the people. Hue, through time and sharpening, has shaped: The natural colours of Hue are charming and unique. When coming to Hue, people immediately feel that "Hue colour" is gentle and discreet but very specific; it is present in each monument, landscape, and even in the personality and soul of the Hue people.

The "Perfume River" and "Ngu Mountain" colours are a beautiful picture of grace, harmony and balance. The colours of nature partly affect the colours created by humans through products and daily life items, from the bride's cakes to the five-day lamps. Those colours are reflected in art in general and Hue Tuong art in particular; the colours of popular shapes in daily life and man-made colours return to work themselves, which are reflected in the aesthetic attributes and create a unique feature in the practice of Hue Tuong's bodily.

In constant interaction between people and the influences of rich cultural and spiritual life, Tuong makers have grasped the laws of colour and built rules and formulas. Principles for expression, integrated palettes of colors, and flexible application in face painting, costumes, and Hue Tuong's bodily practice.

The conventions, conceptions, thoughts, quintessence in cultural and spiritual life, nuances and flavours of a land rich in traditional artistic identity have been incorporated into the essential practice of art. Hue Tuong's performance, therefore, contributes to preserving cultural memories, values of thought, aesthetics, and traditional art, bringing great value in terms of humanity and philosophy of life, enriching Hue's aesthetic life. This land is already rich in cultural identity.

With the potential solid vitality and the attention and companionship of the society, Hue Tuong art will develop as its brilliant capital, especially the ideological, humanistic and national aesthetic values demonstrated. Unique expressions in body practice will forever be a noble heritage in Vietnamese art culture.

Most of the research works have clarified the nature, nuances and ideological and aesthetic values of Hue Tuong through bodily practice, associated with cultural memories from an artistic perspective, and aesthetics is the basis for me to refer to, judge and propose a solution to my research problem.

The website of Viet Han Nom website has an article on the History and characteristics of Tuong based on a collection of research by many authors and typical studies on Tuong, such as Tran Van Khai, Le Van Chieu, Hoang Chau Ky, explaining the art of Tuong in the context of the development of Vietnamese feudal society. The period of Tuong after the August Revolution in 1945, the book summarizes many scientific observations and discoveries. According to Hoang Chau Ky's Preliminary History of Tuong, page 69, Tuong concluded that Tuong was formed in the sixteenth and seventeenth centuries after citing many events. According to him, until the 18th century, "Tuong was quite complete".

Mr Truong Trong Binh - Deputy Head of the Research - -Application Department of Hue Royal Traditional Art Theater (under the Center for Conservation of Hue Monuments), said that Hue Royal Tuong is a brilliant relic phenomenon in the history of Hue folk theatre tradition.

The development of "Tuong" art under the Nguyen Dynasty, whose peak period was the Tu Duc - Thanh Thai dynasties, has raised the art of Tuong, which was initially folk, into a complete and refutational art studied both script and performing arts and developed his style, reaching the pinnacle of art.

Under the Nguyen Dynasty, Tuong was a national drama that flourished in the royal palace and folklore. It was favoured by all classes of society, from the king to the people.

During the reign of Minh Mang, the king built the Duyet Thi Duong theatre, which mainly performed Tuong plays in service of the king, mandarins, and royal princes. In the reign of Tu Duc, the king continued to build the Minh Khiem Duong theatre, gathering good musicians and singers here to practice and perform... The content of the plays in this period was always associated with the main theme of military issues, upholding the spirit of loyalty and patriotism. The social context outlined in the royal tuong revolves around protecting the king, restoring the social position, and building a solid moral foundation with the three principles of the five commons and complete loyalty.

The plays progressed in the one-for-one conflict between right and wrong, middle and flattery... in the contemporary social context.

The Book “Vietnamese Dictionary of the Arts of Hat Boi”, edited by Nguyen Loc with 669 pages, Social Science Publishing House (1998) with content summarizing all issues related to “Tuong” art from the perspective of operational specifications of Hát Bội/Tuong such as: authors, plays, main characters in plays, performers, researchers, research works, organizations of Hát Bội activities, terms and from careers in the fields of music, dance, makeup, costumes, masks, props, performing arts.

The dictionary is presented in alphabetical order of the first word of the unit, arranged according to A, B, C ... of Vietnamese to distinguish words belonging to the author, work, organizations, and troupe performing Tuong activities. The content of the book has two main parts: The front is the central part, the units have explanations, and the back is the manual divided into sections:

- 1 Author (composition, research)
- 2 Works (plays, research works)
3. Performers,
4. Main characters in plays,
5. Music,
6. Dancing,
7. Makeup, costumes.

How to write: Authors and performers are listed by names popular among the people, date of birth, hometown, and artistic activity history. There are two types of plays: with text and without text. For a play with a book's text, the text is clearly written in Han-Nom or the national language. For non-text plays, record the plot as narrated by the artists.

Besides explaining the book, there are photos of the characters, costumes, musical instruments, and props for the viewer to visualise clearly. These images are taken very elaborately to let the actors express themselves in the future. Actors can refer to the mask section in this book, which only shows a few mask samples out of a total of nearly 300 masks that have been collected.

The Book “Hát Bội” (Théâtre Traditionnel du Viet Nam) Tuan Ly Huynh Khac Dung, Nam Chi Tung Thu Publishing House, includes 562 pages, including French and Vietnamese versions; the content is quite a detailed analysis of the term Tuong/Hat Boi, ancient stage layout, analysis of melodies, lyrics, music in Tuong, principles of costumes, a small part of face painting, especially the literary script of some ancient legends such as: Son Hau, Ap Ba Khao,

In the analysis of costumes, the author clearly stated the characteristics imprints of Hue Tuong's identity, the echoes of royal elements in costumes, and face painting, expressed through bodily practice:

"Vietnamese people... know most of the plays. Whenever you see what an actor wears, they immediately know what role that actor plays. The audience doesn't ask for more costume details as long as they don't wear this costume and play another role. Although they do not know the names of the costumes, they know which clothes

are for the king and which are for the mandarins; they distinguish the faithful from the flattery.

It should be noted that in Vietnam, people go to the theatre not to look at the beautiful clothes; they intentionally listen to the singer's voice and see the actor's gesture." (Tuan Ly Huynh Khac Dung, 1970)

According to artist-director La Hùng (son of the late artisan La Châu - the last royal tuong artist of the Nguyen Dynasty), people from the age of 8 were sent to a nursery class in the Citadel to learn tuong and bow dance. Family: Hue Royal Tuong has hundreds of plays, which are plays with typical, unique and profound ideological content, such as Sơn Hậu, Dương Chân Tử, Tam Nữ Đồ Vương, Hồ Thạch Phủ, Lý Phụng Đình, Giác Oan, Đào Phi Phụng, Phụng Kinh Văn, Flame of Hong Son... "Hue Tuong is an exemplary art form, with strict rules and institutions, from singing, music, and drums to artists' performance. When performing for the king, there are taboo laws, such as taboo, manners of greeting and congratulating the king before and after the performance."

The issue of preserving and promoting the value of Hue Tuong has been mentioned in many studies, events, and seminars, and most of the opinions point out the difficulties in integrating Tuong in modern society: Tuong is a scholarly art, adhering to conventions of performance with heavy conventions, words according to Han Nom literature, so viewers must have certain knowledge of literature, on the other hand, due to the influence of development of science and technology, internet, social networks ... so young people get caught up in the vortex of technology... and many other factors

Based on summarizing the studies, the researcher will analyze and solve the orientation for Hue Tuong to promote its values in modern life.

Professor Hoang Chuong, General Director of the Research Center for Conservation and Promotion of Vietnamese National Culture, shared his views on the conservation of Tuong in the new era basis for writing chapter 5.

Opinions on the characteristics of Hue Tuong: Prof. Hoang Chuong: This is a special type of Tuong, classical and has a long distance in quality compared to folk Tuong because the Nguyen Dynasty built it for hundreds of years. Hue royal Tuong was originally performed only for kings and mandarins, so its literary and artistic qualities were highly scholarly and ideological content was always aimed at protecting the imperial regime. Performance techniques, too, are very professional and very strict because of the institution of the court. The artist only needed to carelessly raise his legs during the performance in front of the king, and he lost his head. Because of these strict and regular requirements, the hundreds of years of existence under the Nguyen dynasty have left us with hundreds of scripts, rhythms and exemplary performances today. Fortunately, the artisans were still preserved after the fall of the Nguyen regime and passed on to the next generation, although not as completely as in the past.

I see that the next generations, the Tuong performers in Hue today are very passionate about their jobs and diligent in their studies, humble and confident in talent competitions at national tuong festivals, creating sympathy in a large audience.

However, due to the influence of the market mechanism, the life of tuong artists in Hue is also facing many difficulties. There are artists of Hue Tuong - Royal Tuong, but they have to perform folk tuongs or sing Hue songs to earn extra income

Commenting on the improvement and renovation of tuong to suit the times, Professor Hoang Chuong said: It is a very popular opinion nowadays. Does everyone think of improving or refreshing the tuong to get viewers? Outside society, the Tuong is fine, but it is a royal Tuong that cannot be improved. It must keep its rigour, scholasticism, and classicism as it did in the old days. If it is improved, it will be stretched, dramatized and transformed into a different form, no longer a court drama. Tuong Thanh Hoa, Quang Nam, Da Nang, Binh Dinh, Hanoi... can be improved. But it is the Hue royal Tuong that must be preserved just like the Japanese restored and kept the Drama No today no different from the Drama No of 800 years ago. It is the heritage, the precious capital of each nation, so that people today can admire the old years. The same goes for antiques; the older they are, the more valuable they are.

The important thing now is that we must agree on the viewpoint. That is, the construction, preservation and restoration of royal tuong must be kept original. Do not confuse Hue royal tuong with tuongs in other regions. If we don't realize this but let loose, whoever wants to do whatever they want, one day Hue Tuong will no longer be royal Tuong (meaning we lose a Hue royal heritage).

Professor Hoang Chuong also said that Restoring Hue Royal Tuong is an extremely arduous, complicated and impossible task. Hue Royal Tuong could not be restored with a few researchers and a few artisans. In general, people who know about the ancient Royal Tuong are very few, and even those who study professional Tuong are very rare. Even the person who kept the tuong from the street (Thanh Binh from the street) did not know who the ancestor's name was and did not know the two Tuong "Vạn Bửu trình tường" and "Quần Trân Hiến Thụy", hundreds of acts long, directed by King Tu Duc. Where is the creative director now? This shows that our collection and research is not very thorough, not deep and lack real Tuong experts



### 1.8 Concept, Theory and Conceptual framework

My research topic: “Tuong” in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of World Cultural Heritage City

Conceptual framework:

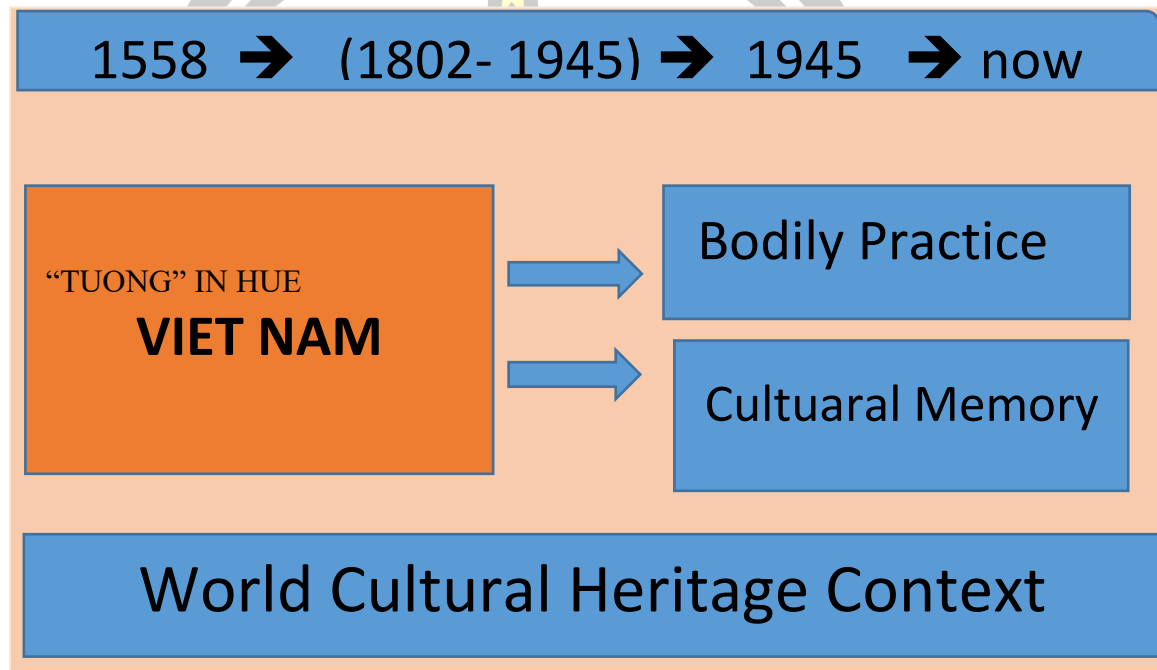


Figure 4 Conceptual framework, Source: Researcher, 2023

### 1.9 Research Plan

1. From December 2021: Complete the study, research the program's topics (completed)
2. In 2022: Going to the field, collecting information for research
3. February-March 2023: Completed writing and defending TS1
4. June-July 2023: Completed TS2 exam
5. From July 2023: Deploy writing the thesis content
6. Early 2024: Proofreading and defence preparation, in which international articles are published.
7. September 2024: Complete the thesis submission and participate in the official defence in November 2024.

### 1.10 Chapter Structure

This research is divided into six chapters as follows:

Chapter I: Introduction

Chapter II: An overview of Hue and Hue things

Chapter III: Practicing the Bodily of Hue Tuong

Chapter IV: Cultural Memories and Cultural Identity of Hue Tuong

Chapter V: To study on the Hue Tuong performance program on the streets (street performance) Hue Tuong's "Thousands of Ancient Echoes" orientation to develop hue tourism in the context of a heritage city

Chapter VI: Conclusions, Discussion and Proposals



Figure 5 Research progress report with Prof.Dr Ake Peera Phanlukthao at Mahasarakham University, Thailand March 2024  
(Source: photo by author)

### 1.11 Benefit of Research

The ideological and artistic values of Hue Tuong about Vietnam's cultural identity have been confirmed. Still, the issue of preserving and promoting the values of Hue Tuong in the context of the city's development heritage is a problematic issue for many reasons, the specific reason being that Tuong is the most important.

Also, Mr Truong Trong Binh - Deputy Head of the Research - Application Department of Hue Royal Traditional Art Theater (under the Center for Conservation of Hue Monuments), said that the research, application and preservation of the art of classical tuong. Hue family is an urgent work: "Over the years, we have fielded, collected, researched and made scientific records on royal tuong masks and royal tuong choreography. At the same time, the database building for Hue Tuong art has been completed. This is the basis for restoring the heritage values of royal Tuong art to put it into performance at Duyet Thi Duong Theater (Citadel - Hue) to promote and introduce to domestic and foreign tourists the art form that once existed in the royal court under the Nguyen Dynasty.

The unique theatrical cultural values of Hue Tuong are also being performed regularly by artists of Hue Royal Traditional Art Theater at Duyet Thi Duong Theater to serve domestic and foreign tourists every day two performances.

Besides the primary advantages, "nowhere available" when there is a research room specializing in research, collection and translation; has a team of artists who love tuong and know how to perform; If there is a primitive stage to perform and introduce this art form to the audience... Hue Tuong still needs help. The recruitment and training of the next generation of artists for the sake of young people are no longer interested in traditional values. Unlike other art forms, to have a mature tuong role, actors must practice for months, but not everyone can perform. In reality, opera artists work very hard but need a worthy remuneration.

Hue Royal Tuong also faced the common problem of traditional art forms: no audience. In the past, if you wanted to see a tuong, the audience had to know the play's content in advance; they came to see the artist's performance, not the content. Now, the audience needs to see the content, and in the visual stage, the lyrics of the tuong are primarily expressed in Chinese - Nom, making it difficult to understand the content.

The reality of Hue Tuong is like a simile to the scene of "The Lonely Side of life" (the lyrics of the musician Trinh Cong Son) and has the opportunity to perform on the street and promote masks in the theatre as the scene "played out" bow" to "ancient echoes."

Today, the achievements of modern science and technology, together with the development of technology, the variety of entertainment forms... have pushed people to explore, find strange lands, learn the values living. Traditional cultural values are still preserved and preserved. However, in the trend of globalization and international economic integration, countries are always facing a difficult problem to solve the harmonious relationship between economic growth and development, conservation and development, and promotion of economic development. National cultural identity. Only when that relationship is properly and harmoniously resolved will the development be considered sustainable. Therefore, the study of the traditional values of bodily practice associated with the cultural memory of Hue Tuong that the thesis mentions is an appropriate research direction and makes an important contribution to the sustainable development of Hue culture culture and tourism. Of Hue, the heritage city.



## CHAPTER II

### AN OVERVIEW OF HUE AND HUE TUONGS

#### **Abstract:**

In this chapter, the researcher clarifies the first research objective: to study an overview of Hue and Hue Tuong.

General research content about Hue: clarifies the factors of natural conditions, history and culture of Hue, a particular land, a famous place because of its unique cultural identity and long history.

Research content about Hue Tuong: clarifies the content of development history, characteristics of artistic content, genres of Tuong and typical authors of Hue Tuong

#### **2.1 Overview of Hue**

##### 2.1.1 Natural and historical conditions:

Vietnam is a beautiful country with a long history and a unique culture. Any place on the S-shaped strip of land bears a strong mark of history and cultural art. However, perhaps mentioning Hue, a land in the Central region entire of sunshine and wind, evokes in everyone deep feelings and love because Hue in the past was the "capital" of Vietnam for nearly 200 years, a centre of culture, politics, culture, education, economy, military... and experienced many events and ups and downs of history.

Going back in time: According to historical records, Hue in the past: In ancient times, Hue land stretched from Hai Lang (Quang Tri Province) to Dien Ban Prefecture (Quang Nam Province). Hue land was located in Bo Viet Thuong (one of the 15 Bo of Van Lang country). During the Qin Dynasty, Hue land belonged to Tuong District, one of three districts: Nam Hai, Que Lam and Tuong District. During the Han Dynasty (Han Wu De), Tuong District was divided into three districts, including Nhat Nam district (from Hoang Son mountain range to Quang Nam province).

Hue is the land of Tay Quyen district (one of the five districts of Nhat Nam district). In 248 (AD), a country in the south was born, Lam Ap. In the 8th century, Lam Ap changed its name to Champa, drove the Northern feudalists out of Nhat Nam land, occupied several districts of Nhat Nam district, established the Champa country stretching from Ngang Pass to Thuan Hai province (today the two provinces of Binh Thuan and Ninh Thuan)<sup>14</sup>, and Thua Thien Hue was the land of the Champa kingdom for nearly 12 centuries.

If the first year, according to the Western calendar, is the year of welcoming Jesus, then Vietnam was still under the yoke of the first Northern feudal domination of the Han Dynasty. During the first 1000 years, Vietnam was under Northern feudal

---

<sup>14</sup> On December 26, 1991, at the 10th session, the 8th National Assembly of Vietnam issued a Resolution to split Thuan Hai province into two provinces: Binh Thuan and Ninh Thuan. Binh Thuan province officially came into operation on April 1, 1992.

hegemony twice. Still, with the indomitable will and national spirit of wanting to build an independent and autonomous nation, it rose to resist and fight against all invasions.

The Vietnamese people are very proud because they have Ba Trung, Ba Trieu, Ly Nam De with the national name Van Xuan, Mai Hac De, Bo Cai Dai Vuong (Phung Hung), and can take the year 905 of Khuc Thua Du and later of Ngo Quyen, Dinh Tien Hoang, Tien Le dynasty as the starting dynasties for a feudal nation with independence and autonomy.

The second millennium consists of 1000 years, with the critical event in 1010 when Ly Cong Uan<sup>15</sup> moved the capital from Hoa Lu to Thang Long, going through the dynasties: Ly, Tran-Ho, Le So, Mac dynasty, Trinh-Nguyen conflict period, Tay Son dynasty, Nguyen dynasty...

Vietnam from the years 1020, 1044, and 1069... the Ly Dynasty had many expansions to the south. In 1069, King Ly Thanh Tong<sup>16</sup> led troops to conquer Champa and captured the Cham King Rudravarman III<sup>17</sup> (Old history called him King Che Cu). To redeem his life, the Champa King gave the Ly Dynasty 3 lands (3 provinces): Dia Ly, Ma Linh and Bo Chinh, allowing immigrants to settle there.

During the Tran Dynasty in 1306, King Tran Anh Tong<sup>18</sup> married his sister, Princess Huyen Tran<sup>19</sup>, to King Jaya Shimharman III (Che Man) of Champa in exchange for diplomatic relations and peace. Moved by the heart of King Tran, King Che Man offered two lands, Chau O and Chau Ly, as a dowry. Thanks to the diplomatic policy of a king and the great sacrifice of a daughter, Dai Viet (Vietnam) had two new lands stretching from Trieu Phong (Quang Tri Province) to Dien Ban (Quang Nam Province), which we later called Chau Thuan and Chau Hoa. The name Thuan Hoa is mentioned not as an achievement or a trophy but as a land symbolizing peace and harmony, symbolizing the noble sacrifice of a girl who knew how to put the love of the country above personal love. That sentiment is respected and remembered by the people of Hue through the soulful Nam Binh song:

Thousands of miles of country and mountains have gone  
 What love?  
 Paying the debt to O Ly  
 Bitter because  
 In the spring of the youth

<sup>15</sup> Ly Cong Uan (Ly Thai To) (974 AD-1028) was the emperor who founded the Ly dynasty in Vietnamese history.

<sup>16</sup> Ly Thanh Tong (1023-1072) was the third Emperor of the Ly Dynasty of Dai Viet, reigning from November 1054 until he died in 1072. During his reign, Ly Thanh Tong promoted agricultural production, reduced punishments, and patronized Buddhism and Confucianism.

<sup>17</sup> Rudravarman III (Che Cu) was the king of the Kingdom of Champa, reigning from 1024 to 1074. According to Champa inscriptions, his name was Yang Pu Sri Rudravarmadeva. He was also known as Rudravarman III. Under his reign, Champa was defeated in the war of 1069 with Dai Viet. He died in 1077.

<sup>18</sup> Tran Anh Tong (1276-1320), 4th Emperor of the Tran Dynasty

<sup>19</sup> Princess Huyen Tran (1289-1340) was a princess of the Tran Dynasty, the daughter of Tran Nhan Tong, the younger sister of Tran Anh Tong, the third wife of King Che Man. In 1306, Princess Huyen Tran was married to the King of Champa, Che Man, in exchange for the two Chau O and Ly

In the spring of the youth  
 What is the fate, or the debt of fate?  
 Rosy cheeks, snowy skin  
 Determined to risk like a fading flower and a waning moon  
 Gold mixed with lead!  
 Song of Separation,  
 Why are you still imagining and hearing anything?  
 Seeing the pink swallows flying away  
 Love is as bright and shiny as sunflowers...  
 A word to Man Quan  
 Now the matter is like the matter,  
 Get a few points for the benefit of the people  
 The love brought must be weighed  
 A thousand times bitter  
 (Princess Huyen Tran - Nam Binh)

Thuan Hoa later became the land of Hue and was incorporated into Dai Viet. The Vietnamese began migrating, settling, and reclaiming land to establish villages in the early 16th century. Author Duong Van An described the socio-economic life of Hue in the book *O Chau Can Luc* as a prosperous picture:

“Thuan Hoa Road in Vietnam is at the southernmost point. Trieu Phong Prefecture has five districts with beautiful mountains and rivers, vast fields, and a dense population. It is a most important place. The landscape is diverse; the weather is beautiful, and there is nothing more (...)

From there, it will be clear: The people are all in harmony. The times are peaceful and prosperous (Trieu Phong). The borders are stable (Vinh Co). The landscape is inclusive (Bao Thu). Huong Son and Quy Son are the majestic shapes of the land, and Ta Giang and Huu Giang are the majestic moats of heaven. Van Son stretches for thousands of miles to the sky, and Linh Giang has countless branches. The Hai Van is as vast as the clouds; Huong Uyen is as vast as the misty smoke. The long river has rippling waves; the vast ocean covers the universe. The moon shines on the tower of Hoa Chau citadel...” (Duong Van An, 2001)

In 1558, Lord Nguyen Hoang received the consent of Lord Trinh Kiem<sup>20</sup> to enter and guard the land of Thuan Hoa. He brought many relatives and brothers from Tong Son (Thanh Hoa Province) and former officials of Nguyen Kim<sup>21</sup> and began the reclamation to expand the territory and build a career. Lord Nguyen Hoang was not only a "Great hero of opening the land" (Professor Phan Huy Le's words) but also a person with extraordinary merit in reviving Buddhism, laying the foundation for the prosperity and development of the land of Hue.

<sup>20</sup> Trinh Kiem (1503-1570), posthumous name The To Minh Khang Thai Vuong, was an influential politician and military leader of Dai Viet during the Southern and Northern Dynasties. Nominally supporting the Later Le kings, he was the de facto leader of the Southern Dynasty from 1545 until his death.

<sup>21</sup>In Vietnamese history, Nguyen Kim (1468–1545) was a politician and military man during the Le Dynasty.

The choice of Thuan Hoa land showed the future strategic vision of a dynasty. Lord Nguyen Hoang highly valued this, so in 1613, before his death, he told his son Nguyen Phuc Nguyen to try to protect his family

In the book *Dai Nam Thuc Luc Tien Bien*, volume 4, page 44, it is written: “Thuan Quang land, to the north there are Hoanh Son and Linh Giang, to the south there are Hai Van and Thach Bi mountains, a dangerous terrain, truly a place for heroes to practice martial arts. If we know how to teach the people to practice weapons to resist the Trinh family, we can build a legacy for generations to come...” (Overview of Vietnamese history)

Since entering Thuan Hoa, the Nguyen Lords established their capitals in Ai Tu (1558-1570), Tra Bat (1570-1600), and Dinh Cat (1600-1626). In 1626, Lord Nguyen Phuc Nguyen moved his palace and village to Phuc An (1626-1636) in Quang Dien district, Thua Thien Hue. From 1626 to 1687, Lord Nguyen Phuc Thai<sup>22</sup> moved his palace to Phu Xuan (the old name of Hue city). In the early 18th century, Phu Xuan was the political, economic, and cultural centre and the capital of Dang Trong.

In 1788, Nguyen Hue<sup>23</sup> ascended the throne in Phu Xuan and established the Tay Son Dynasty. In 1802, 10 years after King Quang Trung died, Nguyen Anh<sup>24</sup> captured Phu Xuan and established the Nguyen Dynasty, which ruled for 143 years with 13 Kings, lasting until the August Revolution in 1945. During the Nguyen Dynasty's reign, Hue was Vietnam's capital. In 1885, Hue was occupied by the French, and Vietnam fell into semi-colonialism and semi-feudalism that lasted until the first half of the 19th century.

In August 1945, Bao Dai<sup>25</sup>, the last king of the Nguyen Dynasty, abdicated, ending the domination of the feudal regime in Vietnam before the birth of the Democratic Republic of Vietnam (now the Socialist Republic of Vietnam), led by the Communist Party of Vietnam a new era: the era of independence and freedom. Since 1975, within 30 years, Hue, together with the people of the whole country, has achieved the glorious victory of Dien Bien Phu and the Ho Chi Minh campaign, unifying the country, bringing the country together so that the Vietnamese people from North to South can join hands in the cause of building and developing the country.

According to the Electronic Information Portal of the People's Committee of Thua Thien Hue Province Geographical location Hue today belongs to Thua Thien

<sup>22</sup> Nguyen Phuc Thai (1650-1691) was the 5th Lord Nguyen of the Dang Trong government in Vietnamese history, succeeding Lord Hien Nguyen Phuc Tan.

<sup>23</sup> Nguyen Hue/(Quang Trung (1753-1792) Quang Trung Emperor, temple name Tay Son Thai To, another name is Bac Binh Vuong, birth name is Ho Thom, a native of Nghe An, later renamed Nguyen Hue, is a politician, a Vietnamese military man, the 2nd emperor of the Tay Son Dynasty

<sup>24</sup> Nguyen Anh (Gia Long, real name Nguyen Phuc Anh) (1762-1820) was a politician, military leader, and founder of the Nguyen Dynasty, the last monarchy in Vietnamese history. He reigned from 1802 until he died in 1820 and was posthumously given the temple name Nguyen The To.

<sup>25</sup> Bao Dai (1913-1997), birth name Nguyen Phuc Vinh Thuy, was the 13th emperor, the last king of the Nguyen dynasty, and the last emperor of the monarchy in Vietnamese history.

Hue province, located in the coastal strip of Central Vietnam, in the North Central region, including the mainland and the territorial waters of the East Sea continental shelf, with geographical coordinates at 16° - 16.8° North latitude and 107.8° - 108.2° East longitude.



Figure 6 Geographical map of Thua Thien Hue Province  
(Source: Internet)

Thua Thien Hue shares land borders with Quang Tri Province, Quang Nam Province, Da Nang City, and Lao People's Democratic Republic (which has an 81 km border with Laos) and borders the East Sea.

Thua Thien Hue has a 111.671 km long border, bordering Hai Lang, Dakrong and Huong Hoa districts, Quang Tri province. (North from east to west). Thua Thien Hue province also shares a 56.66 km long border with Hien district, Quang Nam province, and a 55.82 km long border with Hoa Vang district, Da Nang City (from the south). In the west, the provincial border (which is also the national border) extends from the northern point (the border of Thua Thien Hue province with Quang Tri province and the Lao People's Democratic Republic) to the southern point (the border of Thua Thien Hue province with Quang Nam province and the Lao People's Democratic Republic) with a length of 87.97 km. In the east, it borders the East Sea along a 120 km long coastline.

Inland, Thua Thien Hue has an area of 5025.30 km<sup>2</sup>, stretching in the Northwest - Southeast direction; the longest place is 120 km (along the coast), the shortest place is 44 km (the western part); expanding horizontally in the Northeast - Southwest direction with the broadest place along the cut from Quang Cong commune (Quang Dien), Tu Ha ward (Huong Tra town) to Son Thuy - Ba Le commune (A Luoi) 65 km and the narrowest place is the southernmost land mass of only about 2-3 km.

- Internal waters: 12 nautical miles wide
- Exclusive economic zone extends to 200 nautical miles from the baseline.
- There is Son Cha island, especially on the continental shelf of the East Sea to the northeast, about 600 m from the nearest Khem cape. Although the island area is not large (about 160 hectares), it plays an important role in socio-economic

development, protecting national security and defence for the country and Thua Thien Hue province.

Regarding trade, transportation, and commerce, Thua Thien Hue Province is located on a crucial North-South traffic axis, the East-West corridor connecting Thailand - Laos - Vietnam along Highway 9. Thua Thien Hue is located in the country's central position, between Hanoi and Ho Chi Minh City, the two major centres of our country's most developed economic regions. Thua Thien Hue is 660 km from Hanoi and 1,080 km from Ho Chi Minh City.

Thua Thien Hue Province has a 120 km long coastline, with Thuan An Port and Chan May Bay with a depth of 18-20 m, which is suitable for building a deep-water port and receiving large international ships.

Thua Thien Hue Province has Phu Bai International Airport, which is convenient for international trade.

Thua Thien Hue province is located in the tropical monsoon climate zone, so the weather has four distinct seasons: cool, warm spring; hot summer, cool autumn; and cold, windy winter. The average annual temperature is 25°C. The number of sunshine hours per year is 2000 hours. The best tourist season is from November of the previous year to April of the following year. Thua Thien Hue is also a place that is often flooded during the rainy season (usually from September to November every year).

The terrain of Thua Thien Hue Province has a diverse structure:

- Mountainous terrain accounts for about 1/4 of the area, from the Vietnam - Laos border to Da Nang city.
- Midland terrain accounts for about 1/2 of the area. The height is mostly under 500 m, mainly characterized by broad peaks, gentle slopes, and mostly inverted hills, with a width of several hundred meters.
- Thua Thien Hue plain is typical of the abrasive and accumulated plain, with dunes and lagoons. The area of the plain is about 1,400 km<sup>2</sup>.

In particular, Thua Thien Hue Province has the Tam Giang - Cau Hai Lagoon System, famous for its ecosystem and brackish water seafood, stretching 68 km in the territory of 04 districts: Phong Dien, Quang Dien, Phu Vang, Phu Loc and Huong Tra town with an area of 22,000 hectares with unique seafood. Geographically, this lagoon area has four lagoons connected from North to South: Tam Giang Lagoon, Sam Lagoon, Ha Trung-Thuy Tu Lagoon, and Cau Hai Lagoon.

- Tam Giang Lagoon is about 27 km long, from the O Lau River mouth to the Huong River mouth, and it has an area of 5,200 ha. Tam Giang Lagoon is connected to the sea through the Thuan An estuary. Lagoons such as Sam Lagoon are smaller, with an area of 1,620 ha, and are not connected to the sea. Ha Trung-Thuy Tu Lagoon is long and narrow, with an area of 3,600 ha and a closed lagoon not connected to the sea. Cau Hai Lagoon is the largest, with an area of 11,200 ha. Tu Hien estuary connects Cau Hai Lagoon to the sea.

Thua Thien Hue province has a rich river and stream system with a total length of 1,055 km and a total basin area of 4,195 km<sup>2</sup>. The density of rivers and streams ranges from 0.3-1 km/km<sup>2</sup> and, in some places, up to 1.5-2.5 km/km<sup>2</sup>.

In Thua Thien Hue, from the North to the South, there are the following main rivers:

- O Lau River
- Huong River System
- Nong River
- Truoi River
- Cau Hai River
- Bu Lu River

Among the rivers in Hue, the most famous is the poetic and gentle Huong River, along with Truong Tien Bridge, one of the beautiful symbols of Hue.

The Perfume River is the largest river, with two primary sources originating from the Truong Son mountain range. The main stream of Ta Trach is about 67 km long, originating from the Truong Son Dong mountain range along the Bach Ma National Park area, flowing northwest with 55 majestic waterfalls, passing through Nam Dong town and then converging with the Huu Trach stream at Bang Lang junction (about 3 km north of Minh Mang tomb area). Huu Trach is about 60 km long, a tributary, flowing north, passing 14 dangerous waterfalls and crossing the Tuan ferry to Bang Lang junction, where these two streams meet and form the Perfume River. From Bang Lang to Thuan An estuary, the Perfume River is 33 km long and flows very slowly (because the river water level is not much higher than the sea level).



Figure 7 The poetic and peaceful Huong River  
(Source: photo by author 2024)

In addition to natural rivers, there are many dug rivers around Hue city, such as:

- An Cuu River (also known as Loi Nong River), 27 km long, connecting Huong River with Cau Hai Lagoon in Cong Quan via Dai Giang River;
- Dong Ba River, about 3 km long, is a canal from Gia Hoi bridge to Bao Vinh
- The 5.5 km long Ke Van River connects the Huong River (Bach Ho Bridge) with the Bach Yen River and the An Hoa River, circling the outer edge of the Hue Citadel and then flowing into the Huong River in Bao Vinh.

On the coastal plain, many Hoi<sup>26</sup>, such as Hoi Bay Xa and Hoi Hang Tong, connect the Huong River with the Bo River, Hoi Phat Lat, Hoi Nhu Y, and Hoi Cho Mai.

Besides the rich and diverse geographical factors, Thua Thien Hue Province also has a rich and varied system of cultural institutions and historical relics, such as museums, art galleries, libraries, typically:

Museum of History and Revolution

Ho Chi Minh Museum,

Hue City Hue Royal Antiquities

Museum Central Coastal Natural Museum (Department of Science and Technology),

Hue Museum of Culture,

Hue Museum of Fine Arts

Nguyen Dynasty Porcelain Museum (Private museum at 86 Mai Thuc Loan - Hue by Researcher Tran Dinh Son)

Huong River Ancient Ceramic Museum (Private museum at 120 Nguyen Phuc Nguyen, by Prof. Dr. Thai Kim Lan)

Cecile Le Pham Fine Arts Museum...

Besides, Thua Thien Hue Province has Diem Phung Thi and Le Ba Dang Art Centers... which have enriched the land with a rich cultural identity.

*Theatre system: Hue has two theatres including:*

*Hue Opera Theatre*

*Hue Royal Traditional Arts Theatre*

Hue Royal Traditional Arts Theater is the place to preserve and shine the Royal Dance and Hue Tuong Arts.

Hue is the land of 8 world heritages, including six heritages of Hue alone and two heritages shared with other localities across the country, specifically including:

The complex of Hue Monuments: Tangible Cultural Heritage (11/12/1993)

Hue Royal Court Music: Intangible Heritage and Oral Tradition of Humanity (27/11/003)

Nguyen Dynasty Woodblocks: Documentary Heritage of Humanity (31/7/2009)

Nguyen Dynasty Royal Records: Documentary Heritage of Humanity (5/2014)

Poetry and Literature on Hue Royal Architecture: Documentary Heritage of Humanity (19/5/2016)

On May 8, 2024, Hue has another Heritage recognized by Unesco: Nine Tripods - Royal Palace (The reliefs on nine bronze cauldrons in Hue Royal Palace, Minh Mang period): World Documentary Heritage (8/52024)<sup>27</sup>

<sup>26</sup> Hoi: according to Hue people, it is also a river, a ditch, a canal... but much smaller; the name "Hoi" sounds familiar, strangely familiar and very Hue. Hoi is a place for boats, boats or urns to pass through, even in the most remote fields, helping farmers avoid the hardships of planting and harvesting crops or when weeding and treading water.

<sup>27</sup> On May 8, 2024, at the 10th General Conference of the UNESCO Asia-Pacific Memory of the World Program held in Mongolia, 20 dossiers were considered, including the dossier on the Nine Tripod Cauldrons - Hue Royal Palace: with 162 different thematic motifs carved on the Nine Tripod Cauldrons with hidden values, the dossier received 23/23 votes.

Two world heritages shared with other localities include:

The practice of the Mother Goddess Worship of the Three Palaces:  
Representative Intangible Cultural Heritage of Humanity (1/12/2016): Distributed and practised in many places across the country

Central Vietnam's Bả Chồi Art: Representative Intangible Cultural Heritage of Humanity (7/12/2017): Preserved in many provinces and cities in Central Vietnam

Thua Thien Hue Province will become a centrally governed city in the government's national development strategy. According to the new plan, by 2025, Thua Thien Hue Province will become a centrally-governed city; by 2030, it will be a typical heritage city of Vietnam, one of the significant, unique centres of Southeast Asia in culture, tourism, healthcare, and specialized science and technology.



Figure 8 Hue City, a land rich in cultural identity  
(Source: Internet)

### 2.1.2 Social and Cultural conditions:

Mentioning Hue mentions a land rich in cultural traditions, the land of poetry, music, and painting... Why is it called Hue, and when did it come about?

Although many researchers and scholars have worked hard to research and search, they have not yet found a satisfactory explanation. In the book *The Ten Commandments of the Ghosts in National Language (Eulogy for the Ghosts of All Beings)*, which appeared during the reign of Le Thanh Tong<sup>28</sup> (1460-1497), there is a sentence: "Agarwood incense, tortoise shell, anthill, pepper skin, Laotian brassica, Hue rice, an eight-span boat carrying the load", notably there are four words: "Thau Lao rice Hue".

<sup>28</sup> Le Thanh Tong (1442-1497) was the fourth emperor in name and the fifth in reality of the Le So dynasty in Vietnamese history, reigning from 1460 until he died in 1497, the longest-reigning king of the Le So dynasty and the second longest-reigning king of the Later Le dynasty after Le Hien Tong with 46 years.

In the 17th century, French priest Alexandre Rhodes<sup>29</sup> came to Hue on a missionary mission. He recorded many things he saw and heard about Dai Viet through many books: *Les Drives Voyages et Mission*, *Histoire du Tonkin*, *Phap Preaching Eight Days*, *Dictionnaire Annamite Latin-Portugais...* He called the capital of the Nguyen Lords in Kim Long "Ke Hue".

In the book "Brief History of Vietnam" by Tran Trong Kim, the first history book of Vietnam written in the national language, in addition to traditional historical sources, the author used Western historical sources, and the name "Hue" appeared.

According to Hue researchers, the name Hue probably appeared at the latest in 1636 when Lord Nguyen Phuc Loan<sup>30</sup> moved his palace from Phuoc Loan to Kim Long, and it was already popular among the people before Alexandre Rhodes came to Dang Trong.

Another hypothesis is that the word Hue is a mispronunciation of Hoa (Hoa in Hoa Chau, Hoa Thanh)... but when did it start to be mispronounced? Why was it mispronounced...? It could be a variation of the word Hoa. During the Nguyen feudal period, the problem of taboos occurred both in the royal court and among the people; for example, "Hai" was read as "Hoi", "Bay" was read as "Boi"... but was still written as "Hai", "Bay"... and perhaps because of the edict of King Minh Mang forbidding people from calling the word "Hoa" because it clashed with the taboo name of Mrs. Ho Thi Hoa (King Minh Mang's wife), so "Hoa" was read as "Hue"?

Although there are many hypotheses, sometimes absurd, until now, we are trying to trace the origin and history of the word "Hue" but temporarily accept this name because Hue has long become familiar and close in the minds and feelings of the people.

Hue is a land of talented people. Author Duong Van An wrote in the book *O Chau Can Luc*:

"like the Phan family in Tho Ri region, who were talented and courageous generals, the Ho family in Hoa Chau, who married into the royal family, were fierce generals of the area. As for Dang Tat, who won a great victory at Co Bo, his military prestige became even more brilliant, the Le family in Binh Tri village was famous for his literary knowledge, the Pham family in Dai Phuc village remembered and heard a lot, and passed the three exams many times. As for Bui Duc Tai, he became a scholar early on, and his breakthrough in reclaiming the land became even more brilliant.

<sup>29</sup> Alexandre Rhodes: Born in 1591 in Avignon. Became a monk at the age of 19. They arrived in Dang Trong in 1625 (or late 1624) until March 1627 and arrived in Dang Ngoai until May 1630. For about five years (1640-1645), he travelled back and forth between Macau and Dang Trong and on July 3, 1645, he said goodbye to Dang Trong until his death (1660) without having the opportunity to return. Alexandre Rhodes arrived in Dang Trong during the time of Lord Nguyen Phuc Nguyen (1613-1635) and Lord Nguyen Phuc Tan (1635-1648) and arrived in Dang Ngoai during the time of Lord Thanh Trinh Trang (1625-1657) Hue Research, volume 1. Page 161

<sup>30</sup> Nguyen Phuc Loan (?-1776) Truong Phuc Loan was a powerful mandarin at the end of the Nguyen Lords' reign in Dang Trong. During more than ten years in power, Truong Phuc Loan abused his power for personal gain, disrupted the government in Dang Trong, and was the leading cause of the collapse of the Nguyen Lords' government.

Oh, judging whether a person is a virtuous person or not is related to the safety of the country. Dang Tat is loyal, talented and handsome, not just a talent of O Chau land alone..." (Duong Van An, 2001)

Hue's customs and practices are also described in detail by author Duong Van An:

"Funerals are buried quickly; there is no morning or afternoon ceremony to worship parents. Tet is a time to set up a vegetarian altar and go to thousands of stores and alleys to pray to Buddha. Burials are for singing and dancing before the coffin, sending off the spirit. The first anniversary of a death is for a ceremony at the rooster's first crow, called a stolen ceremony.

As for communal house festivals, they gather early in the morning and end late in the evening, wasting the year. At singing and dancing places, drums beat to make the whole night happy. The dowry ceremony only uses goose-eye money as a wedding offering every time there is a prayer, a small chicken gift is used to perform the singing ritual." (Duong Van An , 2001)

Hue is a place that still preserves unique and special traditional cultural values. The peaceful Huong River with the beautiful and charming Truong Tien Bridge is associated with many legends, and the silent Ngu Binh Mountain reflects the shadow of time. Palaces, mausoleums, temples, pagodas... are splendid... are familiar and poetic images of Hue. Poet Nguyen Binh<sup>31</sup> had a wonderful association one afternoon when watching Truong Tien Bridge reflecting on the Huong River:

The bridge is curved like an ivory comb  
 The long river with the "Palace Maid's" hair hanging loosely  
 The two banks, the two arms of the king  
 The palace maid lies face down, writing a love-sick poem  
 (Nguyen Binh)



Figure 9 Truong Tien Bridge, the poetic symbol of Hue  
 (Source: photo by the author 2024)

<sup>31</sup> Nguyen Binh (1818-1966) was born in Thai Binh. Vietnamese poet with poems of rustic and simple style

Nature is beautiful, and the people of Hue are gentle but profound. The nature, landscapes, and people of Hue are always attractive topics and a source of inspiration for artists... Those who come to Hue once will find it hard to forget; even the sun and rain in Hue are reflected in poetry and music. Poet To Huu<sup>32</sup>, a son of Hue, was moved by the persistent rainy seasons:

“What is the sadness, Hue?  
The rain is pouring down, covering the sky of Thua Thien...”  
(To Huu)

Along with nature are people. Author Duong Van An also describes hue people in the book O Chau Can Luc:

“In terms of personality, men are still strong; women are used to being soft. Their voices are similar to Chau Hoan; their clothes are no different from those of the Chinese (...). Spring comes, there is a swimming competition, and silk and cloth are crowded. Summer comes, there is a banquet, singing and dancing...” (Duong Van An, 2001)

In particular, the beauty of Hue women always evokes many emotions in us. The image of a gentle Hue girl in a graceful ao dai has touched the hearts of many artists and people who love Hue:

The young ladies of the Perfume River  
Skin is fragrant as powder, lips are rosy as lipstick  
Back to school, close together on red feet  
New hats rustling, bright lipstick  
The autumn wind keeps teasing  
The thin dresses fluttering in the wind  
The gentle arms of fairies  
Holding the hem of the dress loosely to charm the passersby  
(Nguyen Binh)

Even more remarkable is the Hue accent; going from the North to the South and listening to it a lot, you will realize that the Hue accent is exceptional. According to researchers, the Hue accent is almost neutral, the zero point on the vocal scale. The Hue accent has virtually no high or low tones but only has flat tones...

Hue is beautiful and poetic; Hue captivates the souls of many literati. Through the ups and downs of history, through the ups and downs of the times, Hue still retains its character, style and unique features. The nature, landscape and identity of Hue have been lyrically expressed in folk songs:

The land of Thua Thien has gentle boys and elegant girls  
Green mountains and blue waters, Jade Palace, Dragon Temple  
Seven-storey tower, Holy Temple, Ong Pagoda  
The bell rings Dieu De; the drums shake Tam Toa  
The six-span Truong Tien Bridge spans  
The left Thanh Long, the right Bach Ho still awaits the song of peace...  
(Hue folk song)

<sup>32</sup> To Huu (1920-2002) was from Hue and was a typical poet of Vietnamese revolutionary poetry.

Since 1558, when Lord Nguyen Hoang came to guard Thuan Hoa land, it was the place where "Hoanh Son Nhat Dai, Van Dai Dung Than" (Hoanh Son Mountain is a strip, a place to establish a career forever) to plan a great job. His luggage on this journey was a whole system of religious ideology and cultural activities, including the art of Tuong.

Hue Tuong's art truly flourished when Lord Nguyen Phuc Nguyen met the famous scholar Dao Duy Tu. The Le feudal regime mistreated this talented person because he came from a family of "singers and singers". When he went to Dang Trong with the Nguyen Lords, Dao Duy Tu contributed to helping the Nguyen Lords build the government, participating in reforming several cultural areas, including the establishment of the Royal Music and Ceremony Organization, the Royal Dance and Singing Teams and especially Tuong. He contributed significantly to the development of the Tuong industry in Hue.

Hue is a land with a rich culture and history and tangible and intangible cultural values, including Hue Tuong, which has enriched Hue's traditional culture. Hue Tuong is a testament to the people's contribution to the performing arts, practising the conventional national stage.

With significant contributions to unique cultural values, a land that still preserves and promotes the quintessence of history and the times, Hue is not only the pride of the nation but has also become a World Cultural Heritage.<sup>33</sup>

Thus, under the objective impact of historical natural conditions, socio-cultural conditions, the influence of living environment, customs, traditions, colours of nature, flavours and personalities of people in this land rich in identity... has influenced the development of Hue Tuong art, as well as the identity values in the art of bodily practice of Hue Tuong, contributing significantly to the transmission of ideological content, creating for Hue Tuong a unique identity.

## **2.2 Overview of the Art of Tuong Hue:**

### **2.2.1 History of formation and Development**

"Tuong" is an art form originating from the expression of Eastern theatre art. The theatrical art of Vietnam appeared very early in the nation's history; the earliest form of this art is "parody", that is, people gifted at parodying movements, gestures, language..., and behaviour to amuse some people. This form developed widely during the Dinh Dynasty (968-980) (Dai Co Viet).

During the Early Le Dynasty (981-1009), King Le Long Dinh nurtured several actors to entertain. During the Ly Dynasty (1009-12250), the most brilliant period of development of all types of theatrical art (including A Dao singing), this period of professional actors developed strongly; the nouns "Dao (female actor)" and "Kep (male actor)" were also born here. Vietnamese people loved the theatre from this period, although that hobby was only reserved for kings and mandarins.

---

<sup>33</sup> On December 11, 1993, the Complex of Hue Monuments was officially listed as a UNESCO World Heritage Site. This is the 410th heritage site on the list of world heritage sites and Vietnam's first world heritage site to be honoured.

During the Tran Dynasty (from 1226), with the event of the Tran Dynasty defeating the Yuan army and capturing Ly Nguyen Cat (a singer of the Song Dynasty), he taught singing to actors in the royal court.

In addition to the data about Ly Nguyen Cat in the Tran Dynasty, before the Le Dynasty, the Le Ngoa Trieu, and the Ly Dynasty, there were records about the "elite" (the singing child).

In the Le Dynasty, due to his disdain for singing elements, in 1437, King Le Thai Tong<sup>34</sup> banned theatrical and folk games from entering the Royal Palace; this greatly influenced the development path of the Vietnamese people's folk theatre art.

#### Development Stages of Hue Tuong Art

Since 1558:

According to the time and process of national history, the event that Nguyen Hoang entered the town of Thuan Hoa in 1558 was an important milestone to deduce that Tuong followed the exiles of Thanh-Nghe (Thanh Hoa-Nghe An Province) which entered Thuan Hoa (Hue)

There are many theories about the formation of Tuong in Hue. In the Preliminary History of Tuong Art, Professor Hoang Chau Ky said that the formation and development of Tuong art was in the 16th century in Thanh Hoa, and the formation of Hue Tuong was from the 16th century onwards.

The book "O Chau Can Luc" also recorded the passion for music, performance, and physical exercise of the residents of this region and the formation of a theatrical movement about physical exercise that is increasingly developing among the people.

Talking about the history of Tuong, it is impossible not to mention the role of the famous artist Dao Duy Tu. According to many sources, Dao Duy Tu brought Tuong art from Thanh Hoa and Binh Dinh to Hue from Binh Dinh to associate with talented artists of this region to create various forms of royal dance and singing. Tuong art, of course. The theory that Dao Duy Tu brought Tuong from Thanh Hoa to Binh Dinh is due to the spirit of opposition to Lord Trinh. When entering Dao Duy Tu, he advised Lord Nguyen Phuc Nguyen to abolish the old customs, replace them with other customs, and set up a troupe to teach the people of Binh Dinh to sing differently from the North:

"He brought some of his relatives and children of the theatre to Binh Dinh, where he took refuge when he was poor and set up a theatre troupe to teach the people here to sing all of Binh Dinh's voice. Singing a long breath, not interrupting sentences, with the sound of the seams, like the way of singing in the North, to completely carve the singing style of the land of Le and Trinh. Because of that "small country/ Separate area" mentality, the singing style of the Central region is not the same as that of the North." (Doan Nong, 1943)

<sup>34</sup> Le Thai Tong (1423-1442), real name Le Nguyen Long, was the second emperor of the Le dynasty of Dai Viet.

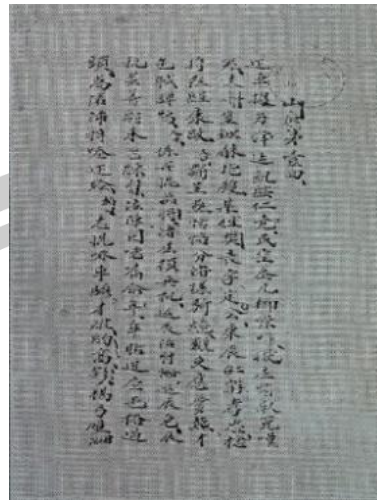


Figure 10 Ancient Tuong Manuscripts  
(Source: Extracted from Tuong research journal  
/ Hue Ancient Monument Conservation Center)

Another hypothesis: according to researcher Minh Vu, "Binh Dinh is the place where Dao Duy Tu first stopped and is also the birthplace of Tuong art in the Central region. The melodies of Ly Nam, Ly Moi, Hat Bai... are local folk songs brought directly into Tuong singing. It is a coincidence that Dao Duy Tu taught the people of that region to sing in the local accent." (Minh Vu, 1983)



Figure 11 Temple of Dao Duy Tu (Cu Tai village, Hoai Phu commune, Hoai Nhon town, Binh Dinh province) was founded by Lord Sai Nguyen Phuc Nguyen in 1634  
(Source: photo by author 2023)

The national stage art had the opportunity to meet a wise god, knowledgeable in art, and a talented celebrity who had enough opportunity to form stage art in the Lord's court, laying a solid foundation for the Hue royal court Tuong art to develop to its most brilliant peak. Thus, Hue Tuong was formed in the 17th century, won the sympathy of the masses, was respected by the Nguyen Lords, became the "National Theater" of Dang Trong and existed until the 19th century.



Figure 12 Certificate of Recognition of Dao Duy Tu Temple Relic in Binh Dinh Province (Source: photo by the author 2023)

The Nguyen Lords Period:

During the reign of Lord Nguyen Phuc Nguyen (1613-1635), together with Dao Duy Tu, he established Hoa Thanh Thu, a place for training and performing arts. During the reign of Lord Nguyen Phuc Khoat (1739-1765), he established the Royal Tuong troupes.

In general, during the Nguyen Lords' time, Hue Tuong was formed and developed strongly, the Royal Theater was established, costumes and crowns were standardized, actors had to rely on scripts to perform, Tuong plays: Tam Nu Do Vuong, Son Hau, Giang Chan Tu was born during this period.

When the Nguyen lords entered the profession, cultural life was associated with rich rituals and customs. The Nguyen lords brought Tuong to the Royal Court to serve daily life and entertainment. Under the reign of Lord Nguyen Phuc Nguyen (1613-1635) mainly dance and singing on public holidays, this was the period when the court's dance teams were formed. History books have recorded the respect of the Nguyen Lords for performing arts, especially Tuong art, especially Lord Nguyen Phuc Chu is a very skilled drummer, the Lord's house organized performances "Tuong" in a meeting with Master Thich Dai San. The Master recorded this event in the Chronicle of Overseas:

"... After the party was over, we left. The next day, the Princess prepared a vegetarian feast. In which there was a play, the King brought the minor maids (female singers) to come, clear the table, and let the Vuong's minor servants sing first. During the singing, the owner places a large drum (drum of adoration) on the side of the stage, sometimes scoring two or three drum beats, the same meaning as the old beat, strange tones, different rhythms, the people in the party watching were very interesting..." (Thich Dai San, 1963, p129)

พหุ มั บณุ ทิ โต ชี เว



Figure 13 A scene of Tuong singing in Dang Trong at the end of the 18th century  
(Source: Color painting at the end of the 18th century in "A voyage to Cochinchine in the year 1792 and 1793" by J.Barrow, London, 1806)

Tay Son Dynasty (1788-1801)

The Tay Son Dynasty (1788-1801) was short-lived. Still, the merits of King Quang Trung in taking care of culture were great, especially contributing to the development of Binh Dinh tuong in Hue, enriched the identity of Hue Tuong, because his soldiers had many professional and amateur Tuong artists, King Quang Trung was a man who loved to sing Tuong and was good at clowning. In general, the tuong of this period is a continuation of the periods of the Nguyen lords.



Figure 14 Actors in a Royal Tuong performance  
(Source: Extracted from Tuong research journal/Hue Ancien Monuent Conservation Center)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 15 The class of young actors in the Royal Court at the end of the 19th century and the beginning of the XX century  
(Source: Extracted from Tuong research journal/Hue Ancien Monuent Conservation Center)

#### The Nguyen Kings Period (1802-1945)

The reign of the Nguyen Kings reigned for 143 years with many ups and downs, and the art of Tuong also had its ups and downs. During Gia Long's reign (1802-1820) because it had just won Phu Xuan and was worried about consolidating the regime, the art of Tuong was not noticed, but in the Minh Mang period (1820-1840), "Tuong" was paid more attention. Thanh Binh Tu (formerly known as Truong Xuan) is the first large-scale Tuong actor training school built in 1823. Duyet Thi Duong Theater, the first royal stage was built in 1826, especially during the Minh Mang Dynasty. The network of actors are fully trained, the drama scripts are compiled into complete texts

The art of Tuong flourished, and the king established the Board of Directors, an organization specializing in composing, decoding, editing and editing Tuong under the management of the emperor himself. King Tu Duc, especially King Tu Duc, built Minh Khiem Duong (1864) at Khiem Cung (in Khiem Lang), the only theatre built in the king's mausoleum. This period must include the famous artist Dao Tan's many compositions during this period. Tuong Tuong types such as "Tuong Do" (Tuồng Đò), "Tuong Pho" (Tuồng Phò), "Tuong Ngu" (Tuồng Ngự) developed, there are plays with more than a hundred acts, each performance takes one night, such as Quan Phuong Hien Thuy, Van Bui Trinh Tuong...

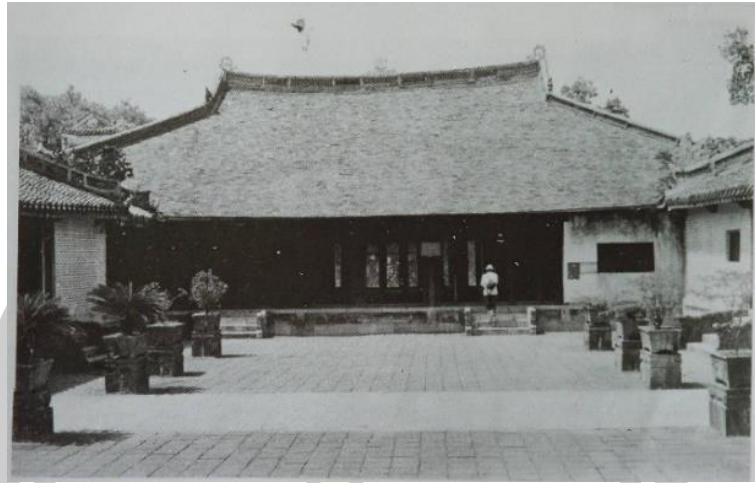


Figure 16 Minh Khiem Duong Theater  
(Source: Extracted from Tuong research journal/  
Hue Ancien Monument Conservation Center)

Thanh Thai period (1889-1907)

Hue Tuong was popular until the Thanh Thai Dynasty (1889-1907); in the state of the country under French colonial rule, Tuong art was like a means of expressing the people's feelings, protesting against the regime, praising the hero, in book : *Hát Bội (Théâtre- Traditionnel du Viet Nam)* Kim Lai An Quan Saigon, published 1970- p259, Author Huynh Khac Dung wrote:

“... That art was originally a regal pleasure, but it became an organ for expressing the people's will. With time, the victor also forgets the storm and sees with gentle eyes the art that reflects a time so glorious. Unexpectedly, the art coat draped over political ambitions; that stage was a powerful means of underground anti-colonial propaganda. Singing *boi* blends in with the masses, both as an ethereal pastime and as the voice of the mother country lulling the potential prospects of the people biting their teeth and being speechless...” (Huynh Khac Dung, 1970)

After the reign of Thanh Thai (1879-1954), the art of Hue Tuong slowed down before the ups and downs of history until the August Revolution in 1945 ended the feudal system in our country.

From around 1920 to 1945:

Tuong no longer held its unique position. During the Bao Dai<sup>35</sup> period (1926-1945), the stage was influenced by foreign culture, so some Hue Tuong plays took Western stories (for example, the play *Lo Dich*, based on Cornelle's *Lecid*) by author Ung Binh Thuc Gia Thi.

After 1945:

After 1945, after Bao Dai, the last emperor of the Nguyen Dynasty, surrendered, ending the feudal regime in Vietnam, Hue was no longer the capital of the whole country, which affected and impacted Hue Tuong art: Hue Tuong fell into chaos, Tuong troupes disbanded, in the Imperial City there was only one royal music

<sup>35</sup> Bao Dai (1913-1997), birth name Nguyen Phuc Vinh Thuy, was the 13th emperor, the last king of the Nguyen dynasty, and the last emperor of the monarchy in Vietnamese history.

and dance troupe, the Ba Vu troupe, which the Empress Dowager Tu Cung<sup>36</sup> sponsored.

After 1945, the “Tuong” industry in Hue fell into chaos, and the Tuong troupes disbanded. During the resistance war, Hue Tuong was also affected. Then it went into operation with many difficulties. Due to the economy and operating conditions, the skilled artisans were old and no longer available, and many artisans dispersed to work in other places.

From 1975 to present:

The above situation ended in 1975; the country was unified, the people of the whole country embarked on the construction and development of culture, the Tuong industry was also revived, and the opera troupes were restored and put into operation with results.

The typical troupes in Hue must mention the Hue Royal Traditional Art Theater (merged between the Hue Traditional Art Troupe and the Royal Dance and Singing Art Troupe - Hue Monuments Conservation Center).

During the renovation process, traditional cultural values were preserved and promoted in the spirit of the Resolution of the 5th Central Committee of the Party, in which the state and leaders approved Hue Tuong and Hue Royal Dance of Thua Thien Hue Province interest, Hue Tuong flourished and returned to its inherent beauty, proving and affirming the potential solid vitality of a unique and timeless scholarly art form.<sup>37</sup> :

"Time demonstrated the stature of a cultural heritage. Time also proves the ability to preserve people's heritage; time favours people, not sleepless destruction; time is helping us to revive the beauty of the past..." (Nguyen Khoa Diem/ Poet, formerly head of the Ideology and Culture Department of the Vietnamese government).

### 2.2.2 Hue Traditional Tuong genres:

We hear the genres of tuong such as: "Tuồng Đồ/Tuong Do", "Tuồng Ngự/Tuong Ngự", "Tuồng Pho/Tuong Pho", "Tuồng Trường Thiên/Tuong Truong Thien"... so how is it classified?

The way of classifying tuong is very complicated, and the researchers of tuong are not unified in the classification and understanding of each genre.

Professor Hoang Chau Ky said that "Tuồng Đồ/Tuong Do" plays belonging to the lore and theories, that is, the voices and theories discussed on the street, not orthodox and not included in theories and books.

Writer Dang Thai Mai said that the word "Đồ" also means "student", and the two words "birth map" and "Tuồng Đồ" means the student's Tuong to distinguish it from the teacher's Tuong, a kind of rural folk Tuong.

<sup>36</sup> Empress Dowager Tu Cung (1890-1980) Empress Dowager Tu Cung, officially titled Doan Huy Hoang Thai Hau, was a concubine of Hoang Tong Tuyen Emperor, mother of Emperor Bao Dai of the Nguyen Dynasty in Vietnamese history. She was the last Empress Dowager of the Nguyen Dynasty and the absolute monarchy of the Vietnamese.

<sup>37</sup> November 7, 2003- Unesco recognized Hue Royal Court Music as an oral intangible Cultural Heritage of humanity.

In the book: "Sociological content and aesthetics of Tuồng Đồ", Professors Le Ngoc Cau and Phan Ngoc said that there are two main types of Tuong, "Tuồng Thầy" and "Tuồng Đồ", two authors have opposite conceptions of "Tuồng Đồ" and "Tuồng Thầy" (Tuong Teacher/Tuong Thay) in a summary of the following comparison

		TUONG DO (TUỒNG ĐỒ)	TUONG THAY (TUỒNG THẦY)
1	Philosophical thought	How to behave according to human religion	King's thought, help the country
2	Topic	Society, daily life	
3	Collect tuong/ plot in tuong	Vietnamese villages, things ahead	Strange countries, ancient stories
4	Category/Aesthetics	God of Comedy	Heaven for the heroic
5	Structure	Heavy on autobiography	Heavy on conflict, violence
6	Figure	Working people	King and mandarin, feudal class
7	Creative point of view	Freedom, less restraint	Points of law are clear and exemplary
8	Language	Inelegance, simple, idyllic	Elaborate. virtuoso
9	Operating environment	Only circulated in folk	Royal and folk

Table 1 Hue Tuong Classification Statistics

The two authors commented: "Tuồng Đồ/Tuong Do" is more lyrical and humorous than tragic; it depicts people as they exist, not as they exist. (Le Ngoc Cau, Phan Ngoc, 1984, p58)

Author Huynh Khac Dung, in the book "Hat Boi" (Théâtre Traditional du Viet Nam) has the following distinctions:

"Tuong singing Boi has two types: Tuong story and Tuồng Đồ. Tuong stories are based on Chinese stories (Thương, Châu, Hán, Đường, Tống: (Shang Dynasty, Zhou Dynasty, Han Dynasty, Tang Dynasty, Song Dynasty - China) ) "Tuồng Đồ" is based on stories, then written for suspense, naming the roles, there is no name in Chinese history. Here are two types of tuong tu and tu tu so that they are easy to remember:

a. Tuong Tales: Hong - the festival of oats

Enemy - Thanh Ly

b. Tuong Do: San -Hau

Tran-Ta-hon " (Tuan Ly Huynh Khac Dung , 1970, p334)

Author Ton That Binh, in the book "Hue Tuong" has the notion that:

"There were two main types of tuong in our country in the 19th century:

"Tuong Do" and "Tuong Pho"

"Tuồng Đồ" is a type of Tuong composed not based on Chinese stories

"Tuồng Pho" is a type of Tuong based on Chinese stories

"Tuồng Đồ" can be divided into two types.

a. "Heroic Tuồng Đồ": has content that upholds the idea of the royal bloodline, dissenting from evil.

b. The "Tuồng Đồ is Riddles of ridicule": content attacking the political regime, presenting the reality under the feudal system.

According to the author, other types of tuong are classified as special Nineteenth-century

“Tuồng Ngự”: Tuong for the King to see

“Tuồng Thầy”: a model of high value in terms of content and art, which is transmitted and taught to juniors by professionals.

“Tuồng trường thiên” (Tuong along /Long episode): a type of drama with dozens of acts or more, such as: Quan Phuong, Van Buu reported Twentieth century:

Adaptation drama: adaption of foreign dramatic works

Historical Tuong: with content drawn from Vietnamese history

Novel Tuong: with content drawn from love novels

Modern Tuong: Composed in the 20th century after the August Revolution in 1945

Folk Tuong: with content drawn from folk tales..." (Ton That Binh, 1993, p124)

Through such reasoning, we see the complexity of the classification of Tuong. It is clear that the Tuong writers do not intend to classify the Tuong, the classification is by the topic and by the researchers... The story of the Tuong classification will be challenging to come to an end if we stick to the principles. principles, principles. Hue is a cultural centre, and tuong singing has become a cultural activity. In Hue, many people know about tuong and made Tuong, from kings and mandarins to intellectuals and commoners, especially in the nineteenth century. We can see that in Hue in the 19th century, two Tuong lines were developed: Royal Tuong and Folk Tuong.

Royal Tuong: Has the characteristics of exemplary grandiose (also known as Thay Tuong); the content is often taken from Chinese history or borrowed from Chinese time and space to bring the story to the past and put it on. An epic colour (Three Kingdoms Dien Nghia, Phung Nghi Dinh, Dao Phi Phung, Son Hau...)

Folk Tuong: Reflects normal relationships (husband and wife, brothers...), focusing on humanity; this Tuong is drawn by political or non-political Confucianists dissatisfied with the times. See back to reality with aspects of Vietnamese society (clams, mussels, Truong Ngao, Truong Do Nhuc...)

Thus, the two main things in Hue, the Royal and the Folk, have created a unique identity for Hue tuong, for Hue culture and art:

“.Hue Royal Tuong, from the Nguyen Lords to the Nguyen Kings, still holds the task of being an important intangible cultural industry of the Royal Palace, constantly creating the creation of many talented artists of this art worldwide. In the country, then from the stage at the Royal Palace, these true quintessence are popularized everywhere, so Royal and Folk tuong always have a close relationship in terms of art...” (Prof. Hoang Chau) Ky- Hue- The world cultural heritage 1999)

### 2.2.3 Content and artistic Characteristics:

Tuong art is a scholarly art form, a performing art, with a high degree of generalization, stylization, convention, and formalization... Tuong art belongs to the expressionist school, where the festival is held convergence of many art forms: literature, poetry, music, dance, shaping... Tuong stage depicts human life and history clearly but not according to naturalism, all evoked according to national aesthetic conventions, especially the art of face painting and highly graphic costumes, two essential stages in portraying the character's personality.

All cues of sound, lines, colours.. are focused on the actor to manifest in bodily practice. The art of practising the body in Tuong does not go to abstract, surreal but very real:

“Tuong theatre evokes the concrete from the abstract, creates the real from the unreal, makes the yes out of nothing, transforms the finite into the infinite. The Tuong stage allows viewers to participate in their imagination to complete the play, perfect the image with emotional provocation, and awaken the imagination's potential...” (Nguyen Huy Hong, 1986, p93)

Hue Tuong is highly expressive; the tuong stage is not only a place where people come after hours of hard work but also a place where people reflect on the meaning of life: life stage.: fake but real, real but fake. The concept of "truth-false" was summed up by the ancients into truth:

“Heaven does not give leisure; in this busyness find some leisure  
Life is like a play; do not laugh at the fake as the real.”<sup>38</sup>

Meaning: (Heaven does not give leisure; in this busyness find some leisure  
Life is like a play; do not laugh at the fake as the real)

In the layout at Minh Khiem Duong Theater (Tomb of King Tu Duc) this is proved: The ceiling of the stage is painted with the moon and stars, symbolizing real life and the vast universe, the actors below That sky dome is like an activity in the middle of life, when incarnating into the role of an actor, he must bring the audience into life on stage, making the audience unable to distinguish between real and fake, that is the pinnacle of Tuong art:

The melody is mournful and makes people cry  
The poem is sad and makes our guests sad  
The fake and the real are hard to distinguish  
The talented playwright is a great poet

(Poem by Dao Tan)

Meaning:

The real melody makes people cry  
The poem is sad and makes people grind their teeth  
The fake and the real are hard to distinguish  
Only a great playwright can be a great playwright.

Thus, the art of Tuong uses assumptions to describe life and enjoy tuong, which is itself an art. The Polish theatre theorist, Ms Sophia Mickievich, commented pretty well on the art of Tuong: "Tuong is a kind of intelligent stage and believes in the intelligence of the audience."

<sup>38</sup> Two parallel sentences in front of Nhi Thi Quan theatre are sung by Dao Tan. Quoted from Hue Tuong-Ton That Binh, p. 95

Hue Tuong theatre has idealized characters and performances through direct elements such as gestures, lyrics, especially face painting and costumes.

The content of Hue Tuong's art is educational, but due to time constraints, it often focuses on patriotic ideology but achieves human values, becoming a cultural memory in Vietnamese culture.

Hue Tuong theatre has idealized characters and performances through body language, in addition to elements such as music and literature, the design language through face painting and costumes has an impact on viewers directly

#### **2.2.4 Hue Tuong in relation to Vietnamese Tuong:**

Art always reflects national and local character due to the influence of factors such as customs, climate, and region. Tuong art also absorbs elements of regional and local culture... so it can be said that Hue Tuong and Vietnamese Tuong (Northern Tuong, Binh Dinh Tuong, Southern Tuong...) has Similarities and Differences (Universal and Minor).

##### **Similarities between Hue Tuong and Tuong from other regions**

###### **Similarities due to the same ethnicity:**

Hue people are also Vietnamese, living on Vietnamese territory, an ethnic group with a long-standing and rich cultural identity.

###### **Similarities due to the same society:**

Vietnamese Tuong was born and developed enormously during the feudal period; in the 10th century, Vietnam gained independence, and the official ideology was feudal. Confucianism was considered the political foundation of the regime, so the moral principles influenced the people and helped them have standards to distinguish between Right and Wrong, good and evil, good and bad, generous and narrow-minded, greedy and generous.

###### **Similarities in Artistic Characteristics:**

Tuong was born in the North, developed and perfected its exemplary "blossoming and bearing fruit" model in Hue, then moved to the North and spread everywhere, so Tuong has unique values compared to other types of national theater.

###### **Similarities in plot:**

Famous plays such as "Son Hau", "Tam Nu Do Vuong", "Phung Nghi Dinh", and "Ngheu, So Oc, Hen" from Hue were transmitted to Thang Long (North) and other regions

Plays such as "Luong Vu De", "Tan Khi Chu Du", and "Binh Ngo Pha Tran" from Thang Long (North) were introduced to other regions, including Hue

###### **Similarities in psychology and character personality:**

Whether Hue Tuong or Tuong from other regions, the characters in Tuong's plays still maintain the same psychology and personality.

###### **Similarities in the way of reflecting reality:**

Vietnamese Tuong, in general, reflects reality in a concentrated way, expressing life through the retelling of concise story content; the story takes place on the "stage" as if it were real but enhanced. The image of life in Tuong is very general and concise. For example, in the play "Son Hau" which tells a story in feudal society, on the stage appears a typical reality: that is, the event of the king's death, the evil minister usurping the throne, the loyal Mandarin sacrificing himself to support the

king, helping the country, the audience sees the noble qualities of loyal ministers such as Khuong Linh Ta, Dong Kim Lan and the evil and terrible things through villains such as Ta Thien Lang ... Tuong not only makes the audience aware of reality but also makes the audience think about social issues and propose ways to solve those issues.

**Similarities in the way of building character images:**

Hue Tuong and Vietnamese Tuong bring to the stage ideal models of the era, heroes who are loyal to their king and love their country, respectful to their parents, faithful to their spouses, and sincere in their friendships... These character images have noble and extraordinary qualities, such as the characters Khuong Linh Ta, Dong Kim Lan in the play "Son Hau", Ta Ngoc Lan in the play "Tam Nu Do Vuong", Ly Thien Long, The Phung in the play "Ly Thien Long"...

In addition, plays with folk themes such as “Nghê, Sò, Ốc, Hến”, and “Luu Binh Duong Lê” often build characters with good morals in the relationship between father and son, husband and wife, friends, and at the same time condemn the corruption of mandarins and bad habits among the people. In general, the character images in Tuong are divided into two lines, positive and negative, which are reflected consistently by two states and opposing elements.

**Similarities in the way of building conflicts:**

The beauty of Tuong lies in the violent situations and the conflicts. Conflicts in Tuong are built based on the confrontation between two opposing character lines, causing conflicts to arise and develop. Conflicts in Tuong create awkward situations, but in the end, Good always triumphs over Evil in the direction of a happy ending.

**Similarities in language:**

The language in Tuong has many influences from medieval literature and uses many Sino-Vietnamese words.

The expression of language is the way of speaking; speaking is half speaking, half singing, so the language in Tuong has been musicalized

**Similarities in bodily expression:**

Stylized Exaggerated Movement: is the most prominent feature of Tuong; all movements, gestures, movements, and body postures are exaggeratedly stylized into dance movements

**Convention, symbolism:**

Conventional symbolism is a familiar technique of medieval literature; the art of Tuong absorbs this technique and brings it to the stage

Convention in Tuong is to summarize the essentials of life and put it into a pattern; for example, there are classes of Tuong that express skilful conventions that reach a sophisticated and skilful level of scene description, such as the plays "Manh Luong catches a horse" or "Chau Suong transplants a beard."

Symbols use tangible objects to describe intangible objects, making it easy for the audience to remember or using a part to represent the whole thing, for example, using a dragon to represent the king, pine and cypress trees to represent gentlemen, or using a part to represent the whole, for example, a horsewhip represents a horse, a tree branch represents a forest, a bowl and a chest represent a throne, a plate represents a banquet...

Characteristics of Hue Tuong about Vietnamese Tuong:

It can be said that Tuong art throughout the country has similarities (great unity) and differences (minor differences), similarities because the Northern, Southern and Hue Tuong genres are all Vietnamese Tuong; the differences are because each Tuong genre has its characteristics

The unique characteristics as analyzed in the similarities

The difference between Hue Tuong and other Tuong genres:

Due to the influence of rich cultures, especially the Royal Court element... if you pay attention, you can immediately see that Hue Tuong is exemplary, exemplary noble and must be performed according to specific rules because Hue Tuong was previously performed within the Royal Court, the audience was the King, the royal family, and people of the upper class, with high cultural level, and wealth.

Tuong scriptwriters have high knowledge and are good at literature and art. Hence, the content of Hue Tuong's scripts often has great ideas, has a high ideological and educational effect, and the refined language is poetic.

“Hue Tuong's stage is elegant, disciplined and standard. When performing, the actors, from makeup and face painting to costumes, gestures and movements in all situations, must follow the order, rules and regulations. The actors in costumes for their roles must bow to the King, congratulate the Royal Family before and after performing, and bow to the audience before sitting in their seats when passing the stage; the character must bow, when performing, must not point at the King sitting watching, the characters must avoid using the King's and the royal family's taboo names.” (Trinh Kim Hue, Cao Chi Hai, 2005,p21)

“In general, the gestures depicting the meaning create the unique softness of the character, which is the unique feature of Hue cultural identity” and that also creates the subtle difference

Hue Tuong has developed based on the national theatre stage, has the typical characteristics of Vietnamese Tuong art, is moulded and nurtured in the source of national culture, influenced by Hue art and culture through development has become standardized, rich in aesthetics, Hue Tuong is no longer the exclusive product of the feudal class, the King of the past but has become the heritage of Vietnamese culture.

### **2.2.5 Notable Works and Authors:**

During the Nguyen Dynasty, Hue was the cultural, economic and political centre of Cochinchine, so the movement of composing Tuong was significantly developed, especially during the reign of King Tu Duc; most of the authors were Mr. academics and several artists who were knowledgeable in Chinese characters and intellectuals, some works are unknown, but unfortunately, some of Hue's ancient plays are now kept in the library in London, England. .

According to documents on Tuong, some typical authors and works can be mentioned:

Dao Tan (1845-1907):

Peak activity for 20 years in Hue, the author of tuongs: Binh Dich (3 acts), Dang Khau (3 acts), Tam Bao Thai thu (3 acts), The Four Kingdoms of Lai Vuong. He also participated in composing parts of dramas such as Van Buu Trinh Tuong, Quan Phuong Hiep Thuy, etc.

***Dien Khanh Vuong*** (1799-1854):

Belonging to the first political hierarchy, the seventh son of King Gia Long participated in composing 2/3 of the “Van Buu Trinh Tuong”.

Ham Thuan District Vuong:

Belonging to the second central family, the 9th prince of King Minh Mang's son, author of Binh Hoai (set in the context of the dispute between the two countries, but inserted into private emotional life to create laughter and laughter). Used to express the Hue people's personality).

**Nguyen Van Em:** (during the reign of King Thanh Thai)

Artist Thanh Binh Thu, author of the play "Truong Ngao" with the theme of Good and Evil, in goodness meets good, influenced by Buddhism, suitable for Hue people's personality (Based on the story According to folklore, the character of Ao man is gentle and naive, but he lives with a terrible woman named Tam Banh, the result is that Ao is lucky and Tam Banh has evil retribution.

Ung Binh Thuc Gia Thi (1877-1961):

Great-grandson of Hiep Ta Tuu Thao Hong Thiet, grandson of Tuy Ly Vuong Mien Trinh. He passed his bachelor's degree at the age of 33 (1909) as a scribe in 1904, later added a tri-district, later promoted to Tri Phu, Vien Ngoai, Thi Lang, Bo Chanh, Tuan Vu, Phu Doan Thua Thien, then promoted to Thuong Thu. Retired in 1933 (57 years old), then became president of the Trung Ky National Language Propaganda Association (1933- 1940) and director of the Central American House of Representatives (1940-1945)... Later, he returned to live in Vi Da with some Thi Xa founders (formerly Huong Vi Thi Xa) in 1950 and renamed it, Huong Binh Thi, in 1950. The commune... is a place where we work together to paint and travel to scenic places. He has many famous works of poetry and art, including the famous work Lo Dich, which was the first Tuong in Vietnam. Nam adapted the Western play Le Cid by Corneille

Nguyen Chau Thanh (1911-1991):

The person who contributed to the rebuilding of Hue Tuong was the Thanh Binh Tuong School from 1983 to 1089. Authors of typical Tuong plays Bach Vien Ton Cat, Thoai Khanh- Chau Tuan, Pham Cong – Cuc Hoa, Great Cat Destroys Tri, Death Sentence...

There are also anonymous plays such as Di Tinh (Legendarily compiled by a playboy prince in the capital), Quan Phuong, Son Hau (son hau means behind the mountain, the place where the heroes of the pro-Qi faction established their country to fight against the anti-Qi faction, Ta Thien Lang: is that a metaphor for the Nguyen lords' territory behind the Hoanh Son mountain range?)

In addition, we must also mention authors such as Le Quy Dong, Ho Quy Thieu, Nguyen Hien Dinh, Nguyen Gia Ngan, Nguyen Ba Nghi, Phan Boi Chau, Phan Chau Trinh, Phan Dinh Phung, Nguyen Dinh Chiem, Bui Huu Nghia, Phan Xuan Thuan (See the appendix).

Researcher Nguyen Dac Xuan, in the book: Hue Research, in the article: Some information about Tuong wright Ngo Quy Dong, wrote: “In the past, Tuong script authors rarely put their names on the Tuong scripts. Most scripts only mentioned the translator's name. People thought that the authors of Tuong scripts were a collective. Each author only edited old Tuong scripts to suit the times and their preferences. Some people also said that the author's name was not mentioned to avoid conflict with

the regime. Therefore, many actors did not know who the author of the Tuong play they were performing was. On the contrary, many people copied and edited old Tuong scripts and were mistaken for the authors of those scripts. Nowadays, it is tough to find the origins of Tuong authors..” (Nguyen Duc Xuan, 1999)

Besides we must also mention the role of talented artisans from all over the country coming to the capital to teach their craft (Tu Duc's reign). Today, we still hear artisans praising the mandarin with the following song:

“Binh: Nam, Thien:Loi, Hoa: Ai  
 Sam: smiled, Duc: danced, and no one dared to compare<sup>39</sup>  
 Poetry translation: Two verses praising five master Tuong artists:  
 (Actor: Binh is famous for his Hat Nam style  
 Actor Thien: famous for his Hat Loi style  
 Actor Sam is famous for his comedic roles  
 Actor Duc dances very beautifully  
 It isn't easy to compare)

Nowadays, famous Tuong artists in the country such as People's Artist Nguyen Pham, People's Artist Nguyen Lai, People's Artist Ngo Thi Lieu, Artist Vien Bo... who have contributed to the revival of Tuong are all more or less trained by the Tuong singing movements in Thanh Binh Tu Duong<sup>40</sup>, Hue, proving that Hue is truly the land that has significantly contributed to the completion and elevation of Tuong art into a stage art reaching its peak.

### **Synopsis :**

TUÔNG (TUONG) (royal theatrical play) is a unique theatrical kind of art combining many other performing arts such as music, dance, poetry and paintings.

As it is a kind of symbolism, the artists must be distinctive in disguising their face, costume, hair, beard and so on for different societal roles.

Tuong is a symbolic theatrical art, so artists have to dress up their faces, costumes, hair, and beards with music, gestures, etc., through the art of practising the bodily to express the content.

Under the Nguyen Dynasty, Tuong strongly developed and had two forms: Royal Tuong and Folk Tuong. The Royal Tuong had strict regulations and high professionalism, so it was considered classical, while Folk Tuong was not a little more random.

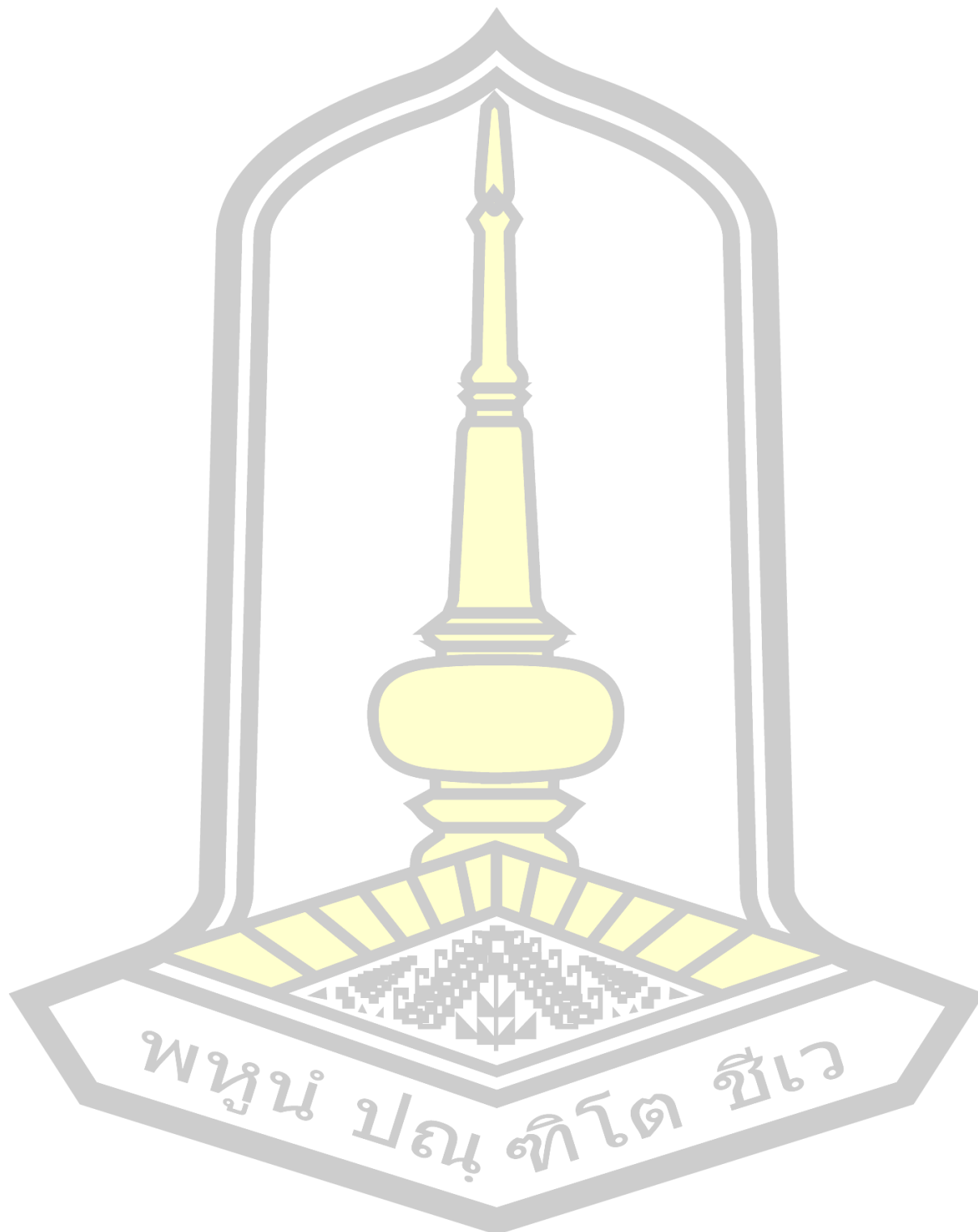
Tự Đức emperor created a group to write Tuong's scripts, the members of which were the intellectuals. Among them, Đào Tấn was the leading with many well-known plays. The Tuong was performed at such royal theatres as Duyệt Thị Đường and Minh Khiêm Đường..

Nguyễn emperors such as Minh Mạng, Tự Đức, Đồng Khánh, Thành Thái, Khải Định were very interested in Tuong and had it developed.

<sup>39</sup> According to author Nguyen Huy Hong in the book *Hue Theatre Tradition*, these five Tuong actors were in Hue. According to other researchers, these five actors were in Quang Nam and contributed to Hue Tuong.

<sup>40</sup> Thanh Binh Tu Duong was historically built in 1825. It is a typical Hue-style house with three rooms, two wings, brick walls, and a wooden roof covered with tiles. Thanh Binh Tu Duong faces east (renovated in 1958, 1992 and 2000)

Today, Hue “Tuong” is a part of Hue Royal Court Music, a cultural heritage that enriches the art and culture of Vietnam.



## CHAPTER III

### PRACTICING THE BODY OF HUE TUONG

#### **Abstract:**

The content of chapter 3 is the second objective of studying the art of body practice of Hue Tuong based on factors such as: face painting, costumes, / psychological characteristics of characters / Body language characteristics / Choreography and the system of typical characters.

#### 3.1 The art of face painting:

Hue Tuong art has a synthetic value, with elements of visual, applied, and expressive arts and is closely associated with symbolic forms. Symbolism is a type of perception that tends to generalize, so Hue Tuong adheres to symbolic properties such as convention, stylization, and formalization, in which the art of face painting is an essential factor, considered the soul of Hue Tuong.

Characteristics of Hue Tuong face painting art.

#### **Principles, materials and drawing methods**

Specifically, the way to draw faces in traditional Hue opera follows the following conventions:

Colours: include three main colours: red, yellow, and black.

From these 3 colours, other colours are mixed

Conventional drawing also includes three main parts:

Drawing skin color

Drawing lines

Bearing beard

The colours on the face are expressed through stylized colour blocks and lines based on factors such as temperament, age, personality, and status, which are expressed according to the association of the character's psychological nuances.

พหุ ประถมศึกษา

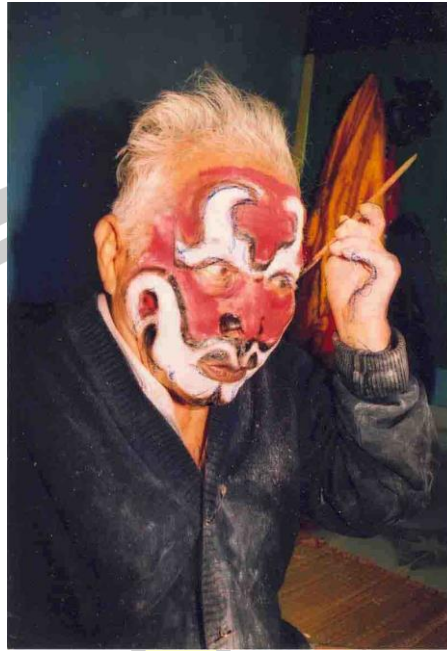


Figure 17 Meritorious Artist La Chau painting his face  
(Source: photo by the author)

There is also a coconut or peanut oil bottle to mix with the colours. From those primary colours, many colours with different shades can be combined, such as bright red, dark red, pink white, pink white, black, dark black, light black, dark grey, and light grey...

The face painting tool is not a brush but a bamboo stick about 20 cm long, flattened at both ends; one end is significant, and one end is small for drawing; that's why in Hue Tuong face painting makeup, people also call it "Ke mat" or "Dam mat".

To draw a face in the order of steps, the actor must prepare two mirrors, one in front and one behind.

The first step is to rub oil evenly on the face, then use the large end of the stick to scoop powder and apply it on the face; if it is a Red Actor (Male/Kep Do), use red powder first and then use other colours later. The small end of the bamboo stick is to draw eyebrows and wrinkles; if it is a Gray Actor (Male/Kep Xam), mix white with oil, add a little black to make light grey to apply and draw patterns according to the rules of the characters. If it is an old General, use white to draw eyebrows. The large end of the bamboo stick is used to draw patches; the small end is used to draw patterns and wrinkles...

พุ่ม ปณ ทิโต ชีเว

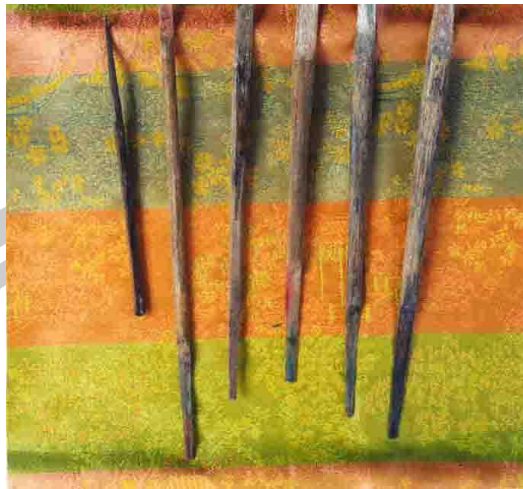


Figure 18 Hue Tuong face painting tools  
(Source: photo by author 2023)



Figure 19 Meritorious Artist La Thanh Hung is painting the face of Artist La Chau (Artist La Hung is the son of Artist La Chau)  
(Source: Hue Monuments Conservation Center)

Tuong art is the art of actors; they know how to sing and dance well and have to put on makeup and paint their faces for the characters they play. But in Hue Tuong theatre, there are hundreds of Tuong plays with many different characters, so no matter how good an actor is, it is difficult to grasp all the characteristics of the characters; they only take on a few typical faces and a few faces that they take on.

Tuong actors in the profession from the past to the present, after being taught by artists and predecessors how to draw, have to draw their own faces for their characters and not ask others to draw for them. The actors become anonymous painters, so Tuong actors who want to draw beautiful faces, in addition to professional knowledge of singing and dancing, must also have a good understanding of social knowledge and, above all, passion. The process of applying makeup and drawing faces is also a process for actors to reflect on their characters: a face with charisma and a sharp brushstroke will increase their excitement when performing.

When talking about Hue Tuong's art, we cannot help but mention Meritorious Artist La Chau (1912-2011), the last Royal Artist of the Nguyen Dynasty, who devoted his whole life and his whole family to Hue Royal Tuong's art. His children and grandchildren are active in Tuong art, such as Meritorious Artist La Cam Van, Artist La Nguyen, and director Meritorious Artist La Thanh Hung. His three grandsons, La Tuan, La Phuoc Cuong, and La Thanh Hai, are continuing his career. He has a famous saying: "My children are born; if any of them do not follow the Tuong singing profession, they are not my children".

I was fortunate to meet him when he was active, and I heard many interesting things about the art of face painting and makeup. He gave me many valuable documents about Tuong art (texts, drawings, etc.), which helped me in my research process.



Figure 20 Artist La Chau with the character Diem Cuu Quy  
(Source: photo given by the Artist to the author)

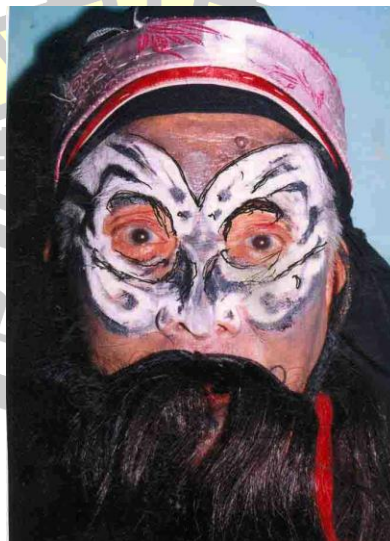


Figure 21 Artist La Chau with the character Tiet Cuong  
(Source: photo given by the Artist to the author)



Figure 22 Artist La Chau with the character Lao Ta  
(Source: photo given by the Artist to the author)



Figure 23 Artist La Chau with the character Chau Xan  
(Source: photo given by the Artist to the author)

พหุ ม ปณ ทั โด ธิ ๖



Figure 24 Artist La Chau with the character Lao Trang  
(Source: photo given by the Artist to the author)



Figure 25 Artist La Chau with the character Phan Diem  
(Source: photo given by the Artist to the author)

พหุ ประถมศึกษา



Figure 26 Artist La Chau with the character Ho Thanh Nhan  
(Source: photo given by the Artist to the author)



Figure 27 Artist La Chau with the character Ta On Dinh  
(Source: photo given by the Artist to the author)

Because the actor has to do his makeup and paint his face, it is possible that a character drawn by many actors may not be the same because each person's veins and muscles are different, their approach to objective reality is different, and their abilities are different so that the faces may be slightly different. Still, they all come from the same source: compared to other details, they are more similar and "universal".

Moreover, when talking about someone, Vietnamese people often have the habit of describing their appearance first and then their personality. People "look at the face to judge the image", for example:

“People with eyes like betel leaves  
Willow-leaf eyebrows worth a hundred quan  
People with narrow eyes, like eels  
Men are thieves and robbers; women are traffickers”  
(Folk song)

Or

“A chubby cheek makes me want to curse if I look at it for too long  
A square face can be bought with a penny and a half.”  
(Folk song)

That impression is also reflected in the art of Hue Tuong face painting, so when a Tuong actor steps onto the stage, looking at the face painting, the audience immediately knows who that character is and what their personality is like. The characteristic of color in Hue Tuong's face painting is to indicate the character's personality, symbolizing

For example:

Red face indicates hot-tempered but upright, loyal and righteous people

Black face indicates simple-minded people.

A moldy face indicates flatterers

Grey face indicates people living in mountainous areas,

A crab-shell-colored face indicates people living in coastal areas..

Along with skin colour is the combination of drawing lines to depict personality. The lines mainly and most importantly focus on the eye area (eyeball, eye socket), nose and eyebrows, in which the most important is the eye area; all also follow the convention, for example:

Young people have egg-shaped eyes

Older people have eyes that extend down to the cheekbones.

Slanted eyes symbolize people with extraordinary strength

The eye area has a flying bird (the bird's head at the corner of the eye, bordering the bridge of the nose, the bird's wings covering the eyebrows and ears), indicating people with special talents.

Along with the face, visual cues such as points, shapes, and lines... combine to create the character's personality.

For example, white points: treacherous, treacherous person;

Camouflage lines: bandits.

Curved lines: stubborn people.

Colourful lines, green skin: goblins in human form Crescent moon, laurel wreath on the forehead: elite, intelligent, brave, virtuous...



Figure 28 Artist Thanh Hoai paints Khuong Linh Ta's face  
(Source: photo by the author 2023)



Figure 29 Actors in make-up painting their faces before the performance  
(Source: photo by the author 2023)

พหุพันธ์ ปณฺทิกโต ชีเว



Figure 30 Artist Nguyen Phong with the character Dong Kim Lan  
(Source: photo by the author 2023)



Figure 31 Artist Van Dung with the character Ta On Dinh  
(Source: photo by the author 2023)

One thing in common for painted characters is that the face is coloured and painted, while the area near the eyes is left natural and unpainted: this has two explanations:

The first way is that wooden masks had to be worn in the past, so the actors had to make two holes to see.

The second way is that in the art of Tuong, the actors' eyes also had to participate in the performance. Hence, they had to be left empty to see the spirit of the eyes. This understanding is more reasonable and attractive than the Japanese Noh drama, in which the actors wear wooden masks to perform.



Figure 32 Japanese Noh Drama  
(Source: Hue Tuong Magazine)



Figure 33 Noh Drama Performance at Thai Hoa Palace Stage - Hue  
(Source: Author's photo, TV photo)

Another point is that face painting is only for male characters such as "Kep", generals, and flatterers... female roles do not have their faces painted but only wear makeup, except for the character Chung Vo Diem - the only female character whose face is painted like "Kep", and the character Dao Tam Xuan is a female general character, originating from the highlands, so according to the convention, the face is painted in two halves of grey-white (pink grey-light blue) with the meaning: the white half represents the beauty of the character (female), the grey half indicates the place of origin: the highlands...

Note: "Dao": noun referring to female Actress, "Kep": noun referring to male Actors



Figure 34 Actor La Thanh Hung as Chau Xuong  
(Source: La Cam Van, Traditional Arts of Hue Royal Court, 2013)



Figure 35 Meritorious Artist La Chau as Tieu Tang  
(Source: La Cam Van, Traditional Arts of Hue Royal Court, 2013)

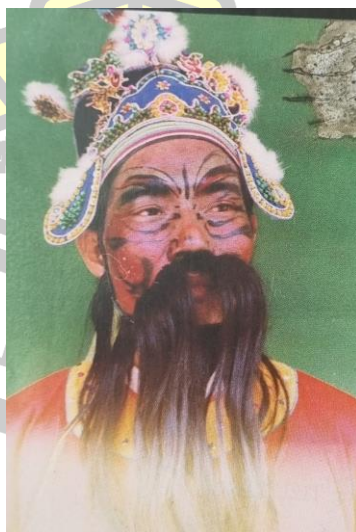


Figure 36 Actor Ta Ngoc Hoanh as Ta Thien Lang  
(Source: La Cam Van, Traditional Arts of Hue Royal Court, 2013)

The most recent documents of Hue Tuong masks are photos taken by the author in the Exhibition displaying masks in the Training and teaching course for artists and actors to grasp the inheritance of the technical sequence and methods of drawing Hue Tuong masks, a project jointly organized by the Hue Monuments Conservation Center and the Vingroup Innovation Fund (VinIF) under the Big Data Research Institute (VNCDLL), displayed at Duyet Thi Duong Theater in April 2024. The project aims to contribute to preserving, conserving and promoting intangible cultural heritage values, especially Hue Tuong art.



Figure 37 Character Chung Vo Diem  
(Source: photo by author)



Figure 38 Meritorious Artist La Cam Van (1952-2014) dressed as Chung Vo Diem  
(Source: [http:// m.netcodo.com.vn](http://m.netcodo.com.vn))



Figure 39 Character Dao Tam Xuan  
(Source: photo by author)

**Eyebrows and beards** also follow a general convention, symbolizing:

Spear-shaped eyebrows: heroic characters

Pierced eyebrows, awls: sinister people

Eyebrows with red edges: hot-tempered people

Eyebrows shaped like a broom, caterpillar, or perch: flatterers

The left eyebrow is drawn in the shape of a dragon, and the right eyebrow is in the shape of a temple; this is the appearance of the founder of the nation.

#### Beard

Dragon beard: noble general or King

Silver beard: older man, elder

Black curly beard: a fierce person

Mouse beard, fox beard, goat beard: mean, cunning person

Big three-cluster beard is a kind person....

The art of Hue Tuong face painting according to symbolic convention:

The loyal and righteous have red faces and silver eyes.

The flatterer has a few sparse black beards.

(Phan Van Tri)

In the art of face painting, Hue Tuong follows the basic principles of makeup based on the veins and flesh on the face, artistically transformed in the following ways: stylized, generalized, and symbolic according to the character's personality; those principles are drawn from real life.

The faces in Hue Tuong are based on real-life face types such as square faces, oval faces, plough faces, and long faces... The ancient Vietnamese often said: "Look at the face to guess the character"... or "Humanity and kindness are in appearance", drawing faces in Hue Tuong is based on reality to build the character's personality.

The colours and lines of the face are also based on the nuances of real life: from the reality of human skin colour, Hue Tuong has stylized and incorporated into the way of drawing the characters' faces, similar to the language of the Vietnamese

people or exaggeratedly describing people's faces, for example, That girl has skin as white as a peeled egg, that older man's face is as yellow as turmeric or this boy's face is as black as a sheet, the boy's face is purple, this man's face is as red as a gac fruit... in that exaggerated and suggestive way, Hue Tuong has used it to describe the characters' faces in a general way: White is white, red is red, black is black.

In face painting, the eye socket is the most important. Some symbolic principles in Hue opera are using white, black, light and dark on each face to indicate the facial muscles of the characters. Young people have fewer wrinkles; older adults have more wrinkles.

The colours in Hue Tuong face painting are symbolic and generalized according to Eastern conventions, so the colour palette includes colours in the Eastern colour system to depict the character's personality. We can read the character's personality through the signals of the colours:

For example:

**Red:**

Speaks of solid personality, loyalty and righteousness, usually intelligent and brave characters (for example, Dong Kim Lan, Phan Dinh Cong, Phan Diem...)

Also red, but dark red is a person with more strength than others or a depraved and debauched nature (for example Tru Vuong - in the play Tram Huong Cac)

Crab red also often indicates the character's place of origin: the sea



Figure 40 Character Phan Dinh Cong  
(Source: photo by author)

พหุบัน ปณ ทิโต ชีเว



Figure 41 Character Phan Diem  
(Source: photo by author)

**Black:**

Indicates characters belonging to martial arts, upright and polite (for example character Quach An Cong - in the play Vo Hung Vuong, character Ta Ngoc Lan - in the play Ta Ngoc Lan Rolling in Fire)



Figure 42 Character Ta Ngoc Lan  
(Source: photo by author)

In addition, black combined with other elements such as patterns and lines also represents villains (for example, the character Ta Kim Hung - in the play Hong Son Fire, the characters Ta On Dinh and Ta Loi Nhuoc - in the play Son Hau).



Figure 43 Character Ta On Dinh  
(Source: photo by author)



Figure 44 Character Ta Kim Hung  
(Source: photo by author)

**Grey:**

It also refers to martial arts characters, hot-tempered but straightforward, frank, and outspoken (for example, the character Khuong Linh Ta - in the play Son Hau, the character Van Kim Anh - in the play Duong Chan Tu, the character Trinh An - in the play Tram Trinh An...)



Figure 45 Character Trinh An  
(source: photo by author)

The colour grey also has another meaning: indicating the character's place of origin: in the mountainous region, Hue Tuong calls the way of painting the face grey "blue"; the blue colour in Hue Tuong means light grey according to the explanation of Hue people: blue means evoking the green of the mountains and forests, not the face being green, and the face being grey means that they live in the mountains and forests so they are stained with ash.

**White:**

Often used for female or male scholarly characters whose origins are urban, but also describes villains (for example, mouldy face: character La Bo..)



Figure 46 Character Mao At  
(Source: photo by author)

According to the symbolic character of Hue opera, it has been introduced to depict the character, from the conventional rules, colours combined with other elements such as lines, patterns, costumes, hats... to go into the specifics of each character,

For example, the face is black but the villain is the way to draw the eyebrows in the shape of a perch.

The face is also black but the border is red, creating a cruel character

The face is white but the white mold is a flatterer

The application is principled but also very flexible, unique and specific



Figure 47 Character Ly Ngu  
(Source: Dictionary of Vietnamese Hat Boi Art)



Figure 48 Character Fox face  
(Source: Dictionary of Vietnamese Hat Boi Arts)

Hue Tuong art belongs to the Eastern narrative genre, in which the role of the actor is the most important, the centre of the play, the actor tells the story through the art of acting, they use movements to illustrate the action, according to the convention:

A long journey of a thousand miles only requires three steps  
A horse running on two legs only needs one whip

### **Imagery- Physiognomy**

The way of drawing faces in Hue opera is based on the veins and muscles on the actor's face. It is artistically generalized, stylized, and formalized to create complete character images. The beauty of the character image is based on reality but through the lens of creativity, following clear standards:

For example, the character Quan Cong's face is painted bright red, smooth and wet. The lines are generalized: phoenix-shaped eyes slightly slanted up, silkworm-shaped eyebrows, a few white spots, a large black beard with five tufts... that red colour in a combination of eyes, nose, and mouth creates the severe and majestic expression of the character. At this time, the body shape and colour contain expressive functions, inform personality, and develop aesthetic emotions and respect.

It is also red, but the way the character Tru Vuong's face is painted is dark red combined with black strokes. The dark red colour has a descriptive value: it is robust, cruel and lustful.



Figure 49 Character Hoang Phi Ho  
(Source: Dictionary of Vietnamese Hat Boi Arts)

The beauty of the character's soul in Hue Tuong, expressed through makeup and face painting, makes the audience feel the character's personality under the "outer shell", which is the true beauty of the character.

The ancient Vietnamese often commented on people's personalities through facial and body appearances. These were experiences drawn from real life and were general lessons learned from people's initial perceptions and feelings about each other.

Hue Tuong is part of the Eastern painting concept system, borrowing the "shape" on the outside to express the content inside. From an aesthetic point of view, a way of looking at movement, through the convention of describing real life and people, Hue Tuong has incorporated a specific language into drawing faces that deeply depict the character's personality. Just by looking closely at a Tuong mask, arranging the colour blocks and details on the face combined with related elements such as lines, patterns, dots, and points... is like a formula about personality that viewers only need to be subtle to read immediately.

For example, the facial expressions of the character Quan Cong:

He is a revered character of Asian peoples as well as Vietnam, a character in the Three Kingdoms play, sworn brothers with Liu Bei and Truong Phi, has achieved many glorious feats and is a loyal and righteous person revered by Asian peoples as a saint. Hence, the way of drawing the face has elements of a noble appearance: shiny like a spirit; it looks noble and brave; the nose is shaped like a bat; the eyes are like a phoenix; the eyebrows are shaped like silkworms, combined with a large, benevolent black beard with five clusters, the long beard also represents longevity. According to legend, Quan Cong had seven moles on his face during his lifetime, so when drawing his face, he also drew a mole on his chin to show his prosperity. People praise the virtue and pure soul of Quan Cong; according to the custom of the Hue Tuong stage, before playing the role of this character, they must burn paper money, gold and silver and pray to ask for permission to play the role.



Figure 50 Character Guan Yu  
(Source: Dictionary of Vietnamese Hat Boi Art)

According to the Eastern aesthetic point of view, the human world is material but has "colour"; creativity is not something imposed from the outside but an internal effect; creativity is like a memory... The common point for the villain face in Hue traditional Tuong is the use of two primary colours: contrast: White - Black.

Black and white, individually, have different meanings. Still, when combined in a specific space of a Hue Tuong mask, the elements of lines and motifs create particular nuances in terms of emotions and appearance.

The beauty of the expression of the signal elements of shape in Hue Tuong's face painting is that there is no need for a specific explanation; the signals in the system themselves, the expressive values of colour and shape, reveal the character's personality, this permeates the "thinking and memory" in the life and culture of Eastern people.

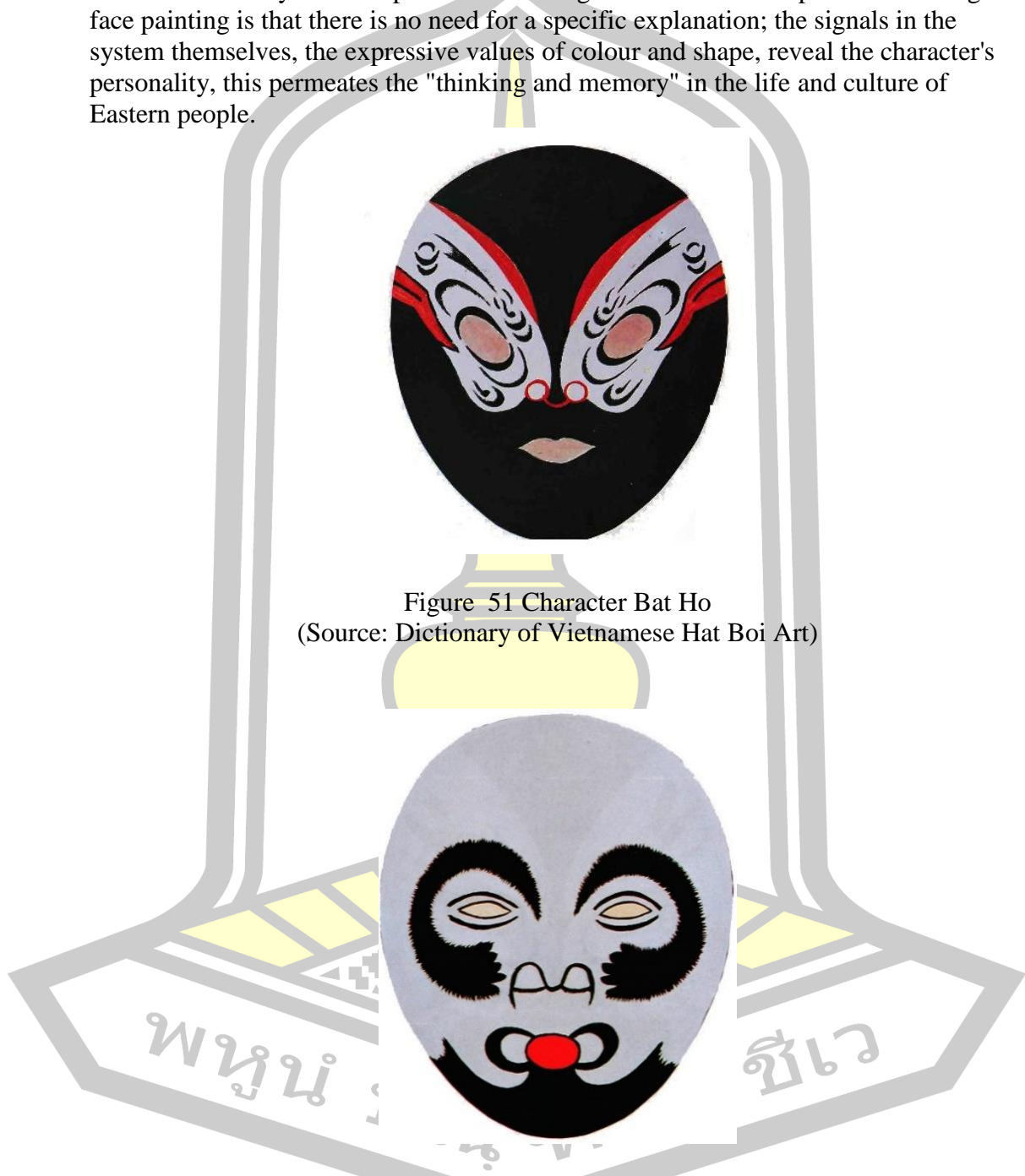


Figure 51 Character Bat Ho  
(Source: Dictionary of Vietnamese Hat Boi Art)

Figure 52 Character Evil Tyrant (Ac Ba)  
(Source: Dictionary of Vietnamese Hat Boi Arts)

Hue Tuong's stage reflects people and life in a subtle, refined way that is also very open and intimate.



Figure 53 Character Ta Loi Phong  
(Source: Dictionary of Vietnamese Hat Boi Art)



Figure 54 Character Khuong Linh Ta  
(Source: Dictionary of Vietnamese Hat Boi Art)

### **Symbols - Condensation**

It can be said that the ideological value of Hue Tuong's face painting art is expressed in a subtle, concise and subtle way through the mask signal elements. The shaping elements have been transformed logically and generally into symbolic elements that viewers can feel through the condensation of the image.

Over time, the primary colours in the traditional colour palette of Hue Tuong art and the creativity of generations of artisans have created rich shades of expression.

The same red motif but expressing different aesthetic values and different emotional qualities (dry red, wet red, dark red...) because the red colour, with its diverse expression, itself contains symbolic, conventional and oriental ideas. Hue Tuong has thoroughly exploited the symbols-signals of red in all expressive states to express the character's nuances and convey emotions to the audience.

Besides, the shades of black and white symbols also contribute effectively to the performing arts; the mouldy faces, pockmarked faces, and striped faces combine rhythmically with black and white colours to create strong impressions of personality.

The beauty in Hue Tuong's face painting art lies in the generalization and convention but not in deviating from reality, still having the innocence and simplicity of familiar life. The unchanging beauty of Vietnamese art in general, Hue Tuong art in particular, is the beauty: rustic, innocent, simple.



Figure 55 Character The effeminate young man  
(Source: Dictionary of Vietnamese Hat Boi Art)

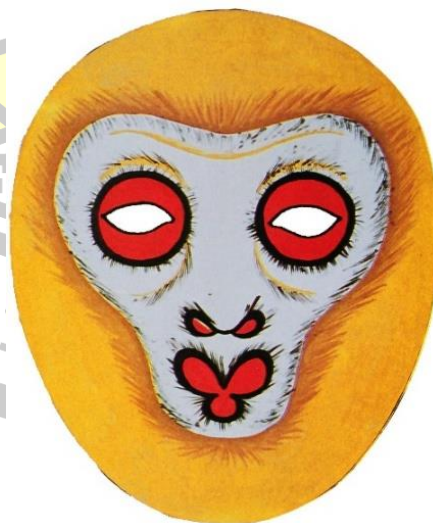


Figure 56 Character Bach Vien  
(Source: Dictionary of Vietnamese Hat Boi Art)

“In traditional Tuong theater, face painting is a special form of makeup. In addition to the usual makeup methods such as powdering, lipstick, drawing eyebrows, drawing beards... face painting has been used with very rich symbolic models.” (Doan Thi Tinh, 2014)

### 3.2 Psychological characteristics of characters

The Hue Tuong stage is a symbolic place for actors to show their talents. When on stage, the actors bring space and time into the play: the stage is confined within a narrow perimeter but is an endlessly vast space. The stage is both a royal court, a simple thatched roof house, a picturesque landscape, a dilapidated thatched hut, a wild mountain forest, a rice field and a fierce battlefield... through the actors' facial expressions and actions, the audience understands where the actors are and what they are doing. That small space becomes infinitely vast in the minds and imaginations of the audience.

Hue Tuong stage is very close to Vietnamese people; all Vietnamese people know the characters; watching Tuong, just seeing the character through the makeup, face painting and costume, the audience immediately knows who that character is: King or general, loyal general or flatterer general. A king comes on stage and sits on a chair (the chair is a chest placed against the wall) under the pedestal with civil and military mandarins sitting in attendance; the audience immediately knows that it is a court scene, two generals with fierce makeup and armour are fighting with drums, mixed with the sound of trumpets, cymbals, evoking the excitement of the battlefield with many people, horses...

In life, Eastern people, as well as Vietnamese people, value the harmony of Heaven-Earth-Human. People in heaven and earth have to struggle with many hardships, deal with dark conspiracies, and endure bitterness, but people are also full of love.

The immutable categories is "Truth" and "Morality" are always emphasized in Hue Tuong; the relationship between humans and nature is reflected in Tuong theatre in a language full of expression. Hegel<sup>41</sup> once said: "Nature is rich but has many shortcomings, without fiction there would be no subtle art"

Fiction creates many rich situations; Hue Tuong's art originates from life, through refinement and blossoms and then returns to reflect life with elegant and subtle beauty. The artistic language of Hue Tuong, together with music and dance, supports the development of psychological conflicts; the actor uses the art of physical practice to breathe life into the character and uses his intense emotions to portray the character's psychology

Audiences come to the Tuong stage not only to see the beautiful costumes and face painting but also to enjoy the singing and acting talent of the artists. It can be said that in Hue Tuong, artistic elements such as painting, music, and dancing are combined dialectically in a correlation through the art of bodily practice to make the

<sup>41</sup> Georg Wilhelm Friedrich Hegel (1770-1831), German Idealist Philosopher and Aesthetician

audience hear, see, and feel the feelings and emotions of the character's inner self, thereby creating empathy with the character.



Figure 57 Artist La Thanh Hung in the role of Chau Xuong  
(Source: La Cam Van, Hue Royal Traditional Arts)

According to the story of Artist La Thanh Hung (son of the late Artist La Chau), and the Tuong actors: In the play, Tuong Thoai Khanh Chau Tuan, the late artist La Chau played the role of Xich Pham Nhan, in a mood of missing his friend in a faraway land, he was so sad that he brought out wine to drink. The actor poured two cups of wine, and before drinking, he raised one cup to invite his friend; after a few sentences expressing his mood, he went down to sing Nam:

The wine bottle tilts, and I drink it all; I'm drunk with an old love  
Ten thousand curses cannot disobey old words

The audience was very moved by the sincere performance and the sad lyrics: missing friends, relatives, separation and death in life... who hasn't experienced it?

In the play Son Hau, Dong Kim Lan is a filial son to his old mother, affectionate to his friends, and a loyal and righteous person. In the situation when the traitor Ta Thien Lang hung his mother on the wall, they burned and beat her; Dong Kim Lan was extremely heartbroken; on one side was maternal love, and on the other side was national affairs; what could he do? That psychological nuance full of emotional turmoil entered the lyrics of the song "Dieu noi lua ai" full of sorrow:

(Oh Mother) Mother, you are there, silent and tender  
 I sit here with my eyes blurred  
 It is easy to forget the saying, "The country is lost."  
 I am so hard-pressed to forget the words "The mother is dead."  
 I am so sad that I have to fall  
 The motherly love is so indomitable  
 The loyalty between the king and his subjects is so hard to fade  
 I promise to return to the Ta family in three days  
 I bow once to repay the young king's kindness

The content of Hue Tuong often focuses on the fierce conflict between two domestic feudal groups; the common theme is that the villain group usurps the king's power, harms loyal ministers, the leading group is initially weak in power and strength, has to flee the capital to a remote and dangerous place to build a base and prepare forces for a long and arduous resistance. The leading group finally wins after many hardships, difficulties and great sacrifices.

The flexible performance of the role, such as leading the audience to integrate into the play, the nuances on the face, the costume colour, and the bodily practice, helps the role to be sublimated in expressing the character's psychological conflicts.



Figure 58 Artist La Thanh Hung and Artist Hoang Nguyen in the excerpt of the play "Chau Xuong and Bang Duc in the Battle of the Water"  
 (Source: La Cam Van, Hue Royal Traditional Arts)

In the play, The Fire of Hong Son, Ta Ngoc Lan is heartbroken because his rebellious son Ta Kim Hung joined the rebels and became a henchman for Trieu Van Hoan. When Ta Kim Hung led his troops to surround the rebel base in Hong Son, the situation was critical; no one could resist the enemy's overwhelming strength. In that life-threatening situation, Ta Ngoc Lan volunteered to save the day. He found a way

to light a fire in Ta Kim Hung's camp. During the uprising army's sacrificial ceremony, Ta Ngoc Lan emotionally said:

“In the red fire, the father and son burned their bones.

Outside, the deep sky and deep water, the mountains and rivers were bright.”

Ta Ngoc Lan hugged his rebellious child in that fierce battle and rolled into the fire. (Tuong: Ta Ngoc Lan rolls into the fire). The character's death in the fire has a noble meaning and is full of heroic tragedy.

Le Tu Trinh (in the play Son Hau) was a very clever eunuch who sided with Qi. In times of danger, he worked every night to save the Crown Prince and his mother from prison.

“The good relationship is in turmoil  
The "Qi" family's career is in turmoil”

While Ta Thien Lang's faction was too strong, Le Tu Trinh had to plot to pretend to be on the rebel side to find an opportunity to "Use the seal to buy the enemy's heart" to make them believe and "Save the people and find loyal ministers". When hearing that Dong Kim Lan and Khuong Linh Ta also pretended to be on the rebel side of Te, Le Tu Trinh did not understand the two people's hearts, so he was baffled and angry:

“Looking at the mirror of Qin, I cannot see through Jin Lin's heart  
Burning the palanquin's horns, I cannot see through Ta heart  
It is a pity that the two men's talents  
Returning to surrender to “Ta” with all their heart  
(What nonsense are you doing, Uncle Lan? Nonsense, Uncle

Ta. Talking about others makes me angry. My parents gave birth to me, neither a man nor a woman, no with the strength to tie a chicken)

If only I had enough majesty  
I want to do my best to alleviate the Ta bandits...”

Thus, it can be seen that the character's psychology is extremely complicated, both worrying, tormented and sad, and having to calculate to find a plan. The actor must clearly understand the content of the script and must be able to express the character's psychology fully.

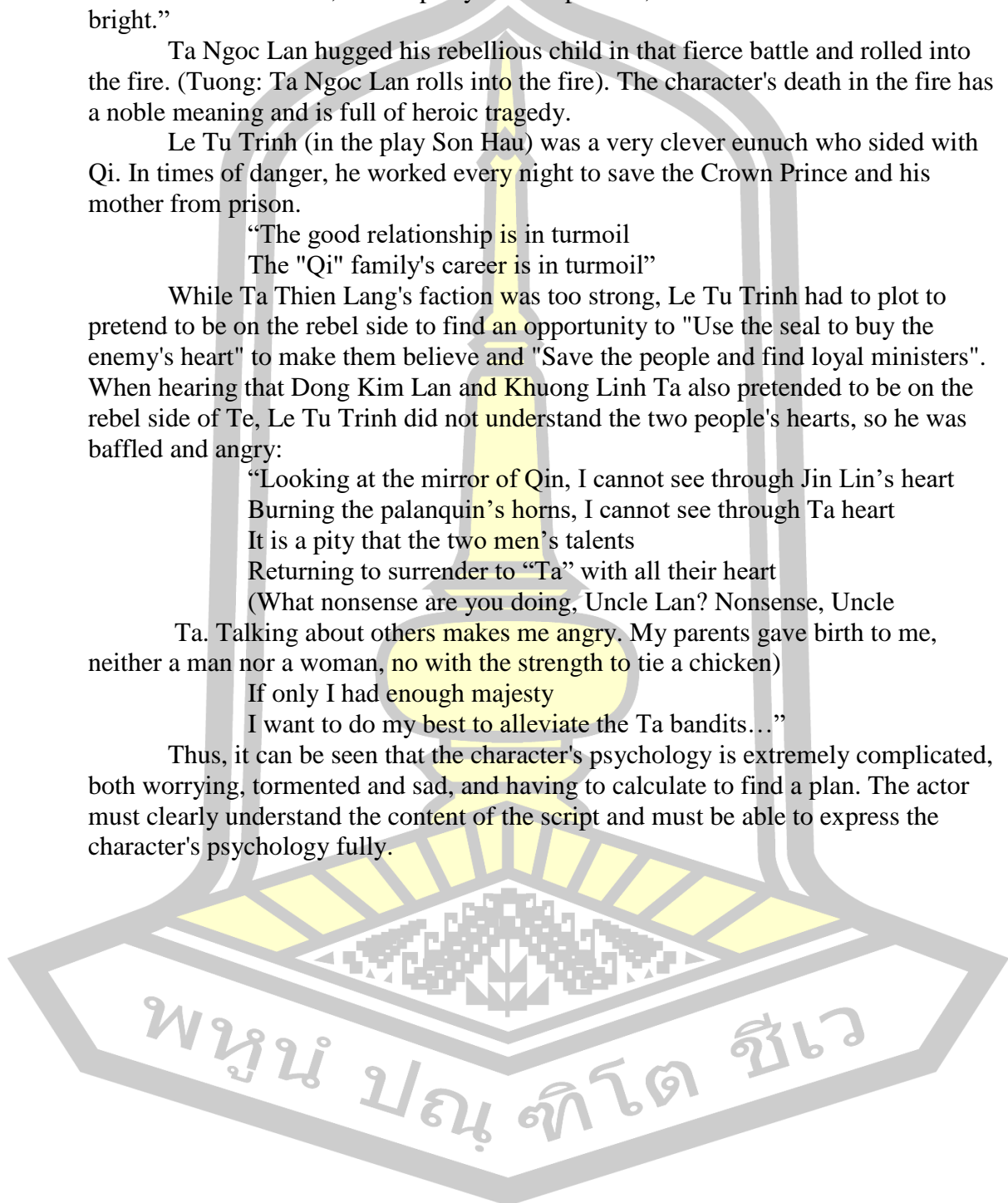




Figure 59 Artist Chanh Hue in the role of Tiet Giao  
(Source: La Cam Van, Hue Royal Traditional Arts)

The beauty and charm of Hue Tuong are the violent situations: Ta Ngoc Lan rolls in fire, loyal ministers drown their children in the river or cut off their heads to save the legitimate family (Tuong Ngoai to dang dau/ Grandfather offered his head)... the heroic spirit rises, the inner turmoil, the pain and sadness, the solemn music, the trumpet and drum sounds so high that they seem to penetrate the heart. In a space full of conventions, time seems to stop. The character's movements are fully exploited, such as whole-body vibrations. The body's movements: lifting, shaking, standing, sitting... are expressed sublimely and emotionally; the body sways like a hurricane, through the visual signals of colours, through the lines in the face painting, in the crown, beard... that sound seems to permeate every vein, every muscle and convey to the audience a strong vibration.



Figure 60 Excerpt of Ta On Dinh beheading Khuong Linh Ta  
(Source: photo by the author 2024)

Besides characters such as kings, mandarins, and generals with fierce psychological situations, characters in folk plays, female roles or commoners are also shown to have expressive psychological developments, not falling into violent situations like Hoang Phi Ho, not having to hug a rolling ball in the fire like Ta Ngoc Lan, not wasting thousands of years of cultivation to then:

A thousand years of shame with mountains and rivers  
Thinking dreamily about the body in front and the body behind

When having to return to the life of a Fox (play Tuong Ho Nguyet Co turns into a fox), she does not pretend to be crazy when looking at her grandfather's head (Tuong Ngoai to dang dau) to deceive the enemy... the characters in Hue Tuong with patched clothes, bare head and bare feet are very familiar images in daily life, although there are also characters of the upper class such as Kings, mandarins... but they are kings, mandarins in the eyes of the people like Huyen Tria (Tuong Ngheu-So- Oc- Hen), kings like Chang Lia, Ba Cai Vang, Tay Phien (Tuong Ma Ly Ma Phung), characters in folk Tuong with common language, less tragic, more comedic, characters' psychology falls into less cruel and unjust situations.



Figure 61 Actress Hai Ly in the role of Nguyet Co transformed into a fox  
(Source: La Cam Van, Hue Royal Traditional Arts)

Although still within the feudal ideology, the content of Hue Tuong no longer has the ideology of "blind loyalty" and the morality of "foolish loyalty" but reflects normal relationships in life such as love between husband and wife, brothers, noble friendship, promoting love, humanity... It laughs and mocks what goes against the natural truth in life. The psychological developments of the Hue Tuong stage have brought life back to ordinary people.



Figure 62 Actress Thu Thuy as Quan Binh  
(Source: La Cam Van, Hue Royal Traditional Arts)

For example, the psychological development in the play "Ly Lang An Chau", when the Loan Xuan cast meets her ex-husband Lang Chau during the charity session, that is when the mood reaches its peak but is very subtle, with psychological characteristics like the character Loan Xuan, the way to paint the face and dress must be simple. Still, as a woman with a noble soul, a pure and tolerant character, the character does not need to wear a hat or shoes with elaborate and flowing costumes like the nobles but only wear a scarf, a hair bun, a dark red or blue ao dai, black pants like a girl in the countryside. Meanwhile, Lang Chau at that time was poor and sick, so she could not wear bright clothes and hats like the redactor, but had to wear a patched shirt, hold a stick in one hand, carry a bag in the other... only the face was a little made up: the face was painted white and pink, sharp eyebrows were drawn to let the eyes express the inner feelings. While concentrating on distributing food to the poor, the owner, Loan Xuan, realized that her ex-husband was startled and surprised. His movements expressed his mood:

Waving his hands to his face.

Swaying.

Especially the facial expression.

Mainly, the eyes were swollen and unblinking; the black pupils slowly sank as the eyelashes drooped down.

The audience seemed to be watching a movie going back in time of the character, evoking many memories in their memories of the days gone by: the past, present, and future seemed to be mixed up in an indescribable mood.



Figure 63 Actor Dang Huu as the Fish Demon  
(Source: La Cam Van, Hue Royal Traditional Arts)

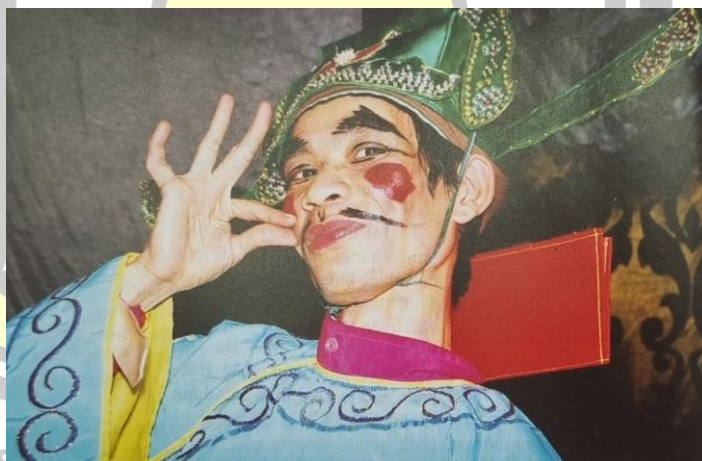


Figure 64 Actor Hoang Duc as "Vuong Su"  
(Source: La Cam Van, Hue Royal Traditional Arts)

The language of Hue Tuong's bodily practice is very rich, following strict principles: from the way of singing and dancing (with hands, with bows, following the rules of Trong and Mai), the way of using melodies: Hat Nam, Hat Khach, Bach, Xuong, Vinh, Than, Ly, Loi...), the expressive movements to the way of painting the face, costumes... all carry precise, concise semantics like signals to depict the nuances and moods of the characters.

"Our country's Tuong Hat Boi has a long tradition with unique principles and performance rules. It is an organic combination of speaking, singing, and acting in the performing art of the actor. Still, everything is rhythmically transformed to make the actor's art a synthetic art." (Pham Xuan Hong, 2009)

### 3.3 System of typical characters:

Over time and history, in the creative activities of Hue Tuong, rules have been formed in the way of face painting and makeup and dividing characters into an obvious, scientific system:

"Tuong" (General),

"Kep" (Actor)

"Dao" (Actress)

"Lao" (Old man)

"Mụ" (Old woman)

"Bot" (Bot is a spoiled Mandarin son who is arrogant, conceited, debauched, bullies ordinary people, and flatters his superiors.)

**The system of General include :**

Loyal General

Flatter General

Bragging General

**The system of "Kep" include:**

Blue Kep

Red Kep

Diagonal Kep

Striped Kep

Insolent Kep (Impudent Kép)

**The system of "Dao" includes:**

Crazy Dao

Flirty Dao

Beautiful Dao

Fairy Dao

Battle Dao

**"Lao" System:**

Red "Lao"

Martial Arts "Lao"

Literary "Lao"

The character "**Bot**": is made ridiculous to affirm the personality

Thus, in Hue Tuong's performances, depending on the character's personality, the colour of the face paint should be used to match the system of these characters.

In the book Hat Boi (Traditional Therapies of Vietnam) by Kim Lai An Quan, Saigon 1970, page 319, author Tuan Ly Huynh Khac Dung said:

The role of Bot is a creation of Hue Tuong, the role of Bot in Hue Tuong is focused on and clearly expresses personality.

Hue folklore uses the term “Powdered Prince” to refer to this role. Bot is a character son is spoiled and arrogant, who indulges in debauchery, bullies ordinary people, and flatters his superiors. On stage, Bot’s head is wrapped in a red and blue turban, his face is only painted with a layer of white powder, no makeup, his cheeks are chubby, he wears a brocade shirt, and he stutters and stammers. The lyrics that Bot often sings on stage are enough to show us the character of this character:

Father, the Prime Minister of the high position  
 Mr. Tanh called himself Hue Bot  
 Under the door of the tent, there were many good girls  
 In the house, there were many officials' children  
 Everyone was terrified when they saw Tanh's appearance  
 Upright and horizontal, young and old all respected him  
 Bamboo pipe with red thread  
 Lang Chau fan - faltered in hand  
 Girls saw me; they ran away immediately  
 I saw girls like cats seeing fat  
 (Today, the old man is sad and sings a song)  
 Xu xe, u u, xang u u xe  
 Phan lieu cong xe  
 Xang u u u lieu u, lieu phan lieu u, u lieu phan lieu u, cong xang xe, phan u u,  
 lieu u lieu phan cong lieu u xe, cong xe xang u u xe  
 The sky is left, the sky is left, the earth is left  
 (Repeat the first song)  
 Vô công lao u vong u u vong, quyen quyen như thieu, mang mang nhét ngeu,  
 kiem ba thuy he lac vo u u u, vo ngu u u u duyen hai, thien he, dia he

(Repeat the first song)  
 Today, I feel bored; I want to wander around  
 Let's hang out in the boat join the group of three or five  
 Come with me to stroll around the city  
 Choose a small guy to carry the stove  
 Choose a big pair to serve the hammock  
 Choose a skinny guy  
 To carry a pair of golden swords  
 Choose a pair of Xue - song  
 To serve the "trai dich".(enemy)..  
 I said it was against the calendar... against the calendar... against the calendar  
 Go out politely....  
 The first (first) town is majestic  
 The spears are in two rows  
 The army is sent to protect the ancestors  
 Ma quay ma, ma quay ma, bom le bop lep  
 Tang thung cac, tang thung cac, van doi xue xoang  
 La bop bop lem  
 Xung quay, thien xung thien ban dia  
 Vô nha trao qua hai can khon  
 Mac cam gia a, giao a giao

Toi vay ta, lui vay ta  
He ta toi ta, u du to ho.

Above are the voices that senior musicians have painstakingly created into sounds and lyrics that have been passed down for centuries without any Western flavour, without imitating Chinese accents; the music and singing have both high and low tones, in harmony with the temperament and customs of the Vietnamese people. (Tuan Ly Huynh Khac Dung, 1970, p319)

The role of General refers to characters who talk loudly, act strongly, are bold in their movements and body, and fierce in their facial expressions (For example, the character Ta On Dinh in the play Son Hau, the character Vo Tam Tu in the play Tiet Cuong Chong Hammer)

#### **The "Kep" roles**

"Kep" are male characters of young or middle age, with elegant and gallant manners, always devoted to the cause. Generally, Kep is often on the positive side. During the Ly-Tran Dynasty in the Royal Court, each performing arts team of 12 people was called a group of 12 people. The word "Giap" at that time was pronounced as Kep, and this actor was called a "Kep"; depending on their personality, they painted their faces. They wore appropriate costumes, and based on the way they painted their faces, they were divided into separate types such as "Kép" martial, "Kep" green, "Kep" red, "Kep" diagonal, "Kep" camouflage...

For example:

Red "Kep": Character Dong Kim Lan

Blue "Kep": Character Khuong Linh Ta

Xeo "Kep": Character Phan Diem

Striped "Kep": Character Hoang Phi Ho

According to author Pham Xuan Hong in the book: "The art of performing Tuong", there are 3 types of Kep: Trung Kep, Ninh Kep and Tuong Kep.

In Trung Kep, there are types: Red Kep, Forest Kep (also known as Green Kep), Kep with red slanted eyes..

"Actors playing the Kep roles are often chosen who have a balanced body shape and a demeanour that shows the main character as a young or middle-aged man. They have a clear, expressive voice, beautiful dancing, and skilful movements." (Pham Xuan Hong, 2009)

#### **Dao:**

The noun Dao refers to female actors. Regarding the origin of the noun Dao, the Vietnamese Hat Boi Art Dictionary writes:

"The origin of the word Dao may come from the noun Dao Nuong. According to the ancestor worshipping text of Cheo Singing, the founder of Cheo Singing is Dao Nuong. Previously, there was A Dao singing (performed by female artists) in the North and Thanh Hoa, which also came from Dao Nuong. A means lady. In Kieu's story, Nguyen Du wrote: "Firstborn are two A To Nga". The word Dao was originally a proper noun referring to the surname of a female actress and has become a common

noun referring to female actors in traditional dramas such as Hat Boi, Hat Cheo, Cai Luong...

In addition, Dao is also a noun referring to female roles in traditional Tuong, young or middle-aged, positive or negative, both literary and martial, depending on the nature of each role, there is a distinction: Dao Troi, Dao Phien, Dao Van, Dao Vo, Dao Dien, Dao Hai... Each role has a way of performing, but Dao roles have one thing in common: when performing, the feet must be straight, the knees must be closed, the posture must be soft, and the figure must not walk in the shape of the letter eight. When dancing, the chest must be closed, not spread wide like a character. When pointing, the fingers must be flexible, arranged to have lines and shapes. In general, all gestures when walking, standing, running, and slanting must be delicate, the clothes must be straight, the skirt must not be crooked, distorted, or wrinkled, but must be balanced, rounded, and exude a feminine beauty..." (Nguyen Loc, 1998,p111)

Author Pham Xuan Hong in the book "The Art of Tuong Performance" said: "Dao are young female roles, with a well-proportioned body, bright face, easy to express, rich lyrical and clear voice. The movements are graceful and rhythmic, when walking, always maintaining a discreet look, and thoughtful when sitting. Costumes and hats depend on the status and position of each type of Dao." (Pham Xuan Hong, 2009)

In addition, Dao is also a noun referring to female roles in traditional The Dao roles in Hue Tuong also follow strict rules of the profession. In addition, due to the discreet, quiet and delicate characteristics of Hue people, especially Hue women, the Dao roles in Hue Tuong must pay even more attention to movements, performance, makeup, costumes... The highlight is the flexibility and softness of the whole body, the discretion and subtlety, especially the hand movements that look like newly blooming flowers, and the arrangement of the fingers to have lines and shapes.

Looking at the Dao roles in Hue Tuong, we see the beauty of soul and personality, the beauty of the gentle style of Hue girls.

The roles of the "Lao" (Old Man) are also from the old Kep characters,

The roles of "Lao" are divided into types:

The "Lao" Literature

The "Lao" Martial Arts

The "Lao" Red

#### **Literary "Lao"**

Refers to the characters of high-ranking officials with resolute personalities (for example, the character Ly Huyen Minh in the play Vo Hung Vuong) who disguise themselves with slightly yellow skin, slightly raised eyebrows, and long, silver beards of three or five clumps.

**"Lao" Red:**

Belongs to the type of great military mandarin, has a loyal and righteous personality (for example, the character Ly Khac Minh in the play Ngon Lua Hong Son, Thien Cong in the play Ly Phung Dinh) has a red face and a long beard

**"Lao" martial arts:**

Refers to characters who are wise, loyal, and righteous. Old martial arts are often divided into two ways of drawing their faces: drawing a face with red eyes and a silver beard (for example, the character Vien Hoa Ngan in the play Vo Hung Vuong) and drawing a face with black eyes to indicate the character's martial character (for example, the character Ta Ngoc Lan in the play Ngon Lua Hong Son, Quach An Cong in the play Vo Hung Vuong, Diem Cuu Quy in the play Dao Phi Phung)

Characters 60 years old and older are called "Lao Trong Loa Lo", characters 80 years old and older are called "Lao Trong Loa"

There are also the roles of Old Man Tho, such as the characters Old Man Tho and Bat Vuong... the way these characters' faces are painted is to highlight their honest and straightforward personalities.

The roles of the "Lao" Commoner have silver eyebrows; if they are the "Old" Woodcutter, their face is grey; if they are the "Lao" Fisherman, their face is brown; if they are the "Lao" Farmer, their face is yellow-brown...

The "Lao" roles often have three or five clusters of mulberry, the "Lao" martial roles often have silver beards, and the goblin roles have faces shaped like animals; if they are animals that have transformed into human form, the faces of those animals will be shaped like that animal.

Author Pham Xuan Hong in the book: "The Art of Tuong Performance" clearly stated the roles of Lao as follows:

"An old character, with white hair and beard, a hoarse but still clear voice, and generally slow movements.

Literary "Lao" belongs to the righteous side, has a dignified demeanor, speaks clearly, and often wears blue or light gray clothes. For example, the character Vuong Doan (The play Phung Nghi Dinh)

Lao Vo/ (Lao martial arts) is a high-ranking martial officer, belonging to the righteous side, with a red face and three white beards. His singing voice and physical movements are stronger than Lao Van. Lao Vo's costumes are usually pink, red or gray and may have a Bo Tu shirt. For example, the character Ly Khac Minh in the play Tam Nu Do Vuong

"Lao Loa" is a character on the positive side, similar to Lao Vo but stronger than Lao Vo. His red face makeup also has many white patches like Kep Xeo Do but is more widespread. His costume is "Mang Bao" with "Bo Tu" shirt, if he has a title, he wears Binh Thien hat. For example, the character Phan Dinh Cong in Tuong Son Hau, the character Vien Hoa Ngan in Tuong Ngoai To dang dau...". (Pham Xuan Hong, 2009)

Some typical characters of Hue Tuong include:

**Character Liu Bei:**

According to history, Liu Bei was a descendant of Liu Sheng, King of Zhongshan Zheng, the grandson of Emperor Han Di Jing, whose real name was Xuan De, and the son of Liu Huang, a scholar. Orphaned, Liu Bei became sworn brothers with Guan Yu and Zhang Fei

This character in Hue Tuong has a natural face, is lightly painted with white powder, and has a long black beard.

**Character Zhang Fei:**

A hero of the Three Kingdoms period, sworn brother to Liu Bei and Guan Yu, hot-tempered and reckless but a righteous man, with a black face with white lines, wearing a beard

**Character Guan Yu:**

A hero of the Three Kingdoms period, sworn brother to Liu Bei and Zhang Fei, a loyal and righteous man and a revered figure among Asian peoples, with a face painted red like a god, brave and noble, a bat-shaped nose, phoenix-shaped eyes, silkworm eyebrows, and a long beard with five large black tufts.

**Character Ta On Dinh:**

A character in the play Son Hau, a general of the King of Qi, the younger brother of strategist Ta Thien Lang, the most courageous general of the rebel faction of Qi, a usurper of the throne, a man with a black face with fierce white lines, and a curly beard.

**Character Ta Thien Lang:**

A character in the play Son Hau is Ta On Dinh's brother, a usurper with a white face, black stripes, perch eyebrows, and a long black beard.

**Character Ta Kim Hung:**

A character in the play The Flame of Hong Son is a rebellious general, son of Ta Ngoc Lan, with a violent, defiant, and treacherous personality. His face is painted black, and his eyebrows have two red lines, showing his evil and hot-tempered temperament.

**The character of Khuong Linh Ta:**

A character in the play The Flame of Hong Son is a close friend of Dong Kim Lan, a loyal and righteous person devoted to his friends. Because he blocked Ta On Dinh's way to prevent Ta On Dinh from pursuing the Concubine and the Prince, he was beheaded by Ta On Dinh. Khuong Linh Ta's soul turned into a torch to light the way for Dong Kim Lan to cross the pass to Son Hau to restore the country. The character's face is painted light grey; the eyebrows are like swallow wings, like two birds flying; the wings of the bird are raised to the temples, close to the ear folds, the wings from the corner of the eyes close to the nose, horizontally around the two cheekbones up to the edge of the middle ear, so the character's eye area is the body of the bird, the two heads and the beak of the bird intersect at the bridge of the nose.

**Character Trieu Khuon Dan:**

The main character in the play, Luong Kim Dinh Giai Gia Tho Chau, was a talented general who founded the Song Dynasty, namely King Tong Thai To (960-976 AD). He had a straightforward and upright personality; his face was painted crimson, his eyebrows were white, the left eyebrow had a dragon shape, and the right eyebrow had a sun shape to show the appearance of the founder of the country.

### **Character Dong Kim Lan:**

A character in the play, Son Hau, holding the position of Ngu Ma Hau of the pro-Qi faction, Dong Kim Lan, is a very filial person to his mother, loyal to his friends, is the one who saved Thu Phi and the Prince from escaping to Son Hau to return to the city, later together with Phan Diem to help the Prince defeat the anti-Qi faction, later Dong Kim Lan went to guard the border in Dong Quan, captured the Phien general Thiet Loi and released Thiet Loi. When Ta Luong Do (son of Ta Thien Lang) usurped the throne, Dong Kim Lan led an army to punish Ta Phuc Te. Dong Kim Lan is a loyal minister, a man of both literature and martial arts, young, with a red face.

### **The character of Hoang Phi Ho:**

A character in the plays "Tram Huong Cac" and "Hoang Phi Ho qua Gioi Bai Quan" is a military officer under the reign of King Tru, a loyal and devoted person to the Lord, with a straightforward and upright character. When he heard King Tru was infatuated with Dac Ky, Hoang Phi Ho was very worried about the country's decline. When Thuong Dung urgently reported that the ruffians were rampant in Loc Dai, Hoang Phi Ho sent troops to suppress them (Tuong Tram Huong Cac). Later, King Tru is fascinated with the beauty of Gia Thi (Hoang Phi Ho's wife) and cruelly kicks Gia Thi down the stairs to her death. Hoang Phi Ho was highly hurt, choked with tears and indignantly brought troops to Giai Bai Quan (Tuong Hoang Phi Ho qua gioi Bai Quan) to rebel against Tru, the head of Chu, who was originally a loyal servant but had to rebel because of necessity. His face was red, his eyes were drawn large with crescent moon lines, his eye sockets were slanted, and he had a black beard with five clusters.

### **Character Chau Thuong:**

A character in the play "Quan Cong Returns to Co Thanh" by Dao Tan, Chau Thuong, is a remnant of the uprising movement in Huynh Can. When he meets Quan Cong in the forest, Chau Thuong happily throws away his hammer and leaves his job as a forest ranger to follow Quan Cong. Chau Thuong's personality was reckless but honest. When he was still in the mountains, he painted his face black. When he returned to Quan Cong for a while, he painted his face light grey with red dots. He had white eyebrows, a red forehead and a beard tied to his jaw.

### **Character Phan Dinh Cong:**

A character in the play, Son Hau, holds the position of governor of Son Hau citadel, Duke of the Qi state; when the king died, Ta Thien Lang usurped the throne, sent an envoy to Son Hau to entice Phan Dinh Cong to follow him, angry, Phan Dinh Cong ordered the envoy to be beheaded, wrote the four words "Thuan Thien Bao Quoc" on the flag and marched to attack Ta Thien Lang but because of the high spirit, he vomited blood three times and died on the way. Phan Dinh Cong was an upright, hot-tempered person with a dark red face, eyes drawn wide, with many black lines on a white background, and wore a short silver beard.

Character Chung Vo Diem (in the play Chung Vo Diem/play author unknown):

King Qi Xuan was told in a dream that he would meet the queen; the king organized a wedding and got lost in Chung Vo Diem's mulberry garden, saw King Chung Vo Diem welcoming him and expressed his desire to marry the king. Still, the king saw Chung Vo Diem's face was too ugly so the king pretended to agree and

returned to the palace. Afraid that her family would find out because she often caused disasters, Chung Vo Diem came to the capital to marry the king, but Chung Vo Diem was shunned by the king and was sent to live in Chieu Duong palace which was inhabited by many demons and wanted to use the hands of demons to kill her, but unexpectedly Chung Vo Diem could exorcise demons so the king could not refuse, later Chung Vo Diem helped the king defeat the vassals, unifying the country

#### **Character Mao At**

A flatterer in the play Son Hau, the jailer of the concubine Thu Phi, was later killed by Dong Kim Lan when he came to Kim Lan's palace to find the concubine Thu Phi.



Figure 65 Character Mao At  
(Source: photo by author)

The character Thiet Bat

In the play “Dang Chinh Tay”: Thiet Bat is a demon who has cultivated for many years to become a human, helping Phien country to conquer Duong country but was killed by Phan Le Ba (Phan Le Hue) and Than Nu in the battle of Kim Quang (Excerpt from the play Than Nu offers Ngu Linh Ky)

พหุบัน ปณ ทิโต ชีเว



Figure 66 Character Thiet Bat (The Play Dang Chinh Tay)  
(Source: photo by the author)

Character Ky Lan Anh in the play "Ho Sanh Dan":

Ky Lan Anh is a female character in the play Ho Sanh Dan; Dao Tan changed her name to Tran Lan Anh; she is the wife of Tiet Cuong, good at martial arts, and led soldiers to save her husband, who was surrounded by Tam Tu. While breaking through the siege, the couple lost each other. Later, Lan Anh accidentally went to the temple of Tiet Cuong's grandfather; with the help of Tiet Nhan Quy, Tiet Cuong found Lan Anh and brought her back to the mountain camp.



Figure 67 Character Ky Lan Anh  
(Source: photo by author)

พหุบัน ปณ ทิโต ชีเว

**Character Duong Pham in the play Dang Chinh Tay:**

Duong Pham is the admiral of Tay Phien, the reincarnation of Cat To Van, who was engaged to Phan Le Hue. When Duong Pham raised troops to avenge the Tang Dynasty, he was killed by Phan Le Hue.



Figure 68 Character Duong Pham, Play Dang Chinh Tay  
(Source: photo by author)

**Character Phan Diem in the play Son Hau:**

Phan Diem is a character in the play Son Hau, the son of Phan Dinh Cong, a person with extraordinary strength, replacing his father to guard Son Hau's citadel, raising troops to restore the country. Phan Diem defeated Ta On Dinh, a fierce general of the rebel faction of Te, saving Thu Phi and Mrs. Nguyet Hao. Later, Phan Diem once again led troops back to the court to punish Ta Luong Do (son of Ta Thien Lang), who usurped the throne (little Son Hau), a person with a strange appearance, extraordinary strength, the way his face was painted was similar to his father Phan Dinh Cong but with fewer black lines and no beard.

**The character of King Tru in the play Tram Huong Cac:**

Tram Huong Cac is a play composed by Dao Tan in 1898-1902. It consists of 16 layers, and the theme is taken from the Chinese story Phong Than. King Tru, because he was fascinated with Nu Oa's beauty, wrote a poem about the goddess, which Nu Oa considered promiscuous, so she was angry and ordered the fox to enter Dac Ky to seduce him. King Tru is the last king of the An dynasty. King Tru is a character who is passionate about wine and women but is still a talented king with unusual strength. His face is painted red with fierce black lines, showing his insatiable lust, and he has a long black beard with five tufts.



Figure 69 Character Tru Vuong  
(Source: photo by author)

The character Cao Cao in the play “Romance of the Three Kingdoms”:  
Cao Cao was the prime minister of the Han Dynasty, a man of many strategies and intelligence who abused his power. Later, Cao Cao usurped the throne and established the Cao Wei government during the Three Kingdoms period. The image of Cao Cao, which Confucian scholars did not favor, was often used as a symbol of deceit and suspicion.



Figure 70 Character Cao Cao  
(Source: photo by author)

**Character Cao Hoai Duc in the play "Liu Jin Ding Giai Gia Tho Chau":**

Cao Hoai Duc is a talented, upright character, both a sworn brother and the king's brother-in-law, father of Cao Quan Bao, the court marshal. During a battle, he was captured by Du Hong, who cast a spell that possessed a demon. He returned to curse and insult the king. Fortunately, Liu Jin Ding removed the spell and saved him from his delusion. When he regained his senses, he accepted Liu Jin Ding as his daughter-in-law.



Figure 71 Character Cao Hoai Duc  
(Source: photo by author)



Figure 72 Character Tiet Cuong (The Play Ho Sanh Dan, or Tiet Cuong with the Hammer) (Source: photo by the author)



Figure 73 Character Ta Ho Giao  
(Source: photo by author)



Figure 74 Character Dong Kim Lan  
(Source: photo by author)



Figure 75 Character Khuong Linh Ta  
(Source: photo by author)



Figure 76 Character Diem Cuu Quy  
(Source: photo by author)



Figure 77 Character Ly Ngu Tinh  
(Play Ly Phung Dinh (Source: photo by author)



Figure 78 Character Manh Luong  
(The play Manh Luong captures a horse or Kim Ngo breaks the floor)  
(Source: photo by the author)



Figure 79 Hue Tuong mask display space of the Hue Tuong mask painting class sponsored by Vingroup Innovation Foundation (VNIF), April 2024 (Source: photo by the author)



Figure 80 Pano of Hue Tuong mask exhibition space (Source: photo by the author)

### 3.4 Costumes:

Along with the face painting and makeup, the costumes in Hue Tuong are combined dialectically in depicting the character's personality.

As a type of Eastern narrative theater with the sound and wisdom of the profound Vietnamese soul, Hue Tuong was born in the middle of the country, in the heart of the traditional art rich in identity, through time and history, through the wonderful creativity of predecessors, it has created unique identities in the artistic language of costumes.

Along with the face painting art, Hue Tuong's costumes are combined scientifically to depict the character's personalities. As a type of Eastern narrative theatre with the sound and wisdom of the profound Vietnamese soul, Hue Tuong was born in the middle of the country, in the heart of the traditional art rich in identity, through time and history, through the beautiful creativity of the predecessors, it has created unique identities in the artistic language of costumes.

Hue Tuong is a collective product of talented and dedicated Tuong performers, a collaboration and organic harmony between art forms such as music, poetry, literature, dance, and fine arts... distilling the quintessence to create beauty, creating aesthetic values with national identity: discarding the rough to get the fine, filtering the muddy to bring out the clear, avoiding all extremes..., with the talented hands of embroiderers, artisans... embellishing the costumes with rich colours, along with other forms of physical practice to convey content. Costumes and hats are the result of many different eras creating unique values.

The aesthetic characteristics of Hue Tuong's costumes are "realistic" but not naturalistic or rationalistic, but evoke associations of psychological nuances and national aesthetic conventions.

According to author Ton That Binh, Hue Tuong costumes are directly and strongly influenced by costumes in the Nguyen Dynasty Royal Court. Through this style of costume, locality and national characteristics are highlighted.

The artistic language in Hue Tuong costumes is defined in a strict standard, so there is unity in style, completeness in form, and imbued with national cultural nuances:

"The calm and leisurely use pink and light blue embroidered with four sacred animals; the active and strong have the heads of a lion or tiger, and the hot-tempered and straightforward have bright, radiant colours. The talented flatterer has black... Use costumes to depict the character's personality clearly on stage..." (Nguyen Huy Hong, 1993)

There is an opinion that Hue Tuong costumes are influenced by Chinese costumes, this opinion is not necessarily correct.

We all know that China is a large country in Asia, one of the civilizations of humanity, so the influence of culture on countries in the region is inevitable. Even though during thousands of years of domination, the Chinese feudal dynasties tried to assimilate the Vietnamese people, with their indomitable will and national pride, the Vietnamese people always maintained their independence and their own cultural identity, to the point that Paul Mus<sup>42</sup> in the article: "Vietnam, the sociology of a war" commented:

---

<sup>42</sup> Paul Mus (1902-1969): French Orientalist

“From the beginning of Vietnam, the dominant factor in its historical demands seems to have been the spirit of resistance that paradoxically combined strange assimilation abilities with the spirit of national indomitability despite defeat, division and invasion. Over a thousand years, the simple annexation to China in the second century BC did not weaken this spirit, but seemed to have strengthened it...”<sup>43</sup> (Le Ngoc Cau, Phan Ngoc, 1984,p386)

Based on traditional national art, art forms such as Cheo singing and Tuong singing... have resisted foreign cultural influences and ideas. Hue Tuong has absorbed traditional national art's quintessence to create its unique and exciting identity.

Enjoying Hue Tuong is a scholarly art form full of generalization, symbolism and convention, especially in painting faces combined with costumes through body practice to make the audience have associations and aesthetic emotions; this is not easy. When directly watching Hue Royal Tuong, a European, F. Baille in the article: Images of Vietnam in the late 19th century, commented:

“For Westerners, when the Tuong begins, they begin to understand nothing. It is all a strange, noisy commotion, shouting and shouting, which we try to know by how we move our hands and feet but cannot understand. The artists wear Chinese opera costumes, with huge beards and false jaws reaching down to the waist, their faces painted black, yellow or red, and their eyes too large. They are genuinely Chinese war heroes, half human, half demon, fighting wildly with symbolic martial arts moves that are unbearably ugly. They walk with effort, clumsily, and loosely in high-necked shoes with curved toes and thick felt soles. The costumes have different embroidery patterns, and the dressings are so different that it is impossible to distinguish which class of people the wearer belongs to in society. Some men wore loose robes embroidered with dragons and strange shapes of all colours, their waists were tied with a huge belt, and they wore swords and sabres so large that their bodies were stiff like wooden statues, perhaps because they carried too many heavy things. Their heads were crowned with peacock feathers, swinging to represent the highest commanding position of the Chinese military...” (Ton That Binh, 2006,p92)

This is the comment of someone unfamiliar with the conventional, stylized, formalistic performance style of Tuong. Because of this lack of understanding, there has been a misunderstanding between the costume style of Vietnamese classical Tuong and Chinese drama.

At the same time, Cuban Revolutionary José Julián Martí Pérez<sup>44</sup> (1853-1895) had a sympathetic feeling that demonstrated his understanding of Tuong art as follows:

“The actors appeared on stage in beautiful robes embroidered with flowers, leaves, and phoenixes, the most beautiful ever seen. Their heads were covered with elaborately embroidered gold hats. The music was loud and never stopped, the sound of gongs, cymbals, flutes, and two-stringed instruments. The melody sounded very

<sup>43</sup> Paul Mus; Vietnam Society of a Guerre. Edition du Seuil, Paris 1956 (According to Le Ngoc Cau, Phan Ngoc - Contents of Aesthetics and Society of Tuong Do, page 386)

<sup>44</sup> José Julián Martí Pérez (1853-1895) was a Cuban nationalist, poet, philosopher, journalist, translator, professor and publisher who is considered a Cuban national hero for his role in liberating his country from Spain

strange to the ear, like the sound of a flute. The sounds were chaotic, although not in order, it sounded sad as if it was a scene of death; the bustling scene sounded like a scene of war; when the victorious king returned, it sounded pleased when someone married the princess. But if you listen carefully, you will see that the rules of their music are to allow the musicians to think freely so that they can easily improvise, to be truly excited with the thoughts of the song and put into the melody of their part the joys, sorrows, love, anger that they feel in their hearts...” (Ton That Binh, 2006, p95)

Hue Tuong costumes do not imitate Chinese costumes but are created on the basis of traditional national cultural values. Hue Tuong costumes are influenced by Nguyen Dynasty court costumes but are not exactly the same; they are only symbolic. The motif of dragon and phoenix images is the primary image in traditional design and decoration.

For Asian countries, the image of the dragon symbolizes goodness and is revered by the people. In folklore, the dragon brings favourable weather and wind, luck, and happiness. Because of that sacred symbol, the feudal class took its symbol; the five-clawed dragon symbolizes the king.

During the Nguyen Dynasty, the king was the son of heaven (Thien Tu). When his subjects saw the king's face, they could see the dragon's. Why was it called that? After all, the king's face was just like the faces of ordinary people. It was called "long nhan" because the king's robe was embroidered with a dragon image, called "Long bao", but there were many things used in some instances: in grand court ceremonies, he wore a royal robe made of royal sac bang Chinh, embroidered with giant dragons, small dragons, clouds, rivers, etc. During the Nam Giao Altar ceremony, he wore a blue "Con" robe embroidered with the sun, moon, stars, mountains, rivers, birds, animals, etc.

Not only the King but also the King's relatives are regulated:

The prince wears a yellow robe embroidered with round flower petals, two phoenixes, and water waves

The crown prince wears a robe embroidered with a coiled dragon, dark red

The royal relatives and grandsons wear robes embroidered with a python (a type of four-clawed dragon) depending on their rank.

By looking at the design and image of the animals on the robes, one can know the social position and title in the Royal Court; if the person wears the wrong clothes, he will be punished.

Regarding clothing alone, the Nguyen Dynasty also contributed to social order; the head of that order was the King.

Influenced by the Nguyen Dynasty, the costumes in Hue Tuong have a unique Royal Court style, using motifs, colours of dragon and phoenix embroidery and traditional decorative motifs, but only evoke a symbolic atmosphere; for example, The King wears a Nine-Dragon hat “Mao”, but the central part of the hat is the crown, the embroidered dragons do not necessarily have to be all nine, the “Mang” shirt only needs to be yellow, it cannot be embroidered with five-clawed dragons.

Actors, even though playing Chinese characters such as Guan Yu, Liu Bei, Zhang Fei, Tang Taizong, Xue Rengui, Song Diqing, etc., still had to wear Vietnamese costumes and those of the Hue court. Through the Hue Tuong costumes bearing the mark and influence of the Royal Court, the nuances and flavours of Hue culture demonstrated the rich national identity and profound local character.

Hue Royal Costumes are considered an artistic masterpiece. Hue Tuong costumes also originate from the foundation of Hue Royal Costumes. Hue Royal Costumes are used in important events of the Royal Court, Royal music and dance performances, including Hue Tuong:

“The Hue Royal Costumes that remain today are quite rich, including costumes of the king, queen mother, crown prince, prince, princess and civil and military mandarins in the court. They are all masterpieces of art made according to the regulations of the Ministry of Rites through the talented hands of artisans. Hue Royal Costumes are not simply precious clothes, priceless antiques but also works of art, unwritten historical documents that are very necessary for the study of history and culture of the Nguyen Dynasty in Hue.” (Phuong Dung, 2013)

### **Hue Royal Costumes, a masterpiece of art**



Figure 81 Hue Royal Court Dance Costumes (Photo courtesy of Hue Royal Traditional Arts Theater with the advice of Meritorious Artist La Chau, artisans Nguyen Tiep, Bui Huu Dung) (Source: La Cam Van, Hue Royal Traditional Arts)

พหุ ประถมศึกษา



Figure 82 Hue Royal Court Dance Costumes (Photo courtesy of Hue Royal Traditional Arts Theater with the advice of Meritorious Artist La Chau, artisans Nguyen Tiep, Bui Huu Dung) (Source: La Cam Van, Hue Royal Traditional Arts)



Figure 83 "Mao" (Hat)  
(Source: La Cam Van, Traditional Hue Royal Art)



Figure 84 "Mao" (Hat)  
(Source: La Cam Van, Traditional Hue Royal Art)



Figure 85 "Mao" (Hat)  
(Source: La Cam Van, Traditional Hue Royal Art)



Figure 86 Mao" (Hat)  
(Source: La Cam Van, Traditional Hue Royal Art)



Figure 87 Hia"(Shoes)  
(Source: La Cam Van, Traditional Hue Royal Art)



พหุ ประถมศึกษา



Figure 88 Command flag  
(Source: La Cam Van, Traditional Hue Royal Art)

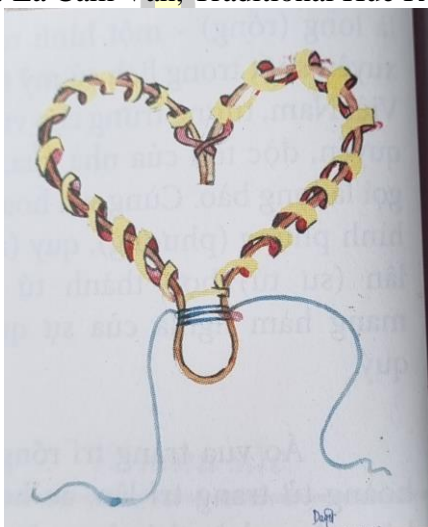


Figure 89 Magic String  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 90 Guan Yu's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 91 Lotus-colored “Ao Giap” (Armor)  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 92 Blue “Ao Giap” (Armor)  
(Source: La Cam Van, Hue Royal Traditional Arts)

พหุ ประถมศึกษา

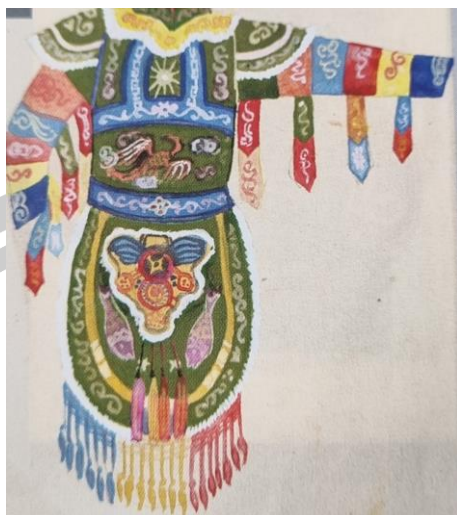


Figure 93 Green "Ao Giap" (Green) (Armor)  
(Source: La Cam Van, Traditional Hue Royal Art)



Figure 94 Red "Áo Giáp" (Armor)  
(Source: La Cam Van, Hue Royal Traditional Arts)



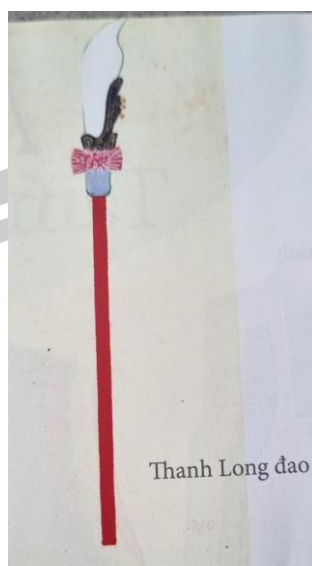


Figure 95 Guan Yu's "Ao Bao" (Robe)  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 96 Guan Gong's Ao Dai  
(Source: La Cam Van, Hue Royal Traditional Arts)

พหุมนุ ปรณุ ทิโต ชีเว



Thanh Long đao

Figure 97 Thanh Long Dao  
(Source: La Cam Van, Hue Royal Traditional Arts)

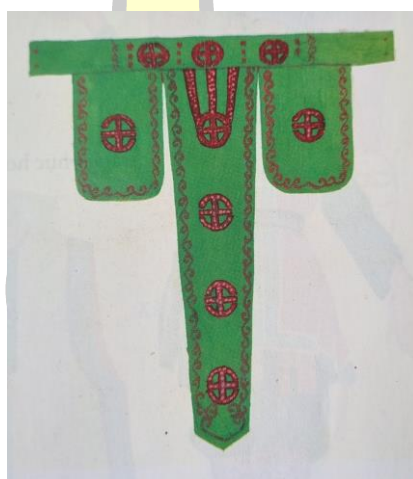


Figure 98 Lan Cang  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 99 Lotus Hat  
(Source: La Cam Van, Hue Royal Traditional Arts)

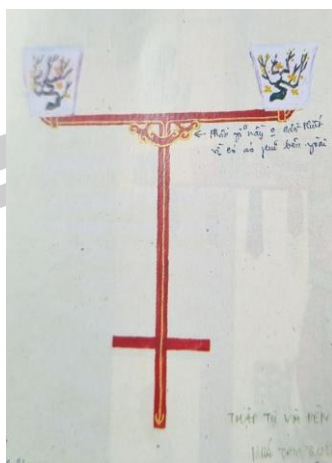


Figure 100 Cross and lamp  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 101 Complete Royal Dance Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 102 Leggings, white socks, black shoes  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 103 "Bui Tiem's Ao " in yellow  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 104 "Bui Tiem's Ao " in red  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 105 Bui Tiem Ao" in green, red, yellow  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 106 "Bui Tiem Ao" in green, red, yellow  
(Source: La Cam Van, Hue Royal Traditional Arts)

พหุ ประถมศึกษา

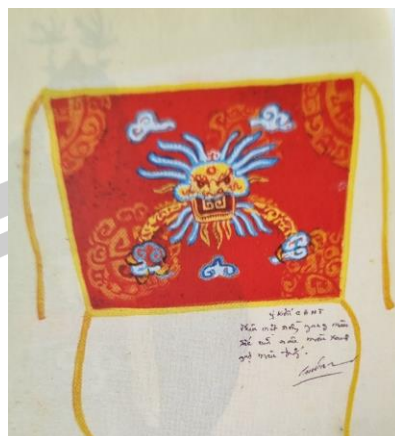


Figure 107 Leggings  
 (Source: La Cam Van, Traditional Hue Royal Art)



Figure 108 “Xiem truon”  
 (Source: La Cam Van, Hue Royal Traditional Arts)

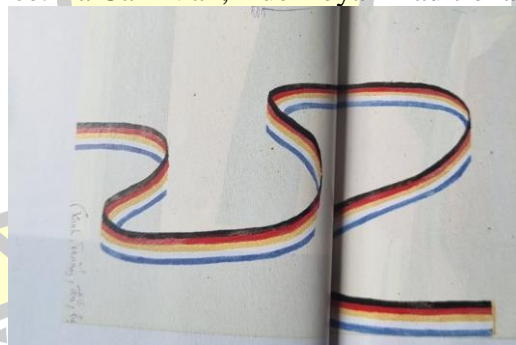


Figure 109 Five-color belt  
 (Source: La Cam Van, Hue Royal Traditional Arts)

พหุบัน ปณ ทิโต ชิว



Figure 110 Ong Phuc's Costume



Figure 111 Ong Phuc's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)





Figure 112 Ong Phuc's Costume  
 (Source: La Cam Van, Hue Royal Traditional Arts)



Figure 113 Ong Tho's Costume  
 (Source: La Cam Van, Hue Royal Traditional Arts)



Figure 114 Ong Loc's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 115 Ong Loc's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 116 Ong Loc's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 117 Ong Loc's Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 118 Dai Nhat Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 119 Female Mang Bao Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 120 Khai' Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 121 Mang Bao Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 122 “Bi” Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 123 Bi” Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)

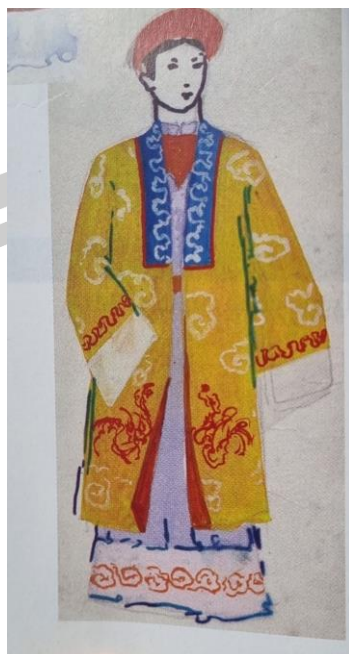


Figure 124 Nhat Le Costume  
(Source: La Cam Van, Hue Royal Traditional Arts)



Figure 125 Actress Bach Hoa as Truong Nhi in the Royal Dance:  
The Female General Goes to War  
(Source: La Cam Van, Hue Traditional Royal Arts)

พหุ มั บณุ ทิไต ฮีเว



Figure 126 Costume for the Tieu Nhap instrumentalist.  
(Source: The author took this photo at Duyet Thi Duong Theater)



Figure 127 Costum for the Dai Nhap instrumentalist.  
(Source: The author took this photo at Duyet Thi Duong Theater)



Figure 128 Costume for Bat Dat – Mutary Dance  
(Source: The author took this photo at Duyet Thi Duong Theater)



Figure 129 Costume for Bat Dat – Civil Dance  
(Source: The author took this photo at Duyet Thi Duong Theater)



Figure 130 Costume Gown Worn by Dancer  
 (Source: The author took this photo at Duyet Thi Duong Theater)



Figure 131 Costumes in Hue Royal Dance: Six offerings of flower lanterns  
 (Source: photo by the author)



Figure 132 Costumes in Hue Royal Dance: Six offerings of flower lanterns  
(Source: photo by the author)

In Hue Royal Court Dances, the most famous is the dance “Luc cung hoa dang” (*Six offerings of flower lanterns*) According to Meritorious Artist La Cam Van:

“The Six Offerings Dance originated in India and was transmitted by monks to pagodas in Thuan Thanh, Yen My, and Thuong Tin districts... When dancing, the monks make hand seals and walk in the directions of the letters Dien, Thuy, and Nhap... The dance has six sections, each ending with a wonderful image. Six offerings means six offerings, offering incense, lanterns, tea, fruit, and food (cakes mixed with powdered sugar) to Buddha. Later, during the Tu Duc period, Lady Tu Du, who worshipped Buddhism, recruited male and female dancers around 12 to 14 years old, dressed up beautifully and called “fairy boys and jade girls” to practice dancing and offer Buddha gifts as recorded above.” (La Cam Van, 2013)

Thus, the costumes in Hue Tuong were created based on traditional national art and Hue Royal costumes and created their own identity, not imitating or following the Chinese style, even though under King Minh Mang, a Chinese artist, Can Cuong Hau, was invited to teach Tuong in Hue.

In the book "The Legend and Art of Vietnamese Hat Boi", author Doan Nong compares Hue Tuong's costumes to the costumes of Hue court officials:

“Seeing a mandarin in court dress, we think he is a Bo opera actor. If we see a Bo opera actor wearing armour walking on the street, we think he is a court Mandarin.” (Doan Nong, 1943,p45)

In choosing costume colours, Hue people pay great attention to the theory of "The Five Elements of Creation and Destruction", originating from the concept of mutual creation and destruction of the five elements of all things. For example, when choosing the colour of Tuong “Son Hau” costumes, Hue people believe:

"Dong Kim Lan wears a blue dragon robe (belonging to the Wood element), Khuong Linh Ta wears a red dragon robe (belonging to the Fire element), and Ta On Dinh wears a black dragon robe (belonging to the Water element). According to the five elements theory, Wood generates Fire, so Khuomg Linh Ta is on Dong Kim Lan side. Water suppresses Fire, so Ta On Dinh kills Khuong Linh Ta. Water generates Wood, so Ta On Dinh cannot kill Dong Kim Lan." (Ton That Binh, 2006, p219)



Figure 133 Costume of character Ta On Dinh  
(Source: photo by author)



Figure 134 Character Costume of Khuong Linh Ta  
(Source: photo by author)

Hue Tuong has more than twelve historical character roles: King, Queen, Civil Mandarin, Military Mandarin, General /Tuong) Scholar, Sorcerer, Lady, Clown and other supporting roles.

The costumes in Hue Tuong are based on real-life costumes. The King, Mandarin or commoner are stylized and emphasized with brighter colors but still retain the authenticity and personality of the characters.

Some of the performance costumes of Hue Tuong include:

**"Mao"** (Mao: Hats): includes the following types:

Mao Cuu Long

Mao Cuu Phung

Mao Binh Thien

Mao Kim Khoi

Van Duong Can

Mao The Ngang

Bao Danh (Southern Tuong calls Mao Quan/ Can/ Mao)

**Shirt:** (Shirt: Ao/) includes:

Long bao

Hue bào

Mang

Ao bo tu

Long chan

Bao nu

Cung trang

Ao ba nap

Ao chich

Ao đao van

Ao giap si

Ao thung

Sa phu

**Hia:** (Hia: High boots) include:

Hia cong

Hia bang



Figure 135 Curved high boots and flat high boots  
(Source: Dictionary of Vietnamese Hat Boi Art)

**Beard:** includes  
 Silver mustache  
 Short silver three-claw beard  
 Black fringe beard  
 Red fringe beard  
 Curly beard  
 Large five-claw beard  
 Long black beard  
 Large long three-claw black beard



Figure 136 System of beard types in Hue Tuong  
 (Source: Dictionary of Vietnamese Hat Boi Art)

**Props:** including:

Imperial edict  
 Table and chairs  
 Pen and ink set  
 Wine set  
 Tea set  
 Double knives  
 Double swords  
 Double Hammers  
 Golden Cockroach  
 Poisonous Axe

ศิลปวัฒนธรรม  
 ปณฺทโท ชีว

Two-headed Water  
Spear  
Staff  
Bow  
Arrows  
Whip  
Horsewhip  
Great Dragon Saber  
Oar  
Torch  
Stick  
Child (Baby)  
Scimitar  
Wooden Bell  
Spear  
Knife  
Whisk  
Fan  
Twin Cranes  
Snake Spear  
Moon Face  
Sun Face

**Specifically:**

**Mao Cuu Long:**

They also called the Emperor's hat the king's hat: red with gold embroidery, embroidered with a dragon, symbolizing the king's authority. The hat is usually used for the king of the main country; if it is a small king (small country) like King Phien or King Liao, they use a black hat embroidered with blue thread.



Figure 137 Mao Cuu Long and Mao Cuu Phung  
(Source: *Dictionary of Vietnamese Hat Boi Arts*)

**Mao Cuu Phung:**

Also known as the Queen's official hat, it has a gold and silver background with bright beads embroidered with nine phoenixes on the front and both sides. This hat is also used for characters such as the king's mother.

**Kim Khoi Mao:**

Has two separate parts: "ngach" and "doi". Ngach is the border on the forehead with round cotton threads. Doi is the part on the head with many high layers, on the top there is a small gourd. This type is used for generals, marshals like the characters Tong Dinh San, Tiet Dinh San



Figure 138 Mao Kim Khoi  
(Source: *Dictionary of Vietnamese Hat Boi Art*)

**Mao Ngu Phung:**

A princess's or duchess's hat, embroidered with five phoenixes.

**Mao That Phung:**

Is a hat embroidered with seven phoenixes, used for characters such as concubines, wives of high-ranking officials, wives of Grand Tutors, wives of marshals...

**Mao The ngang:**

Also known as dragonfly wing cap, is a plain hat without embroidery, with two horizontal cards on the back, many colors: blue, red, black... used for old mandarins such as Ly Khac Minh, Bao Cong



Figure 139 Mao The Ngang  
(Source: *Dictionary of Vietnamese Hat Boi Art*)

**Mao Thiet Mao:**

A yellow cloth head covering worn by nuns and monks (character Nguyet Hao when he became a monk)



Figure 140 Bao danh  
(Source: *Dictionary of Vietnamese Hat Boi Art*)

**Bao:**

This is an ancient type of shirt, often used for kings and high-ranking officials. The long, wide-sleeved shirt is embroidered with many patterns on the chest, shoulders and sleeves. Depending on the position, different embroidery colours and decorative motifs are used. For example, the King's "bao" is yellow and embroidered with a dragon. The Grand Tutor's "bao" is purple and embroidered with a dragon. The civil mandarin's "bao" is light blue and embroidered with a phoenix. The military mandarin's "bao" is dark red and embroidered with a tiger's head. The low-ranking mandarins' "bao" is left plain and unembroidered. When wearing the "bao", the person does not wear a belt.



Figure 141 Long Bao  
(Source: Dictionary of Vietnamese Hat Boi Art)



Figure 142 Hue Bao  
(Source: Dictionary of Vietnamese Hat Boi Art)

**Mang:**

It is a type of long dress with two panels in the front and back, two sides with two wings facing the back, worn with a belt when worn. The shoulders and the end of the sleeves are embroidered with clouds if the role of a King is to wear a yellow "mang" with a dragon embroidered in the middle of the chest. If the role of a king of a vassal state is to wear a black "mang" with a dragon embroidered. If the role of a middle general is to wear a red "mang" with a tiger embroidered (Phan Dinh Cong), the role of Grand Tutors is to wear a purple "mang" (example character: Ta Thien Lang, Cat Thuong Nguyen..)



Figure 143 Mang  
(Source: Dictionary of Vietnamese Hat Boi Art)

พหุมนุ ปณ ทิโต ชีเว



Figure 144 Mang  
(Source: Dictionary of Vietnamese Hat Boi Art)

**Ao Bo Tu:**

It is a type of shirt similar to a tunic. Still, it has embroidered cloud patterns on the shoulders and sleeves, with a square piece of fabric in the middle, embroidered with cranes and unicorns, in brown or blue, used for espionage characters such as Le Tu Trinh (in the play Son Hau), the character Bi Trong (in the play Tram Huong Cac).



Figure 145 Ao Bo Tu  
(Source: Dictionary of Vietnamese Hat Boi Art)

**Ao Dao:**

A type of shirt made of smooth, thin, beautiful fabric with embroidered flowers, long, wide, flowing sleeves, worn with a long skirt, covering the lower body, the shoulders and sleeves are embroidered with clouds, the middle of the body is often embroidered with a phoenix.

**Ao Giap (Armour):**

The men's "Ao Giap" is made of stiffened cloth, with a heart-supporting piece in the middle of the chest and four separate pieces wrapped around the body below, embroidered with tiger or unicorn faces on both sides, a belt in the middle of the belly, and a set of ribs and six command flags on the back. Below the belt in the front is a front flap embroidered with a pattern of a boor's face, and behind is a flap embellished with a carp.

The characters wearing "Armor" usually wear a "Kim Khoi" hat if it is a beardless "Kep", a large silk flower is tucked in front of the chest. It is the type of armour worn by generals in battle; there are two types: male and female.

"Ao Giap" has many colours, such as black, white, and red... depending on the character's personality; for example, characters Ta Kim Hung (Tuong Ngon Lua. Hong Son) and Ta On Dinh (Tuong Son Hau) wear black "Ao giap", character Tran Binh Trong wears white "Ao Giap".

The female "Ao Giap" also has the same structure as the male Armor but is more elegant. In addition to the cloud-shaped patterns, the female Ao Giap is white and blue, and wears shoes. The female Armor is used for female warrior roles such as the character Dao Tam Xuan (in the play Tram Trinh An), the character Lieu Nguyet Tiem (in the play Dao Phi Phung), the female general Phan Le Hue, etc.

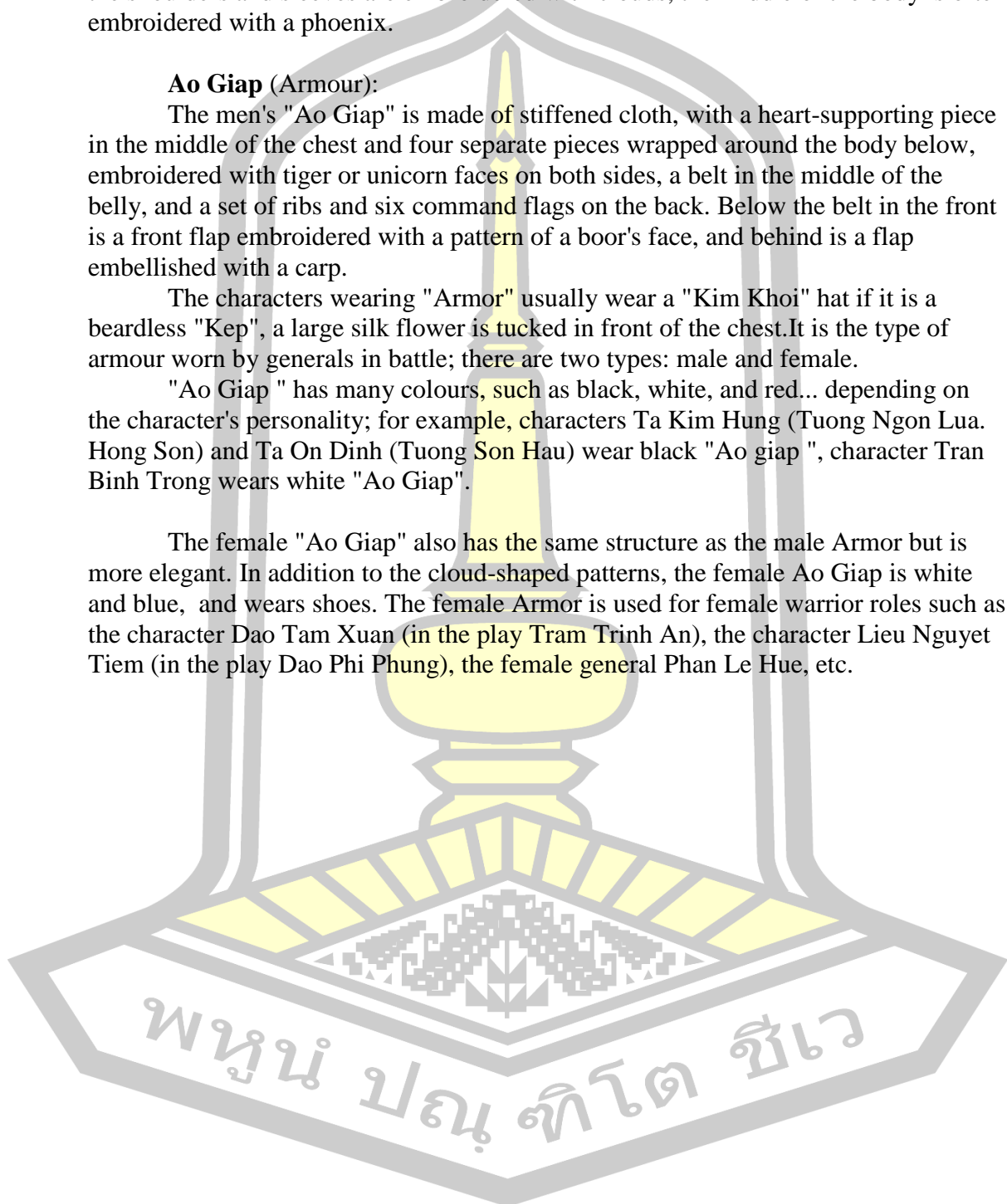




Figure 146 Two young actors from Hue Royal Traditional Arts Theatre in female general costumes (Source: photo by the author)

**Ao Ba Nap:**

Is a wide-sleeved shirt with many patches and many colors used for characters belonging to heretical sects such as Du Hong and Thuyet Duong (Ao Ba nap or also known as Ao Lat cha)

**Ao Si:**

A type of wide-sleeved shirt, without embroidery or decoration, usually black or blue, with two front and back parts, used for poor students, scholars who have not yet met their luck, and even retired officials in poverty, such as Ly Phung Dinh, Ta Ngoc Lan...



Figure 147 Female "Bao"  
(Source: Dictionary of Vietnamese Hat Boi Art)

**Ao chich:**

Also known as ao chiec or ao Chen, short, rolled up sleeves, rolled up pants, used for characters such as woodcutters, fishermen...

**Ao Thung**

Is a type of shirt with two front and back panels, long and wide sleeves, used for characters such as teachers, doctors...

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 148 Types of weapons and props of Hue Tuong  
(Source: Dictionary of Vietnamese Hat Boi Art)

### 3.5 Body movements

Hue Tuong art is a performing art, an art of the actor. Hue Tuong's stage is highly symbolic and restrained; all developments in life and human inner thoughts are refined and generalized to present content in the style of describing the spirit and conventions and building character models. When creating, the artist only needs to evoke the artistic image, a typical part that evokes the whole, the inner content, and then the work will have value.

Hue Tuong art is highly symbolic and conventional; the actors' activities are layered and follow the story, so the stage is also simple and traditional: there is only a curtain (blue or red) embroidered with dragons and phoenixes to separate the performance area and the actors' area (backstage) inside. Against the wall are placed large chests or high tables, surrounded by chairs, with the audience gathered around.

The two right sides (towards the audience) and left sides of the curtain are called the Door of Life and the Door of Death, which are the Nghi Mon, usually with the word "Xuat/ Export" on the side of Life and the word "Nhap Enter/" on the side of

Death, according to the rules of Tuong, the audience must know that the class or section is over, there is no need to drop the curtain like in spoken drama, below on the right side of the stage is the Chau drum, the sound of the Chau drum is like the breath, the soul of the Tuong.



Figure 149 Hue Tuong stage conventions

The typical Tuong stage in Hue is the Duyet Thi Duong Royal Theatre, which is still a square stage, arranged right in the middle of the floor with no elevation - still following the traditional layout: Actors in the middle, viewers around.



Figure 150 Duyet Thi Duong Theater (Outside)  
(Source: Hue Tuong Magazine)

Hue Tuong's stage is full of conventions, from the layout to the way of walking on stage and the movements expressing inner feelings. The way of going in and out on stage is also complex and follows the principles of Tuong singing; very interesting, imbued with Eastern views and philosophies in that:

If we talk about geographical factors, the Sinh Gate symbolizes a big country, and the Tu Gate symbolizes a small country; for example, in the play "Dich Thanh Ly Thon", the right side (Sinh Gate) is the Song country, the left side (Tu Gate) is the Liao country... The Sinh Gate is also the land of the force holding power, even if it is

a rebel faction like Ta Thien Lang (Son Hau Tuong), and the Tu Gate is the righteous faction even if it is still weak like Dong Kim Lan, Phan Diem (Son Hau Tuong), Ta Ngoc Lan (Hong Son Fire Tuong).

If the scene is a house, the upper house is the Sinh door; the Tu door is the lower house, the inner room. The male owner of the house goes out through the Sinh door, and the female in the house goes out through the Tu door. If there are guests in the house and the guests are already in the house, when the host is called, he must go out through the Tu door because the host is already in the house. When entering the house, the adult sits in the middle; the male sits on the right, and the female sits on the left.

If there are many people in the court scene, arrange them in a "beneficial basin" sitting style so that the audience can see all the characters' faces.

For example, in the Tuong class "Pha Tieu Giang Son" (Excerpt from Tuong Son Hau), the seating arrangement is conventional: Character Ta Thien Lang sits in the middle on a high chair, on the right is character Ta Loi Nhuoc, character Ta Loi Phong, in the lower row the big officials sit in the upper row, the minor officials sit in the lower row facing each other... the audience can observe the performance of all the characters.

In the house, if the person goes out through the Sinh door, they lower the Tu door if they stay. The scene of the person going to the border turns towards the Sinh door room and then turns back towards the Tu door room (turning towards the door and going implies that the scene in the house is over). If the person goes towards the capital after the person stays behind, they lower the Tu door, and the person going turns around to the corner of the Tu door and then turns to the right; if there is singing, they finish singing and lower the Sinh door. If two people go together when they part, they take a step forward; one goes to the border through the Tu door and the other returns to the capital through the Sinh door...

In the excerpt Dong Kim Lan says goodbye to his mother (Tuong Son Hau), Kim Lan said to his mother:

"If anyone opens the door, please open it."

The knocking sound is a few drum beats in the backstage. On the Drama stage, we can see a stunning door painted on the backdrop, but on the Tuong stage, there is no such door; that door is the text, and the actor's movements combined with the music and the actor's performance to create the door. The artistic arrangement of the actor replaces the explanation; this is the language of the Eastern narrative drama genre entirely of conventions and symbols. When approaching this art form, Westerners have also felt it and made exciting comments.

In the book *Friends of the Ancient Capital of Hue*, author E. Gras, the financial manager of Annam (1910), while watching a play in a theatre in Gia Hoi, wrote:

"The actor steps on a stool as if climbing a mountain, and the person who wears a rope with bells around his body is considered riding a horse. The injured person goes to the corner to find some red scarves, rolls them together and ties them to his belt to show that his intestines are exposed. The person lying dead stands up and goes behind the curtain naturally, thinking that the audience has seen his death and that lying there is no longer necessary..." (E. Gras, 1997,p233)

When performing a horse riding scene, there is no need for a horse, only a horsewhip symbolizing a horse, the actor holds the horsewhip in his right hand and through his performance the audience feels the scene of riding a horse.

In the book *Traditional Vietnamese Theatre (Le théâtre classiques Vietnamiens)*, author Georges Coulet described the horse riding scene in Tuong theatre quite profoundly; it was a scene of an untalented guy participating in a horse racing competition; the author described the horse riding scene as follows:

“A martial artist presents himself for the martial arts exam before two judges. He must demonstrate his horsemanship skills. A horseman hands the candidate a bow and arrow with his left hand, and with his right hand, he hands the whip. The whip represents a horse, so the horseman must stand far away to hand it over. His right-hand holds the whip, and his left-hand stretches out straight with the whip's tip as if grabbing the horse's nape, then pretends to jump onto the saddle. Until now, the whip has been a horse; now, the candidate has climbed onto the saddle; the whip is a whip because the horseman holds five imaginary reins in his left hand and an invisible horsewhip in his right hand. The horse started slowly, its neck contracting and stretching thanks to the actor's hand pulling it back and forth, leaning forward and tiptoeing up and down. But unfortunately for the contestant, who had never ridden a horse before, he almost fell off the saddle! He was startled and whipped the horse's rump, his left hand trying to rein it in, like someone who had fallen into a river and was reaching for a life preserver. The horse reared up and galloped. We saw the actor's left hand moving back and forth very quickly while his feet jumped around the mat in the middle of the stage, in the rhythm of three, like a child playing on a horse. The unfortunate candidate was so scared that he screamed, let go of the reins and held on to the horse's neck with both hands, and his body was convulsed. The horse continued to gallop like crazy. He was possessed by his spirit, staring at the ground below him, running so fast that he was terrified. Then the inevitable happened: he released his hand and fell to the ground. At that moment, the groom ran after him, grabbed the end of the rope and the reins, and hit the horse's muzzle to stop it. While the horse was galloping, it dragged the person along for a while, and when it heard a familiar sound, its anger subsided, and it became quieter. The candidate stomped his feet as fast as a horse could, and then the horse stopped, although it was still angry. But after making the judges and the audience laugh, the candidate got off the saddle... The horse driver held the whip and placed it on the table because the horse riding class was over; the convention returned the whip's value to the whip. Meanwhile, the judges ordered the candidate flogged for not knowing how to ride a horse and daring to compete! After the horse riding game, the candidate was panting, his face full of fear, remembering the danger he had just experienced and was scared out of his wits...” (Tuan Ly Huynh Khac Dung, 1970, p321)

The above excerpt shows the extreme symbolism and convention. On stage, there is only an actor holding a horsewhip, which evokes the story of a horse race, an activity that follows a convention:

A long road of a thousand miles takes three steps

A horse running on two legs, whipping once

An actor playing the role of a person leaving said to pack up and go, but the pack has nothing, just a sword tucked into his back, a boatman taking passengers across the river... the oar can be a stick, a spear (prop)... The person drinking alcohol

sometimes does not need a wine gourd but can hold a fan and "tu" (drink); the audience accepts everything because the Tuong stage evokes aesthetic emotions and associations rather than awareness; the actor has said everything in the language of performing arts, bodily practice.

“Symbolism and convention are the essential attributes of Vietnamese theatrical traditions and the agricultural East. However, although East and West belong to two different cultural forms, they are not incompatible. The cultural exchange between Vietnamese and Western cultures that began in the 16th and 17th centuries has left its mark on both sides of the world.” (Tran Ngoc Them, 2006)

The conventions, symbols and stylizations in Hue Tuong's performing art are like signs of language focusing on the actors with a harmonious combination of elements such as costumes, face painting, music, and dance... from the perspective of beauty, making the described object poetic. That is why Hue Tuong has generalized life subtly, such as the performance with the birth scene: if in drama or other types of stage art, people cannot show the birth scene as real as in real life. Usually, the scene is described behind the scenes by borrowing the words of the midwives to tell the audience what happened, such as how the pain was, the birth process..., and how the mother and child are safe... But in the Tuong stage, with the body language, thanks to the stylization, the actor playing this role can describe the birth scene right on stage, throughout the birth process: from the time of labour until the baby is born, crying out, the audience still sees the elegance, sophistication and enjoyment (Tuong Ho Sinh Dan). The stylization is highly symbolic but very realistic, not going to the point of abstraction or surrealism... that is the exciting thing about Hue Tuong's art.

"Like the "tuong" and "cheo" of the whole country, Hue's "tuong" does not follow the path of realism but describes the spirit. That is, it does not go into the specific, meticulous details of the subject but summarizes it with the most general outline. Moreover, depicting the spirit also goes hand in hand with the conventional form. Therefore, when performing a horse rider, it is enough to give the actor a horsewhip; when performing a banquet, it is enough to give the actor a cup to drink wine. Just an oar is enough to evoke the scene of a boat sailing on the river. A tree branch held by a conductor sitting in the middle of the stage is also a dense forest. That is symbolic, using details to describe the whole scene." (People's Committee of Thua Thien Hue Province, 2020)

It can be said that Hue Tuong is like a composite poem, a poem full of aesthetic emotions: the poem contains both Love and Scenery, and the actor must harmonize Love and Scenery through the art of performance/body practice and sincere feelings. The sublimation of art makes face painting, costumes, and bodily movements blend in a dialectical relationship through body practice... making the audience hear, see, and feel the stories of life.

Hue Tuong art belongs to the Eastern narrative genre, in which the role of the actor is the most important, the centre of the play, the actor tells the story through the art of acting, they use movements to illustrate the action, according to the convention symbolic, conventional and stylized.

The Hue Tuong stage is a symbolic place for actors to show their talents. When on stage, the actors bring space and time into the play: the stage is confined

within a narrow perimeter but is an endlessly vast space. The stage is both a royal court, a simple thatched roof house, a picturesque landscape, a dilapidated thatched hut, a wild mountain forest, a rice field and a fierce battlefield... through the actors' face paint, costumes and actions, the audience understands where the actors are and what they are doing. That small space becomes infinitely vast in the minds and imaginations of the audience.

The Hue Tuong stage is a symbolic place for actors to show their talents. When on stage, the actors bring space and time into the play: the stage is confined within a narrow perimeter but is an endlessly vast space. The stage is both a royal court, a simple thatched roof house, a picturesque landscape, a dilapidated thatched hut, a wild mountain forest, a rice field and a fierce battlefield... through the actors' face paint, costumes and actions, the audience understands where the actors are and what they are doing. That small space becomes infinitely vast in the minds and imaginations of the audience:

Long march, three, four steps  
Thousands of soldiers, five or six people

Meaning:

(To go ten thousand miles, only three or four steps  
Thousands of troops and ten thousand horses, only five or six people  
can show)

Thus, according to the traditional visual convention, Hue Tuong is in the general vein of Tuong art: face painting and costumes with movements, gestures, and dances... through practice, the bodily is sublimated to the peak as a bridge to reach the audience. The actor with visual conventions and the stage harmonize in an organic connection, drawing the audience into the play with their mind and boundless imagination:

“The land is the court, the district, the state,  
The father and son, the ruler and his subjects are one.”

Translation:

(That inch of land is the whole court, the district  
One body includes Father and son, King, subject...)

Many foreign researchers have highly appreciated the art of Vietnamese Tuong. Professor of Aesthetics A. Vaixili Eevich (Czechoslovakia) commented that: "Vietnamese traditional Tuong is ancient, national yet modern, and is the art of actors."

Through the development of historical periods, Hue Tuong still lies in the origin of Tuong art. Still, due to the characteristics of some geographical factors, regional customs and practices, especially the apparent influence of the Royal Court, Hue Tuong has its own unique and exciting characteristics expressed in the elements of bodily practice, which are:

### **In music / Melod**

To express music in Hue Tuong, we must first talk about musical instruments  
The musical instruments expressed in Tuong music include:

#### **Drum:**

It can be said that the drum is an important instrument in Hue Tuong because the sound of the drum is the soul of Tuong music, according to author Le Van Chieu in the book "The Art of Hat Boi Theater" comment: "There are five types of drums: war drums, big drums, Bac Cau drums, and command drums. War drums come in three sizes:

Dai (large) war drums have a deep, resonant sound.

Trung (medium) war drums have a medium sound and medium frequency.

Tieu (small) war drums have a clear sound and high frequency.

Thus, each type of drum is made according to a predetermined size so that every drum has a different, distinct sound. A good drummer must beat each drum type to create different rhythms and tempos, implying the scene happening in the play. A connoisseur only needs to listen to the sound of the drums to guess whether it is a battle or a retreat, holding the watch." (Nguyen Van Chieu, 2008)

There are also other instruments such as:

Trumpet: (used when singing Khach or as a hint between two Nam singing lines)

The Co (Nhi) is the main instrument

The Giao lute

The Kim lute

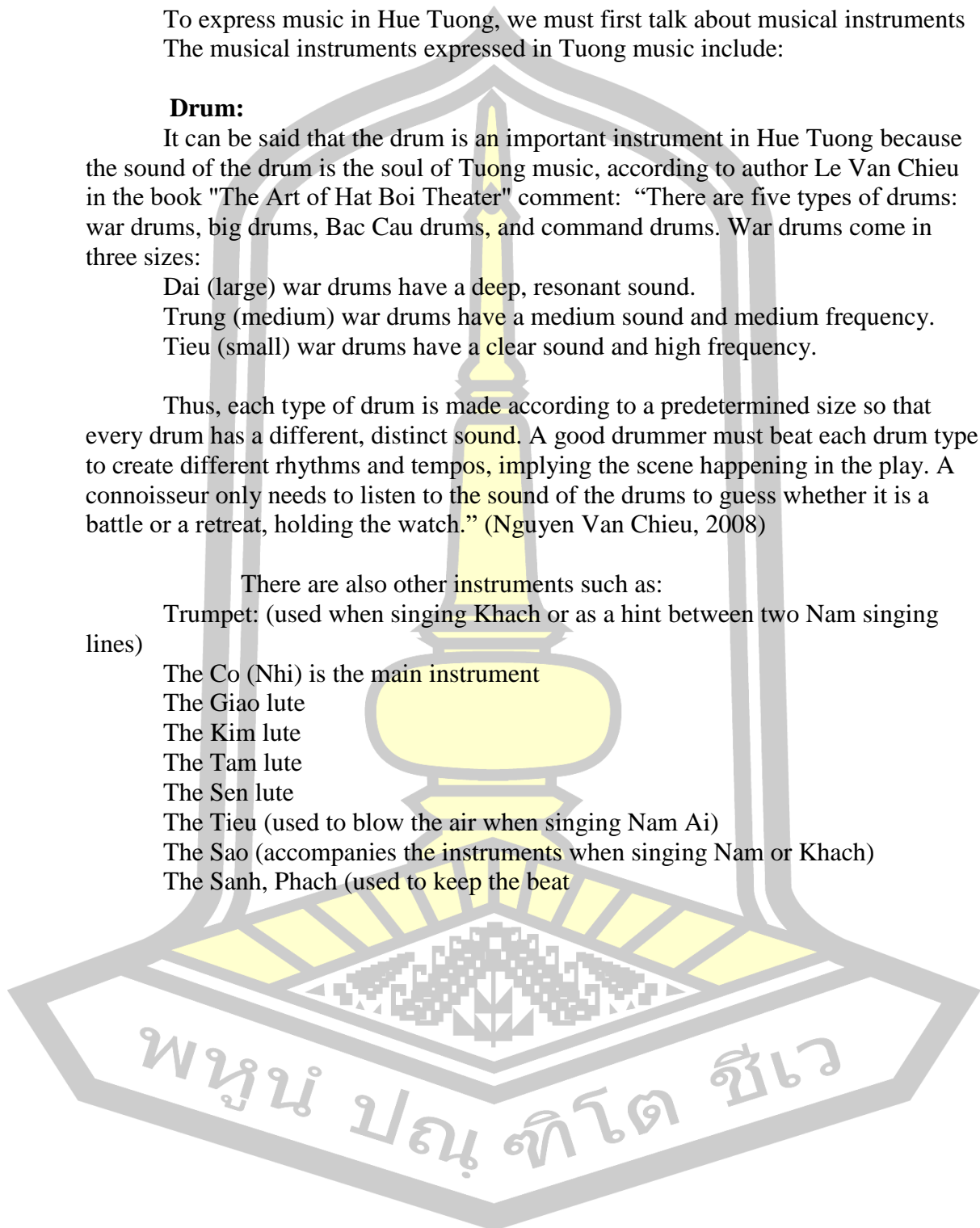
The Tam lute

The Sen lute

The Tieu (used to blow the air when singing Nam Ai)

The Sao (accompanies the instruments when singing Nam or Khach)

The Sanh, Phach (used to keep the beat)



**Some musical instruments in the Royal Court Music Orchestra, Hue Tuong**



**Figure 151 Sea snail horn**

*(Source: photo by the author, taken at Duyet Thi Duong Theater)*



**Figure 152 Buffalo Horn**

*(Source: photo by the author, taken at Duyet Thi Duong Theater)*



**Figure 153 Wooden funnel-Shaped oboe – Wooden funnel –Shaped oboe- Bronze gong**

*(Source: photo by the author, taken at Duyet Thi Duong Theater)*



Figure 154 Stone chimes  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 155 A small – heads drum shaped in how – glass  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 156 Pair of wood planks  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 157 Cymbals  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 158 Moon -shaped guitar (Moon lute)  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 159 A kind of big gong  
 (Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 160 Vietnamese two –string big fiddle  
 (Source: photo by the author, taken at Duyet Thi Duong Theater)

พหุ ประเด็น พิเศษ



Figure 161 A part of hollowed buffalo horn and Three bronze gong instrument  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 162 Two-stringed instrument  
(Source: photo by the author, taken at Duyet Thi Duong Theater)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 163 Four-stringed instrument  
(Source: photo by the author, taken at Duyet Thi Duong Theater)



Figure 164 Three-stringed instrument  
(Source: photo by the author, taken at Duyet Thi Duong Theater)

Due to the regional characteristics and the influence of Champa, Hue Tuong's musical sounds and melodies are melancholy and lyrical. The attributes of Hue Tuong singing are a genre of singing drama expressed through words and singing. The actors express and act out their emotions through words and singing.

About Hue Tuong Melody, there are two main styles: Speaking Style and Singing Style

Hue Tuong singing style has 3 types:

**"Khach" singing (Hat Khach)**

**"Nam" singing (Hat Nam)**

and **"Nieu Noi" singing (Hat Nieu Noi)**

#### **"Khach" singing (Hat Khach)**

It is a rich system of melodies and has many different opinions from experts and researchers:

According to author Doan Nong, Hat Khach has the following melodies: Hat Khach Thuong, Phu Luc melodies, Xuong or Bach, Ngam, Tau Ma, Hat Ban, Hat Bai

Professor Tran Van Khe<sup>45</sup> said that Khach singing only has four melodies: Hat Khach, Hat Phu, Khach Tu, and Khach Tau Ma.

Literary researcher Duong Quang Ham<sup>46</sup> divides "Hat Bac" melodies into two types: Hat Bac and Hat Bac tau ma...

From the above classifications, Hue Tuong researcher Ton That Binh has synthesized and given the following classification:

"Through the above classifications, we can synthesize to have a comprehensive view of this singing style. In our opinion, Hat Khach includes the following melodies: Hat Khach Thuong, Hat Khach Tau Ma, Hat Khach Tu, Dieu Phu Luc, Xuong Bach, Loan, Hat Ban, Hat Bai" (Ton That Binh, 2006)

#### **Nam singing (Hat Nam)**

There is an opinion that Nam singing is influenced by sad, ancient melodies such as Nam ai and Nam Binh because, in the past, Thuan Hoa land belonged to the Champa people; the people here had sad thoughts, so there were lyrics and melodies with melancholy sound, Nam singing is a song of separation, separation, later Thuan Hoa land became Dai Viet land. Hence, the influence of Cham Pa is understandable.

According to research by musicologists, the Vietnamese in the North were used to using the correct pentatonic scale (do, re, fa, sol, la) until they came into contact with the Cham people, who used the resentful pentatonic scale (do, re, non, fa, gia, sol, la non). The Southern tone with the ai voice is a product of the two regions of Quang Tri and Thua Thien Hue, and the Hat Nam arose from there (Ton That Binh)

<sup>45</sup> Tran Van Khe (1921-2015) is a famous researcher of culture and traditional music in Vietnam. He was the first Vietnamese doctor of musicology in France, a professor at Sorbonne University, and an honorary member of the International Music Council.

<sup>46</sup> Duong Quang Ham (1898-1946) was a Vietnamese literary researcher and educator. His work, Vietnamese Literature History Outline, compiled with great effort, is considered the national language's first popular Vietnamese literature history book.

### **Nieu noi**

This tune is unique, and there are many opinions; what is Nieu noi? Why this word exists, until now, no one knows clearly; through collecting and analyzing documents, it can be understood that this tune is unique, more precisely, an ancient tune of Tuong singing

From the opinions of experts and music researchers, Researcher Ton That Binh has compiled and given his opinion on the Nieu Noi tune: Nieu Noi is not a tune with certain notes but a special rhythm. These are small songs mixed with beats, the favourite songs of each artist. The number of these songs is difficult to count, depending on the transmission of the profession and the creativity of the skilled artisans. The song “Dai Tieu Oa” is a pot song called Lang Thuong Khuc, Manh Mang Khuc... That is just one of the large number of pot songs in Hue, with a long history

Hue is a place with a long tradition, and Thanh Binh Thu specializes in training actors for the royal court. Professional teachers and excellent actors have all been concentrated in Hue for more than a century, so most of the Nieu Noi songs originate in Hue. (Ton That Binh, 2006,211)

### **LITERARY AND POETIC PROPERTIES:**

Hue is the capital land, from the King to the common people, everyone has a rich poetic life, so Hue Tuong tends towards "poetry" even though Tuong art belongs to the category of "The Sublime" with a strong heroic spirit, but the heroic spirit in Hue Tuong is less violent and more modest.

### **MOVEMENT / DANCE:**

In terms of the art of singing and dancing in physical practice, if in Quang Nam province and Binh Dinh province, Tuong dance is based on martial arts elements, Tuong actors in Binh Dinh province focus on foot positions, then Hue Tuong has "Bong" dances which are choreographic lessons about Tuong, the Bong dances themselves have gathered all the elements and created the nature of Hue Tuong. Bong dance in Hue Tuong is very special; Tuong artist Ngo Thi Lieu<sup>47</sup> said about the Tuong practice styles in Bong dance:

“For actors to master dance basics, the ancients had dozens of dances to pass on. By mastering those dances, Dao and Kep could handle any Tuong, any role they encountered without needing teachers to teach them each movement in detail. In addition, I also learned six Tam Quoc songs, six Tay Du songs and some other songs. Any actor who can sing and dance those songs will naturally know how to use the dance in the right place, at the right time, from bowing and waving the beard, inviting wine, greeting guests to the nine movements of the day, Troi, tru, bo, cau, ky, tien thoi, Khoi, quy... all can be mastered and can be applied to play the role (...) flexibly. Although these songs are dances, they are Tuong training exercises; for example, when talking about Liu Bei, it is talking about the beard-swishing movement; when talking about Truong Phi, it is talking about the opening movement; when talking

---

<sup>47</sup> Ngo Thi Lieu (1905 - 1984), from Hai Lang District, Quang Tri Province, was a Vietnamese Tuong artist. She was the first Director of the Vietnam Tuong Theater.

about goblins and ghosts, tigers... There are specific gestures that refer to that person or object”<sup>48</sup> (Ton That Binh, 2006)

Dance movements of Hue Tuong such as:

Day  
Tro  
Tru  
Bo  
Cau  
Ky  
Tien thuy  
Khoi  
Quy

with movements of Quang Nam Tuong:

Xoan  
Pierce  
Wrap  
Up  
Roll (hand movement) and  
Bridge:

Sign  
Be  
Sieng

Jump (footwork) (Quang Nam Department of Culture and Information, 2001)

Tuong Binh Dinh dance movements in dance sets such as:

Khai:  
Khan  
Chi  
Khoat  
Long tranh  
Bo ho

Movements of Xoan Thong, Bao up, Co Dan, Ky Tra (Ho Dac Bich, Phuong Long Can, Luu Hanh, Nguyen Hong Tinh, 1995)...

Through that, we can see that the choreography in Hue Tuong is still in the familiar originals but has its exciting highlights, which are rich in stylization, mainly focusing on arm dance movements, thus creating softness, lightness and flexibility.

One thing that is easy to see is the difference in choreography: Northern Tuong mixed with Guangdong, Binh Dinh province Tuong became martial arts, while Hue Tuong's choreography is more mature and soft.

<sup>48</sup> Le Ngoc Cau notes - Ngo Thi Lieu's Artistic Life, Hanoi Culture Publishing House, 1997, pages 97-102 (Quoted from Ton That Binh, Hue Tuong, Tre Publishing House, page 215)

### **CHARACTERISTICS OF HUE TUONG DANCE:**

Hue Tuong dance has the following outstanding characteristics:

#### **Dance combined with Lyrics:**

Dance in Hue Tuong is the body movements that have an organic relationship with lyrics according to the principle: "Wherever singing, the body gestures are there."

Singing and speaking affect hearing; dancing affects the vision of the audience; choreography combined with singing harmoniously brings emotions to the audience; and the movements of choreography combined with lyrics create the language of body practice that gives wings to the imagination of the audience

The practice of the bodily in Hue Tuong does not imitate life but through dance recreates the typical appearance of life in a realistic way. For example, in the excerpt of Tuong "Triet Giang Pho A Dau", the character Trieu Tu Long, when hearing that the Lady brought the Young Lord back to Dong Ngo, hurriedly chased after him and sang:

Urging the horse to watch each step of the chase  
Asking the cause again will give you peace of mind  
Protecting the young Lord, vowing to do your best  
Killing all the Wu army, blood filling the river...

When the character Trieu Tu Long sings the line "Urge the horse to watch each step of the chase" he must make the "urge the horse" gesture: his hands whipping continuously, his feet stepping quickly. When Trieu Tu Long sings, "Kill all the Wu army, blood fills the river", he must make a slashing gesture. The act of fiercely slashing, killing the enemy, and raising his hand symbolizes the enemy's blood flowing red, filling the river

The lyrics in Hue Tuong are often "Bien Ngau"<sup>49</sup> prose, so the poetic quality is suitable for dance. The lyrics have rhyme and rhythm, so the dance has a stylized, exaggerated quality that creates a lyrical quality.

#### **Exuberant, stylized dance:**

Dance art in general and Tuong in particular must be enhanced from actions in real life, which is called exaggeration. Gestures and actions in Hue Tuong dance such as: horse riding, inviting wine, drinking wine, sword dancing, spear dancing, climbing mountains, wading streams, opening and closing doors, whipping beards, wearing sandals... are often stylized into typical performance movements of stylization, exaggerated convention.

It can be seen that the exaggerated element in Hue Tuong is the gestures, normal movements are raised above reality, exaggeration, stylization is one of the leading artistic methods of Hue Tuong, the exaggerated and stylized movements in Hue Tuong are cultivated and developed on the basis of the art of Hue Royal Court dance and singing, creating a unique nuance rich in aesthetics:

---

<sup>49</sup> "Van Bien Ngau": According to the Dictionary of Literature (new edition), The Gioi Publishing House, 2004, page 127, "Van Bien Ngau" is a type of literature consisting of many opposite clauses in pairs. Each pair is a conjunction, and there can also be two parallel paragraphs in one clause. The requirements of parallel are opposite ideas and opposite words..

“Hue Tuong Dance is a series of normal movements that are exaggerated and stylized to both generalize meaning and achieve beauty in form.” (Trinh Kim Hue, Cao Chi Hai, 2005)

### **Conventional Dance, Symbol:**

Convention: is to summarize the essentials of life into rules, conventions, symbols are familiar techniques of medieval literature and Hue Tuong has adopted this technique and brought it to the traditional stage.

Symbolism is using tangible objects to compare to the invisible to make the audience remember and feel, for example, the dragon symbolizes the King, the oar symbolizes the boat. Conventions and symbols in Hue Tuong are implicit conventions for the audience, requiring the audience to believe that the image of the character and the life that the art is performing is real.

For example, on the Tuong stage, there are no realistic decorations but actors are used to represent. When an actor steps onto the stage, they bring both space and time through the symbolic language of bodily language.

For example, an actor walking around the stage means he has crossed a thousand miles, an army going to battle with tens of thousands of soldiers is only a few people. Without any decoration, an actor steps onto the stage in simple clothes; the stage now becomes a dilapidated thatched hut of a hard-working farmer; if there is a table, a few cups and a small wine jar, the stage now becomes a small roadside shop, a wooden fish sound also creates a vast space, a lonely night scene, a girl with rosy cheeks and powdered skin sadly in the quiet late night combined with dance movements and the lyrics of the song "Ly nam canh" is to express the scene of a reluctant farewell to her husband before going to the battlefield:

“The first watch, wandering in and out  
Waiting for the moon to set, waiting for the flowers to fade  
The second watch, lighting the oil lamp  
Waiting for the gentleman to sigh a few words  
The fourth watch, talking and laughing  
Two more watches, each in a different direction”<sup>50</sup>

(Ly Nam Canh)

### **Dance creates images /visual:**

The movements in Hue Tuong dance such as walking, standing or any posture must depict shape, because shape is an important quality of dance art, depicting movements according to rules with gestures, lyrics, and music to create images, create beauty.

<sup>50</sup> Ly Nam Canh/ Ly five-watch melody in Tuong/Ly singing: in Vietnamese folk music, is one of many Vietnamese folk songs with rustic and simple characteristics. Ly, along with other melodies such as Ho, Co La, Nam Ai, Nam Binh, Hat Xoan, Hat Xam, Hat Lu, etc., create unique features of Vietnamese folk songs. Ly melodies are especially developed in the Central and Southern regions, with the Central region being the center of Ly melodies. Ly singing is distinguished from Ho because it is not associated with a labor movement or love exchange. Ly also has a more fixed musicality than Ho, with regular singing sentences, while Ho can add long and short sentences, depending on the singer. Ly five-watch melody is a genre of Ly Central Vietnam (Central region).

The visual characteristics of Hue Tuong are the harmonious combination of elements of singing, dancing, exaggeration, stylization, convention, symbolism... those characteristics fully contain visual/sculptural elements.

For example, in the play Dao Tam Xuan, when female general Dao Tam Xuan heard the news of her husband and son's death, she was extremely hurt and resentful, crying out to heaven and earth for revenge. When Dao Tam Xuan sang: "Oh heaven and earth, do you know..." she raised her hands to the sky, her body stretched forward as if wanting the blue sky to understand her resentment. The image of Dao Tam Xuan at this time is like a shining statue representing the inner hatred and the heroic spirit of a brave woman.

Through research and analysis, the researcher found that Hue Tuong dance follows the following principles or what professionals call the Laws:

**Law of Four Interrelationships:**

“Internal and external correlation”

Meaning: The character’s inner and outer self must be in harmony with each other

“Left and right correspond”

Meaning: The left and right sides correspond to each other

“The upper and lower sides are compatible”

Meaning: The upper and lower sides are compatible with each other

“The fat and the ugly are in harmony”

Meaning: The inside and outside are closely related, the left and right sides correspond to each other, the top and bottom are compatible, the fat and the thin complement each other.

**The Law of Yin and Yang:**

Requires balance Hand (yin) down, Hand (yang) up

**Law of Loan and Repayment**

**Law of Root and Branch**

Through the Rules of Hue Tuong Dance, we see that the beauty of Hue Tuong Dance lies in balance, but balance here does not mean being identical but rather being both balanced and opposite. The principle of balance in Hue Tuong is expressed in the Hand part, according to the principle of Yin hand (down), Yang hand (up).

In the principle of "Four similarities", there must be unity between each pair of contradictions: Internal and external, upper and lower, Left and right are both fat and weak.

"Phi sau" is the principle that directs the movement of both hands forward simultaneously, such as the shoulder movement. The shoulder movement must be done by clasping both hands together, bringing them up to the chest, and then bringing them out in a curve. Phi (pull) is the movement of bringing them out, and Sau is the movement of bringing them in. Moving in a soft curve is a characteristic of Hue Tuong dance. The beauty of Hue Tuong dance is its flexibility, closeness, and uniqueness.

### **FUNCTIONS OF HUE TUONG DANCE:**

Hue Tuong dance is a technique to portray the character's personality, along with elements of face painting, costumes, and body language to help the audience recognize the character. Dance in Hue Tuong has many functions, but the main functions are as follows:

#### **Function description:**

The actor portrays the character through dance and other techniques, acting as a narrator about the character he plays and the characters involved in the story. For example, in the play “Manh Luong catches the horse” on stage there are only two actors, one plays the role of Manh Luong, the other plays the role of Bat Vuong.

Content: Manh Luong made a move to grope his way into the stable at night; he caught the horse "Thien Ly Ma" but was not used to it, so he had to rein it in and awkwardly jumped on the horse and galloped away. Bat Vuong saw that the horse was gone and chased after him on the horse "Van Ly Van". Manh Luong knew that the horse he caught could not run as fast as Bat Vuong's horse, so he pushed the horse "Thien Ly Ma" into the shallow pond and hid. Bat Vuong saw his horse "Thien Ly Ma" and got down to save it; just waiting for that moment, Manh Luong jumped on "Van Ly Van" and ran away.

The stage only has two characters with two horsewhips, but through dance actions through bodily practice, body movements are used to describe; the actors not only describe the movements of groping in the dark, catching horses, reining horses, leading horses, riding horses... but also have the task of describing the scene in the middle of the empty stage such as the dry pond, the stable, the bushes... the horse's resisting actions, the determined scenery, the situations... do the actors describe all through dance movements.

#### **Character's expressive function**

Hue Tuong dance expresses the character's personality deeply, when an actor appears on stage, you can immediately tell what character he or she is: loyal or flattering, good or bad personality is shown on the makeup of the face, costume and in gestures and movements. For example, the beard-swishing movement also expresses the character's personality, each character wears a different type of beard with a different way of swishing the beard, the roles of Generals, Kep (literary Kep, martial Kep, flattering Kep...) have a certain way of swishing the beard and each character walks differently.

For example, “Kep Van” rarely stands in an open, ostentatious stance, his hands are not exaggerated, his face is calm and not growling. “Dao Van” does not stand in a Dinh position, does not walk with wide steps, does not swing his arms and roll his eyes, the flattering roles use broken, rotten hand lines, the flirtatious “Dao roles” have swaying, graceful arms, a mean way of spreading their fans, swaying eyes... all the body's expressive movements aim to express the character's deep psychological function.

For example, the play “Nguyet Co Hoa Cao” depicts in an attractive and convincing way things that do not exist in real life: a girl turns into a Fox, during the process of transforming into a Fox, fur grows, claws grow long, the body itches, the voice becomes lost and slurred, along with feelings of pain, shame and regret... all of these

are told by the actors through body language and through the actors' movements, the audience feels social contradictions, conflicts between forces in society.

### **Aesthetic Function**

The beauty of Hue Tuong Dance is expressed by depicting character personalities in typical, representative situations. Characters in Hue Tuong do not have character development, the audience does not wait to enjoy the story's opening moments like in spoken drama, but looking at the appearance of the painted face, costumes and dance movements, the audience knows the character's nature right from the beginning. In the dance performance movements in Hue Tuong, there is a nature of highlighting the character's personality; that is the way to make the audience vibrate before the beauty and uniqueness of Hue Tuong.

Hue Tuong Dance also brings to the audience romantic dances and majestic and soaring images of heroic people who sacrificed themselves for the country, combined with a dance style that creates a magnificent and expressive image. For example, in the play Son Hau, the character Khuong Linh Ta was beheaded by Ta On Dinh but still held his head and placed it on his neck, then disappeared, his soul turned into a mangrove tree to light the way for Dong Kim Lan to save Thu Phi and the young Lord back to the base.

The character Ta Ngoc Lan in the play "Tam Nu Do Vuong" used fatherly love to trick his rebellious son into burning down the camp and carrying his son into the fire. The character Trieu Dinh Long in the play "Trieu Dinh Long saves the lord" swapped his own son in place of the young lord and then threw his own son into the abyss to save the young Lord...

The images of Khuong Linh Ta's lamp, Ta Ngoc Lan rolling fire, Trieu Dinh Long throwing the child... have legendary colors, partly created by dance. The romantic images above are tragic songs praising the Vietnamese people who live and die for the ideal of "Loyalty to the king and patriotism". From the perspective of dance, these images bring the audience wonderful feelings about beauty. Generally speaking, the three functions in Hue Tuong dance: Function description, Character's expressive function, aesthetic function combine and organically connect with each other.

### **BASIC MOVEMENTS IN HUE TUONG DANCE**

Through research on Hue Tuong Dance Curriculum for training Tuong actors, the researcher found that dance movements in Hue Tuong have the following basic postures:

#### **Hand movements:**

**Salute Hands:**

Roll your hands in an arc to salute

#### **Parallel Hands:**

Is the inviting gesture of the hands in life elevated to a dance move

#### **Open Hands:**

Two hands open, dancing ostentatiously

#### **Two hands o Hands up and down:**

Based on the movements of holding a pen, hitting, slashing, killing (on the battlefield)pen, dancing ostentatiously

**Raised Hands:**

The movements of calling to heaven when people encounter difficulties that cannot be solved or to show respect, used in cases of urgent requests, begging (when talking about the country, asking for God and Buddha's blessing...)

**Arc Arms (Tay hinh vong cung)**

Arms are used to create pivot points or hug large circles. Arc Arms are used in pivot, bridge, swing, and open positions (this movement is often used in performances)

**Arms outstretched:**

An exaggerated movement, with both arms opening in parallel circles, is a decorative exaggerated movement used in ceremonial situations, in scrolls

**Two Hands Differently**

Two hands 80cm apart in directions 2 and 7, used in chasing, pointing...

**Two Hands Roll, Mark:**

Two hands cut in direction 3 and direction 7, used in movements of marking leaves, turning paths, finding directions

**Bird Wing Hands:**

Dance in directions 3 and 7, used in the roles of Fairy, Fairy, delirium cases, combined with fork legs, phoenix dance...

**Foot movements****Two Legs Parallel:**

Usually used in standing still, standing parallel

**"Dinh" shaped feet:**

The heel of one foot is 45 degrees from the sole of the other foot, used in the standing position, sitting position of the roles of literary actors, martial artists...

**Foot "Ký":**

Ky is a form of preparation to move forward or stand, go back... One foot after the other, or "ky" sends the foot forward to prepare to take the next step, used for the role of a female character greeting before walking, the shy standing position of the roles of a female character a princess, or the role of a male character preparing to "ky"

**Crossed Legs:**

Crossed legs, walking to change stance or express mood (Overlock walking, or staggering, painful, helpless legs)

**Medium Legs:**

Sit in a medium stance, the body's center of gravity falls on the heels, use the Tru Bo stance for the roles of Martial Generals, Old Generals..

**Bend leg:**

One bend leg, one supporting leg, used in situations where someone calls from behind while walking, or there is an obstacle ahead that requires a change of direction.

**Kicking the Shuttlecock:**

Based on the kicking movement in life, use the "Bridge pillar" position to transfer the movements, used for the roles of Martial Generals and Martial Artists

“Chan Chao Ma”: The Pan Horse/ Legs in horse pose motion

The movement is like a horse in a ruck, one leg is supporting, the other leg is raised 40 cm above the hind leg, the supporting leg is in a medium stance, the Pan

Horse leg is bent at the knee, the foot is on tiptoe, used in defensive situations, protecting the "lower body" when fighting, dancing with monsters, can combine the Pan Horse position with other movements, switch to other movements such as bowing to the ancestors before starting a dance or bowing to the ancestors when finishing a martial arts practice. In Hue Tuong stage, the Pan Horse position is used in many different situations and circumstances.

**Dinh Tan:**

Taken from the Dinh Tan stance in martial arts, with the "Elephant Head, Mouse Tail" stance, meaning one leg is in a medium stance, one leg is stretched out behind, the upper body is kept straight, often used for the role of a Martial General with a majestic, imposing posture...

**Dragon Legs:**

Dragon Legs: one leg is standing, one leg is stretched, the foot is bent back like kicking a shuttlecock, used for characters who aspire to rise above reality, expressing majesty and extraordinary strength

**Sitting Positions:**

**Sitting with "nail" legs:**

Sit with your back straight, and the heel of one foot is placed directly on the other foot at a 45-degree angle, used for the roles of Martial General (legs wide open), Martial Artist, Actor (legs moderately open)

**Medium Leg Sitting:**

Sitting position with legs open straight with shoulders, legs placed under knees at right angles, hands resting on knees, used for characters like Kep Van, Lao Van... when sitting at banquet tables, tea tables or discussing work

**Sitting with legs crossed, hands resting on knees:**

Sitting with one leg crossed over the other, hands loosely clasped, used for thinking, calculating and plotting

**Sitting cross-legged:**

Usually for the female role, with her legs closed in a discreet and delicate manner, sitting to give her name, sitting to invite her to tea, drinking wine and writing poetry..

**Sitting with legs crossed in the shape of the letter "Ngu":**

One leg is placed on top of the other in the shape of the letter "Ngu", used for the roles of arrogant, haughty, and self-righteous male characters (Ta Kim Hung, La Bo...)

**Basic Kneeling Positions:**

**Cross-legged Kneeling:**

Kneel with both legs crossed, one knee on the ground, one knee up, used for shy and reserved female characters

Kneeling with both legs parallel:

Kneel with both knees touching the ground, legs parallel (female with thighs closed), used for roles of characters begging, apologizing

Kneeling in the "Dinh" shape:

One knee on the ground, one knee at right angles, legs spread wide, kneeling position used for male roles: urgent reporting, ceremonial...

Kneeling pad:

Kneeling with one leg under the buttocks, knee on the ground, foot under the buttocks, the other leg perpendicular to the ground, used for kneeling, avoiding the opponent

In Hue Tuong Dance, the movements of the hands and feet must follow the rules to create harmony in the body, often associated with the following Departments: Xoang, Xo, Chi, Khan, Khoat, Be, Co, Dan, Ky, Tra.

Simple dance moves include:

Swimming moves:

Step forward, step back

Respectful Gestures:

Coordinate the parts of the legs, arms, and head to greet and perform rituals.

Gestures/Movements of Invitation:

Mainly the hand parts, two hands raised parallel, used in cases of inviting to sit, inviting into the house...

Gesture/ Posture of Explanation:

Both arms swing together with the whole body, used in cases of expressing inner thoughts such as worries, doubts or explaining something

The "Guon" "Dung":

Uses two arms, body and legs, used in cases where the roles represent the country, show respect or worship for something mysterious.

The Seeing Set "Khan": (Looking):

Coordinates the parts of the Legs, arms, head, and body, used in situations of looking at and observing near and far.

General meaning of the "Khan" movement: enriching Tuong dance, wanting to see things and events more clearly

Gestures, "Khoat" gestures:

Often used in cases of farewell or chasing away when angry, depending on the specific situation, apply, use two hands and two feet combined with the body

Gestures, Pointing:

Dance with coordination of hands, feet, head, body, eyes, in case of pointing far or near, pointing to oneself, introducing identity, pointing to the ground...

Gestures, Waving gestures:

Waving with both hands parallel, used to call far and near

Complex Dance Sets:

The "Khai":

The most important and indispensable comprehensive dance movement in Hue Tuong, it is a continuous combination of single movements including both hands and feet, in which the movements in the Hand set include: “Xoan”, “Xo”, “Boc”, the movements in the Foot set include: “Dan”, “Ky”, “Dam”, “Tra”, “Cau”

The dance combines the hands and feet, Khai is the opening: introducing identity, showing off power..

The Twist Set:

Full body coordination: walking, spinning, jumping... often used in cases of jumping into holes, avoiding, hiding

Crossing the Sea:

Using the whole body in cases of overcoming obstacles, crossing rivers, streams, and crossing seas

“Chup” Capture Set:

Shows decisive strength, used in cases of avoiding, hiding, attacking

“Da Tran”/Rock Spill Set:

Uses full body movements, but strong in the legs, used in attacking situations, fighting

Reverse Flip Set:

Mainly uses the entire body and strong leg movements in case of encountering obstacles, sudden incidents, or barriers such as rivers and streams that cannot be passed and must be turned back.

Tiger Set:

Uses the strength, decisiveness and beauty of the whole body and especially the solemn facial expression, used in the case of the role of a General who kicks walls, breaks doors, shows off his power, and plays the role of a tiger.

Jumping over walls:

Using full body movements, in case of jumping over walls, moats, fences, obstacles, used for roles of scouting, searching, sneaking through forests, stealing objects, stealing horses (Tuong Manh Luong stealing horses)

According to Mr Truong Trong Binh, Deputy Head of the Applied Research Department of Hue Royal Traditional Arts Theater, Hue Tuong Dance originates from real life, which is the way of walking and standing, generalized according to a certain rhythm and closely related to literary scripts:

“Hue Tuong dance is essentially exaggerated body movements, performed by actors in a rhythmic, balanced manner in the style of “the words match the body”. Thus, every skilled actor who wants to become an artist who knows how to perform Tuong and perform Tuong well, in addition to singing, must have a beautiful dance. This is a necessary and sufficient condition to convey the play's content to the audience.



Figure 165 The Beard Swing, performed by Meritorious Artist La Thanh Hung (Source: Electronic Information Portal of Hue Monuments Conservation Center)

The movements in Hue Tuong, such as Khai, Khan, Chi, Long Tranh, Nhay Thanh, and Danh Nhi Hiep Ban... are all stylized from martial arts. In addition, other physical activities, when performed on stage, are all formed based on the principles of Vietnamese martial arts. Sometimes, the lyrics evoke the movements, but sometimes, the lyrics do not evoke the image of the movements. Therefore, the actors must analyze and find the main idea to handle it appropriately. For example, in the Tuong "**Nguyet Co Hoa Cao**", **there is a line:**

A thousand miles of shame with mountains and rivers  
Dreamily thinking about the past and future.

In the first sentence, when singing "a thousand miles", the actor points to the road, and "mountains and water" refers to the sky, clouds, rivers and water. In the second sentence: "thinking dreamily about the front body", the actor points forward, and "the back body" points back. If using the choreography like that, it is clear that the content is not explicit because the author's profound meaning in the first sentence is to say that after Nguyet Co could not control herself, she was extremely miserable and ashamed of the mountains, rivers, and country, because her thousand years of training had turned into smoke and clouds. The second sentence, "the back body," means that before Nguyet Co transformed into a fox, she was the colour of water and the fragrance of heaven, the flowers yielded, the moon was ashamed, and "the back body" was the body of a beast, now her body only had fur, whiskers, and claws. If we grasp the meaning of these two sentences when dancing, the content will be revealed.



Figure 166 The Sitting Jump and Horse Knee Movements performed by Meritorious Artist Ngo The Tue

Source: Electronic Information Portal of Hue Monuments Conservation Center)

In the play *The Flame of Hong Son*, the character Ta Ngoc Lan, when he goes down to Kim Hung's camp to pretend to be hungry and beg for food and shelter, Kim Hung says: "Father, sit, you sit... please, father, sit". Here, it was not a typical invitation to sit as in everyday life, but Kim Hung clearly showed an insolent, contemptuous, and disdainful attitude. Therefore, when using choreography, it is necessary to show disloyalty and unfilial piety. When the actor said the part: "Sit... please, father, sit...", he put his shoes on and crossed his legs in the shape of a five. With just one movement like the one above, Kim Hung revealed his nature and highlighted the main idea of the saying.

Compared to other types of theatrical art, such as Cheo, Cai Luong, and Ca Kich. Tuong theatre, in general, and Hue Tuong, in particular, is an art form with unique characteristics. The character in this art form with personality is the thread running through it; if a good person is a good person when he first appears and if a bad person is a wrong person when he first appears, no character transforms the initial lousy person into a good person and vice versa." (Truong Trong Binh, 21/12/2022)

พหุบุ ปณ ทิโต ชีเว

### **Conclusion:**

Dance in Hue Tuong originated from Hue Royal Dance and was more or less influenced by National Martial Arts.

Dance in Hue Tuong is not separated into separate songs and postures. Still, it is the synthesis of body movements, following the rules of principles of "there must be yin and yang, borrowing and returning, this leg and that arm"—mainly the principle of "root and tip"<sup>51</sup> and body balance.

If the system of melodies and lyrics of Hue Tuong is the means for actors to bring "what can be heard" to the audience, the system of Hue Tuong's Dance/ Dance movements makes emotions become "what can be seen" and makes the abstract space on stage become an image space in the audience's mind.

Dance in Hue Tuong consists of everyday gestures and movements that are exaggerated, stylized, conventional, and symbolic, having a general meaning and achieving visual beauty.

Dance in Hue Tuong is an essential technique in describing characters to reflect the reality of life and bring feelings of beauty to the audience.(Trinh Kim Hue, Cao Chi Hai...)

### **About phonetics:**

Hue Tuong must use the male voice (Southern accent) to create strength.

Artist Quang Ton<sup>52</sup> commented:

Talking about Northern Tuong singing, the me voice (some people call it the brain voice) is used. The me voice is often so loud that it is piercing, this type is suitable for plays about war, when singing the male voice must be the same as the female voice. Meanwhile, Tuong in the Central region sings the gut voice - a deep and fierce tone, when singing the female voice must be the same as the male voice

When it comes to dancing, Northern Tuong is free-spirited while Central Tuong has a disciplined way of dancing

In addition, with the same style, Northern Tuong accompanies the music with the Ha song, which has a lively and fresh sound, while Tuong in the Central region uses the Thuong song, which has a deep and passionate sound...<sup>53</sup> (Ton That Binh, 2006)

<sup>51</sup> The "Root-Tip" Law: The entire human body stands firmly thanks to the two feet as pillars (Root), from the hip bone up to the sternum is the Middle part, the head and hands are the Tip part. When performing, if you want to be flexible, graceful and graceful, you must thoroughly understand this law.

<sup>52</sup> People's Artist Quang Ton, former Director of Vietnam Tuong Theater

<sup>53</sup> Tran Dang Khanh (recorded) Tuong Artist Quang Ton - Hue Tuong, Tre Publishing House, 2006, Ton That Binh, page 217

### **Note: Central Tuong is Hue Tuong**

Artist Chau Thanh said: "In terms of pronunciation, Northern Tuong tends to have a more cerebral tone, Quang Nam and Binh Dinh Tuong tends to have an ancient tone, and Hue Tuong tends to have a more intestinal tone." This opinion is similar to that of Artist Quang Ton

Hue is an ancient capital with a quiet and discreet lifestyle, so the tempo of Hue Tuong is slower than that of Southern Tuong.

The common point of Hue Tuong with Chinese Peking Opera and Japanese Kabuki is that they are the same art form. This art form has in common that the melody (the Chinese call it "Khuc dieu"), compared to the position in speaking, singing, and physical movements, is stylized and conventionalized according to almost the same rules. Besides, the unique points are also prominent: The melody structure of each form is completely different: The exaggeration of physical movements in Chinese Peking Opera is heavily inclined towards "Aestheticism" while in Hue Tuong, it is heavily inclined towards "Realism".

### **3.6 The unity of body art practice through some character models**

The elements of Hue Tuong's body practice are general and conventional and follow familiar models in daily life, so when stepping onto the stage through face painting, costumes, and performance gestures, the audience knows the characteristics and personality of the character. The art of Hue Tuong's body practice is expressed through several typical character models and according to regulations such as:

#### **King Models:**

Often painted red, focused on expression, slanted eyebrows, painted temples, wore a long beard, and often wore yellow "Mang" or yellow "Bao" embroidered with dragons. The body of the Mang or robe was vast so that when sitting, it bulged out to cover both knees, showing majesty. The King wore a Nine-Dragon Hat embroidered with dragons black shoes, and when going to war, he wore a yellow "Long Chan" shirt embroidered with dragons (for example Characters Trieu Khuon Dan, Nguyen Hoang in the play The Starter of Dang Trong)

#### **Civil mandarin Models:**

The character usually does not wear makeup, his face is natural (real face), he has a beard, his eyebrows are slightly raised, he wears purple, blue or dark green clothes, and also wears "mang" or embroidered dragons or four sacred animals, wears "van dang can" hat. When going to battle, he wears "Long chan" in red, blue or black, depending on the colour on stage to harmonize (for example, the characters Ly Huyen Minh, Dao Lenh Cong, Ly Khac Minh)

#### **Military officer models**

Loyal military officials paint their faces red (for example, the character Quan Cong), wear beards, and silkworm-shaped eyebrows. Those who are mature, intelligent, and brave have eyebrows that are slightly horizontal and slightly raised at the ends, such as the character Dong Kim Lan (play Son Hau), who wears red clothes embroidered with the four sacred animals, a black "Vo Dang Can" hat, a "Kim Khoi" hat, or a "Binh Thien" hat, and wears shoes. Characters like Dong Kim Lan wear blue, black, or green "Bao" shirts embroidered with dragons and phoenixes.

### **Military officers of the General type:**

Face painted in black and white with a fierce appearance, wearing a three-layer "Kim Khoi" hat, wearing black or dark red armour, with the hem (pants) touching the toe of the shoes, embroidered with a demon face in the front, and a bunch of command flags tucked in the back to command the soldiers. Props often used are swords, sabres, and double hammers... If they are criminal generals like the character Ta On Dinh (in Tuong Son Hau), their faces are painted white, their eyebrows are shaped like a perch, they have many black and scratched lines, and they wear a curly black beard.

### **Model of the Braggart General**

Like the characters Ta Loi Phong and Ta Loi Nhuoc (in the play Son Hau) represent the personality of cowardice, incompetence but often boast, show off... the main face painting is two colors black and white but emphasizes the lines in details such as eyebrows, lips, mouth, corners of eyes to depict the above personalities (there are pale wrinkles on the face, there are tiny red dots, curly, sparse beard...) The costume also wears "dai mang" (almost like armor without the flag) or "Ma de" shirt, "Song khai" shirt (two pants legs) above the knee, legs wrapped in leggings, wearing shoes and carrying bells, shaking legs to make them jingle wherever they go

### **General "Phien"**

This term in Hue Tuong refers to characters who are generals of neighbouring countries (small countries). This character model also has -like face, like the roles of prominent generals. If the "Phien" general has a demonic quality (for example, the character Duong Pham in the play Duong Chinh Tay, the character Cap To Van in the play Duong Chinh Dong, the character Tinh La Hai in the play Ngu Ho Binh Tay...) then the face is painted green, the eyebrows are painted red or white, and the beard is red and curly.

Suppose they are female "Phien" generals. In that case, they wear "Dai Mang" costumes, toad hats, long feathers on both ears, sometimes wearing a crown or a belt tied with lotus flowers over the bun, letting it fall on both sides of the ears to cover the nape of the neck, leggings on the feet, shoes, sometimes wearing armour, carrying flags and wearing shoes.

If he is a young General "Phien", he wears a "Trau mang" shirt (also known as "Dai mang"), a crown on his head, a belt, a tiny lotus flower like a female General Phien, a pheasant feather in his ear, and leggings on his feet.

### **"Thai Su" Models**

A Typical character in ancient Tuong, most of them, follow the plot: they are the ones who usurp the throne, belong to the rebel faction, and have an authoritative, evil, cunning and cruel personality; for example, the character Ta Thien Lang (in the play Son Hau), the character Vo Hung Vuong (in the play Ngoai To dang dau), the character Trieu Van Hoan (in the play Ngon lua Hong Son)... these characters have mouldy faces, eyebrows shaped like a burning broom, broomsticks, screwed up, and have black beards. The costumes they usually wear are "Mang" embroidered with dragons, dark brown shirts, "Binh Thien" hats, and shoes. In the way these characters are disguised, they reveal a sinister, scheming and powerful look

### **Bandit models**

Face painted black, stripes, hair in a bun, black scarf tied over the hair, two long ends hanging behind the neck or wrapped in an axe-beak scarf. Costumes include a short-cut crow shirt, worn under the neck or a long skirt, armored pants, belt by knotting a rope over the side, sometimes wearing a black tunic, two ends of the sleeves tied neatly, the flaps crossed over the hips, two ends of the belt hanging between one long end and one short end.

### **Models of the Mandarins and Rich Guys:**

Keep your face natural, apply light white powder, tie a colored scarf around your head, let the scarf hang down over your ears, wear a blue or red silk shirt, wear grass shoes or coconut shoes...

### **Model of civilian roles**

If he is a commoner, he leaves his face natural; if he is an old fisherman, he paints his face the colour of a crab shell; if he is an old woodcutter, he paints his face grey; if he is an old farmer, he paints his face a slightly yellow colour. His clothes are not much different from ordinary life, his head wrapped in a hammock or a simple turban with several layers, a short-sleeved shirt, and his pants rolled up high.

### **Female role models:**

The female roles in Hue Tuong all have the same makeup, respecting the beauty of women, only leaving their real faces to make up: lipstick, blush, eyebrows shaped like willow leaves, eyebrows shaped like a moth for beauty... except for some special characters who have mask-like makeup such as the characters Luu Kim Dinh, Chung Vo Diem, Dao Tam Xuan...

The female roles, from the Queen to the children of the mandarins, all have their hair in a high bun, a scarf wrapped around their foreheads, a fringe tied behind their necks; inside, there is a pad tied from the bottom of the bun to cover the back of the neck, and both sides of the ears, on top of the bun is attached a black "co" that looks like a fake bun, behind the "co" is a fringe covering the head, with four hairpins attached. Hats are worn depending on the position.

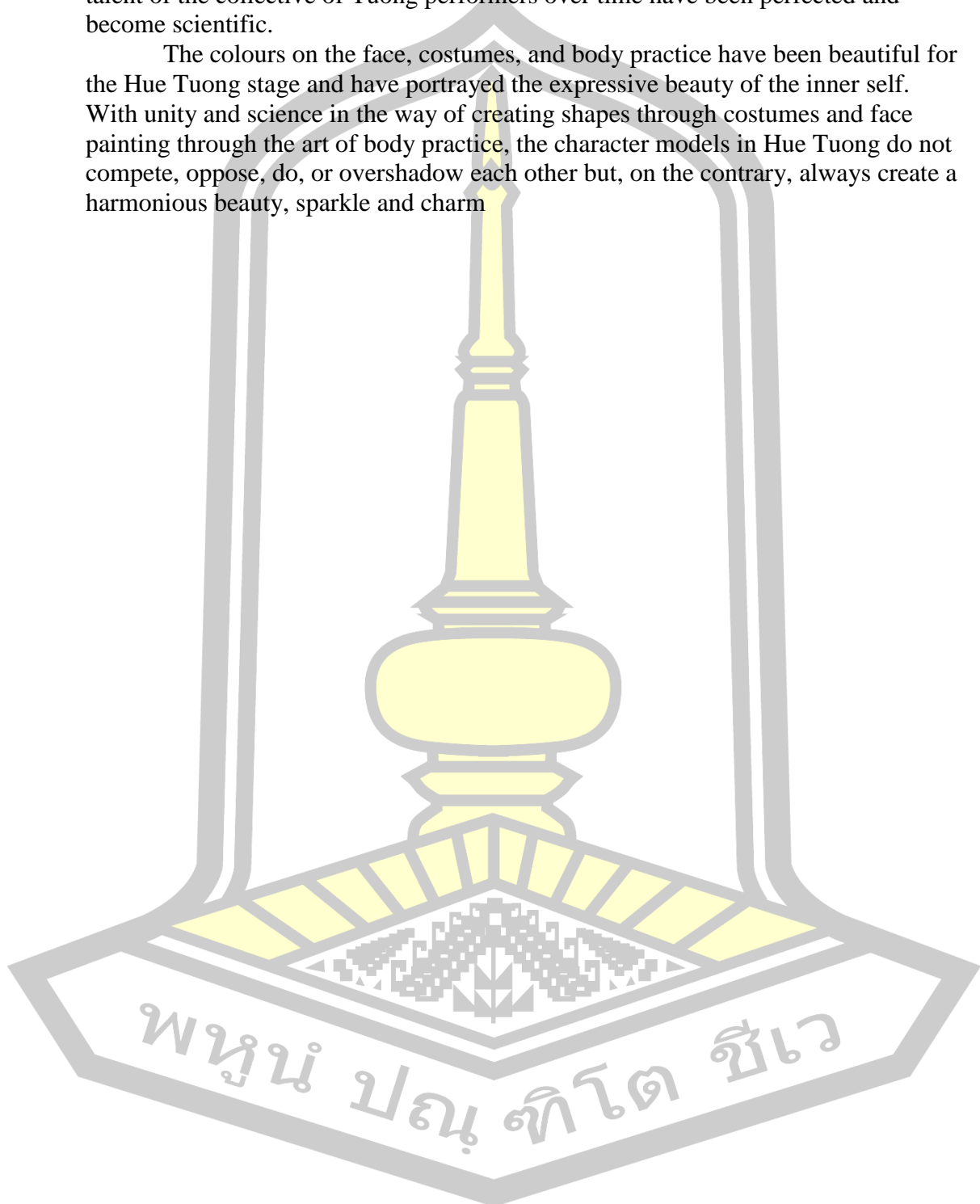
For example, the Queen wears a "Nine Phoenix" hat painted in red and gilded with phoenixes, with phoenixes left exposed on a black background of the scarf, and at the base of the hat are small phoenixes holding flowers, swaying in front of their eyebrows. The primary costume is the "Palace costume" set, consisting of a loose-fitting shirt with dragon nests embroidered on both sleeves and a water wave embroidered on the bottom of the hood, worn over a yem tam shirt (looks like a short-sleeved shirt with a standing collar and no sleeves) embroidered with two dragons and pearls, with water waves and tassels embroidered on the bottom of the hem, and a loose-fitting set of pants covering the feet, and shoes.

### **Model of Princesses and wives of officials:**

Wearing "That Phung" hats with phoenixes embroidered on the sleeves, the daughters of the mandarins wore "Giang Luong" hats (a type of hat that usually has two phoenixes open to each other), wearing loose, unembroidered shirts with two sleeves with colourful three-layered clips. The palace ladies and maids (servants) all had to let down their long hair to distinguish themselves, had coloured scarves wrapped around their heads, and wore five-panelled shirts.

According to the Art of Bodily Practice, the character models in Hue Tuong are divided according to personality and social status; that is, the intelligence and talent of the collective of Tuong performers over time have been perfected and become scientific.

The colours on the face, costumes, and body practice have been beautiful for the Hue Tuong stage and have portrayed the expressive beauty of the inner self. With unity and science in the way of creating shapes through costumes and face painting through the art of body practice, the character models in Hue Tuong do not compete, oppose, do, or overshadow each other but, on the contrary, always create a harmonious beauty, sparkle and charm



## CHAPTER IV

### CULTURAL MEMORIES: STUYDYING THE CULTURAL MEMORY OF HEU TUONG IN RELATION TO VIETNAMESE CULTURAL INDENTITY

#### **Abstract:**

The content of Chapter 4 is to clarify the third research objective, which is to study the cultural memory of Hue Tuong about Vietnamese cultural identity. Specifically, this chapter studies Cultural identity values, National aesthetic conventions - influences and exchanges in performing arts and lessons of behaviour, ethics and social aesthetics of Hue Tuong in modern life.

#### **4.1 The values of identity of Hue Tuong in the past**

Art is the only form that comprehensively expresses all the objective reality and the inner world of man in a whole, concrete and vivid way. When people come into contact with art, they completely mobilize the comprehensive spiritual capital of thoughts, emotions, perceptions, and experiences from life and practical activities because people are the subjects of reality.

Creativity is the most extraordinary human labour activity because only humans can create and enjoy art. The essence of artistic, creative activity is the highest activity that most clearly expresses the cultural identity of humans, with synthesis, integrity, unrestrained creativity and nature. The typical standard of artistic activity is intellectual, communal and contemporary.

Creating and receiving art is the process by which humans transform themselves: "Through art, and art, humans express themselves and create themselves according to the laws of beauty" (Marx)

The subject of art is real life and human beings in their entire essence: "The sum of social relations" (Marx). Without human activities, there is no life; without human conflicts and struggles, there is no contradiction in life and no theme, ideology, or artistic image. Hue Tuong's art intelligently exploits all the elements of life and human beings.

Cultural identity is the core, the unique characteristics of a Cultural community in its history of existence and development, helping to distinguish one nation from another. Cultural identity is expressed in various areas of life through the consciousness of the community, including origin, way of thinking, way of living, building and defending the country, artistic creation...

Hue Tuong art is a performing art; through practice, the actor's body has created an artistic image full of inspiration and creativity for the role. Human life has many events and changes, many emotional levels, but expressed in a role in a short time, so the actor must breathe life into the role, must give the character a thought, an emotion, a real life with his discoveries and acting talent.

As a traditional theatrical art form, born and nurtured in the national cultural and artistic vein, Hue Tuong is the result of the creative and tireless work of

predecessors, generations of artisans, and Tuong performers, crystallizing the quintessence of national aesthetic values, harmoniously combining art forms.

Hue Tuong has relied on the aesthetic talents of the nation for generations, using practice to test its activities, that is the power of collective intelligence. Hue Tuong makers have applied all the beauty in nature and life to put into Tuong: "Applying and processing the softness of clouds and water, the suppleness of dragons and snakes, the majesty of tigers and leopards, the strength of pine and cypress, the gracefulness of peach and willow..." That is why the Hue Tuong stage is complete of generalization but very realistic; the atmosphere is evoked according to national aesthetic conventions.



Figure 167 Tuong: “Van Buu Trinh Tuong”  
(Source: Hue Tuong Magazine)

The way painting faces in Hue Tuong shows a subtle view of personality, generalization, symbolism, and convention that speaks of inner depth, costumes, choreography, and bodily practices; over time and creativity, it has created standard values.

Hue Tuong is a learned art, a synthesis of art forms such as painting, music, literature, and performance... harmoniously combined to create a body-practicing art, nurtured in the land of the ancient capital in identity, so it is influenced by Hue culture and shines. The nuances in the art of face painting are considered the soul of Hue Tuong; the colours on the costumes and the beauty of the choreography... exude the beauty and identity of Hue Tuong, giving us valuable lessons about the principles of shaping: rich in traditional shaping - rich in modern design, both applicable.

The signs on the face painting art and the Hue Tuong costumes are related to the colours in Hue's art culture. Red, blue, and yellow are the traditional colours in Hue's decorative art. With the basic conventional colour scheme, rich shades have been created. Red is commonly used, followed by yellow and blue. These colours are thought of as noble expressions according to contemporary concepts.

Red in Hue traditional art is often associated with spiritual elements, has profound meanings, and has many explanations: Dark red is often used for architecture, is related to earthly life, and light red is associated with gods or past lives. Red connects the organic relationship between real life and spiritual life. We can understand red with the following meanings:

“Since ancient times, while hunting, people have noticed that when the red colour of an animal flows out of its wound, it is dead. That red substance gradually symbolizes life and enters the religious activities and the lives of many residents to pray for vitality. Painting the pillars and beams in a house red is to pray for prosperity for the people in that house... When someone dies, people sprinkle red ochre powder on the coffin to pray for strong vitality for those who reincarnate into another life...” (Institute of Fine Art, 1992)

Green in Hue is associated with high floors and harmony with nature and trees. Yellow is the King's colour, associated with light, nobility and transcendence. Black and white are like signals, the colourful shades of a prosperous life.

The high stylization and generalization of colours, lines in face painting, costumes and body language of Hue Tuong bring high aesthetic values. That simplicity and refinement are drawn from the rich cultural and spiritual life of the people, from the long-standing aesthetic views of the nation.

The combination of colour blocks and lines (straight lines, curves) goes from abstract to concrete elements. The expressive language of lines and colours in Hue Tuong, in addition to the elements of visual art value, also carries many elements of design value, expressed through propriety Opposites:

- Soft harmony
- Hard harmony
- Combination-symmetrical
- Dynamic
- Strange
- Combination method:-imageryes and states.
- Symbol
- Icon
- Decorative Complex
- Design (visual)

Colours in face painting and Hue Tuong costumes are like symbols according to the conventions of life and body, creating the character's nuances. Colours and lines are associated with reason and emotion, which are expressed from an aesthetic perspective in the unique Eastern culture and thinking.

The visual language of the art of face painting and Hue opera costumes has high aesthetic value, perhaps due to the influence of nature, the style and personality of Hue people, over time and refinement have shaped: The natural colours of Hue are genuinely charming and unique. When coming to Hue, people immediately feel that "Hue colour" is gentle and discreet but very specific; it exists in every relic, landscape, and even in the character and soul of Hue people.



Figure 168 The beauty of the Perfume River and Ngu Binh Mountain  
(Source: photo by the author)

The Perfume River and Ngu Mountain colours are a beautiful picture of the elegance, harmony and graceful balance of nature. The colours of nature partly influence and impact the colours created by humans in daily life through products and daily living items, from “Phu the” cakes (Husband and wife cake), five-colour lamps, and dresses... Those colours are reflected in art, the colour combinations of popular shapes in life and the colours created by humans return to affect themselves. Is that the reason for forming and nurturing the aesthetic talent and colour taste of the Hue people?



Figure 169 Hue Five-color Cake  
(Source: Internet)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 170 Folk festival in Hue

(Source: Internet)

Hue people and Hue art are very sophisticated in their perception and creation of colours, paying particular attention to the principle of "The Five Elements of Creation and Destruction."

For example, the naming of places in Hue is also based on the Book of Changes:

South: Red  
 North: Black  
 West: White  
 East: Blue  
 Center: Yellow

According to this concept:

The main gate in front of Minh Mang Tomb facing south: Dai Hong Mon (red)

The bridge north of the Citadel: Huyen Yet Kieu (black)

The bridge across Ke Van River (the road to Linh Mu Pagoda) west of the Citadel: Bach Ho (white)

Bridge over the canal before Ngo Mon Gate: Kim Thuy Kieu (yellow: centre)...

In the process of constant interaction between people and the impacts of rich cultural and spiritual life, Hue Tuong performers have grasped the laws of colour, built rules, formulas, principles for expression, and integrated tables of colour... to flexibly apply in Hue Tuong art

The conventions, concepts, thoughts, the quintessence of unique cultural and spiritual life, the nuances and flavours of a land rich in traditional artistic identity have entered into the makeup, face painting, costumes and elements of body practice; that is why Hue Tuong has left valuable lessons about shaping and has excellent value in terms of life philosophy.

As the ancient capital, Hue carries many cultural sediments within itself. In addition to the tangible and intangible heritages that humanity has honoured, the culture, ethics, lifestyle and character of Hue people are also "specialities" that create Hue's unique identity.

Hue Tuong, through its golden age with many ups and downs, was not only a product of the feudal class but also a cultural heritage of the Vietnamese people, and that cultural memory is still in the flow of current life.

#### **4.2 Ethnic aesthetic conventions - influence and interference in Hue Tuong performance art**

Hue Tuong stage is organized in the narrative drama genre. So, what is narrative? In literary works (novels, stories...), the authors reflect life as it happens; literature is the art of describing life through language; literature aims at the reader's entire life experience and educates morality and aesthetics. Literature has the primary artistic significance when it is the basis, theme, and language for a series of art forms, including cinema, theatre, and music... For art forms, literature is the art that comes first and cooperates in the process of building works of synthetic art.

In stage art, people present life happening before the audience's eyes; everything that happens is exposed before the audience's eyes and is supported by elements such as backdrop and lighting to clarify the content.

In Hue Tuong's art, life is not presented as it is happening but as it has happened. A story of the past that the audience may or may not know. The narrative originates from what is seen as having happened and is told to the audience. Hue Tuong stage is the art of the actor; the actor plays the role of a person playing a role (expressing the character), the task of a storyteller, and the role of an outside observer.

For example, in the play *Dao Phi Phung*, when talking about the character Ly Nguyet Tiem (a talented female general of Phien) who has a deep love for her husband, when going to save her husband, she goes alone on a horse through, many hardships and dangers. The actress playing Ly Nguyet Tiem steps onto the stage and tells the audience with an introduction:

Heaven created me; earth protects me  
 What does it mean for heaven and earth to create me?  
 Heaven and earth created me with many meanings  
 Whoever is brave man, I am brave man

Through this, the audience feels they are listening to the character's confident and heroic confession. Or when acting out the scene of meeting the person of their dreams, the actor has a monologue with "that person" (which could be the actor himself).

In Hue Tuong's art, the role of the audience is vital; that role is hidden in the actors, borrowing the actors to speak for them. That is the narrative nature of the Tuong stage. Hue Tuong's art directs the audience to perceive the beauty of "narrative" rather than dramatic beauty. Besides, the narrative element also needs dramatic and lyrical elements, the surprising element creates the context, the foundation for the rhythmic element to continue to arise.

The role of the Hue Tuong actor is the centre of the play; the signals of colour and facial expressions contribute significantly to the portrayal of personality. The colours and lines in the art of face painting and makeup, costumes and physical

practice have created richness and unity, vividly describing the character's personality with values expressed on the outside and inner expressions and aesthetic emotions.

Through its formation and development, Hue Tuong has become a unique art form, with scholarly character, bearing a strong national identity, sincerely expressing the people's character and imbued with noble humanity.

Hue Tuong has pure content, praising the noble virtues of people, promoting national pride, promoting examples of sacrifice for the great cause, criticizing flattery and betrayal, and has the effect of educating moral and aesthetic ideology: Good and evil, the Law of Cause and Effect according to Eastern philosophy. For example, in 1858, the country was occupied by French colonialists. On the Tuong stage, Tuong plays appeared with the meaning of criticizing compromise and praising loyal and righteous characters such as: Tram Huong Cac, Hoang Phi Ho Phan Tru Dau Chu, Tram Trinh An...

Besides, Hue Tuong stage also emphasizes normal relationships in social life such as husband and wife, siblings, friends... praising love for country and people.

In the past, Hue Tuong had a team of talented artists who worked in an environment where artistic life covered and dominated all material life. Tuong performers knew and understood Tuong very well, from the King and mandarins to ordinary people. They were also constantly nurtured and developed by intellectuals (usually princes and scholars) who understood the capital's culture, creating unique values.

In addition to the values of physical practice, the cultural memory element such as catalyst, connection, and interaction in life... expressed through the literary element used in Hue Tuong, has made a big step forward, especially in Pho Tuong genres such as the Tuong plays "Van Buu Trinh Tuong", "Quan Phuong Hien Thuy"... is a unique creation of Tuong composers in the Ban Hieu Thu established by King Tu Duc, using the names of medicinal herbs and herbs to name Tuong characters, and until now still has value in terms of the times, is still new and suitable for the current life of the masses.

The highlight of Hue Royal Tuong is the polished, rich imagery, high-level rhetorical art, and tight rhyme; Hue Tuong is "poeticized"; the poetry in Hue Tuong is rich in imagery, for example, the diction and parallel prose in the ancient Tuong play "Hoa Tri Mong" by Tuong composer Dao Tan:

“That little cauldron is sitting on the rock  
 “That Flower Pond” is a story in the mirror  
 What’s wrong with your dream  
 A thousand buckets of heavenly fragrance fall from your clothes  
 Your eyes paint a very beautiful person  
 A faint autumnal scent lingers on your face  
 The butterflies dreamily tease people...”  
 Or the following six-eight verse (in a male singing style):  
 “The lake moves along the old path  
 The matter before our eyes is scattered, the clouds gather  
 The old dream is faintly faint  
 The shadow teases the autumn moon, the scent causes spring sorrow...”

(Excerpt from the play Hoa Mong Tri, Dao Tan)

We see that in Hue Tuong, the literature is truly lyrical and poetic, the music is deeply touching, and the dance movements are soft and graceful, combined with the colours in the costumes and face paint, bringing sincere emotions to the audience. Hue Tuong is a journey connecting the past with the present and the future, a journey of cultural memories that is continued and developed in reality by an actor who, when transforming into a role, has a deep understanding of Tuong, a sense of culture, history, philosophy, knowledge of society and artistic sensitivity. He can portray the character's personality through the art of bodily practice.



Figure 171 The "Great Music/ (Dai Nhac) Band in Royal Court Music - Hue Tuong"  
(Source: photo by the author)

Without Memory, there would be no present and no future. The movement of time and awareness gradually returns cultural values to a more accurate place in the national consciousness. Every day, cultural vestiges that contain a "piece of the national soul" that our ancestors have preserved and passed on affirm a stronger and more meaningful vitality in social life.

In the past, Hue Tuong was an indispensable spiritual food for the Vietnamese people, the quintessence of culture. The ancients had a folk song:

Hat Boi makes people suffer

Men abandon their wives, women abandon their children

(Folk song)

That verse proves the appeal of this type of theatre, the charm of people, and the message to future generations that Hue Tuong carries great values, reflecting the soul and art of the Vietnamese people from ancient times to the present day. Once

considered a national theatre, Hue Tuong is an essential part of Hue culture and a brilliant phenomenon of the national theatre heritage.

Hue Tuong flourished during the Nguyen Dynasty, especially during the Tu Duc-Thanh Thai period when Hue Tuong became a refined and scholarly art. During the Nguyen Dynasty, Hue Tuong was considered a "national drama" with its flourishing and robust development in the Royal Court and among the people. All social classes favoured and welcomed it, from kings and mandarins to the masses.

During the reign of King Minh Mang, the king built Duyet Thi Duong Theatre, the main royal theatre where the king, mandarins, and the royal family performed plays. During the reign of King Tu Duc, the king built Minh Khiem Duong, the only theatre built in the king's tomb.

The content of the plays in this period is always associated with the theme of "Loyalty to the King - Patriotism". The social context presented in Hue Tuong in this period revolves around protecting the king, restoring social status, building a solid moral foundation with the three bonds and five constant virtues, and complete loyalty and righteousness.

The Tuong plays develop in a life-and-death conflict between good and evil, loyalty and flattery, between people of the same blood but separated by ideals, so they treat each other like enemies...

In addition, folk plays with gentle content to educate morality, promote ethics, and praise harmonious relationships in society, such as father-son, brother-sister, husband-wife, and friends... In the book Thua Thien Hue folk plays, researcher Ton That Binh commented in the introduction:

**"Some reasons can be mentioned as follows:**

1. The political, economic, and social changes in the second half of the 19th century, after the French occupied six provinces in Cochinchina, the domestic situation became chaotic, the monarchical ideology was shaken, social changes led to changes in the concept of artistic perception, closer to the masses

2. A content of Tuong, after a long period specializing in the theme of the nation, now opens a new direction: The theme of folk life, social life under the protectorate, semi-colonial, semi-feudal

3. Hue is still the country's capital. Still, the changing times have revealed the opposite sides of the capital: Inside the Imperial City, the royal palace is solemn and splendid, but outside is a life of jostling and fighting for food and clothing. Some new urban classes have the opportunity to develop: prostitutes, robbers, fortune tellers, swindlers, poor labourers, etc. regime

This social situation affects the ideological and emotional lives of the people and the lower classes of society, and only folk plays can express the face of contemporary society. From that land and development conditions, folk plays in this period have the following main contents:

1. Exposing the corruption of a decadent feudal society, the inverted morality, the powerless government, a society full of scoundrels and scammers

2. Demonstrating the spirit of respecting morality and traditions of the nation, the ideology of respecting the king still exists in some parts of the people; Confucianism is still the morality that the people accept

The above two contents mainly cover the folk plays collected in Hue." (Ton That Binh, 2011)

According to Meritorious Artist La Hung (son of the late artist La Chau - the last royal opera artist of the Nguyen Dynasty, who was sent to the children's class in the Imperial City to learn royal opera and dance from the age of 8), Hue royal opera has hundreds of plays, including plays that are typical, unique, and profound in ideological content such as Son Hau, Duong Chan Tu, Tam Nu Do Vuong, Ho Thach Phu, Ly Phung Dinh, Giac Oan, Dao Phi Phung, Phung Kinh Van, Ngon Lua Hong Son... (Interview, discussion)

"Hue Tuong is an exemplary art form, with strict rules and institutions, from the singing, music, and drums to the acting skills of the artists. When performing for the king, there are taboos, such as avoiding taboo names, greetings, and congratulating the king before and after the play. When performing, one must not look directly at the king.

The king character (if any), when sitting on stage, must sit off to the side, not facing the king. One must not add, subtract, or sing wrong lyrics in the script..." (La Thanh Hung)

Cultural heritage is a source of creativity. Creativity is at the root of cultural traditions, but it flourishes only in contact with other cultures. For this reason, heritage, in all its forms, must be preserved, promoted and transmitted to future generations as a testimony to human experience and aspirations, to encourage creativity in all its diversity and to foster an authentic dialogue between cultures: "Every creation springs from cultural traditions and flourishes in encounters with other creations. Heritage, in all its forms, must therefore be preserved, promoted, and passed on to future generations as evidence of human experiences and aspirations, to nurture creation in its diversity and to create a true dialogue between cultures" (Article 7/UNESCO Universal Declaration on Cultural Diversity) (Ministry of Culture, Sports and Tourism Electronic Information Portal, 2015)

Cultural memory performs the final function of Cultural Signs, which regulates human actions. Nowadays, many researchers highly appreciate the concepts of "Cultural Memory" and "Cultural Memory", considering them as key terms in studying traditional culture and cultural heritage issues.

Iaian Robertson and Tim Hall, in their book *Heritage, Memory and the Politics of Identity*, draw a connection between cultural heritage memory and history and time: "Memory, Remembrance and the Making of Heritage The process of remembering and making identity and heritage is neither autonomous nor one-way. Heritage, identity, and cultural landscapes are based on discursive practices that are inherently complex and contradictory, so we must see such landscape representations as capable of generating contestation and conflict. There is therefore a malleability to heritage and its relationship to landscape, which stems partly from the dialectical relationship between memory and history." (Iain Robestson and Tim Hall, 2007)

"Improving the artistic level of Royal Tuong through serious research and development, along with the actors' hard work, will gradually create a bridge of understanding between the audience and the performers. The emotions and passion of the audience, in this case, must start from understanding it. Preserving and promoting

the value of Hue Royal Tuong must not only be affirmed from research works but must come from creating more and more audiences who understand and love it, as well as not excluding the prospect of it becoming a tourist attraction for domestic and foreign visitors when the above conditions are satisfied.” (Nguyen Huu Thong, 4/2006)

#### **4.3 Lessons on behavior, ethics and social aesthetics of Hue Tuong in modern life:**

In the past, Tuong singing aimed to educate and transform people and was an effective means for the feudal state to educate and propagate Confucian morality. The Tuong stage was also a place where people came to relax after tiring working hours, to recall a glorious and glorious time, and to absorb morality and look back at themselves.

Nowadays, in the trend of integration and development, we are exposed to many cultures, with many schools of theatre and art. Looking at and evaluating Hue Tuong Art seriously, we see that Hue Tuong contains great values through physical practices such as face painting, costumes, music, dance, and literary scripts... a precious heritage, which is the quintessence of national culture and art, the quintessence of art in the past and is nurtured, enriched and developed in the flow of national culture.

Some people ask why Hue Tuong's art has not developed for a long time. Why not innovate to suit new trends?

As presented, Hue Tuong is a performing art form, an art of actors, a theatrical genre with an Eastern narrative character, combining many elements such as literature, music, dance, makeup, face painting, costumes... Hue Tuong's art does not aim to recreate events and people as they are in real life but only describes... combined with expression. The reality of life on the Tuong stage is not a "Realistic" reality but a "Descriptive" or "Descriptive" one, following the conventions of conventional, symbolic, and stylized.

The art language of Hue Tuong has a unique value because it is conventional, symbolic and stylized. Hence, the language in Hue Tuong's face painting is also highly general and traditional, both associated with the shaping element and carrying the expressive quality of design; the viewer must think and imagine to feel.

The principle of face painting in Tuong art, as presented, is based on the veins, flesh fibres, and wrinkles on the face; those lines and colours are generalized and stylized into personality masks.

In drawing the face, special attention is paid to the eye sockets (eyeballs); the performance of the eyes is indispensable (emphasized in Chapter III). The colours and lines on the face are like signals that clearly describe the character's nuances (personality, background, social status...) as formulas for creating shapes to apply to specific character models; for example, characters on the righteous side often have intense, bright colours, and open lines. Villainous characters often have fierce black-

and-white shades and zigzag lines. Military Mandarin models have solid colours and bold, strong, and firm lines, while civil Mandarin models are gentle and soft. Older adults are drawn with many wrinkles, eye sockets spreading down to the cheekbones; young people have fewer wrinkles and sharper lines...

When the actor goes on stage, he brings space and time into the play. Through the actor's performance, and primarily through the signal elements on the makeup face, the audience feels, imagines and understands the content and joins the play in the boundless imagination of conventional art.

Hue Tuong is a scholarly art form of the Royal Court, reaching standard values (in art, we often talk about stopping points). So, how do we promote traditional artistic values without losing standard values?

Each art form has its language, and the rich elements of art and diverse languages form many new schools. Each art school is born through time and public assessment to have lasting value.

In the 20th century, there were many different theatre schools in the world, but there were two large representative schools: Realism-Psychology School (in Russia) and Narrative-Expressionism School (in Germany).

Essential characteristics of the Psychological Realism School: the leading actor must first create for himself emotional states, mood changes "similar to" that of the character he plays, then from that mood (sadness, joy, suffering, hatred...) he can express the correct and beautiful physical movements.

In the Narrative-Expressionist school, the actor carefully studies the character's personality and emotions and then finds ways to create them through speaking, singing, acting, and body language... not through making a mood "like" the character.

The main characteristics of Narrative theater can be summarized as follows: In terms of ideological content, it belongs to the political theater trend. Brecht<sup>54</sup> used drama to propagate and build a "proletarian culture". Narrative drama contains many social conflicts. In the new society, there are still conflicts because it is necessary to fight against the remnants of the old society. Brecht attaches importance to reflection and education, calling on the audience to contribute to social reform. In terms of artistic form, narrative drama has a liberal, spread-out, fragmented, and inverted structure. It expands space, time, many actions, and many lines. The story is told in the past, progressing according to the fate of the characters with "unfixed curves" and many details are "strange" to arouse the audience's curiosity. The characters, actors, and audiences do not "harmonize" like the Aristotelian tragedy and the Stanislavski method. The actors always keep a distance from the role and want to tell the audience "I am telling you about it". In the case of playing a negative role, the actor often "talks" to the audience: let's criticize it together. To keep the audience awake and not identify with the character, the actor usually wears a mask. On the stage, there can be a camera, a light stand, and a curtain half-drawn so that the audience can see the backstage scene." (Pham Ngoc Hien, 2021)

---

<sup>54</sup> B. Brecht (1898 – 1956) was a famous German playwright and a great theater innovator of the 20th century.

Hue Tuong's art expresses the narrative language of the East, according to the art of the Vietnamese people.

All theatrical arts are conventional but different:

Naturalistic theatre decorates the scene to make it look like real life.

Psychological-realist theatre decorates the fake scene to look like real life, but a play can only decorate a maximum of five or six scenes due to time constraints.

When science and technology developed, a type of theatre was born, the Revolving Theater, with the advantage of decorating dozens of scenes according to a spatial sequence of the play. This type of theatre developed and flourished in Europe for a long time. However, the nature of theatre is a convention and generalization to highlight artistic images, and it has value. European theatre intellectuals also realized this, and in the later period, Western theatre returned to the conventional trend, focusing on the performing art of the actors.

There have also been cases of innovation in traditional Tuong because many people think that in conventional Tuong, the gestures are too formal, the conventions are too strict, the scenery is too simple, and the face painting is difficult to understand... like the author Huynh Khac Dung in the book: *Hat Boi (Théâtre traditionnel du Viet Nam)* told about the play "Hue Dung Dao" which was innovated in a new style: there is no drum, in the performance the actors speak very clearly like daily dialogue, not elaborate when speaking the music does not play so that the audience can hear each sentence. The costumes and face painting still follow the traditional style. This may have been an initiative, but according to the author, the audience did not warmly welcome the performance that day. The audience also felt strange and had no aesthetic associations or emotions... How can one conceive of singing Tuong without the drums, without Sino-Vietnamese poetry, without elaborate sayings? Without those things, it would no longer be Tuong; the actors would feel confused, as if they were reciting a lesson, and would no longer be interested in and moved to transform into their roles. Without sayings, it would no longer be Tuong; the general way of drawing faces and the signals on the drawn faces must be combined with the above elements to create the soul of Tuong art.

Therefore, the issue of inheriting and promoting the values of Hue Tuong's art is not an easy task. Although traditional Tuong singing still has limitations, the masses accept it because watching it is to look back at the heroic glory of a heroic time and the humanistic values of the past to illuminate the present and the future.

Mrs Mickevich, a Polish theatre theorist, once watched the play "The Flame of Hong Son" when the character Phuong Co ran three laps on the stage and sang the song "Nam", she exclaimed: "Why do you call this ancient theatre? This is modern art. Modern elements have just arrived on the Western stage, but those elements have already entered the Vietnamese stage."

In the eyes of Westerners, Hue Tuong's art is modern!

The lessons on shaping and designing how to draw Tuong masks are standard and follow the principles of national aesthetics. Grasping the problem's core will help discover and implement it successfully. The actor must be educated in art comprehensively. In addition to expertise, skills, and professional techniques, the

actor must understand culture and art. In particular, they must have the aesthetic ability of a plastic artist and designer to draw beautiful, vivid masks. This is a challenging task. Tuong actors must be one level higher than actors.

The art of Tuong is being inherited and developed, but it must stay on track; if it deviates from it, it will lose its traditional character. President Ho Chi Minh's<sup>55</sup> teaching on Tuong art is still valid today: "Tuong is good, but don't stand still; you must improve but don't sow sesame seeds and reap corn." Referring to the value of Tuong art, People's Artist Le Tien Tho, former Deputy Minister of Culture, Sports and Tourism of Vietnam and former Director of the Vietnam Tuong Theater, reiterated the comment of poet and culturalist Cu Huy Can that "Tuong and Cheo are the genealogy of Vietnamese culture".

Vietnamese Hue Tuong art is scholarly and conventional in that it raises issues of loyalty, patriotism, and social conflicts, promotes the values of Truth, Goodness and Beauty, and lessons about behaviour and human morality, imbued with the spirit of Eastern culture.

In the past, Hue Tuong Art was considered a national drama, highly valued by the feudal dynasty. The Tuong stage has hundreds of works, including classic and unique Tuong plays with the language of body practice that has sublimated the image of Tuong art, contributing to bringing the Tuong stage to the international level. In Hue Tuong, social conflicts are expressed in a profound and meaningful way through the depiction of the deaths of positive characters for the ideals of the times:

"The conflicts that occur in the Tuong "Quan Quoc" are between beauty and ugliness, the noble and the base, the righteous and the unjust, the two loyal and flattering sides here both have actions to affirm their existence. In the specific circumstances of history, those who protect the legitimate dynasty are by morality and historical development by social and aesthetic ideals.

The protagonists' deaths in Tuong "Quan Quoc" are tragic, so the tragedy here is not the tragedy of the new or the ignorant. Khuong Linh Ta, Phan Dinh Cong, Ta Ngoc Lan... are different from the representatives of a new social force with progressive ideas on the rise. They fought and sacrificed to protect the feudal social order and Confucian morality. Therefore, it still has a positive role in history, not evil, backward, or reactionary. Still, on the contrary, it is true of the times, according to the law of social development in a specific historical period. The tragedy in the Military Play is the tragedy of people who sacrifice for their ideals, for justice.

The death of the protagonists in Tuong is a sacrifice for righteousness; they sacrificed themselves to contribute to protecting and affirming the truth of the times. The world praised their deaths; their sacrifices became shining examples for everyone. As Aristotle said, "They are people with serious and noble actions"; they are the best people compared to people in reality. The death of the protagonists in Tuong "Quan Quoc" does not cause a feeling of pessimism and weakness; it creates

---

<sup>55</sup> President Ho Chi Minh (1890-1969), birth name Nguyen Sinh Cung, also known as Uncle Ho, was an outstanding revolutionary and world cultural celebrity of the Vietnamese people.

heroic emotions, arouses good feelings, urges people to fight, sacrifice for righteousness, for human ideals." (Xuan Yen, 1994, p66,67)

Hue Tuong art was formed based on elements: painting, music, poetry, dance and folk performance with the language of bodily practice that has developed brilliantly and perfected in the flow of national dramatic art. It is an indispensable spiritual food of the people in the feudal period and has become a national cultural heritage; the lessons of traditional morality and national ethics in the past have not lost their practical value but have been further consolidated, cultivated and spread in contemporary life.



**CHAPTER V**

**TO STUDY ON THE HUE TUONG PERFORMANCE PROGRAM  
ON THE STREETS (STREET PERFORMANCE): “THOUSANDS  
OF ANCIENT ECHOES” (FOR THE FIRST TIME IN THE 2022  
HUE FESTIVAL), ORIENTATION TO DEVELOP HUE IN THE  
CONTEXT OF A HERITAGE CITY**

**Abstract:**

The content of this chapter studies the fourth objective, which is to examine the importance and influence of the Street Performance Festival: “Thousand of Ancient Echoes” (held for the first time at the Hue Festival 2022) in the context of Hue being a world cultural heritage city.

Specifically, the content on the issue of Preserving and promoting the values of Hue Tuong, researching the purpose and meaning of the street performance festival program of Hue Tuong: "Thousand of Ancient Echoes" to see the importance and influence of this festival, thereby giving directions and proposals in preserving and promoting the values of Hue Tuong in the context of the world cultural heritage city.

**5.1 Issues of preserving and promoting the values of Tuong Hue**

Hue Tuong art is a scholarly art form, a performing art, highly generalized, stylized, conventional, formalized... Hue Tuong art belongs to the expressionist school, where many art forms converge: literature, poetry, music, dance, plastic arts... Hue Tuong's stage describes human life and history clearly but not according to naturalism; all are evoked according to national aesthetic conventions, especially the art of face painting and highly graphic costumes, two critical steps in portraying character personalities.

All signals of sound, lines, colours, and graphics... are focused on the actors to express them from an aesthetic perspective. Stylization in the art of Tuong does not go to the point of abstraction or surrealism but is very real:

“The Tuong stage evokes the concrete from the abstract, creates the real from the unreal, makes something out of nothing, and turns the finite into the infinite. The Tuong stage allows the audience to use their imagination to complete the play, perfect the image by arousing emotions, awakening the potential of imagination...” (Nguyen Huy Hong, 1986,p93)

## 5.2 Content, purpose and meaning of the Tuong street performance program "Thousands of Ancient Echoes"

Hue is a world heritage city with eight recognized heritages, including six heritages of Hue and two heritages shared with other localities, namely:

- Complex of Hue Monuments: Tangible Cultural Heritage (11/12/1993),
- Royal Court Music and Music of Hue: Intangible Cultural Heritage and Oral Tradition of Humanity (7/11/2003),
- Woodblocks of Nguyen Dynasty: Documentary Heritage of Humanity (31/7/2009),
- Royal Records of Nguyen Dynasty: Documentary Heritage of Humanity (5/2014),
- Poetry on Hue Royal Architecture: Documentary Heritage of Humanity (19/5/2016)

And on May 8, 2024, Hue has another Heritage recognized by Unesco: - Nine Tripods

- Royal Palace (The reliefs on nine bronze cauldrons in Hue Royal Palace, Minh Mang period): World Documentary Heritage (May 8, 2024)

### Two shared heritages with other localities include:

- Practicing the worship of the Mother Goddess of the Three Realms: Representative Intangible Cultural Heritage of Humanity (January 1, 2016)  
Distributed and practised in many places across the country)

- The art of Bài Chòi in Central Vietnam: Representative Intangible Cultural Heritage of Humanity: A form combining music, poetry, painting, performance, and literature (December 7, 2017): Preserved in many provinces and cities in Central Vietnam



Figure 172 The Dai Nhac, Hue Royal Court Music  
(Source: photo by the author)

Hue Tuong is an organically connected part of Nha Nhạc, Hue Royal Court Music, so there is a mutual influence on the elements in the artistic language.

The commonly used professional terms are Nha Nhạc, Royal Court Dance and Hue Tuong, in which the Nha Nhạc and Royal Court Music fields have become intangible cultural heritages of the world.



Figure 173 Performance of an excerpt from the ancient play: "Ta On Dinh beheads Khuong Linh Ta" at Duyet Thi Duong Theater (Source: photo by the author)

Among the activities to effectively preserve, promote and develop the values of Hue Tuong to the people and the community, we must mention the Festival: Hue Tuong Street Performance "Thousands of Ancient Echoes" held for the first time on the occasion of Hue Festival 2022.

The objectives of this study are To study the street performance festival of Hue Tuong to find out the importance and influence:

The street performance festival of Hue Tuong, "Thousands of Ancient Echoes" is a place to connect the values of Hue Tuong in the past with the present

The Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes" has created a joyful street festival to attract tourists and help locals and tourists better understand Hue Tuong, a scholarly theatrical form that previously only served for the aristocracy and on the Royal Palace stage..

The Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes" contributes to promoting Hue's tourism and economic development and especially to promoting Hue Cultural Heritage in the context of Hue being a world cultural heritage city.

The cultural management agencies are making great efforts to preserve the unique values of Hue Tuong so that Hue Tuong can promote its values and survive and spread with the times. The initiative to organize the Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes", organized by the Hue Monuments Conservation Center and Thua Thien Hue Province, has the following purposes:

### Honoring Hue Tuong Art

Creating a joyful street festival

Attracting people and tourists to Tuong, understanding Tuong

Attracting tourists, developing the economy, tourism culture

Promoting Hue cultural heritage to everyone

The contents of the Hue Tuong street performance festival: “Thousands of Ancient Echoes” include:

1. Ceremony to honour the ancestors of the stage profession (at Thanh Binh Tu Duong)
2. Excerpts from ancient Tuong plays (at Nghinh Luong Dinh)
3. Public performances on the main streets of the city (Actors and people wearing Tuong masks, holding flags, holding umbrellas, beating gongs, drums...)
4. Offering flowers to the ancestors at Duyet Thi Duong theatre

The street performance festival of Hue Tuong: “Thousands of Ancient Echoes” is an effective and creative way to connect the past and the present, educating people and tourists about Hue Tuong knowledge visually and vividly, creating a joyful festival atmosphere, attracting tourists, promoting Hue cultural heritage to the public, in the metaphor of cultural managers: This festival makes Hue Tuong “leave the palace” to reach the people.

The program begins with the **Gratitude Ceremony**:

Solemnly held according to traditional rituals at Thanh Binh Tu Duong<sup>56</sup>, where the ancestors and saints who are revered as Saints, Immortal Masters and Founders are worshipped, and those who have contributed to the art of Tuong Hue and the Central region of Vietnam (The ceremony to honour the founders of the Tuong profession is on the 12th day of the 8th lunar month every year)



Figure 174 Ceremony to honor and admire the predecessors of Tuong art at Thanh Binh pagoda  
(Source: internet)

<sup>56</sup> Thanh Binh Tu Duong: Church, a place to worship the Gods and those who contributed to the Tuong singing profession in Hue, located at: Alley 281 Chi Lang Street, Phu Hiep Ward, Hue City, Thua Thien Hue Province, built in 1825.

Thanh Binh Tu Duong was historically built in 1825. It is a typical Hue-style house with three rooms, two wings, brick walls, and a wooden roof covered with tiles. Thanh Binh Tu Duong faces east (renovated in 1958, 1992 and 2000)

Structure: the gate is 3.20 m high and 2.85 m wide, with two pillars 3.80 m high on both sides, a wine jar attached on top, and a 600 m<sup>2</sup> expansive yard behind. In front of the Tu Duong is a red-lacquered and gold-plated royal plaque with the four words "Thanh Binh Tu Duong" engraved. People who have contributed to the Tuong and related industries are worshipped inside. The most solemn place worships the tablet of Can Cuong Hau, considered the founder of the Tuong industry. There are two hypotheses about the character Can Cuong Hau: according to legend, he was a Chinese person invited by King Minh Mang to teach singing to the Vietnamese; another hypothesis is that he was a Vietnamese person who learned Chinese singing and dancing and then taught it to the Vietnamese.



Figure 175 Thanh Binh Tu Duong  
(Source: photo by author)

During the Nguyen Dynasty, Thanh Binh Tu Duong was a well-known place, and every year, it held a 3-day ancestor ceremony that attracted Tuong troupes from many places in the country to attend.

First day: The reporting ceremony and preparation

The second day is the most crucial ceremony, with the singing of That Kich and Cheo at the Dai Dan ceremony,

The third day: The Thanksgiving ceremony and cleaning. Nowadays, due to the fading rituals of the ceremony and the simplification, there is only a worship ceremony to show admiration and respect for the ancestors of the profession.

### The second content of the festival: **Street performance**

After the Gratitude and Aspiration ceremony, there is a street performance program with artists, actors, and artisans forming a formation of about 200 people performing the ritual of wearing Tuong masks in traditional costumes, holding flags, parasols, lanterns, carrying gongs and drums along with the "Bat Dat"<sup>57</sup> Royal Music and Dance troupe, civil and military, parading and performing on the street.

This is the most impressive and vital highlight of the festival, with the vivid visual of the masks of the Tuong characters combined with the costumes creating a vivid picture of the beauty of Hue Tuong, creating a joyful atmosphere on the street, as if bringing to everyone the exciting feeling of feeling the echoes of the past, this promotional activity affects the emotions and perceptions of the people and tourists, helping them understand more about Tuong art through the signals on the masks, through the costumes and physical practices of the performers.

The procession moved from Thanh Binh Tu Duong through Chi Lang and Tran Hung Dao streets, ending the performance at Nghinh Luong Dinh<sup>58</sup>. Here, the actors performed excerpts from ancient plays such as: "Moc Que Anh Offers a Tree", "Manh Luong Catches a Horse"..



Figure 176 Performance of Tuong excerpt at Nghinh Luong Dinh  
(Source: internet)

At the end of the performance, the group gathered and moved to Duyet Thi Duong Theatre to perform the Flower Offering Ceremony in front of the theatre to show their admiration and respect for the ancients.

<sup>57</sup> Bat Dat Dance: existed from the Zhou Dynasty in China until the first year of Minh Mang. The King ordered the Academy to revise it to dance during the ceremonies of worshipping the gods, temples, the country, the emperors of the past, and Confucius (La Cam Van: Overview of Hue Royal Court Dance Art/ Hue Royal Traditional Arts, Literature Publishing House 2013. Page 6)

<sup>58</sup> Nghinh Luong Dinh (Nghinh Luong Dinh) is a water pavilion for the King to rest and enjoy the cool breeze during the hot summer months. This building was built in the 5th year of Tu Duc (1852) on the North bank of the Huong River, located on Le Duan Street, Phu Thuan Ward, Hue City.



Figure 177 Hue Tuong mask performance and procession on the streets of Hue  
(Source: Internet)

The street performance festival of Hue Tuong: "Thousands of Ancient Echoes" is a practical and meaningful activity in preserving and promoting the identity values of Hue Tuong by the cultural management agencies and the government of Thua Thien Hue Province so that Hue Tuong can flourish and return to its inherent beauty, proving and affirming the potential solid vitality of a unique, scholarly art form that lasts over time:<sup>59</sup> "Time has proven the stature of a cultural heritage. Time also proves the ability of humans to preserve heritage; time supports humans, not dormant destruction; time is helping us revive the beauty of the past..." (Nguyen Khoa Diem - Former Head of the Central Ideology and Culture Department)  
The following two questions guide the research:

1. How are the values of characteristics and identity of Hue Tuong in the festival "Thousands of Ancient Echoes" connected?
2. How are the formal contents of the festival, an important theme, expressed and impact the public's perception and emotions in the context of the cultural development of Hue, a world cultural heritage city?

To answer these two questions and clarify the research content, I used the population method and specific samples through the following contents:

Visit and survey the field of Tuong performance art at Hue Royal Traditional Arts Theater

Read and analyze documents, books, works/research on the theory and practice of other authors

Learn and research on natural conditions, cultural and social conditions of Hue, traditions, community life, etc.

Learn and research the system of 5 cultural heritages of Hue, including tangible and intangible heritages

Consult and interview artisans and artists working in the Tuong industry.

Artists:

La Thanh Hung – Meritorious Artist, member of a family with three generations of Tuong actors

People's Artist Bach Hac, Director of Hue Royal Traditional Arts Theatre  
Young Artist Nguyen Thanh Hoai

<sup>59</sup> November 7, 2003 - Hue Royal Court Music was recognized by UNESCO as an intangible cultural heritage of humanity.

With actors of Hue Royal Traditional Arts Theatre



Figure 178 Meritorious Artist La Thanh Hung is painting the face of a young actor.  
(Source: photo by the author)



Figure 179 Actors preparing to perform  
(Source: photo by author)

Meeting and exchanging with domestic and foreign tourist groups when watching Tuong performances, approaching Hue Royal Court performing arts as well and participating in interactions in the street festival activities

Meeting and exchanging with the Research and Development Group. Including Hue cultural and artistic researchers, experts, lecturers in universities, experts in state agencies, etc.

From research methods, find authentic sources of information, new and more valuable technical solutions and strategies, serving the research and see the importance and influence of Hue Tuong through the street festival: "Thousands of Ancient Echoes" in the context of the development of the heritage city.

I also surveyed residents, workers, and tourists attending the festival. Observing people with short-term and long-term living experiences in Hue and focusing on direct cultural experiences at the “Ngân cổ âm vọng” festival was the best approach for this study. This approach allowed me to understand better the experiences and perceptions of participants at the “Thousands of Ancient Echoes” festival.

I describe my research background, implementation, data collection, and analysis in the following sections. Direct observation was conducted during the festival, where the researcher could observe the activities and interactions of local people through festival elements.



Figure 180 The author interviews and conducts research in the makeup room of actors at Duyet Thi Duong theater  
(Source: photo by the author)



Figure 181 Interview with Meritorious Artist La Thanh Hung at Duyet Thi Duong Theater  
(Source: photo by the author)



Figure 182 Backstage room of female actors  
(Source: photo by author)



Figure 183 Meeting with Prof. Dr Supachai Singyabuth of Mahasarakham University, Thailand, who came to check on the research progress of PhD students in Hue  
(Source: photo by the author)

Interview: collect opinions from performing artists, Hue culture and art researchers

I will interview to ensure the representativeness of the interviewees compared to the diversity of respondents, stakeholders and mainly including members working in the field of Tuong: Meritorious Artist La Hung (director, actor, Tuong teacher) People's Artist Bach Hac (Performing artist, Director of Hue Royal Traditional Art Theater), young actors: Thanh Hoai, Dinh Viet, Tran Tuan..., researcher Nguyen Xuan Hoa (former Director of Hue Department of Culture and Information) and related people.

In-depth interviews were conducted to explore the following issues:

- Basic information about the development history of Hue Tuong
- Characteristics and nature of Hue Tuong
- Difficulties of Hue Tuong in the context of the development of the times, the competitive context of many modern performing arts,
- Thoughts and feelings of Tuong performers
- The relationship between traditional Tuong and integration through the street festival of Hue Tuong: "Thousands of Ancient Echoes."

Analyze documents to see the context of the birth and development of Hue Tuong, analyze the symbolic value, the aesthetic value of the art and face painting techniques in Hue Tuong, which is considered the soul and plays the most crucial role in the street performance festival because it directly affects the perception and emotions of visitors. Analyze related factors such as body movements and music in the body practice of the festival. Analyze the factors that influence modern social life on the content.

### **5.3 Orientation for the development of Tuong Hue in the context of cultural and tourism development of the heritage city**

My research findings show that the Hue Tuong Street Performance Festival "Thousands of Ancient Echoes" has a substantial impact on the connection of cultural values in Hue, a world heritage city, creating positive values:

The activity's first element is attracting many people and tourists to participate and respond to this festival, creating a joyful and bustling atmosphere. The most important thing is that everyone can witness the expressive elements of Hue Tuong's art with their eyes, such as the nuances and colours of the masks. Through Hue Tuong masks, people and tourists understand the Tuong characters (personalities expressed through colour signals), and watch ancient Tuong excerpts through physical practice to see the beauty of Tuong, thereby affecting the public's awareness and feelings towards this scholarly art form of the royal court, making Hue Tuong art closer to the people, which previously only served in the royal palace for the aristocracy.





Figure 185 Tuong performance at the “Song/Living” Trade Center in Hue City  
(Source: Research Department, Hue Royal Traditional Arts Theater)

## DISCUSS

From my observations and research, it is clear that the street performance festival of Hue Tuong, “Thousands of Ancient Echoes”, has created a positive environment to spread and promote the cultural values of Hue. Most of the participants in the performance festival felt proud, happy, excited, and enthusiastic about participating, and the locals and tourists also responded enthusiastically.

The Hue Tuong Festival: “Thousands of Ancient Echoes” has a strong influence, connecting the identity values of the past with the present, creating social traditions, and enriching the cultural life of the heritage land.

The unique value of the Hue Tuong street performance festival: "Thousands of Ancient Echoes", was formed based on the history of Hue Tuong's formation and development, the performing language, the habit of loving to perform traditional Vietnamese culture, supplemented with the element of Hue's periodic Festival, creating attractiveness and diversity, but still maintaining the unique traditional culture of Hue's art and culture.

Hue is a land that still preserves unique traditional cultural values...so preserving and promoting the values of Hue Tuong has advantages that "cannot be found anywhere else" (according to Mr Truong Trong Binh): that is, there is a research room, a collection and translation room, a team of professional artists who love their profession, and an original stage for performance... besides that, there are difficulties: training and recruiting new actors is difficult because today's youth are no longer interested in traditional values, besides many other attractive art forms are competing, moreover, to become a Tuong actor, one must practice and train hard for a long time, but the treatment is not commensurate with the characteristics of the profession and the hard work of the actors.

But the most significant difficulty for Tuong at present is the lack of an audience; this is the key issue, so if we want the audience to come to Tuong to love Tuong, we must make the audience understand Tuong, about the good and beauty of Tuong, which means the audience must be educated through the art of Tuong and through the activities of street festivals promoting Tuong, which are the most vivid visual lessons...



Figure 186 Audience watching Royal Court Music and Ancient Tuong at Duyet Thi Duong Theater (Source: photo by the author)

According to the researcher, management agencies should organize promotional events more often, without having to wait for Festivals to have this event, and the time of organization should avoid the rainy and flood season, as in the case of 2023, there was a second promotional program scheduled for the evening of September 26, 2023 but had to be canceled due to rainy and flood weather (September is the rainy and flood season in Hue).

### **RECOMMENDATIONS**

Based on the research results, the authors make the following recommendations:

This research topic can be used as a reference for academics, researchers, artists, universities, Hue traditional practitioners, and other groups that can use these studies to build cultural policies and develop proper orientations.

The topic can be used as a reference for study, education and research in cultural and artistic schools.

Research groups and managers can refer to research and provide viewpoints and directions in preserving and promoting the values of Hue Tuong in contemporary life. To preserve and promote the values of Hue Tuong, the most important task is to bring Hue Tuong to the people, especially the youth, because they are the subjects of the cultural continuity process. In order for people to like Tuong, love Tuong, and come to the Tuong stage, they must understand the good, the beauty, and the uniqueness of Tuong art.

The leaders of Thua Thien Hue Province and management agencies have taken specific actions to preserve and promote Hue Tuong heritage. According to Mr Truong Trong Binh, Deputy Head of the Department of Applied Research of Hue Royal Traditional Arts Theater, Thua Thien Hue Province has a policy to implement a heritage education program for students in the province organized by the Hue Monuments Conservation Center in coordination with the Hue City Department of Education and Training (two sessions a week).

Let me borrow the words of People's Artist Bach Hac, director of Hue Royal Traditional Arts Theater, to see the importance and influence of the Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes" in the context of the world cultural heritage city:

"We organize the program to pay tribute to our predecessors, to rekindle the love for the profession of our artists, and to introduce and promote the performing arts that are lacking audiences, including Tuong theatre. Introducing masks and performing excerpts from Tuong is a way to introduce tourists to better understand this art form. There is no better promotion opportunity than the Hue Festival. Hopefully, the program is a street activity that contributes to the Hue Festival with new and more exciting plays." (People's Artist Bach Hac answered the Culture and Development Newspaper).

Also, according to People's Artist Bach Hac, in 2019, Emperor Akihito, (Japan) during his visit to Duyệt Thị Đường, sent a message: "Try to preserve Hue Royal Court Art forever", which is also her lifelong commitment to art and also the concern of Tuong performers, managers, and cultural and artistic authorities.



Figure 187 People's Artist Bach Hac interviewed by Thanh Nien Newspaper  
(Source: Thanh Nien Newspaper website)



Figure 188 People's Artist Bach Hac performs Hue Royal Court dance in Japan in 2007 (Source: Thanh Nien Newspaper website)

Also, according to many people participating in the festival, when asked about their feelings, they all had the same opinion that they had heard about Hue Tuong art and also wanted to learn about Hue Tuong art, but this was the first time they witnessed a Tuong performance through the form of a performance. This was really interesting; they thought that the way the organizers created art performances in the form of performance was very good; this helped the majority of people, especially young people, understand the extremely valuable cultural features left by our ancestors so that the young people themselves would be the ones to preserve and pass them on to future generations.



Figure 189 Tuong mask display space at Duyet Thi Duong theater, product of mask making training course students, sponsored by Vingroup Innovation Foundation (VINIF)

(Source: photo by author)

Following the success of the Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes", the next Festivals always have Hue Tuong performance festival activities in the program of activities such as Hue Festival 2023 has a Hue Tuong mask procession festival program, but it cannot be carried out due to weather conditions (flooding).

Most recently, during the Hue Festival 2024, among the richness of activities, there was an event to promote Hue Tuong with the Hue Tuong mask procession (part of the Hue International Festival, Festival 2024), which enriched the activities, was an opportunity for the public to exchange and understand more about cultures, the Hue Tuong, mask procession festival, was an interesting highlight in the diversity and richness, attractiveness of cultural promotion, and contributed to the success of the Hue Festival 2024 in general.



Figure 190 Hue Tuong Street Performance Festival 2024  
(Hue International Arts Festival Week 2024)  
(Source: photo by the author 6/2024)

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 191 The joyful atmosphere of the 2024 Tuong Festival:  
(Hue International Arts Festival Week 2024)  
(Source: photo by the author 6/2024)



Figure 192 Hue Tuong Street Performance Festival 2024  
(Hue International Arts Festival Week 2024)  
(Source: photo by the author 6/2024)

พหุ มั ปรณ ทั กั โด ษั เว



Figure 193 Hue Tuong Street Performance Festival 2024  
(Hue International Arts Festival Week 2024)  
(Source: photo by the author 6/2024)



Figure 194 Actors of Hue Royal Traditional Arts Theatre participating in the street festival  
(Source: Facebook HaTran Thi Hoang)

The heritage of Hue Royal Court Music, Vietnam, has been recognized as a world cultural heritage. The Tuong Hue is also an important part and a component of the heritage of Hue Royal Court Music, Vietnam. Besides promoting, introducing, and educating the heritage of Royal Court Music, the authorities are taking the necessary steps to establish a dossier to submit to UNESCO to recognize Hue Tuong as a world cultural heritage; this research topic also contributes and serves as a basis for completion.

## CHAPTER VI

### CONCLUSION, DISCUSSION AND SUGGESTIONS

#### 6.1 Conclusion:

The research topic is: "Tuong" in Hue, Vietnam: Bodily Practice and Cultural Memory in the Context of World Cultural Heritage City.

The topic uses qualitative research methods: analysis, comparison, and synthesis from document sources through field research tools, observations, interviews, reference books, newspapers, and magazines... The recommendations made in the research are given to authorities at all levels of management agencies as a basis for preserving and promoting the identity values of Hue Tuong in the context of Hue being a world cultural heritage city, along with a source of documents provided to researchers, academics and those interested in scientific research materials, teaching...

In this study, the introduction of the concepts of Bodily Practice and Cultural Memory through the research object of Hue Tuong, Vietnam, has clarified the values and cultural identity of Hue Tuong from the year 1558 to the Nguyen Dynasty, the golden period of development, and to this day, a unique, scholarly art form of Vietnamese theatrical art.

The study clarifies the following research objectives:

General research on Hue and Hue Tuong:

This objective presents an overview of Hue and Hue Tuong.

The Overview of Hue clarifies the factors of natural conditions, history, and culture of Hue, a particular land and a famous place because of its unique cultural identity and long history in Vietnamese national culture. Hue is a World Cultural Heritage city located in the Central region of Vietnam; in the past, it was the capital of the last feudal dynasty of Vietnam and a significant cultural, artistic, political, economic, and educational centre... of the whole country.

The study has clarified the geographical factors that formed the Hue region: today, it belongs to Thua Thien Hue Province; through the study of documents, in ancient times, the Hue region extended from Hai Lang (Quang Tri) to Dien Ban district (Quang Nam). Hue region was located in the Viet Thuong department (one of 15 departments of Van Lang country). During the Qin Dynasty, Hue region belonged to Tuong district, one of 3 districts: Nam Hai, Que Lam and Tuong district. During the Han Dynasty (Han Vu De), Tuong district was divided into three districts, including Nhat Nam district (from Hoang Son to Quang Nam), Hue was the land of Tay Quyen district (one of 5 districts of Nhat Nam district). In 248 AD, a country in the south was born, Lam Ap; in the 8th century, Lam Ap changed its name to Champa, drove the northern invaders out of Nhat Nam land, occupied several districts

of Nhat Nam, established the Champa country from Deo Ngang to Thuan Hai, Hue was the land of the Champa kingdom for nearly 12 centuries..

Vietnamese history has gone through many ups and downs; once under the domination of Northern feudalism, but with national pride and indomitable will, it has gone through feudal dynasties with independence and autonomy... The land of Hue is associated with the process of building the country, expanding the territory of the monarchs associated with many legends and feats, especially during the Ly dynasty from 1020, 1044, and 1069... there were expansions to the south. In 1069, King Ly Thanh Tong led troops to conquer Champa and captured the Cham king Rudravarman III (old history called King Che Cu). To ransom the life of the Champa king, he offered the Ly dynasty three provinces, Dia Ly, Ma Linh and Bo Chinh, for immigrants to settle. In 1306, during the Tran Dynasty, King Tran Anh Tong married his sister, Princess Huyen Tran, to King Jaya Shimharman II (Che Man) of Champa in exchange for peaceful relations. King Che Man offered Chau O and Chau Ly as dowry, thanks to which Dai Viet had two new lands stretching from Trieu Phong (Quang Tri) to Dien Ban (Quang Nam), which later became Chau Thuan and Chau Hoa.

Thuan Hoa, later known as Hue, was incorporated into Dai Viet. Vietnamese people began to migrate, settle, and establish villages at the beginning of the 14th century. Especially in the year 1558, the event of Lord Nguyen Hoang entering to guard Thuan Hoa showed the strategic vision of a monarch of a dynasty (Nguyen dynasty).

Since entering Thuan Hoa, the Nguyen Lords established their capitals in Ai Tu (1558-1570), Tra Bat (1570-1600), and Dinh Cat (1600-1626). In 1626, Lord Nguyen Phuc Nguyen moved his capital to Phuc An village (1626-1636) in Quang Dien district (Thua Thien Hue). In 1636-1687, the Nguyen Lords' palace was in Kim Long. In 1687, Lord Nguyen Phuc Tran moved his capital to Phu Xuan.

In the early 18th century, Phu Xuan was the political, economic, and cultural centre and the capital of Dang Trong. In 1788, Nguyen Hue ascended the throne at Phu Xuan and established the Tay Son Dynasty. In 1802, Nguyen Anh established the Nguyen Dynasty, which ruled for 143 years with 13 kings until the August Revolution in 1945. During the reign of the Nguyen Dynasty, Hue was the capital of the whole country. Establishing the capital in Hue created favourable conditions for developing traditional craft villages and types of visual arts, including Hue Tuong art, which developed brilliantly based on the conventional national art foundation.

Regarding social and cultural conditions, the study clarifies that Hue is a land rich in cultural traditions, the land of poetry, music, and painting, a land of spiritual and human talents, the homeland of many talents, a peaceful land with rich customs and festivals, incredibly clarifying cultural factors about nature, human factors such as customs and habits, living habits, cultural rituals, speech...

The critical milestone event was in 1558 when Lord Nguyen Hoang came to guard Thuan Hoa's land to pursue a great career. The luggage on this journey was a whole religious ideology and cultural activity, including Tuong art. The study also clarified the role of the famous scholar Dao Duy Tu in the formation and development of Tuong art in Hue. When he and the Nguyen Lords entered Dang Trong, Dao Duy Tu contributed to helping the Nguyen Lords build the government, participating in reforming several cultural fields, including the establishment of the Royal music

ceremony organization, the Royal dance and singing teams and especially the Tuong singing team. The documents and research arguments affirmed that Dao Duy Tu contributed to the construction of the Tuong industry in Hue. He is considered the founder of the Tuong singing profession.

Hue is beautiful and poetic. Through the ups and downs, the vicissitudes of history, and the rise and fall of the times, Hue still retains its character, flavour and unique features. Hue's nature, people and identity still retain their distinctive features.

The objective impact of natural and historical conditions, social and cultural conditions, the influence of the living environment, local factors, customs and practices, the colours of nature, and the taste and personality of people in Hue have influenced and led to the formation of the identity of Hue Tuong in the Vietnamese theatrical art.

Research content on Hue Tuong: clarifying the content of development history, characteristics of artistic content, Tuong genres and typical authors of Hue Tuong

This objective clarifies the formation and development process of Hue Tuong in the flow of Vietnamese theatre, an art form located in the "Special art garden of Vietnamese theatre art", originating from the expression of Oriental theatre art. Vietnamese theatre art appeared very early in the nation's history with the primitive form of "parody"; talented people mimicked movements, gestures, language, and behaviour to entertain some people. During the "Dinh" Dynasty, this form developed widely, which can be considered the time of the formation of Vietnamese theatre art.

The Ly Dynasty was the most brilliant period of development of all types of theatrical art. The nouns "Dao" and "Kep" were also born here; this was when a part of the aristocracy, mandarins, and kings enjoyed the pleasure of theatre.

During the Tran Dynasty, the Tran Dynasty defeated the Yuan army and captured Ly Nguyen Cat (a singer of the Song Dynasty), who was brought back to teach singing to the Vietnamese people.

The Le Dynasty was a crisis for the national theatre art due to the ideology of looking down on the singing and dancing profession as "Singing and dancing are of no class". In such difficult conditions, Tuong art was conceived in the flow of national theatre art for a long time with ups and downs.

Over time, the historical process of the nation, with the year 1558, the event of Nguyen Hoang entering the Thuan Hoa region and the art of Tuong followed the immigrants from Thanh-Nghe to Thuan Hoa (Hue).

Through many historical documents and analyses, evidence of the formation of Tuong art in Hue, with convincing documents from Professor Hoang Chau Ky, an in-depth researcher on Tuong, it is said that the formation and development of Tuong art was in the 16th century in Thanh Hoa. The formation of Hue Tuong was from the 16th century onwards. (A preliminary study of the history of Tuong art)

Many other documents have also studied the process of formation and development of Hue Tuong, most typically in the book "O Chau Can Luc", which also recorded the passion for music and performance of the residents of this region and the formation of a musical theatre movement that is increasingly developing among the people.

The history of Hue Tuong's development is associated with the famous intellectual Dao Duy Tu. According to many sources, Dao Duy Tu brought Tuong art

from Thanh Hoa and Binh Dinh, then from Binh Dinh to Hue to connect with talented artists of this region to create the forms of Royal dance and Hue Tuong. Dao Duy Tu was the one who helped the Nguyen Lords build and develop the Tuong industry in Hue. He established Hoa Thanh Thu, an organization that manages the fields of traditional singing and dancing, including:

The Royal Music Team

The Royal Dance Team

The Royal Tuong Hat Boi Team is also called the Ca Vu Team.

Hoa Thanh Thu is a place for training actors and the first place for performing traditional arts at the Hue Royal Court. Dao Duy Tu is the founder who significantly contributed to building the Tuong theatrestry in Hue. Legend has it that he was the one who drafted the Son Hau play, the best play in the treasure trove of Vietnamese classical drama, the first written script of the Tuong industry, and also the first written script of Vietnamese theatrical art.

The meeting between Dao Duy Tu and the Lords of the Nguyen Dynasty can be considered a lucky coincidence: it was a chance encounter between the wisdom of the Nguyen Lords and the talent and understanding of culture and art of the famous intellectual Dao Duy Tu, creating the opportunity to form a stage art in the Royal Palace, the Lord's Palace, which was the condition and laid the foundation for the Hue Royal Court Tuong art to develop to its brilliant peak. Thus, Hue Tuong was formed in the 17th century, won the hearts of the masses, was highly regarded by the Nguyen Lords, and became the "National Drama" of Dang Trong, which lasted until the 19th century.

Hue Tuong has gone through the following main stages of development:

#### **The Nguyen Lords Period**

History has recorded the development of Hue Tuong since the 17th century under the Nguyen Lords.<sup>60</sup>

In the second half of the 16th century, when Lord Nguyen Hoang first came to reclaim the land of Thuan Hoa, the residents of this area already had a reasonably high culture and rich cultural customs. In particular, the residents of this area loved music and performing, which was an essential premise for the formation and development of Tuong Art in Hue.

The reign of the Nguyen Lords was when Tuong in Hue was formed and developed, mainly through activities and performances in the Royal Palace.

During the reign of Lord Nguyen Phuc Nguyen (1613-1635), there were mainly royal music and dance troupes with unclear forms of singing and dancing, as well as Tuong performance forms. During this period, Dao Duy Tu helped Lord Nguyen Phuc Nguyen establish Hoa Thanh Thu, a sizeable Royal music organization of Dang Trong, including a band, a singing team, and a large dance team with a scale

---

<sup>60</sup> The Nguyen Lord period from 1558 to 1802, went through 9 Lords including Nguyen Hoang (1558-1613), Nguyen Phuc Nguyen (1613-1635), Nguyen Phuc Lan (1635-1648), Nguyen Phuc Tan (1648-1687), Nguyen Phuc Tran (1687-1691), Nguyen Phuc Chu (1691-1725), Nguyen Phuc Chu (1725-1738), Nguyen Phuc Khoat (1738-1765), Nguyen Phuc Thuan (1765-1777)

of 3 teams; each team had a team leader and 120 soldiers under the management of a deputy troupe leader, recruiting both men and women.

During the reign of Lord Nguyen Phuc Tan (1648-1687), there were many famous singers.

During the reign of Lord Nguyen Phuc Chu (1691-1725), the Royal art was significantly developed. The Royal dance and singing troupe was called "Tieu Hau". The female dance and singing troupes had about 40 to 50 people. In addition to the duties of dancing and singing, they also had to perform Tuong. This event was recorded in history when Lord Nguyen Phuc Chu received the monk Thich Dai San and treated him to a Tuong performance (presented in Chapter II). According to legend, Lord Nguyen Phuc Chu was a person who loved and understood Tuong very much. Lord Nguyen Phuc Chu was also a skilled Tuong drummer. Nguyen Phuc Tan (1648-1687) had many famous singers.

#### **Tay Son period (1788-1801)**

Although the Tay Son dynasty only existed for a short time, King Quang Trung's contribution to cultural care was outstanding, especially his contribution to the development of Binh Dinh opera in Hue, which enriched the identity of Hue opera, because King Quang Trung's soldiers had many professional and amateur opera artists, according to historical records, King Quang Trung was a person who loved to sing Tuong.

The Tay Son period showed most people's love of Hue Tuong, which was the foundation for the art of Tuong to continue to develop during the Nguyen Dynasty. In general, Tuong during this period was a continuation of the periods of the Nguyen Lords.

#### **Nguyen Dynasty (1802-1945)**

The Nguyen<sup>61</sup> Dynasty reigned for 143 years with 13 Kings, with many ups and downs of prosperity and decline, and the art of Tuong also experienced many different developments.

During the Gia Long period (1802-1820), because they had just won Phu Xuan and were busy consolidating the regime, Tuong art was not given much attention.

Tuong was given more attention during the Minh Mang period (1820-1840). Thanh Binh Thu was the first large-scale training school for Tuong actors, built-in 1823. Duyet Thi Duong Theater, the first royal stage, was built in 1826. Especially during the Minh Mang period, the team of actors was fully trained, and the Tuong scripts were compiled into complete texts. During this period, Tuong scripts were compiled entirely and wholly, such as the play "Quan Tien Hien Tho" by author Nguyen Ba Nghi on the occasion of the Pentecostal Festival of King Minh Mang.

---

<sup>61</sup> The Nguyen Dynasty (1802-1945) lasted 143 years with 13 Kings: Gia Long (1762-1820), Minh Mang (1791-1841), Thieu Tri (1807-1847), Tu Duc (1829-1843), Duc Duc (1852-1883), Hiep Hoa (1847-1883), Kien Phuc (1869-1884), Ham Nghi (1872-1943), Dong Khanh (1864-1889), Thanh Thai (1879-1954), Duy Tan (1900-1945), Khai Dinh (1885-1925), Bao Dai (1913-1997)

According to researchers, King Minh Mang himself also participated in writing a passage in this play.

The Tu Duc period (1847-1883) is when the art of Tuong developed most brilliantly and powerfully in many aspects. King Tu Duc established the "Board of Directors" (Ban Hieu Thu), an organization specializing in composing, revising, editing and proofreading Tuong under the direction of the King himself. In particular, King Tu Duc built the Minh Khiem Duong Theatre (1864) in Khiem Cung (in Khiem Lang/Tang of King Tu Duc), this is the only theatre built in the King's tomb; this is very special and interesting, demonstrating the understanding and love of literature and art of an emperor. During this period, Hue Tuong was improved in quality, and many talented artists in performance were recognized and awarded titles, a form of recognition of artistic talent by the feudal state in the past (the foundation of the form of awarding titles to artists today).

The Tu Duc period also showed the Tuong literary form's remarkable development in quantity and quality. King Tu Duc was a talented person who tended towards literature and art. The king himself was also a literary theorist, so he had a positive impact on the artistic quality of Hue Tuong. This period must mention the famous scholar Dao Tan, who composed many works during this period. Types of Tuong such as Tuong Do, Tuong Pho, and Tuong Ngu developed; there were plays more extended than a hundred episodes, and each episode took a night to perform, such as Quan Phuoc Hien Tho, Van Buu Trinh Tuong...

During Thanh Thai's reign (1889-1907), Tuong art was still developed, artists were still respected, Tuong activities still developed steadily and were respected.

During the Thanh Thai period, socio-political factors impacted Tuong art: the country was under French colonial rule. Tuong art was a means to express the people's feelings, protest against the regime and praise heroes. In terms of scripts, this period continued to develop on the foundation of art from other periods, especially the famous Tuong play "Lo Dich" by author Ung Binh Thuc Gia Thi, adapted from the classic French play Leccid by Cornell.

After the Thanh Thai period, Hue Tuong's art stagnated due to the ups and downs of history until the August Revolution in 1945, which ended the feudal regime in Vietnam.

#### **The period from 1945 to present:**

In 1945, after King Bao Dai, the last king of the Nguyen Dynasty, surrendered, ending the feudal regime in Vietnam, Hue Tuong's art was affected. After 1945, the Tuong industry in Hue fell into chaos, and Tuong troupes disbanded; during this period, there was only one remaining music and dance troupe, the Ba Vu troupe, under the patronage of Queen Mother Tu Du (King Bao Dai's mother).

During the resistance war, Hue Tuong was also affected and encountered many difficulties in operation due to economic and operating conditions. In 1946-1954, the good artisans were old and no longer there, and many artisans were dispersed to work elsewhere.

**In 1975**, the country was unified; people started to build and develop culture, the Tuong industry was also revived, and Tuong troupes in Hue were restored and operated effectively.

Currently, the typical Tuong troupes in Hue include the Hue Traditional Royal Art Theater (a merger of the Hue Traditional Art Troupe and the Royal Dance and Singing Troupe - under the Hue Monuments Conservation Center) with the function of preserving and promoting Hue Royal Art forms, including Nha Nhac, Royal Dance and Royal Tuong.

Hue Traditional Royal Arts Theater, formerly the Royal Arts Troupe of the Hue Monuments Conservation Center, was established in 1994 to preserve and perform royal art forms.

In 2006, the upgrading and merging of two units: Hue Traditional Arts Troupe, under the Department of Culture and Information of Thua Thien Hue Province (now the Department of Culture - Sports of Thua Thien Hue Province) and Hue Royal Traditional Theatre, under the Hue Monuments Conservation Center (according to Decision No. 867/QD-UBND signed by the Chairman of the People's Committee of Thua Thien Hue Province on March 29, 2006) created conditions for the revival of Hue Royal Performing Arts.

The Theatre has the task of promoting and developing the value of intangible heritage: Organizing and performing Nha Nhac, Tuong Cung Dinh, Mua Cung Dinh and other folk and ethnic music and dance programs to serve political tasks, foreign affairs, domestic and international cultural exchanges, and to serve the people's need to enjoy cultural arts. Nha Nhac, dances, and Tuong Cung Dinh lost plays are gradually restored and performed systematically and regularly. By returning to the people, the artistic value of the performance forms will be preserved and promoted forever.

The organizational structure of Hue Royal Traditional Arts Theater includes: Board of Directors, four art troupes and two functional departments.

Four art troupes include:

Ba Vu Troupe (specializing in Royal Dance)

Hoa Thanh Troupe (specializing in Nha Nhac)

Thanh Binh Troupe (specializing in Tuong)

Thanh Phong Troupe (promoting Song, Dance, Music, and Festivals based on Royal materials)

Two functional departments include:

Department of Applied Research: Researching, collecting, preserving, and promoting the value of the intangible heritage of Nha Nhac, Royal Dance, and Royal Tuong; coordinating research to restore Hue royal festivals.

Department of Administration - Management: Synthesizing many departments, advising the Theater Board of Directors on administrative - management work, financial - accounting work and internal and external affairs activities.

The main headquarters of Duyet Thi Duong theatre (built during the Minh Mang period in 1826/ cited above) is considered the heart of the performance space, the original performance environment of Hue Royal Court performing arts under the Nguyen Dynasty and still upholds that mission today.

Studying the natural, social, cultural and historical conditions and researching the history of the formation and development of Hue Tuong is the premise for exploring the following objectives.

2. Research on the Bodily Practice of Hue Tuong through elements such as: Face painting, costumes, character system, character psychological characteristics, body movements, Dance/Choreography, character models... of Hue Tuong

This objective content clarifies the specific contents of Body Practice in Hue Tuong with particular elements such as:

Face Painting Art

Character Psychological Characteristics

Typical Character System

Costumes

Body Language/ Choreography/ Dance/ Body Movement

Unity through some typical character models

The art of Hue Tuong face painting has achieved great value, contributing significantly to conveying content. The way of Hue Tuong's face painting is based on the veins and flesh on the face, which is generalized based on stylized, conventional, and symbolic art. Those signals all focus on the actors' ability to express themselves from an aesthetic perspective.

The study clarified the values of the art of face painting by Hue Tuong, the soul of Hue Tuong's art, located in the expression of Oriental stage art. Hue Tuong promoted values and demonstrated profound locality, especially in face painting, which left traditional lessons from the generalization, convention, and symbolism of the principles and regulations applied softly and flexibly in the performance. From the three primary colours: red, white, and black through the suggestive, conventional look... from the spiritual life as well as the activities of people have become "personality masks", reflecting the rich diversity of character, full of generalization that at first glance the audience can read the content through the language of colour and lines.

In particular, the values of shaping in Hue Tuong face painting are often expressed in pairs of contrasting colours: Red-black, white-red, and white-black... combined with lines (horizontal, vertical, long, short, straight, curved...), creating richness in describing psychological nuances, because the Tuong stage evokes psychological vibrations rather than perception, colours combined with lines go into the specifics of each character.

The study also clearly shows the signal elements of Hue Tuong face painting as formulas applied to each character model according to conventional principles that effectively use the elements of visual art language (decoration, stylized lines, combinations of large and small strokes, blocks...) into aesthetic compositions through what the eyes see, expressing emotional laws.

The way to draw Hue Tuong's faces according to the nature of masks is still attractive and interesting because those personality masks come from the theoretical basis of Vietnamese people's lives and Vietnamese culture, from vivid reality that is artistically and highly generalized but does not go to abstraction or surrealism but evokes the concrete and gives viewers the potential for imagination.

A highlight in the art of Hue Tuong face painting is that over time, creativity has formed scientific, clear rules, divided systematically into models such as General, Kep, Lao, Dao, Mu, and Bot....depending on each character, they are painted according to the prescribed colours but always promote personality, depict realism, privacy, authenticity while at the same time evoking the emotions of the viewer.

Over time, flexibility has created rich shades of expression from the primary colours. Hue Tuong has fully exploited the signals of decorative colours in all expressive states to depict the character's personality and the art of performance. The beauty of Hue Tuong's face painting art lies in its conventional and general nature, not detached from reality, and still having the innocence, closeness, and simplicity of a familiar life.

In addition, the art of Hue Tuong face painting also focuses on philosophical theories, views on the philosophy of yin and yang, Eastern aesthetic views, etc. In addition to the values of visual arts, it also creates philosophical values and philosophy of life. The colours in Hue Tuong's face painting are also influenced by Hue's refined arts culture, creating a deep local character.

Hue is an ancient capital where typical customs and practices are still preserved and where there is a quiet and discreet lifestyle. It has also influenced the "personality masks" that, if attentive, viewers can easily recognize.

#### **Character psychology:**

The study also clarifies the assertion that Hue Tuong deeply expresses the psychological characteristics of the characters through the analysis and explanation of the expressive elements of Hue Tuong stage: it is a place for actors to show their talents, when on stage, the actors bring both space and time into the play: all the realistic elements of life are expressed symbolically and conventionally on the Hue Tuong stage, through space and time. Through the way the actors paint their faces and act, the audience understands where the actors are and what they are doing; that small space becomes infinitely vast in the minds and imaginations of the audience.

The Hue Tuong stage is very familiar to Vietnamese people; all Vietnamese people know the characters; watching a Tuong performance, just seeing the character through the makeup, face painting and costume, you can immediately tell who that character is, what kind of personality, King or general, loyal general or flatterer. A king appears on stage sitting on a throne (the throne is a chest placed against the wall) under the pedestal with civil and military mandarins sitting in attendance; the audience immediately knows that it is a court scene, two generals with fierce makeup and armour are fighting with drums, mixed with the sound of trumpets, cymbals, evoking the excitement of the battlefield with many people, horses...

Audiences come to the Tuong stage not only to see beautiful costumes and face painting but also to enjoy the singing and acting talent of the artist. It can be said that in Hue Tuong, artistic elements such as painting, music, singing and dancing are combined dialectically in a correlation through the art of bodily practice to make the audience hear, see, and feel the feelings and emotions of the character's inner self, thereby creating empathy with the character.

### **System of typical characters:**

The study also clarifies the system of characters in Hue Tuong through the analysis of the characteristics of Hue Tuong art content, historical and temporal factors, creative activities, and the rules in the style of face painting in Hue Tuong art have been formed very scientifically and are divided into character systems such as: General, Kep, Lao, Dao Mu, Bot, each specific character system is divided into systems such as: General roles include: Trung General, Flatter General, Lac General, Kep roles include: Blue Kep, Red Actor, Cross Kep, Striped Kep, Insolent Kep, Dao roles include: Fairy Dao, Scenery Dao, War Dao, Ling Dao, Crazy Dao, Lao roles include: Lao Martial, Lao Van, Red Lao, especially the role of Bot in Hue Tuong is a unique creation, a character that is ridiculous to express personality. By building the system of characters in Hue Tuong like, we can see the consistency and scientific nature in the performing art of Hue Tuong.

### **Costumes:**

Besides the face painting element, costumes in Hue Tuong effectively support the practice of the body, creating the beauty, attractiveness and unique nuances of Hue Tuong. Through consulting and analyzing sources of documents and research, the characteristics and expressions of costumes in Hue Tuong have been clarified, both complying with the principles of stage performing arts while bearing their mark and identity and being close to the life and perception of the audience, with two main characteristics:

Costumes in Hue Tuong bear the influence and tone of Hue Royal Court costumes.

The costumes in Hue Tuong are based on real-life costumes; the King, mandarins or commoners are stylized and emphasized with brighter colours but still retain the authenticity and personality of the characters.

In the book *Hat Boi Theatre Traditionnel Du Viet Nam* by author Tuan Ly Hung Khac Dung, it was written: "As mentioned above, Vietnamese people, in most Tuong plays, when they see what the actors are wearing, they immediately know what role they are playing. The audience doesn't demand more details in the costumes as long as they don't wear this outfit but play another role. Although they don't know the names of the costumes, they know which ones are for the king and the mandarins, and they learn to distinguish between loyalists and flatterers." (Tuan Ly Huynh Khac Dung, 1970)

Author Ton That Binh in the book "Hue Tuong" (Tre Publishing House 2006) also stated that Hue Tuong costumes were directly and strongly influenced by costumes in the Nguyen Dynasty Royal Court, through this style of costume, we can see the locality and national character.

Strict standards define the artistic language in Hue Tuong costumes, so there is unity in style and completeness in form, and it is imbued with national cultural nuances.

### **Body Language/ Dance/ Body Movement:**

The study also shows that Hue Tuong is a stage performance art using stylization. Besides the art of face painting and costumes, Hue Tuong uses music and choreography, dance, and body movements to develop character conflicts.

Author Tuan Ly Huynh Khac Dung, in the book: "Hat Boi Theatre Traditionnel Du Viet Nam" also commented on the closeness in expression between the audience and the traditional Tuong stage:

"It should be noted that in Vietnam, people go to the theatre not just to look at beautiful clothes; they intentionally listen to the singing and watch the actors' gestures." (Tuan Ly Huynh Khac Dung, 1970)

Thus, according to the traditional visual convention, Hue Tuong is in the general vein of Tuong art: face painting and costumes with movements, gestures, and choreography... through practice, the body is sublimated to the peak as a bridge to reach the audience. The actor with visual conventions and the stage are in harmony in an organic connection, drawing the audience into the play with their mind and boundless imagination.

Regarding the melodies and compositions in Hue Tuong, research shows that due to regional characteristics and Champa influences, the sound of Hue Tuong is melancholy and lyrical.

Regarding the melodies in Hue Tuong, there are two main styles: Speaking and Singing. Hue Tuong singing has 3 types: "Hat Khach", "Hat Nam" and "Hat Nieu Noi"

Regarding the art of Dance in Hue Tuong, through research, it is concluded that Dance in Hue Tuong originated from Hue Royal Dance and was more or less influenced by National Martial Arts.

Dance in Hue Tuong is not separated into separate exercises and postures. Still, it is a synthesis of body movements, following the rules of principles: "There must be yin and yang, there must be borrowing and returning, this leg and that arm"—mainly the principle of "root and tip" and body balance.

If the system of melodies and lyrics of Tuong is the means for actors to bring "what can be heard" to the audience, the system of Hue Tuong Dance movements makes emotions become "what can be seen" and makes the abstract space on stage become an image space in the audience's mind.

The study has shown the Characteristics and Functions of the Hue Tuong Dance

Regarding the Characteristics, Hue Tuong Dance has the following Characteristics:

Dance combined with lyrics: with the basic principle of "Where to sing, where to act."

Exaggerated, stylized: actions and gestures in life are stylized and enhanced

Dance: Symbolic Convention

Dance: creates images/visual

The study also shows that the functions of Hue Tuong Dance include the following functions:

Descriptive function

Character expression function

Aesthetic function

Author Tran Ngoc Them, in the book "Searching for the Identity of Vietnamese Culture", in the content about Expressiveness, synthesis and flexibility of vocal art, commented on the expected points in the expression of Vietnamese dance art with similarities in Hue Tuong dance:

“Not only music and folk songs but also Vietnamese dance is not noisy. Vietnamese dance does not have strong movements such as jumping high or long like the Co Dac people, wide leg-splitting steps, or spinning movements to make the skirt flutter like the Xe Gun women... On the contrary, the most common are round, soft curves, no broken angles, closed legs... The common feature in Vietnamese female dance is modesty and delicacy...” (Tran Ngoc Them, 2006)

The art of performing the body movements of Hue Tuong has created standard practical and aesthetic values, becoming an essential element in the flow of Vietnamese culture imbued with identity and a bridge in the journey of connecting cultural memories between the past, present, and future.

### 3. Research on Cultural Memory of Hue Tuong in Relation to Vietnamese Culture

In this study, the researcher clarifies the elements of Hue Tuong's cultural memory about Vietnamese culture that are imbued with national identity.

Hue Tuong is nurtured and developed based on Hue culture and art. Vietnamese culture and art result from the creative and tireless work of predecessors, generations of artisans, and Tuong performers, so it has crystallized the quintessence of national aesthetic values, harmoniously combining art forms.

Hue Tuong is a traditional theatrical form of the Vietnamese people; like other theatrical art forms such as Cheo (North) and Cai Luong (South), Tuong art has long been an indispensable spiritual food of the Vietnamese people, becoming an essential element and foundation of national culture. In the book: Searching for the Identity of Vietnamese Culture, author Tran Ngoc Them commented on the influence, closeness, and connection of traditional national art forms in the cultural life of the people:

"In traditional theatrical art, Cheo is a prevalent genre among most people in the plains and midlands of the North; during festivals and celebrations in the countryside, the sound of Cheo drums is never absent. The Cheo troupe used to have about fifteen people, including a troupe leader in charge of the whole group; a poet (bac tho) in charge of finding stories, writing sentences, and assigning roles...; seven or eight artists playing the roles of actresses, actors, women, clowns and an orchestra with three or four musicians, the main ones being percussionists. The artists usually worked in the fields, and when there was a festival, they gathered together to sing every month according to the leader and poet's message until the rice was ripe.

Tuong (called Hat Boi in the South) is just as popular as Cheo. There are two types of Tuong: Tuong Do, widespread among the people, and Tuong Thay (also called Tuong Pho), widespread among the upper class (kings, mandarins). Tuong Thay is heavily influenced by traditional Chinese theatre, while Tuong Do is quite

close to Cheo, bearing a solid national cultural identity. Since the Tran Dynasty, the art of Tuong has developed quite strongly and reached its golden age in the 18th and 19th centuries. From the countryside to the royal court, from the North to the South, everywhere people perform Tuong and love to watch Tuong. The Nguyen Dynasty established a specialized committee to compile Tuong. There is a folk song in the North:

“Free days in May, lying around  
Hearing the drums of Tuong opera, I carry my belly and go watch”  
(Hearing the sound of Tuong drums, pregnant but still want to go see)  
As for the Southern folk song:  
Mom, don't hit me hard  
Let me sing "Boi" as "Dao" for you to see

In the newly-explored lands of the South, where “crocodiles swim in the river and tigers and leopards swim on the shore”, people who love to sing build a stage on the water to protect themselves from tigers, and the audience sits on boats surrounding them...” (Tran Ngoc Them, 2006)

Through the above studies, we can see the love of Vietnamese people for traditional theatrical art forms and see that theatrical forms, including Tuong, have become an element of culture, assimilating Vietnamese cultural values.

“This is the announcement of the theater performing the play "Son Hau"” (Pham Quang Vinh, 2001)

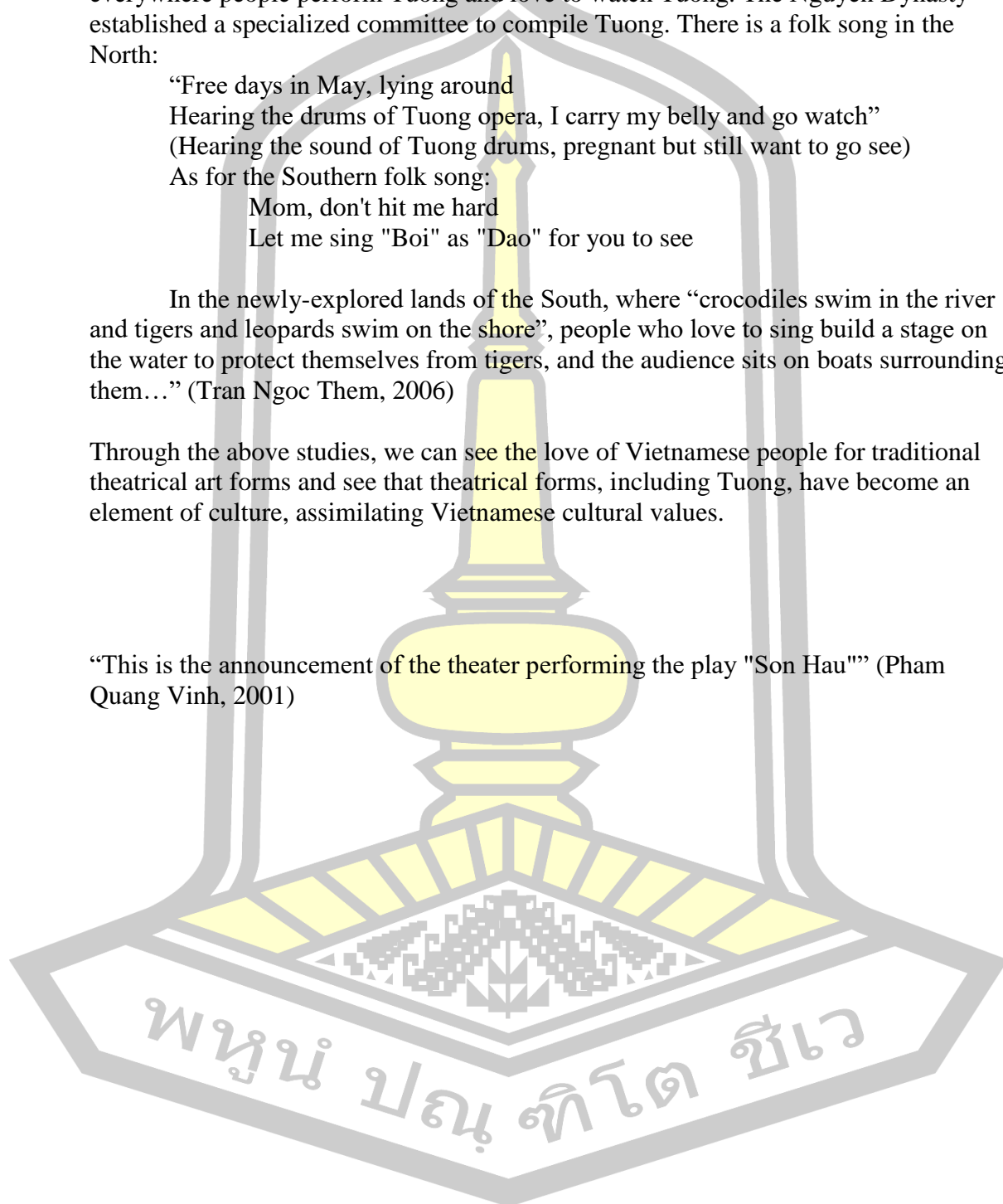




Figure 195 Picture: In front of the theatre (excerpt from the book *Vietnamese Technique* by H. Oger<sup>62</sup>, the picture depicts two farmers standing in front of the theatre with a sign announcing that tonight there will be a performance of the play *Son Hau*.

(Source: Art Bookcase: Ancient life through carvings, Pham Quang Vinh (editor-in-chief), Kim Dong Publishing House)

Over time and history, we see that Hue Tuong has not lost its identity but, on the contrary, has been nurtured and developed in the source of Vietnamese national culture, Hue culture and art, because Hue Tuong has relied on the aesthetic talents of the nation for generations, using practice to test activities, that is the power of collective intelligence. People who make Hue Tuong have applied all the beauty in nature and life to put into Tuong. That is why the Hue Tuong stage is full of generalization but very real; the whole atmosphere is evoked according to national aesthetic conventions. The way of painting faces in Hue Tuong shows a subtle view of personality, generalization, symbolism, and convention that speaks of inner depth, along with costumes, dance, and body practice, through time and creativity, has created values of a standard nature.

<sup>62</sup> Henri Oger/full name Henri-Joseph Oger (1885-1936?), was a Frenchman who volunteered to go to Tonkin (Vietnam) to serve as a soldier and was known for his collection of woodblock prints depicting the daily activities of Vietnamese people in the early 20th century. During about 20 months of working in Hanoi (from about the end of 1907 to the summer of 1909), he was the one who, together with painters, woodblock engravers, printers and Confucian advisors (over thirty people in total), completed the work *Technique du peuple annamite* (*Technique of the Annamite People*), a research work on the material civilization of the Hanoi region in the early 20th century.

Hue Tuong is a traditional art of scholarly nature, combining art forms such as painting, music, literature, and dance... harmoniously combining to create physical practice, nurtured in the land of the ancient capital of Hue, rich in identity, so it is influenced by Hue culture and shines, the nuances in the art of face painting are considered the soul of Hue Tuong, the colours on the costumes, the beauty of the dance... exude the beauty and identity of Hue Tuong and have a relationship with the colours in Hue's art culture. Red, blue, and yellow are traditional colours in Hue's decorative art. With the basic conventional colour scheme, rich nuances have been created. The Perfume River and Ngu Mountain colours are beautiful pictures of elegance, harmony and graceful symmetry. The colours of nature partly influence and impact the colours created by humans in daily life through products and daily living items, from "Phu The" cakes, five-colour lamps, and dresses... Those colours are reflected in art; the colour combinations of popular shapes in life and the colours created by humans, in turn, affect themselves. Is that the reason for the formation and nurturing of the aesthetic talent and colour taste of Hue people, and has it been absorbed and reflected in Hue Tuong singing by those who perform Hue Tuong.

The values of physical practice and cultural memory elements as catalysts, connections, and interactions in life still have contemporary value. They are still new and suitable for the current life of the masses. Hue Tuong is a journey connecting the past with the present and the future, the journey of cultural memory is continued and developed in reality. In the past, Hue Tuong was an indispensable spiritual food for the Vietnamese people, and today, Hue Tuong carries great values, reflecting the soul and art of the Vietnamese people and becoming a heritage of Vietnamese culture.

The content of Hue's plays reflects social relationships, builds a solid moral and ethical foundation with the three bonds and five constant virtues, complete loyalty and righteousness, and promotes the ideals of the times. In addition, folk plays with gentle content educate morality, promote morality, and praise harmonious relationships in society, such as father-son, sibling, husband-wife, and friend relationships... all of the above elements are contemporary.

Nowadays, in the trend of integration and development, we are exposed to many cultures. Looking at and evaluating Hue Tuong Art, we see that Hue Tuong contains great values through physical practices such as face painting, costumes, music, dance, and literary scripts... a precious heritage, which is the quintessence of national cultural art, the quintessence of art in the past and is nurtured, enriched and developed in the flow of national culture.

Cultural heritage is the source of creativity. Creativity leads to the source of cultural traditions; traditional values only develop without social relationships and contact with artistic elements and social life. Cultural memory of heritage is recognized and has become the driving force for building and creating the future.

4. Research the Hue Tuong Street Performance Festival program: "Thousands of Ancient Echoes" to see the importance and influence of this festival in promoting and developing Tuong in the context of the world cultural heritage city

This research content clarifies the importance and influence of the street performance festival of Hue Tuong: "Thousands of Ancient Echoes" held for the first time in Hue Festival 2022 in promoting the value of Hue Tuong in contemporary life,

in the context of Hue Tuong facing the most significant difficulty of lacking audiences, in the context of Hue being a World Cultural Heritage city.

The festival has left a deep impression on the people and has the power to spread the values of Hue Tuong to the people. This is an excellent initiative of the leaders of Thua Thien Hue Province and the Hue Monuments Conservation Center, Hue Royal Traditional Arts Theater and management agencies to preserve and promote the values of Hue Tuong in contemporary life.

The Hue Tuong Street Performance Festival, “Thousands of Ancient Echoes”, is an art event to honour the Hue Tuong heritage during the Hue Festival 2022, creating a joyful street festival that can attract tourists and locals.

The program includes the following contents:

Ceremony to honour the ancestors of the theatre profession (at Thanh Binh Tu Duong)

Excerpts from ancient Tuong plays (at Nghinh Luong Dinh)

Performances on the main streets of the city (Actors and people wearing Hue Tuong masks holding flags, umbrellas, beating gongs, drums...)

Offering flowers to the ancestors at Duyet Thi Duong theatre

Hue Tuong Street Performance Festival: “Thousands of Ancient Echoes” organized by the Hue Monuments Conservation Center and Thua Thien Hue Province with the purpose of:

Honoring Hue Tuong Art

Creating a joyful street festival

Attracting people and tourists to Tuong, understanding Tuong

Attracting tourists, developing the economy, tourism culture

Promoting Hue cultural heritage to everyone



Figure 196 Sketch of the idea of the Tuong Mask Procession  
(Source: Thua Thien Hue Provincial Electronic Information Portal)  
(<https://thuathienhue.gov.vn/Trang-ch%E1%BB%A7/S%E1%BB%B1-ki%E1%BB%87n-n%E1%BB%95i-b%E1%BA%ADt-h%C3%A0ng-n%C4%83m/N%C4%83m-2022/Festival-Hu%E1%BA%BF-2022>)

The Gratitude Ceremony was solemnly held according to traditional rituals at Thanh Binh Tu Duong, a place of worship for the ancestors and saints who are honoured as Saints, Immortal Masters and Founders and those who have contributed to the art of Tuong Hue theatre and the Central region of Vietnam (The ceremony to worship the founder of the theatre profession is on the 12th day of the 8th lunar month every year).

After the Gratitude and Admiration ceremony, there is a street performance program with artists, actors, and artisans forming a formation of about 200 people performing the Hue Tuong mask ceremony in traditional costumes holding flags, parasols, lanterns, gongs and drums along with the “Bat Dat” Royal Court music and dance team, parading and performing on the street.

This is the most impressive and vital highlight of the festival, with the vivid visual of the masks of Hue Tuong characters combined with costumes, creating a vivid picture of the beauty of Hue Tuong, creating a joyful atmosphere on the street. This promotional activity affects the emotions and perceptions of the people and tourists, helping them understand more about Hue Tuong's art through the signals on the masks, the costumes and the physical practices of the performers.

The procession moved from Thanh Binh Tu Duong through the streets of Hue city and ended the performance at Nghinh Luong Dinh. Here, the actors performed excerpts from ancient Tuong plays such as: "Moc Que Anh Offering a Tree", "Manh Luong Catching a Horse", and "Thien, ac an minh", which are ancient Tuong plays with content that deals with issues of morality and ethical behaviour in society.

At the end of the performance, the group gathered and moved to Duyet Thi Duong theatre to perform the flower offering ceremony to ancestors in front of the theatre yard to show their admiration and respect for the ancients.

The research is guided by the following two questions:

1. How are the values of characteristics and identity of Hue Tuong in the festival “Thousands of Ancient Echoes” connected?
2. How are the formal contents of the festival, which are important themes, expressed and impact the public’s perception and emotions in the context of the cultural development of Hue, a world cultural heritage city?

The researcher used appropriate research methods and analyzed sources of documents to answer the above two questions. The researcher's work when conducting this research: conducted a field survey of Tuong performance art at the Hue Royal Traditional Arts Theater, analyzed documents, books, works/research on theory and practice, learned and researched about the natural conditions, cultural and social conditions of Hue, about Hue's art and culture, especially the life of the community of the heritage city, consulted with artists, actors of the Hue Royal Traditional Arts Theater and researchers on Tuong, met and exchanged psychological analysis with domestic and foreign tourists when watching Tuong performances, approached Hue Royal Performing Arts as well as participated in interactions in the activities of the street festival to serve the research and to see the importance and influence of Hue Tuong through the street festival: "Thousands of Ancient Echoes" in the context of the development of the heritage city.

I also surveyed residents, workers, and tourists attending the festival. Observing people with short-term and long-term living experiences in Hue and focusing on direct cultural experiences at the “Thousands of Ancient Echoes” festival was the best approach for this study. This approach allowed me to understand better the experiences and perceptions of participants at the “Thousands of Ancient Echoes” festival. I describe my research background, implementation, data collection, and analysis in the following sections. Direct observation was conducted during the festival, where the researcher could observe the activities and interactions of local people through festival elements.

My research shows that the Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes," has a substantial impact on the connection of cultural values in Hue, a world heritage city, creating positive values: the first element of the activity is to attract a large number of people and tourists to participate and respond to this festival, creating a joyful and bustling atmosphere. The most important thing is that everyone can witness the expressive elements of Tuong art with their eyes, such as the nuances and colours of masks. Through Hue Tuong masks, people and tourists understand the characters of Hue Tuong (personality expressed through colour signals), and watch excerpts of ancient Tuong through physical practice to see the beauty of Tuong, thereby affecting the public's awareness and feelings towards this scholarly art form of the royal court, making Hue Tuong art closer to the people, which previously only served in the royal palace for the aristocracy.

The street performance festival of Hue Tuong: “Thousands of Ancient Echoes” has the direct meaning of honouring the unique values of Hue Tuong, making Hue Tuong “live” in contemporary life, and also has the indirect meaning of contributing to the success of Hue Festivals, thereby affirming, honouring and promoting the unique traditional cultural values of the nation. At the same time, it promotes the image of the homeland and the people of Hue to domestic and international friends.

The street performance festival of Hue Tuong: “Thousands of Ancient Echoes”, has created a positive environment to spread and promote the cultural values of Hue. Most of the performance festival participants felt proud, happy, excited and eager to participate, and the locals and tourists also responded enthusiastically.

The Hue Tuong Festival: “Thousands of Ancient Echoes” has a strong influence, connecting the identity values of the past with the present, creating social traditions, and enriching the cultural life of Hue, a world heritage city.

The unique value of the Hue Tuong street performance festival: "Thousands of Ancient Echoes" was formed based on the history of Hue Tuong's formation and development, the performing language, the habit of loving to perform in the traditional culture of Vietnamese people, supplemented with the element of Hue's periodic Festival, creating attractiveness and diversity, but still preserving the unique traditional culture of Hue's art culture.

The Hue Tuong Street Performance Festival: "Thousands of Ancient Echoes" is the most visual form of education about Hue Tuong Art for the public, helping to solve the critical problem of preserving and promoting the values of Hue Tuong, which is the lack of audiences.

The heritage of Hue Royal Court Music has been recognized as a world cultural heritage. Hue Tuong is also an important part, a component of the heritage of Royal Court Music; besides promoting, introducing and educating the heritage of Royal Court Music, the authorities are taking the necessary steps to establish a dossier to submit to UNESCO to recognize Hue Royal Court Tuong as a world cultural heritage, this research topic also contributes and serves as a basis for completion

## **6.2 Discussion:**

Hue is a heritage land with many advantages for developing culture, art, and tourism. Compared to other localities in the country, Hue has many benefits: it is the capital of the Nguyen Dynasty, the last dynasty in Vietnam, so it has a rich collection of unique tangible and intangible cultural heritages: the Hue Citadel architecture system, the majestic and majestic mausoleums, temples, pagodas, and pagodas, which have stood the test of time. It is a system of intangible cultural heritages in the heart of Hue's unique cultural heritage and has its own identity.

Hue is also the land of poetry, music and painting, captivated by beautiful, peaceful and romantic nature.

Hue is the land of many world-recognized heritages such as Hue Citadel Architectural Complex (1993: Tangible Heritage), Royal Court Music, Vietnamese Royal Music (2003: Intangible Heritage and Oral Heritage of Humanity), Nguyen Dynasty Woodblocks (2009: Documentary Heritage), Nguyen Dynasty Royal Records (2014: Documentary Heritage), Poetry on Hue Royal Architecture (2016: Documentary Heritage), Nine Urns - Royal Palace (2024: Reliefs cast on nine bronze urns in Hue Royal Palace, Minh Mang period): Asia-Pacific Documentary Heritage, Practice of the Mother Goddess Worship of the Three Palaces (2016: Intangible Cultural Heritage and Oral Heritage of Humanity), Bai Choi Art (2017: Intangible Cultural Heritage of Humanity)

Promoting heritage in contemporary life is an urgent task that requires many difficulties and challenges. This is a challenging task because modern life has many factors that affect and influence the public's perception, thinking and lifestyle.

Hue Tuong is a traditional art form with a scholarly royal character. Compared to other forms of Vietnamese national theatre, it can be said that Hue Tuong is the "most advanced and demanding" art form, so it faces many difficulties in preserving and promoting its value in contemporary life.

The most urgent issue is to bring Hue Tuong's heritage to the public, especially the young generation.

Since 2019, the People's Committee of Thua Thien Hue Province has directed the introduction of Heritage education into schools in Thua Thien Hue Province, and on November 23, 2019, implementing the direction of the Chairman of the People's Committee of Thua Thien Hue Province on the introduction of Heritage education into schools in Thua Thien Hue Province; The Hue Monuments Conservation Center coordinated with the Department of Education and Training of Thua Thien Hue

Province to organize the signing ceremony of the Memorandum of Understanding "Cooperation program on Hue Cultural Heritage education in schools in Thua Thien Hue Province" at Duyet Thi Duong Royal Theatre.

The purpose of the project is to establish a close and regular relationship between the Department of Education and Training of Thua Thien Hue province and the Hue Monuments Conservation Center in coordinating the introduction of Heritage education into schools to educate students to understand the cultural history of their locality, help students love the cultural heritage of the nation, contribute to educating love for the homeland and country, especially bringing positive results that are both valuable in the method of teaching general knowledge according to the program's regulations, and raising students' awareness and responsibility for cultural heritage.

The Hue Monuments Conservation Center and the Department of Education and Training of Thua Thien Hue held a signing ceremony of the Memorandum of Understanding on the Hue Cultural Heritage Education Cooperation Program at schools in Thua Thien Hue province with the following essential contents:

Excerpt from cooperation content: (According to the Hue Monuments Conservation Center's Electronic Information Portal)

Cooperation content:

“The program “Hue Cultural Heritage Education” helps students actively explore and learn about heritage through interactive and experiential activities, contributing to perfecting their observation, collection, and research skills, creating interest, love, and appreciation for the precious heritage left by their ancestors, thereby arousing national pride and passion for the homeland.

1. Compile various types of documents introducing Hue Cultural Heritage for students:

- Compile documents suitable for Hue Cultural Heritage education in schools for students of all levels.
- Develop a series of photo books on Hue Cultural Heritage education for students.

2. Develop a particular topic for studying history at the Hue Cultural Heritage site:

Develop historical learning topics suitable for many levels and ages. Organize heritage learning programs for students of all levels through practical experiences such as visiting and learning history through topics; Organize exchanges, listen to historians and Hue cultural researchers talk about heritage, tell stories about the life and activities of Nguyen Dynasty kings...; Participate in traditional interactive activities at Hue Cultural Heritage Site.

The topics aim to explore and learn about the specific elements that make up Hue Cultural Heritage: topics on the formation process of Hue Cultural Heritage, Tangible Cultural Heritage, Intangible Cultural Heritage, Documentary Heritage and issues on the environmental landscape of the heritage site.

3 Develop programs of activities to learn, explore, and interact with different types of heritage for students of all levels:

a. Learn, explore, and interact with tangible cultural heritage

Organize study tours, learn about, and explore the Complex Hue Monuments through architectural works:

- The royal court, the administrative center and living quarters of the Nguyen Dynasty kings.
- The working area of the Nguyen Dynasty agencies.
- The mausoleum area is the resting place of the Nguyen Dynasty kings and lords.
- Temples, shrines, places of spiritual and cultural activities of the Nguyen Dynasty.

b. Learn, explore, and interact with Intangible Cultural Heritage (Nha nhac - Vietnamese Royal court music)

- Organize performances.
- Interact with traditional musical instruments.
- Listen to artisans give speeches and introduce Nha Nhac.
- Teach and pass on the profession.

c. Learn, explore, and interact with Documentary Heritage (Nguyen Dynasty Woodblocks, Nguyen Dynasty Royal Records, Poetry and Literature on Hue Royal Architecture)

- Organize viewing of images and documentaries.
- Organize games associated with this type of heritage: Tha Tho game, Dau Ho, Do Xam Huong,...

d. Learn and explore the unique environmental landscape elements of Hue Cultural Heritage

- Organize tours and explore the Royal Garden.
- Learn and explore the heritage area's unique landscape and environmental elements, including the green tree system, flowers, ornamental plants, aquatic flora, and fauna unique to the royal palace.
- Demonstrate the care of the landscape and environment of the relic sites in the Complex of Hue Monuments.

4. Organize student competitions to learn about Hue Cultural Heritage:

- Competition to learn about and explore tangible cultural heritage.
- Competition to learn about and explore intangible cultural heritage.
- Competition to learn about and explore documentary heritage.
- Competition to learn about and explore the Royal Garden.

With the above cooperation content, the two units are committed to successfully implementing the Memorandum of Understanding, bringing the content of Hue Cultural Heritage education into schools effectively and practically.”

(According to the Electronic Information Portal of Hue Monuments Conservation Center)

Through the content of the cooperation, the researcher found that Heritage education has diversity and richness in activities. Still, unfortunately, the preservation and promotion of the values of Hue Tuong heritage are not mentioned in the memorandum.

Through an exchange with Artist Nguyen Thanh Hoai, an actor at the Hue Royal Traditional Arts Theater, it was learned that Royal Court Music was only introduced to students a few times in heritage education activities. Hue Tuong was not directed, and there were no specific activities.

Neighbouring localities have had practical activities in promoting the values of Tuong art to the public, especially the youth. For example, in the North, the Vietnam Tuong Theater has also had active activities in promoting Tuong art: From 1999-2000, it participated in the project "School Stage" managed by the Department of Performing Arts under the Ministry of Culture, Sports and Tourism of Vietnam with funding from the Ford Foundation. In the following stages, the project was funded by the Vietnamese Government. In 2010, the Ministry of Culture, Sports and Tourism of Vietnam continued to approve the project "Introducing and promoting Tuong art to young audiences".

The projects aim to enhance cooperation between art organizations and schools, enhance the educational responsibility of art organizations, bring theatre into education, attract students' interest and enhance their understanding of traditional national art, and discover artistic talents and abilities. For more than ten years, the program to introduce Tuong to schools has been persistently implemented by the Vietnam Tuong Theater and has become an annual activity in the plan.

The project's content is to send Tuong artists to classes (mainly in the northern provinces of Vietnam) to perform for free, combined with introducing the content, selecting talented students to teach them knowledge about Tuong so that they can become "artistic nuclei" and they are the ones who convey and spread understanding about Tuong to other students.

The closest locality geographically to Hue is Da Nang with Nguyen Hien Dinh<sup>63</sup> Tuong Theater, which has built a model of bringing Tuong art to the public with activities such as: "Bringing Tuong to the streets", "Bringing Tuong to schools" These projects activities have achieved great success because of their high practicality. The People's Committee of Da Nang City has approved the Project to Improve the Effectiveness and Quality of Nguyen Hien Dinh Tuong Theater's activities in the period of 2020 - 2025 with the goal of: "To improve the quality of traditional Tuong art, making Nguyen Hien Dinh Tuong Theater a cultural and tourist highlight attracting visitors to Da Nang."

Each year, Nguyen Hien Dinh Tuong Theater exceeds its target of 200 to 250 performances with socialized forms.

According to reporter Ngoc Ha, Van Hoa newspaper, in the article "Da Nang: Making Nguyen Hien Dinh Tuong Theater an Attractive Destination", provided the following information:

"Mr Tran Ngoc Tuan - Director of Nguyen Hien Dinh Tuong Theater, said that the project is a driving force as well as an opportunity for Nguyen Hien Dinh Tuong Theater to become an attractive cultural and tourist destination shortly: "With

---

<sup>63</sup> Nguyen Hien Dinh Tuong Theater in Da Nang City, formerly known as Quang Nam Liberation Tuong Troupe, was established on July 21, 1967, located at 155 Phan Chau Trinh Street, Phuoc Ninh, Hai Chau District, Da Nang City.

the project just approved, it will certainly help the Theater go further. The Tuong Theatre aims to build a brand through quality art programs - especially for tourists. Strive to make the Theater one of the top quality Tuong art units in Vietnam, the central Tuong theatre of the Central region and implement regular spending autonomy of 20% of operating expenses from 2025”.

“Nguyen Hien Dinh Tuong Theater is a large traditional art theatre in Da Nang. Since its inception, the Theater has built many quality Tuong theatre programs and performances. In particular, the Tuong Xuong Pho program and, recently, the Hon Viet art program... have actively contributed to promoting Tuong art to people and tourists at home and abroad. The implementation of the Project in the coming time will contribute to maintaining and protecting the value of Tuong art, gradually consolidating and improving the quality of activities, promoting the traditional art of the Theater from 2020 to 2025, at the same time, building a theatre to develop in a sustainable direction, contributing to implementing partial autonomy, gradually increasing the income of staff and actors. Specifically, the Project aims to build unique, high-quality art products from 2022 to 2023 to attract audiences. From 2023 to 2025, training high-quality human resources in the fields of Director, screenwriter, composer, stager... for the Theater.” (Ngoc Ha, 7/2020)

Every Sunday evening on the east bank of the Han River Bridge, the actors and artists of Nguyen Hien Dinh Tuong Theater still perform the program "Tuong Xuong Pho" to serve the audience from 7:30 p.m. and consider this an activity to stimulate tourism and follow the policy of the leaders of Da Nang city to make Tuong a typical tourism product of the town.

"Artist Van Ba Huynh, Nguyen Hien Dinh Tuong Theater, excitedly shared that the excitement of local audiences and tourists when watching the theatre's performances on the walking street has motivated artists to maintain this activity. "Slow and steady wins the race." Since 2015, artists in Da Nang have chosen to bring Tuong to the streets to perform for free and reach the public. In addition, the theatre also organizes thematic activities to bring Tuong stages to schools. This is considered the fastest way to reach audiences and the best way to preserve and develop Tuong art.



Figure 197 School stage program of Nguyen Hien Dinh Tuong Theater.  
(Photo provided by the theater)

(Source: Bac Giang Radio and Television Electronic Newspaper)

Mr Tran Ngoc Tuan, Director of Nguyen Hien Dinh Tuong Theater, said: "First of all, we need to promote the cultural and artistic image of Quang Nam, where Tuong is a unique art form, and then find solutions to save Tuong from the risk of being lost. Tuong art is facing many difficulties, not because it is not convincing enough to the audience but because it is not yet able to reach them. Therefore, when the audience has not yet come to Tuong art, the artists at our theatre have chosen to find the audience. That is the only way to revive the passion for artists and the public." (Thanh Hiep/Workers, 4/2019) (According to Bac Giang Radio and Television Electronic Newspaper)

Returning to the current situation of preserving Hue Tuong's heritage with the current situation of Hue Tuong lacking audiences, Thua Thien Hue Province and the Hue Monuments Conservation Center leaders have been concerned and have also found satisfactory solutions.

The first thing to do is to apply the fundamental scientific dossier "Making Hue Tuong Masks" to preserve scientific elements of Hue Tuong face painting art to avoid distortion, serving the performance and serving the Hue Festivals as well as to implement in building a space to display and perform the art of Hue Tuong mask painting - the most vivid form of promotion for Hue people in particular and tourists in general to understand better and appreciate Hue Tuong.

The result was 152 Tuong masks in the "Tuong Masks" file, of which 52 masks were used in street performances, with the size of 20cm x 30cm for wearing during performances and the size of 2m x 1.5m for display and decoration when performing excerpts on outdoor stages. With the view to keep viewers coming to Hue royal Tuong, Hue Tuong masks are the soul of Hue Tuong stage, the most crucial stage prop, the highlight that creates the soul and substance, conveying the unique beauty of Hue Tuong.

According to Dr. Ho Thang, Director of the Department of Science and Technology of Thua Thien-Hue province, Chairman of the Council highly appreciated the project of Tuong mask products, saying: "The success of the project has effectively contributed to the preservation and promotion of the value of intangible cultural heritage, helping the majority of the domestic people and international tourists to easily access and have a flexible view without being stereotyped into the roles in traditional Tuong plays". (Ho Thang, 3/2021)

(According to the website of the Department of Science and Technology of Thua Thien Hue: <https://skhcn.thuathienhue.gov.vn/hoat-dong-kh-cn-dia-phuong/ung-dung-ho-so-khoa-hoc-cap-co-so-mat-na-tuong-hue-vao-che-tac-mat-na-tuong-phuc-vu-festival-hue.htm>)



Figure 198 Hue Tuong mask products

(Source: Electronic Newspaper of the Department of Science and Technology of Thua Thien Hue Province)

With the efforts and scientific methods in preserving the Hue Tuong heritage of the management agencies of Thua Thien Hue Province, why does Hue Tuong still lack audiences?

The problem is that the solutions of the leadership and management agencies still need to meet the practical social factors. Implementing the project of making Hue Tuong masks is essential in preserving artistic values. Still, more importantly, how to make the audience understand the beauty of Hue Tuong, from there to have love, the problem is to create a space of natural effects and interactions for Hue Tuong, both to promote Hue Tuong's heritage and to develop tourism.

Hue is a Festival city with vibrant and attractive Festivals, becoming a brand for Hue. Still, through studying the programs of the Hue Festival, the researcher found that the leadership agencies and the Organizing Committee have not yet focused on promoting Hue Tuong heritage in the Festivals, for example in Hue Festival 2024 with a plan to organize a four-season Festival including:

Spring Festival: "Spring in the Ancient Capital" from January to March: highlights include Royal Tet, traditional Tet cultural space and folk festivals

Summer Festival "Shining Capital": from April to June: with the highlight of International art space

Autumn Festival: "Hue in Autumn" from July to September: with Mid-Autumn Festival, Lantern Festival, Lion, Dragon performances

Winter Festival: "Winter of Hue": from October to December: the highlight is the music week and Countdown festival to welcome the new year 2024

Or in the Hue Festival 2024 Handbook with the theme: Hue Festival - Cultural Heritage with Integration and Development) there are festival contents:

- Opening program (before Ngo Mon)
- Opening program of Hue International Arts Festival 2024
- Royal Palace Banquet
- Royal Palace Night Food Show
- Music program "Trinh Cong Son Dialogue - Love Found"

Street Festival "Cultural Colors"  
 Light Festival  
 Beer Festival  
 Flower Lantern Festival and Vegetarian Food Festival  
 Tam Giang Water Wave Festival  
 Closing Ceremony

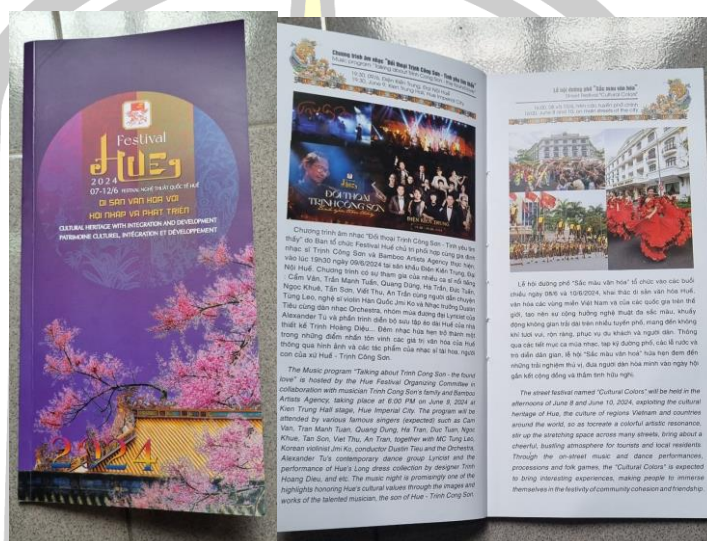


Figure 199 Hue Festival 2024 handbook with promotional content for Hue Festival activities but no promotional images for Hue Tuong  
 (Source: photo by the author)

Through the art programs and promotional images in the Hue Festival 2024 handbook, the researcher found that there is still no attention and promotion, no images for Hue Tuong, only the Hue Tuong mask procession is part of the significant activity of Hue International Week 2024.

Regarding Tuong art in Vietnam, there are currently seven units operating on Tuong Stage distributed in the three regions of North, Central and South, including 04 theatres, 01 Art Troupe and 02 art troupes under the theatre, including:

Vietnam Tuong Theatre: (has 2 performing troupes: Traditional Troupe and Experimental Troupe)

Hue Royal Traditional Arts Theatre.

Binh Dinh Province Traditional Arts Theatre (Đào Tấn Tuong Troupe)

Nguyen Hien Dinh Tuong Theatre, Da Nang City

Ho Chi Minh City Traditional Hat Boi Art Theatre

Thanh Hoa Province Traditional Arts Theatre (Thanh Hoa Tuong Art Troupe)

Khanh Hoa Province Traditional Arts Theatre (Khanh Hoa Tuong Troupe)

Among the units operating in Tuong, the Ho Chi Minh City Hat Boi Art Theater is given the most funding for operations. Other theaters and art troupes are making efforts to preserve and promote the heritage values of Tuong art.

Despite the difficulties and hardships, the Tuong actors of Hue Royal Traditional Arts Theatre are still passionate about their profession, practising day and night, dedicating themselves and creating for the art because they love and understand

the values of Hue Tuong heritage. They believe that Hue Tuong will forever live and shine with the times.



Figure 200 Hue Tuong actors still love their profession and dedicate themselves to art  
(Source: photo by the author)

### 6.3 Suggestions

#### 6.3.1 Academic Circle

Hue Tuong, through time and challenges, has accumulated artistic standards and a precious intangible cultural heritage, contributing to enriching Vietnamese national art.

Looking back at the formation and development of Hue Tuong art, significantly more than a century under the Nguyen Dynasty, the golden age of Tuong art, we realize that Hue Tuong is the model, the pinnacle of Vietnamese Tuong art, achieving quintessential values in the national stage art.

As a form of theatre, many art forms cooperate to evoke national aesthetic conventions. Hue Tuong has gone through the ups and downs of history, experienced its golden age, became a model and then spread to other places. Until now, in response to the requirement of preserving and promoting artistic values, we are doing what we can to bring the art of Tuong back to its inherent beauty.

This research topic can be used as a reference for research, teaching, and learning and as a scientific research document for those who are interested and need it. Researchers, lecturers, and artists working in the field of theatre can apply the knowledge in their professional activities.

The research topic can also be used as research material for teaching at universities, colleges, and schools and training in performing arts and theatres. Tuong performance activities nationwide.

The reality of artistic activities and research shows us that Hue Tuong is a type of traditional theatre, has unique artistic and aesthetic values and adheres to scientific and systematic principles and conventions, so to preserve and promote the values of Hue Tuong heritage in the context of the heritage city and the development context of the times, Tuong performers and managers must have an understanding of Tuong knowledge, which is a complex, diverse and exciting theoretical system when researching, knowledge of Tuong such as face painting art, conventions in costumes, body language, body movements... related to many fields and philosophical, aesthetic and cultural knowledge... so it creates profound content and artistic values.

The art of bodily practice in Hue Tuong is genuinely a scientific system closely linked between related elements such as face painting, costumes, literature, music, dance... elements have theoretical principles that create unity and harmony.

### **6.3.2 Several Suggestions**

Hue Tuong, over time and through a history of development full of fluctuations, ups and downs, has gone through a golden age of brilliant development, is a model and then spreads to other places until now, Hue Tuong has become a cultural heritage of the nation, although receiving attention and outstanding efforts in efforts to preserve and promote, promote the values of Hue Tuong in contemporary life, Hue Tuong still faces many difficulties and challenges because Hue Tuong is a type of scholarly stage art, besides preserving and promoting the values of Hue Tuong is not an easy task, as a researcher, I would like to make the following suggestions:

Focus on researching and restoring ancient plays, finding and rewriting lost plays. This work has been and is being carried out by the Hue Royal Traditional Arts Theater and using scientific methods to preserve, such as digitizing Hue plays, that is, using the database of Tuong with the purpose of: Preserving, managing to avoid distortion leading to copying of Hue Tuong, guiding actors in practice, performing according to conventions and principles (face painting, costumes, dancing, movements), helping in the management and implementation of performance activities, but more importantly, the dissemination and promotion of knowledge and documents on this database must be disseminated to those who need to research and even to people and tourists. In fact, to carry out this research topic, the researcher encountered many difficulties when wanting to consult documents related to the theatre's database.

Collect and redraw all traditional Tuong faces to facilitate research and practice in performing Tuong plays (Hue Royal Traditional Arts Theater has created a system of 152 mask models for display and promotion during Festivals)

Bringing the curriculum of Hue Tuong into schools for students, in addition to the content value, presenting the artistic value of face painting, costumes, and the art of performing the actors' bodies is a way to visually convey the comprehensive view of Tuong art, thereby helping the young generation understand and love Tuong art.

In addition to professional knowledge of Tuong, Tuong actors must also regularly cultivate an understanding of society and art, including face painting. Hue Royal Traditional Theatre has made great efforts and attempts to preserve and promote the heritage values of Royal Court Music, which is considered the brand of the Theatre. In addition, the Theatre should also focus on promoting Hue Tuong more.

An interesting story about the art of theatre is that in France, there is a play, the audience buys tickets three months in advance, and when they come to see the audience, they can see the actors in makeup in front of the theatre door. The director's intention is to tell the audience that the characters that the audience is about to see are played by these actors, not real; the problem is that the audience will see the talent of

this actor. This is a very good thing: the audience can interact and be educated about art, contributing to improving artistic appreciation.

Should organize contests on drawing Tuong masks and creating costumes based on knowledge of Tuong for students of art schools.

Promote Tuong art through the following forms: public performances, popularizing good tunes, melodies, and typical performance techniques of Tuong to the public, especially the youth.

Hue Tuong Street Performance Festival should be organized regularly and periodically. This is the most direct and useful form of promoting Hue Tuong's heritage to the public, especially the youth.

Hue is a heritage city, a typical festival city of the whole country. In the annual Hue Festival, Hue Tuong should have an important position in the activities program. In reality, street performances of Hue Tuong, as well as promotional activities for Hue Tuong during the Hue Festival, are very few, even non-existent, while Da Nang City has a strategy to attract tourists with the highlight of Tuong art performances, bringing Tuong to the streets, bringing Tuong to schools, making Tuong theatres an attractive highlight (presented in the discussion content). I hope that the leaders of Thua Thien Hue Province and the Hue Monuments Conservation Center, Hue Traditional Royal Art Theater, will pay more attention to Hue Tuong's heritage and take more specific and positive actions to promote Hue Tuong.

In particular, the leaders of Thua Thien Hue Province, the cultural and artistic managers of Thua Thien Hue Province, and the Hue Royal Traditional Arts Theater should focus on promoting the heritage of Hue Tuong more in many forms, reaching the audience, with the theme of "finding the audience" and "the rain soaks the soil" as a foundation to bring knowledge about Hue Tuong to the audience most effectively.

In addition to regular Festivals, other festivals or cultural activities also include Hue Tuong art in their promotional programs, especially in Hue Festivals; Hue Tuong must be the main content of the festival, even the highlight... thus creating appeal, richness and novelty, avoiding repetition of content and form in Festivals.

Hopefully, with its strong potential vitality and social attention, Hue Tuong's heritage will develop and shine, promoting its value in contemporary life in the context of Hue being a world cultural heritage city.

To conclude this research, I would like to reiterate the opinion that: *"In the eyes of Westerners, Hue Tuong is very modern."*

## **6.4 Discover my thesis**

### **6.4.1 Scientific contributions**

The research results of the thesis contribute to clarifying the body practices of Hue Tuong, Vietnam, in the relationship of influence of factors such as face painting, costumes, choreography, body language... from the perspective of fine arts and applied arts.

The research results of the thesis contribute to clarifying the knowledge of fine arts and applied arts about Hue Tuong, Vietnam, contributing to supplementing the comprehensive scientific knowledge about Hue Tuong

#### 6.4.2 Practical contributions:

The research results of the thesis contribute to serving the research and practice of Hue Tuong for researchers, artists, and those who want to do research.

The research results of the thesis will contribute to the study, research, sharing, and promotion of traditional artistic heritages of ethnic groups in the region and internationally

#### APPENDIX

Statistics: Overview of authors and works of Hue Tuong  
Synthesized from research by author Ton That Binh

*Table 2 TUONG DO BI HUNG*

STT	AUTHOR	WORK	NOTE
1	Nguyen Ba Nghi	Quan Phuong Hien Tho	
2	Minh Mang	Quan Phuong Hien Tho	Participate in writing a paragraph.
3	Nguyen Thuat	Quan Phuong Hien Thuy	General Editor
4	Dien Khanh Vuong	Van Buu Trinh Tuong	Compiled 2/3 of the series (According to: author Doan Nong)
5	Dien Khanh Vuong	Ly Phung Dinh	
6	Dao Tan	Binh Dich	
7	Dao Tan	Tu Quoc Lai Vuong	Author Nguyen Hien Dinh compiled chapters 2 and 3
8	Dao Tan	Quan Phuong Hien Thuy	Participate in general editin Participate in co-editing with other authors g
9	Vo Dinh Phuong	Van Buu	Co-authored with other authors
10	Ngo Quy Dong	Van Buu	Co-authored with other authors
11	Vo Duy Thinh	?	Belonging to “Ban Hieu Thu”
12	Ho Quy Thieu	?	Belonging to “Ban Hieu Thu”
13	Truong Quoc Dung	?	Belonging to “Ban Hieu Thu”
14	Tran Gia Ngan	Vo Nguyen Long	According to author Ung Trinh, Mien

			Long: wrote Tuong but burned it
15	Mien Tham	?	
16	?	Quan	Ngu Van
17	?	Hoa Hong Tinh	
18	?	Giang Chan Tu	
19	?	Dinh Luu Tu	
20	?	Tran Ta Hon	
21	?	Vo Thanh Lan	
22	?	Quan Anh Kiet	Author Dam Phuong introduced in Nam Phong magazine, issue 76/1223
23	?	Anh hung hoi	
24	?	Nhac Oai Danh	According to: Phan Van Dat
25	?	Tam Nu Do Vuong	Honored as Tuong Thay
26	?	Son Hau	Honored as Tuong Thay
27	?	Giac Sanh Duyen	Honored as Tuong Thay
28	?	Son Ho Ngac	Honored as Tuong Thay
29	?	Luc Van Long	
30	?	Tương Linh	
31	?	Tổng Từ Vấn	



Table 3 TUONG ĐO (humorous)

STT	AUTHOR	WORK	NOTE
1	Ham Thuan Vuong	Binh Hoai	
2	Nguyen Van Em	Truong Ngao	
3	?	Tran Bo	
4	?	Di Tinh (Ngheu, So, Oc, Hen)	Legend has it that it was compiled by a Mandarin.
5	?	Ho Thanh Nhan	
6	?	Chau Nhon Tran Nghia	
7	?	Nghia Ho	
8	?	Xa Vit	
9	?	Cao Phi Vien Tau	
10	?	Giap Ken Xa Mong	

Table 4 TUONG PHO

STT		AUTHOR	WORK	NOTE
1		Đào Tan	Đang Khau	
2		Đào Tan	Tam Bao Thai Giam Thu Buu	
3		Đào Tan	Tong Su	Tuong has 7 chapter?
4		Đào Tan	Co Thanh	
5		Đào Tan	Hoang Phi Ho Qua gioi Bai Quan	
6		Đào Tan	Tan Da Đon	
7		Đào Tan	Ho Sinh Đan	
8		Đào Tan	Tram Huong Cac	
9		Ngo Quy Đong	Tuc Dien Vo Đinh	
10		Ngo Quy Đong	Chung Vo Diem	
11		?	Tong Dich Thanh	
12		?	La Thong Tao Bac	
13		?	Nam Tong, Bac Tong	
14		?	Phong Than	
15		?	Tiet Giao Đoat Ngoc	Recorded by Mr. Pham Phu Tiet
16		Phan Xuan Thuan	Phung Nghi Đinh	
17		?	Tram Trinh An	
18		?	Du Nhuong đa Long Bao	
19		?	Tiet Nhon Quy Chinh Đong	
20		?	Tiet Đinh San Chinh Tay	
21		?	Manh Luong	

			Horse Stealing	
22		?	Tam Ha Nam Duong	
23		?	Xich Bich	
24		?	Tam Khi Chau Do	
25		?	Quan Cong đại chien Bang Duc	
26		?	Tam Cam Tam Phong Cao Quan Bao	
27		?	Hung Van, Hung Vo	
28		?	Thanh Xa, Bạch Xa	
29		?	Tong Tuu Đon Hung Tin	
30		Đang Ngoc Luu	Trial of "Pang Guifei"	Co-edited with author Tran Xuan Duc
31		?	Xao Tong	
32		?	Loi Phong Thap	
33		?	Tieu Tan an gan	

Table 5 OTHER TYPES

STT	AUTHOR	WORK	NOTE
1	Ung Binh Thuc Gia Thi	Tao lao	Tuong with folk tales
2	?	That Hien Quyen	Tuong with folk tales
3	?	Ly An Lang Chau	Tuong with folk tales
4	Hoang Chau Ky	The Injustice of Thi Kinh	Tuong with folk tales
5	Nguyen Chau Thanh	Bach Vien Ton Cat	Tuong with folk tales
6	Nguyen Chau Thanh	Thoai Khanh Chau Tuan	Tuong with folk tales
7	Nguyen Chau Thanh	Lam Sanh Xuan Nuong	Tuong with folk tales
8	Nguyen Chau Thanh	Pham Cong Cuc Hoa	Co-authored with La Cam Van
9	Đang Ngoc Luu	Under the pink flag	Historical Tuong
10	Đang Ngoc Luu	Debt to country and love to home	Historical Tuong
11	Tong Phuoc Pho	Trung Trac holds the flag to go to battle	Historical Tuong
12	Kinh Dan	Ngo Quyen defeated the Southern Han army	Historical Tuong
13	Ho Ngoc Anh	Ha Trung Fire	Historical Tuong
14	Nguyen Chau Thanh	Đai Mieu Diet Thu	Modern Tuong
15	Nguyen Chau Thanh	Death penalty	Modern Tuong
16	Nguyen Chau Thanh	Đã bỏ lỡ đám cưới	Modern Tuong
17	Ung Binh Thuc Gia Thi	Lo Dich	Adapted Tuong
18	Kinh Dan	Ang Ti Gon	Adapted Tuong

Table 6 HUE FOLK TUONG'S

Edited by Vietnam Folklore Arts Association/ Thua Thien Hue Folk Tuong (Ton That Binh, editor-in-chief, Hanoi National University Publishing House, 2011) (Vietnam Folk Arts Association/Ton That Binh)

STT	AUTHOR	WORK	NOTE
1	Anonymous	Ngheu, So, Oc, Hen	Original called "Di tinh"
2	Nguyen Van Em	Truong Ngao	Collected 4 different versions
3	Anonymous	Truong Do Nhuc	There is also a different version in Quang Nam.
4	Anonymous	Tran Bo	
5	Anonymous	Giac Sanh Duyen	Listed in the list of "Tuong Thay"
6	Ung Binh Thuc Gia Thi	Tao Lao	Composed in 1949 (Year of the Ox)
7	Nguyen Van Chieu	Lam Sanh- Xuan Nuong	
8	Anonymous	Ly An- Lang Chau	Also known as: The Second Husband of a Heroine (Liet nu su nhi phu)
9	Nguyen Chau Thanh	Bach Vien –Ton Cat	Composed after 1975
10	La Cam Van composed based on folk tales	Pham Cong- Cuc Hoa	

There are also copies of Tuong in Hue kept at the British Museum in London in 1889, published by Ho Huu Tuong<sup>64</sup> in the magazine "Phuong Dong", the issue "Towards the Nation" pages 309-310; these copies were copied by Le Quy under the order of King Tu Duc and bound into 28 books.<sup>65</sup>

Song Ciming (3 volumes, 121 sheets)

Li Tianlong (4 volumes, 122 sheets)

Ma Danglong (3 volumes, 72 sheets)

Ma Si (3 volumes, 104 sheets)

Tran Nhac Vo (82 sheets)

Ha Dac Bao (104 sheets)

Dao Phi Phung (104 sheets)

Son Hau (3rd, 111 sheets)

Ho Thach Ho (3rd, 95 sheets)

Ly Chau Ngoc (3rd, 76 sheets)

The Four Stars Descend (3rd edition, 95 pages)

Kim Van Kieu (3rd edition, 116 pages)

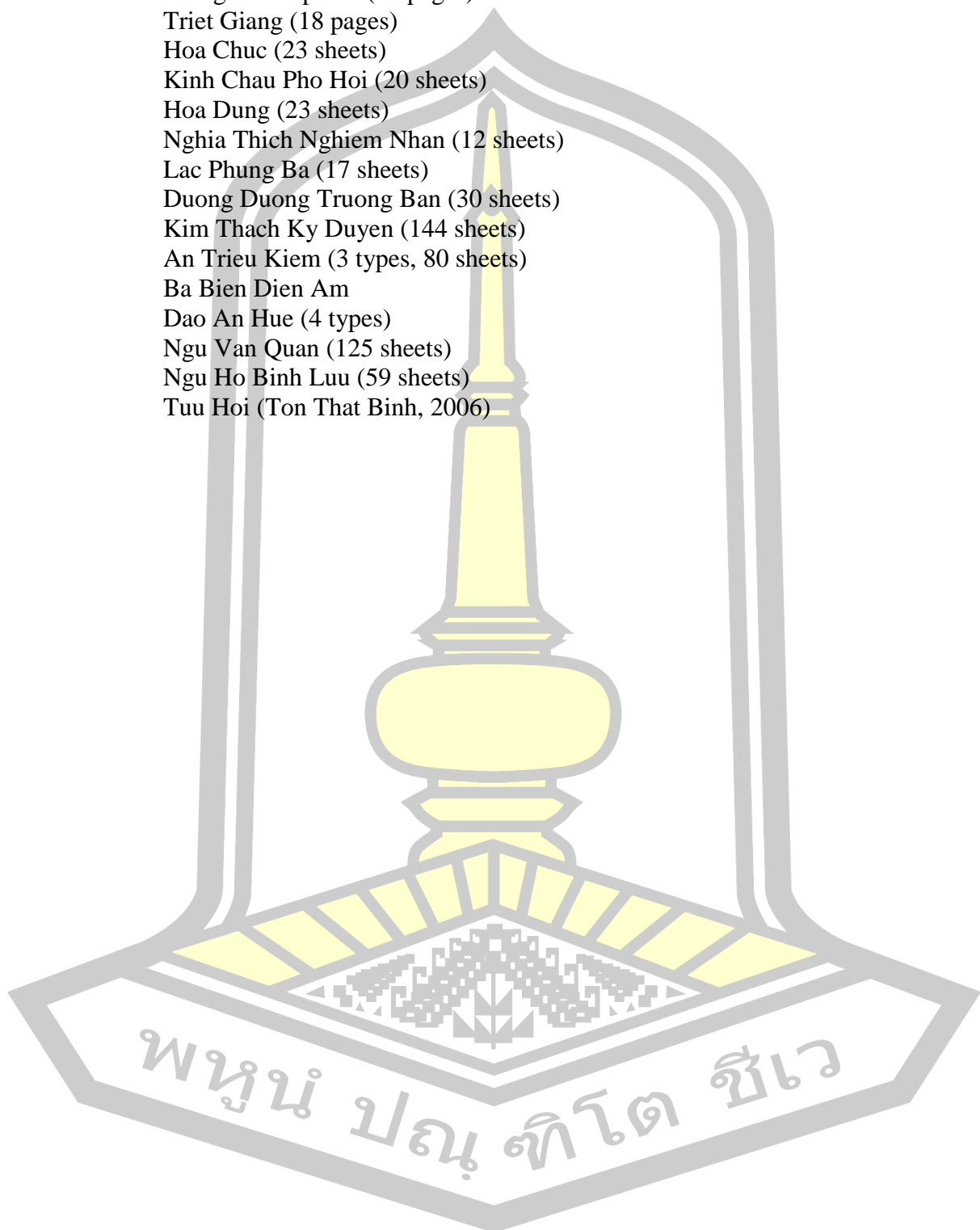
Nhac Hoa Linh (5th edition, 191 pages)

Lu Chau Hy (24 pages)

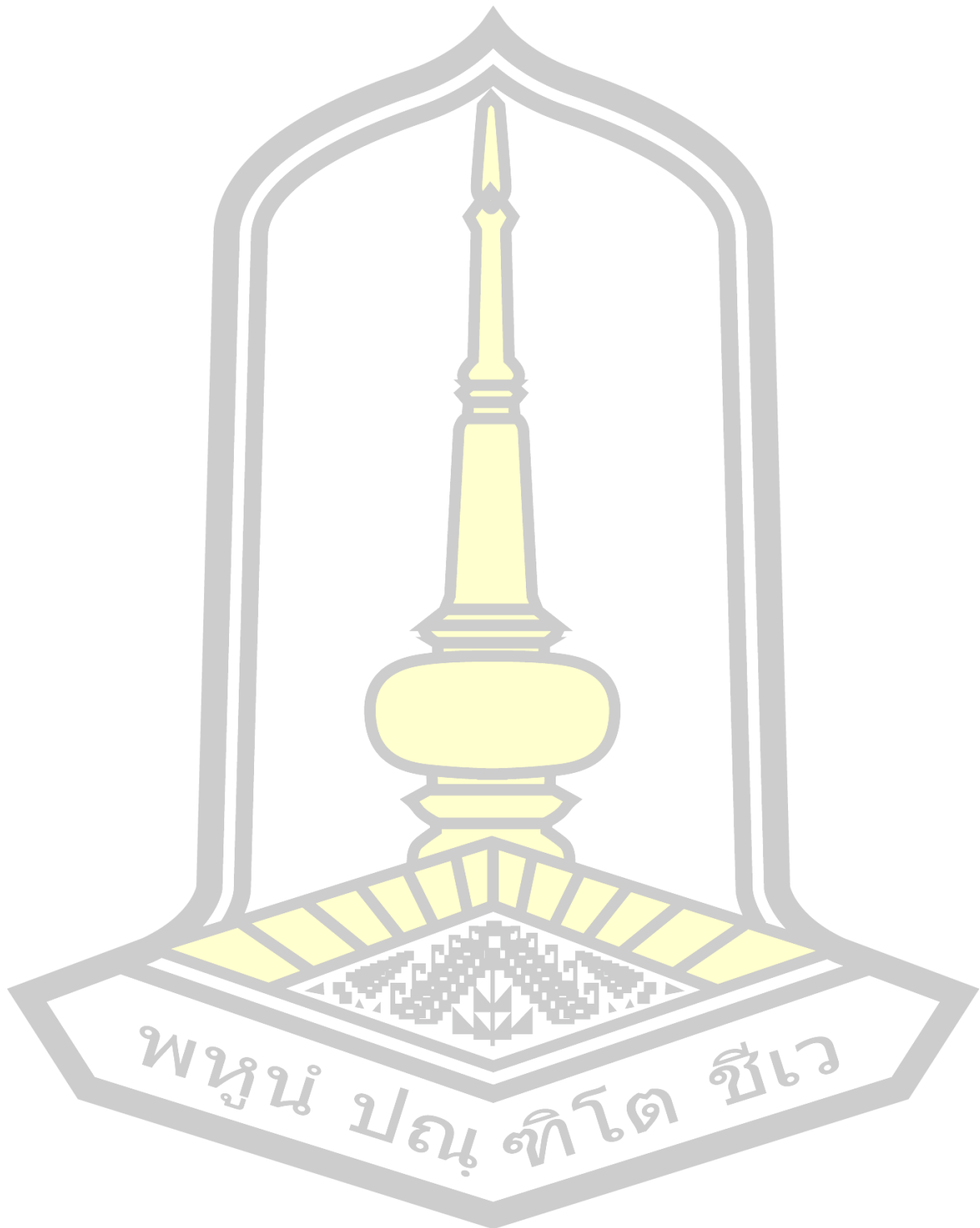
<sup>64</sup> Ho Huu Tuong (1910-1980) Vietnamese politician, writer, journalist

<sup>65</sup> According to: Hue Tuong - Ton That Binh, (Page 143-144)

Tam Co Mao Lu (18 pages)  
 Giang Ta Proposes (25 pages)  
 Triet Giang (18 pages)  
 Hoa Chuc (23 sheets)  
 Kinh Chau Pho Hoi (20 sheets)  
 Hoa Dung (23 sheets)  
 Nghia Thich Nghiem Nhan (12 sheets)  
 Lac Phung Ba (17 sheets)  
 Duong Duong Truong Ban (30 sheets)  
 Kim Thach Ky Duyen (144 sheets)  
 An Trieu Kiem (3 types, 80 sheets)  
 Ba Bien Dien Am  
 Dao An Hue (4 types)  
 Ngu Van Quan (125 sheets)  
 Ngu Ho Binh Luu (59 sheets)  
 Tuu Hoi (Ton That Binh, 2006)



## REFERENCES



Phan Phung. (2016). *Vietnamese Soul Magazine*.

Doan Nong. (1943). In T. L. Art. Mai Linh Publishing.

Doan Nong. (1943,p45). The History and Art of Vietnamese Hat Boi. Published by Mai Linh.

Doan Thi Tinh. (2014). In T. s. makeup. Ha Noi: Fine Arts Publishing House.

Duong Van An . (2001). O Chau Can Luc. Thuan Hoa Publishing House.

Duong Van An. (2001). In O. C. Luc. Thuan Hoa Publishing House.

Duong Van An. (2001). O Chau Can Luc. In *O Chau Can Luc* (pp. 81,82). Hue: Thuan Hoa Publishing House.

Duong Van An. (2001). O Chau Can Luc. Thuan Hoa Publishing House.

E. Gras. (1997,p233). Friends of the ancient capital Hue. In A. n. theater. Thuan Hoa Publishing House.

Ho Dac Bich, Phuong Long Can, Luu Hanh, Nguyen Hong Tinh. (1995). Binh Dinh Tuong Textbook. Binh Dinh School of Culture and Arts.

Ho Thang. (3/2021). *skhcn.thuathienhue.gov.vn*.

Hoang Chau Ky. (1973). *Brief History of Tuong Art*. Hanoi Culture Publishing House.

Hoang Chau Ky. (1973). Brief History of Tuong Art. Hà Nội: Hanoi Culture Publishing House.

Hoang Chuong. (2016). Preserving Hue Royal Tuong to become a World Heritage. *Health & Life Newspaper*.

Huynh Khac Dung. (1970). Hat Boi Thesatre Traditionnel. Kim Lai An Quan Sai Gon.

Iain Robestson and Tim Hall. (2007). HERITAGE, MEMORY AND THE POLITICS. In I. R. Hall, *HERITAGE, MEMORY AND THE POLITICS* (p. 21). School of Environmental Sciences, University of Ulster, UK.

Institute of Fine Art. (1992). Institute of Fine Arts and Hue Monuments Conservation Center. Institute of Fine Arts.

La Cam Van. (2013). Traditional Hue Royal Art Inherited and Promoted. Literature Publishing House.

Le Ngoc Cau, Phan Ngoc. (1984, p58). In S. a. Do. Ha Noi: Social Sciences Publishing House, Hanoi.

Le Ngoc Cau, Phan Ngoc. (1984,p386). Content of Aesthetics and Sociology of Tuong Do. Social Sciences Publishing House, Hanoi.

Minh Vu. (1983). *Contribute to the study of the art of Hat Boi in the South.*, 90. Ministry of Culture, Sports and Tourism Electronic Information Portal. (2015, 5 22). UNESCO World Declaration on Cultural Diversity.

Ngoc Ha. (7/2020). *Da Nang: Making Nguyen Hien Dinh Tuong Theater an attractive destination*.

Nguyen Dac Xuan. (1999). Some information about Tuong wright Ngo Quy Dong. In N. D. Xuan, *Hue Research* (p. 199). Hue: Hue Research Center.

Nguyen Huu Thong. (4/2006). Contribute to the orientation of preserving and promoting the values of Hue Royal Tuong. *Huong River Magazine (special issue 4/2006)*.

Nguyen Huy Hong. (1986, p93). *Hue Theatre Tradition*, 93.

- Nguyen Huy Hong. (1986,p93). Hue Theatre Tradition. *Binh Tri Thien Culture and Arts Magazine*, 93.
- Nguyen Huy Hong. (1993). Hue Theatre Tradition. 93.
- Nguyen Loc. (1998,p111). Dictionary of Vietnamese Hat Boi Art. Hanoi Social Sciences Publishing House.
- Nguyen The. (2016). Hue Ancient Tuong Heritage. *Hue Ancient Tuong Heritage*.
- Nguyen Van Chieu. (2008). Hat Boi Theatre Art. Tre Publishing House.
- Overview of Vietnamese history. (n.d.). 1998. Education Publishing House.
- People's Committee of Thua Thien Hue Province. (2020). In v. 2. Geography of Thua Thien Hue / Culture section. Than Hoa Publishing House.
- Pham Ngoc Hien. (2021). WESTERN SCHOOLS OF DRAMA AND THEIR INFLUENCE ON VIETNAM 1945 - 1975. *Journal of Science – Phu Yen University*, No.27 (2021), 20.
- Pham Quang Vinh. (2001). In A. I. carvings. Kim Dong Publishing House.
- Pham Xuan Hong. (2009). In T. P. Arts. Theatre Publishing House.
- Pham Xuan Hong. (2009). In T. P. Arts. Theatre Publishing House.
- Pham Xuan Hong. (2009). In T. P. Arts. Ha Noi: Theatre Publishing House.
- Pham Xuan Hong. (2009). In T. P. Arts. Ha Noi: Theatre Publishing House.
- Phuong Dung. (2013). Hue Royal Costumes, a masterpiece of art. In C. b. Van, *Traditional Hue Royal Art: Inheritance and Promotion* (p. 33). Literature Publishing House.
- Quang Nam Department of Culture and Information. (2001). Quang Nam "Tuong". Quang Nam Department of Culture and Information.
- Thanh Hiep/Workers. (4/2019). *Bac Gaing Radio & Television Station*.
- The Vu. (2022). Hue Tuong worries about preservation. *Journalist & Public Opinion Newspaper*.
- Thich Dai San. (1963, p129). Hue University.
- Ton That Binh. (1993, p124). In H. "Tuong". Thuan Hoa Publishing House.
- Ton That Binh. (2006). In H. Tuong. Ho Chi Minh City: Tre Publishing House.
- Ton That Binh. (2006). Hue "Tuong". In H. "Tuong". Tre Publishing House.
- Ton That Binh. (2006). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2006). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2006, p219). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2006, p95). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2006,211). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2006,p92). Hue "Tuong". Tre Publishing House.
- Ton That Binh. (2011). Thua Thien Hue folk "Tuong". In C. a. Binh, *Thua Thien Hue folk "Tuong"* (pp. 16,17). Hanoi National University Publishing House.
- Tran Ngoc Them. (2006). Finding Vietnamese cultural identity. Ho Chi Minh City General Publishing House.
- Tran Ngoc Them. (2006). Finding Vietnamese cultural identity. Ho Chi Minh City General Publishing House.
- Tran Ngoc Them. (2006). Finding Vietnamese Cultural Identity. Ho Chi Minh City General Publishing House.
- Trinh Kim Hue, Cao Chi Hai. (2005). Hue Tuong Dance Curriculum. In H. T. Curriculum. Department of Culture and Information of Thua Thien Hue province.

- Trinh Kim Hue, Cao Chi Hai. (2005,p21). Hue Tuong Dance Curriculum. In *Hue Tuong Dance Curriculum* (p. 21). Department of Culture and Information of Thua Thien Hue.
- Truong Trong Binh. (21/12/2022). Electronic information portal of Hue Monuments Conservation Center. In H. T.-U. language. Hue Monuments Conservation Center.
- Tuan Ly Huynh Khac Dung. (1970). Hat Boi Trhesatre Traditionnel Du Viet Nam. Kim Lai An Quan Sai Gon.
- Tuan Ly Huynh Khac Dung. (1970). Hat Boi Théâtre Traditionnel Du Viet Nam. Kim Lai An Quan Sai Gon.
- Tuan Ly Huynh Khac Dung. (1970). Hát Bội Theesatre traditionnel Du Viet Nam. Nam Chi Tung Thu.
- Tuan Ly Huynh Khac Dung. (1970, p319). Hat Boi- Théâtre Traditionnel du Viet Nam. Kim Lai An Quan Sai Gon.
- Tuan Ly Huynh Khac Dung. (1970, p321). Hat Boi Théâtre Traditionnel du Viet Nam. Kim Lai An Quan Sai Gon.
- Vietnam Folk Arts Association/Ton That Binh. (n.d.). In T. T. Tuong's. 2011: Hanoi National University Publishing House.
- Xuan Yen. (1994, p66,67). Social and ethical aesthetic issues in classical Tuong. Theater Publishing House.
- Xuan Yen. (1998). Tuong Art in the New Age. Theater Publishing House.

Indirect reference sources:

- Chales Lindholm (2007) Culture and Indentity, Boston University
- Paul Connerton (1989) How societies remember, Cambrige University
- Chu Quang Tru (2000) Hue Fine Arts and Culture, Fine Arts Publishing House
- Nguyen Xuan Hoa, Tran Hoai, Nguyen Mien, Nguyen Huu Chau Phan, DoanVan Quynh, Tran Dai Vinh (1999), Hue Studies, Volume 1, Hue Research Center
- Thi Long (2000) Hue is beautiful and poetic, Da Nang Publishing House
- Truong Huu Quynh, Phan Dai Doan, Nguyen Canh Minh (1998) Outline of Vietnamese History, Volume 1, Education Publishing House
- Tran Tri Trac (1999) Magical Theatre, Theatre Publishing House
- Hue Monuments Conservation Center (2001) Preserving and Promoting Hue Royal Tuong, Conference Proceedings
- Hue Monuments Conservation Center (12/2000) Information Magazine
- Dang Nhu Tung (Editor) Phan Xung, Buu Y, Do Huu Thanh, Ha Xuan Liem (1997) Friends of Hue, Volume 3, Than Hoa Publishing House
- Mai Ly Quang, Tran Doan Lam, Huu Ngoc, Han Chau, Tran Minh Tam, Ted Dodd, Elena Harap, Jonan Fishburn (2001) Vietnam Cutural Window (43, October)
- Hanoi Theatre Institute 1999 Hue Scholars with Hue Traditional Tuong
- Electronic Information Portal of Hue Monuments Conservation Center
- <https://baovanhoa.vn/du-lich/da-nang-dua-nha-hat-tuong-nguyen-hien-dinh-tro-thanh-diem-den-thu-hut-9809.html>
- Published in Vietnamese Soul Magazine, e
- [http:// m.netcodo.com.vn](http://m.netcodo.com.vn))

<https://baothuathienhue.vn/van-hoa-nghe-thuat/thong-tin-van-hoa/-da-la-tuong-cung-dinh-thi-khong-the-cai-tien--31762.html>

<https://www.congluan.vn/tuong-hue-tran-tro-chuyen-bao-ton-post207098.html>

<https://www.congluan.vn/phat-huy-gia-tri-nghe-thuat-tuong-trong-doi-song-duong-dai-post273997.html>

<https://bacgiangtv.vn/tin-tuc/19/71916/hat-boi-khong-chet-neu-biet-lam>

Bac Giang Radio and Television Electronic Newspaper

<https://thuathienhue.gov.vn/Trang-ch%E1%BB%A7/S%E1%BB%B1-ki%E1%BB%87n-n%E1%BB%95i-b%E1%BA%ADt-h%C3%A0ng-n%C4%83m/N%C4%83m-2022/Festival-Hu%E1%BA%BF-2022>

<https://skhcn.thuathienhue.gov.vn/hoat-dong-kh-cn-dia-phuong/ung-dung-ho-so-khoa-hoc-cap-co-so-mat-na-tuong-hue-vao-che-tac-mat-na-tuong-phuc-vu-festival-hue.htm>

<http://www.vanchuongviet.org/index.php?comp=tacpham&action=detail&id=19978> Lịch sử & đặc trưng Tuồng/Published 24/08/2014/Tuan Giang

<https://vietnam.vnanet.vn/vietnamese/tin-tuc/chan-hung-tuong-hue-305557.html>

<https://thuathienhue.gov.vn/Thong-tin-du-dia-chi/tid/Lich-su-Tuong-Hue/newsid/40634DA4-CB6E-405C-AA15-30D3FA99CFA3/cid/94D380ED-BDA9-4B59-9020-BBCC40CCB198>

<http://vannghehue.vn/tin-tuc/p0/c163/n494/di-san-tuong-co-hue.html>

<https://nhandan.vn/giu-gin-gia-tri-dac-sac-cua-tuong-cung-dinh-hue-post284553.html>

<https://www.hueworldheritage.org.vn/Di-san/Chi-tiet/tid/Vu-dao-Tuong-Hue-Net-doc-dao-cua-ngon-ngu-san-khau/pid/BBCEED48-8BF7-4757-9920-AF7200B087BD/cid/8E0FEC52-4046-426B-9048-AE6600874F08>

<https://dulich.laodong.vn/kham-pha/am-vong-cua-ngan-xua-tuong-hue-1137196.html>

<https://sdl.thuathienhue.gov.vn/?gd=20&cn=97&tc=86478>

<https://khamphahue.com.vn/Van-hoa/Chi-tiet/tid/Tuong-Hue-Nguon-coi-va-Phat-trien.html/pid/5786/cid/213>

<https://www.hueworldheritage.org.vn/Di-san/Chi-tiet/tid/Tuong-cung-dinh/cid/72>

<http://tapchisonghuong.com.vn/tin-tuc/p10/c32/n6040/Hue-mot-cai-noi-cua-nghe-thuat-tuong.html>

<https://www.trt.com.vn/thua-thien-hue-24h/nghe-thuat-tuong-hue-ngan-xua-am-vong>

<http://nhanhac.com.vn/Chuong-trinh-bieu-dien/Tuong-Cung-dinh/tid/Tuong-Hue/pid/36/cid/17>

<https://thanhvien.vn/nghe-thuat-tuong-co-hue-lan-dau-tien-xuong-pho-1851472826.htm>

<https://tinhuytthue.vn/tin-tuc-trong-tinh/van-hoa-du-lich/so-h-oacute-a-de-bao-ton-tuong-hue.html>

<https://www.congluan.vn/tuong-hue-tran-tro-chuyen-bao-ton-post207098.html>

<https://giaoducthoidai.vn/ton-vinh-di-san-tuong-co-tai-festival-hue-post598994.html>

<https://huecity.gov.vn/Bao-chi-va-truyen-thong-Hue/tid/Quang-dien-nghe-thuat-tuong-Hue-%E2%80%9CNgan-xua-am-vong%E2%80%9D.html/pid/27820/cid/236>

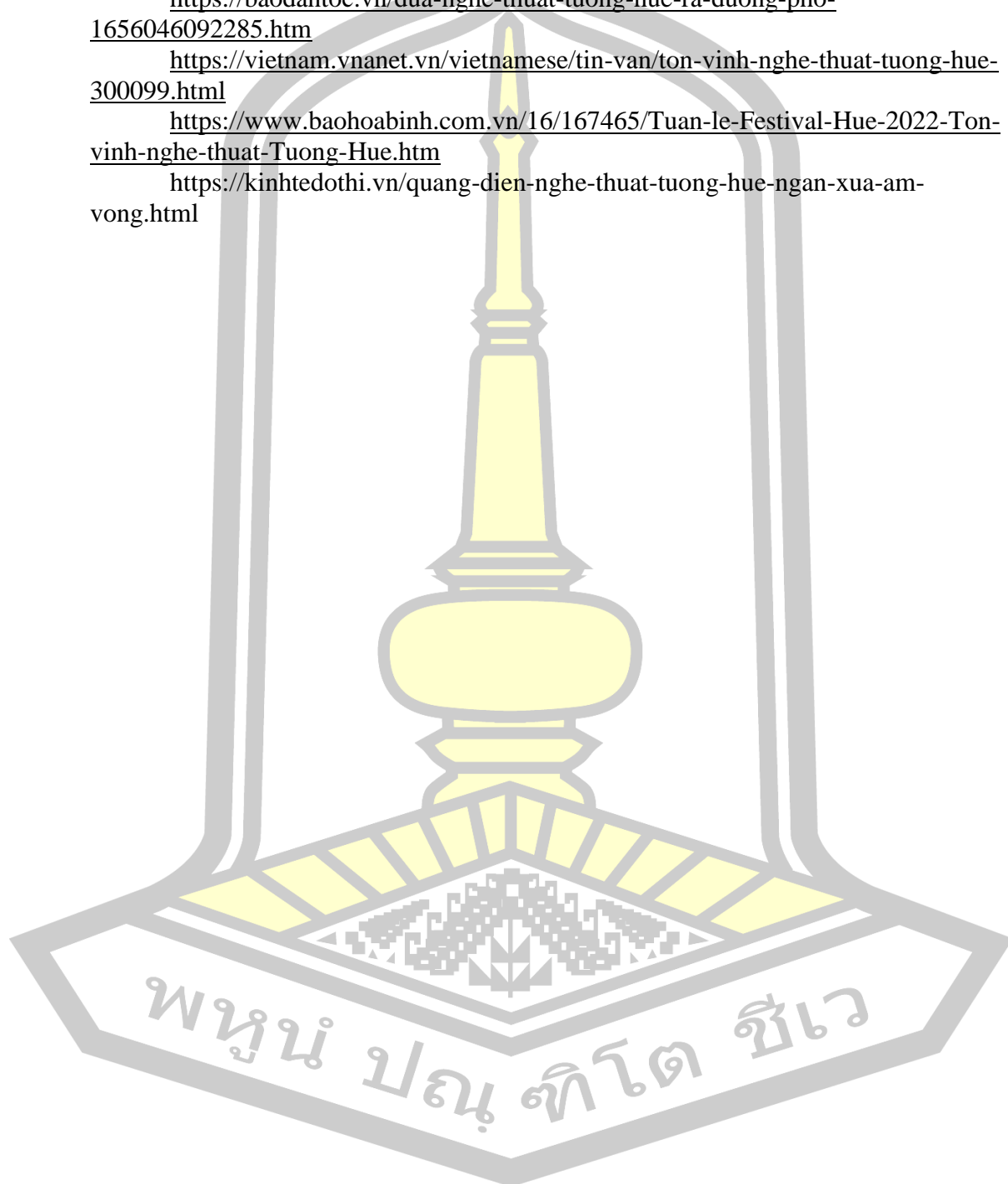
<https://vietnamtourism.gov.vn/post/41896>

<https://baodantoc.vn/dua-nghe-thuat-tuong-hue-ra-duong-pho-1656046092285.htm>

<https://vietnam.vnnet.vn/vietnamese/tin-van/ton-vinh-nghe-thuat-tuong-hue-300099.html>

<https://www.baohoabinh.com.vn/16/167465/Tuan-le-Festival-Hue-2022-Ton-vinh-nghe-thuat-Tuong-Hue.htm>

<https://kinhtedothi.vn/quang-dien-nghe-thuat-tuong-hue-ngan-xua-am-vong.html>



## BIOGRAPHY

<b>NAME</b>	Mr.Hai Nguyen Thanh
<b>DATE OF BIRTH</b>	January 20nd, 1985
<b>PLACE OF BIRTH</b>	Thua Thien Hue Province, Vietnam
<b>ADDRESS</b>	Hue City, Vietnam
<b>POSITION</b>	Lecture
<b>PLACE OF WORK</b>	University of Art - Hue University, Hue City, Vietnam.
<b>EDUCATION</b>	2004 - 2009: Bachelor of Applied Arts at University of Art - Hue University 2010 - 2012: Master of Visual Art in the Faculty of Fine-Applied Arts, Mahasarakham University, Thailand. 2021-2024: Doctor of Philosophy in Fine and Applied Arts Research and Creation, Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand.

