

Humans in animal form in Vietnamese fairy tales

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Abstract

Humans in animal form are an appealing element in Vietnamese folklore that sheds light on the world view of people in the past. Stories about anthropomorphic toads, snakes, turtles, fish, birds, dogs, etc. are obviously fictional, yet there is a sense of realism in them. The study looked into Vietnamese fairy tales that center around the human-in-animal-form theme and identified the animal forms, settings and the sexes of characters in animal form. This study lays the foundation for further research on the characteristics of fairy tales with this theme.

Keywords: *animal form, anthropomorphic, fairy tales, Vietnamese*

1. Introduction

Humans in animal forms are an interesting element in Vietnamese fairy tales. Apart from common elements such as the warrior, the orphan, the younger brother, and the step child, human-in-animal-form stories make up a sizeable proportion in Vietnamese folklore, adding a unique color to the literary scene. There are stories told of anthropomorphic animals in the folklore of every Vietnamese ethnic minority. Notable examples include Việt people's "Người lấy cóc" [Human marries toad], Cao Lan people's "Hoàng tử rắn" [Snake prince], Lô Lô people's "Vua ếch" [Frog king], Tày people's "Kim Quế", Êđê's people "Chàng rể khỉ" [Monkey son-in-law], Thái people's "Chàng Ca Đác" [Ca Đác], Bana people's "Cóc và Bìa Phu" [Toad and Bìa Phu], Mông people's "Người vợ cá" [Fish wife]. The appearance of humans in the forms of animals helps create a fairy tale world. These stories are written to be idealistic to convey miserable people's desire to live, dreams of a fair society and yearning for respect.

This may explain the large number of these stories in Vietnamese folklore.

2. Materials

In order to gain in-depth insights into stories with the human-in-animal-form theme, 100 fairy tales from 39 books were selected to be examined. These stories belong to over 30 ethnic groups in Vietnam. Details can be found in APPENDIX 1.

3. Results

3.1 Animal forms

Investigation into the selected 100 Vietnamese fairy tales showed that the animal forms in these stories are diverse with a total of 25 forms, including: toad, snake, fish, turtle, frog, python, monkey, bird, weasel, goat, pig, tiger, chicken, squirrel, rat, gasteropod, wolf, serpent-like monster, dragon, crab, worm, deer, dog, ox and fox. The proportions of stories containing each animal form are shown in detail in APPENDIX 2. Stories of toads, snakes, fish and turtles accounted for the largest portions.

It is noticeable that the animal forms are often of animals that are familiar and closely associated with the lives of the working people. These stories feature domestic animals such as pigs, chickens, goats, dogs or oxen, or wild animals associated with the living conditions of ethnic minorities like tigers, foxes, wolves, weasels, monkeys or deer, or animals representative of wet rice culture like toads, snakes, turtles, fish or frogs. From small to big creatures, each animal form has a different meaning, contributing to the diversity of human-in-animal-form tales.

3.2 Settings in which the human in animal form is introduced

Animal forms seem to be a safe haven for such characters before they experience a turning point in life. Having a character be in the form of a small, mediocre, ugly animal serves as a way to evaluate the relationship between this character and their community. Folk authors found in the human-in-animal-form theme empathy among miserable people in a society riddled with class stratification. No matter the setting, having to be in animal form subjects a character to the scrutiny of society.

After looking into 100 fairy tales, we were able to identify the following settings in which the human being in animal form is introduced.

a) Characters already in animal form when introduced

Stories with characters that are already in animal form, not born as an animal, when they are introduced make up the largest proportion, at 50%. This type of character mainly appears in the form of snakes or pythons.

In “Hoàng tử rắn” [Snake prince] (Cao Lan people), an old man accidentally destroyed a snake’s house and the snake requested to marry his daughter. In “A Trai” (Cà tu people), a man named A Trai went fishing and caught a small fish which he brought home. Similarly, in “Chuyện tình ở núi Non Nước” [Love story on Non Nước mountain] (Việt people), a man also caught a beautiful fish and took it home with him. In “Chàng rùa” [Turtle man] (Thái people), an old lady only caught a turtle in a whole day and decided to take it home. In “Rẻ rắn” [Python son-in-law] (Chăm people), an elderly lady was suddenly attacked by a python while working in the field and the python wanted to marry her daughter. In other cases, characters that are already in animal form may appear as other types of animals, for instance, toads like in “Chàng rẻ cóc” [Toad son-in-law] (Cà tu people) in which a rich man promised he would marry off his daughter to anyone who could shake the areca palm tree. No man was able to do so, but then a toad appeared and succeeded.

b) Magical birth

Stories with magical birth account for 30% of the stories inspected, which confirms the mythical roots of these stories. Magical birth can be considered a motif in human-in-animal-form stories. It tends to appear in stories with characters in the form of toads, frogs or turtles.

Upon analyzing motifs in Thạch Sanh, Nguyễn (1998) described the magical birth motif in detail. Ten different ways of births were listed: the child being born from nature; the mother drinking or eating something strange; the mother drinking water inside something strange; the mother dreaming; the mother being intimate with an animal; the mother being intimate with gods; the mother giving birth to an egg sac or lump of meat; the child born from fruit or logs; the child born as the reincarnation of supernatural forces or the mortal vessel for gods; the child born with a disability or in animal form.

In “Nhân vật xấu xí mà tài ba trong truyện cổ tích các dân tộc Việt Nam”, Nguyễn (1999) looked into the topic of magical birth. She stated that magical births are the result of the interaction between mortal women and tangible supernatural forces.

In the present study, we found that there exist four different sub-settings of magical birth:

Sub-setting 1: A childless couple prays for a child, resulting in the wife getting pregnant and bearing the human in animal form.

This can be seen in folk stories whose opening follows a relatively similar formula: An old married couple is childless, the wife gets pregnant and she bears an anthropomorphic animal. More specifically, in the case of “Sấm Sừ” (Cao Lan people), the wife got pregnant despite being over 60 years old and bore a toad. In “Chàng cóc con” [Little toad man] (Tày people), a poor couple had their fortune told and the fortune teller said that they would have children if they built 120 bridges. The wife did indeed get pregnant but she gave birth to a toad. In “Chàng rẻ cóc” [Toad son-in-law] (Vân Kiều people), the wife deliberately stepped on a footprint. She became pregnant and bore a toad. In “Người lấy cóc” [Human marries toad] (Việt people), the wife also bore a toad. In “Chàng rùa” [Turtle man] (Giáy people), the wife gave birth to a turtle. In “Chàng ếch và nàng công chúa út” [Frog man and the youngest princess] (Cơ ho people), the son of the Sun God took pity on an elderly childless couple and reincarnated as their son in the form of a frog. In “Lấy chồng dê” [Marry a goat] (Việt people), a childless couple prayed for a long time and the wife eventually gave birth to a male goat, or in “Chàng rẻ khỉ” [Monkey son-in-law] (Êđê people), a monkey.

In the aforementioned stories, the children did not meet their parents’ expectations because they were in the forms of animals.

Sub-setting 2: A widow or an unmarried woman ate, drank or swallowed something strange, resulting in her having a child.

In “Chàng cóc” [Toad man] (Êđê people), a woman named Hơ lúi drank strange water from a tree hole whereas in “Nàng Hơlúi” [Hơlúi] (Bana people), a woman with a similar name drank water from a stream. In “Chàng K’roa” [K’roa] (Gia rai people), Hơ lúi drank water from a K’noong leave. In “Chàng cóc” [Toad man] (Ka dong people), Di Dật drank water from a rock. In “Cóc và Bia Phu” [Toad and Bia Phu] (Bana people), Bơ rông hia ate rice with Đăm Phu’s pee. Similarly, a widow drank a boar’s pee in “Chàng lợn” [Pig man] (Gia rai people) and Hơ Lúi drank Sămprăm’s pee on a K’noong leave in “Puipong - Đăm chơ rung” (Gia rai people). In “Chàng rể cóc” [Toad son-in-law] (Phù Lá people) and “Con rùa vàng” [The golden turtle] (Tày people), a widow swallowed a button.

The mother consuming a strange object, becoming pregnant and giving birth to an anthropomorphic animal is a common element in ancient stories. The children are the result of the mother’s interaction with a supernatural being. This is the start of amazing feats that only they - extraordinary beings - can do.

Sub-setting 3: The mother got pregnant after being intimate with gods and gave birth.

Gods in these stories can be intangible or tangible. The mother dreams of a ray of light enveloping her in “Chàng cóc con” [Little toad man] (Tày people). In “Chàng rể cóc” [Toad son-in-law] (Vân Kiều people), “Nhắc Cô Phan” (Vân Kiều people) and “Chàng chuôi” [Channa man] (Việt people), the mother deliberately steps on a footprint. Another case is an ugly woman being intimate with a celestial general in her dream in “Quân hồ quân ong đánh giặc” [Tiger versus bee] (Tày people). In “Chàng heo K’sur và chàng K’Đrít” [K’sur and K’Đrít] (Cơ ho people), a married woman fell in love with a man in the form of a boar.

Sub-setting 4: The character in animal form was not born from normal births. In “Chàng cóc lấy vợ tiên” [Toad marries fairy] (Lô Lô people), a childless married couple prayed for a child. The couple grew a strange Cucurbita pepo. Once it became bigger, the wife sliced it and a toad jumped out, or in the case of “Vua ếch” [Frog king] (Lô Lô people), a frog emerged. In “Chàng rùa” [Turtle man] (Mông people), the wife’s knee swelled up one day. Her skin cracked and a turtle crawled out. In “Nhảy vào lửa cứu chồng” [Jump into fire to save husband] (Mông people), there were two sisters, both of whom had been married for a long time but still had no children. An old man gave each sister a flower. The older sister picked the fresh flower which later bloomed revealing a caterpillar and she killed it. The younger sister chose the wilted flower that bloomed and a turtle came out. She decided to take care of it. In “Vua ếch” [Frog king] (Mông people), the wife felt pain in her big toe. After three years, the spot that was painful cracked and a frog jumped out.

Similar to Sub-setting 1, the characters in the above stories were also born in a childless family, but how they were born is totally different. Regarding Sub-setting 1, even though the child is in the form of an animal, the mother still goes through a period of pregnancy and labor, while in this sub-setting, there is no sign of a child being conceived. Hence, despite being in animal form, the child is considered a gift by fate to poor, kind people.

c) Characters assuming the animal form

Stories with characters assuming the form of animals also make up a small portion of the stories examined, at 12%. These characters are humans, but due to a number of reasons, took on the form of an animal for a short amount of time to achieve a certain purpose. Afterwards, when the time is right, they return to their human form. For instance, in “Tiếng hát của chàng câu cá” [The fisherman’s singing] (Dao people), the youngest daughter of the Sea King loved Ta Luông’s singing so she turned into a goldfish and took advantage of a downpour to drift into his house. In “Chàng K’Dùng và nàng K’Làng” [K’Dùng and K’Làng] (Cơ ho people), K’Làng, a beautiful girl with a great singing voice, heard rumors of a young man and then she turned into a bird to look for him. There are also cases where characters become animals without going through a transformation. In “Song Pê” (Cà Tu people), a boy successfully caught a weasel and skinned it to make a coat for himself. In “Anh chàng chồn và nàng Hơ lúi” [Weasel man and Hơ lúi] (Gia rai people), a boy was kicked out of his home by his parents. He went to live with a pack of weasels in the woods.

Through taking on animal form, the characters indirectly assert their independence. The characters turned into animals of their own accord. They freely chose animal forms that satisfied their wants.

d) Magical transformation as punishment

Stories with magical transformation as punishment occupy the smallest portion, at 8%. This setting concerns characters that were once humans, but were turned into animals as punishment for their mistakes. In “Kim Quế” (Tày people), Kim Quế, the daughter of the Buddha, was banished to the mortal realm and forced to live as a monkey due to her nonconformity. In “Hoàng tử với cô vợ xấu xí” [The prince and his ugly wife] (Nùng people), a fairy went to the mortal realm and was too absorbed in flower viewing that she did not return to the celestial realm in time, so the Jade Emperor punished her by transforming her into a monkey. In “Lấy chồng dê” [Marry a goat] (Việt people), a character in the form of a goat was once living in the celestial realm but he made a mistake, angering the Jade Emperor. He was turned into a goat.

Another reason for being in animal form is that the character was tricked or did something taboo. In “Hai anh em chàng Xét” [Xét brothers] (Xê Đăng people), a man named Xét accidentally ate rice with dragon venom and subsequently turned into a dragon. In “Chồng đi đâu vợ phải đi cùng” [Where the husband goes, the wife follows] (Mông people), a man was intimate with a tigress and turned into a tiger. In “Cô gái tóc thơm” [Girl with fragrant hair] (Tày people), a man forgot about an old lady’s advice and plucked a fig for his child to play with. His wife immediately fell into an abyss and became a monkey.

It is clear that magical transformation into animals as punishment is not a common element in the ancient stories of Vietnam’s ethnic minorities. Having the form of animals is comparable to a punishment or karma for going against conventional notions. After a certain amount of time, the character is back to human form.

3.3. Sexes of characters in animal form

Our investigation into human-in-animal-form stories revealed that the characters in animal form were male in most of the stories (71%), typically in the form of toads, snakes, turtles, frogs, pythons and weasels.

Male human-in-animal-form characters usually have to overcome trials and tribulations to reach their goal of getting married and becoming human. Although they have to assume animal form, these characters are often able to marry women who are typically the youngest in their family and beauties with a heart of gold, or high-born women who would voluntarily marry an ugly, mediocre animal. While the outward appearance of anthropomorphic animals invokes terror and contempt from people, to these women, it evokes profound sympathy. In “Chàng rùa” [Turtle man] (Mông people), a woman was told how to kill a turtle by her father before returning home with her turtle husband. She did not obey him and went on to live happily with her husband in a dilapidated hut. In “Con chuột lông đỏ mắt lồi” [Red-haired rat with bulging eyes] (Tày people), the older sister played with a rat’s sincere feelings by promising to marry it but later broke her promise and even put the rat in jeopardy. The younger sister took pity and married it.

Male human-in-animal-form characters usually display incredible talents or morality, drawing women’s attention and leading them to feel moved, admiration, sympathy and affection. When these characters are no longer in their animal form, they are handsome men, which comes as a surprise to their wives. The loss of their animal skin is mainly through a number of ways: the wife comes across the husband’s animal skin and hides it or destroys it; the couple bathes in a stream and the husband sheds his animal skin to reveal a beautiful man. The transformation of the husband fills the wife with great joy. It is comparable to a rightful compensation for beautiful and dedicated women. It is also worth noting that the male characters only lose their animal skin after getting married.

Female human-in-animal-form characters, which occupied only 29%, were much fewer than male ones. Such female characters often show up in the form of fish, birds, monkeys, squirrels and gasteropods. Similar to their male counterparts, female human-in-animal-form characters tend to be in the form of small, mediocre animals and undergo marriage and animal skin removal. However, aside from a number of stories such as “Người lấy cóc” [Human marries toad] (Việt people), “Kim Quế” (Tày people) and “Hoàng tử và cô vợ xấu xí” [The prince and his ugly wife] (Nùng people) in which female characters transform after getting married, most lose their animal form before marriage. Women in the form of animals are able to meet their future husband under certain circumstances. Their future husbands are poor, orphaned, good-natured men who happen to save or catch an animal and bring it home to take care of it. The women then repaid them by secretly doing household chores. Once the secret comes out, they lose their animal form, become gorgeous women and marry the men. For instance, K’Làng, a woman in the form of a bird, in “Chàng K’Dùng và nàng K’Làng” [K’Dùng and K’Làng] (Cơ ho people), a woman in the form of a squirrel in “Nu Ang và Bia Brót” [Nu Ang and Bia Brót] (Xê Đăng people) and a woman in the form of a fish in “Chàng K’Làng và nàng tiên cá” [K’Làng and the mermaid] (Mạ people) all turned into stunning beauties. Them becoming miserable men’s wives represent a gift from fate to men who have suffered a great deal.

4. Conclusion

Stories about people in animal form are quite common in fairy tales around the world. This is also the case in Vietnam with such stories in great numbers and unique motifs as well as plots. Research into 100 Vietnamese fairy tales tackling the human-in-animal-form theme showed that there are a variety of animal forms. The diversity of such forms, settings in which characters assume the form and their sexes have provided insights into the characteristics of fairy tales dealing with this theme. The current study only discussed characters in animal form. Other motifs such as characters in the form of objects or plants which also appear in fairy tales are not explored in this study. Future studies should expand the research scope as doing so will offer a more comprehensive look into human-in-other-form tales.

APPENDICES**APPENDIX 1**

List of Vietnamese fairy tales examined

No.	Title	Ethnic origin	Animal form	Sex	Setting in which the human in animal form is introduced
1	Sấm sù	Cao Lan	Toad	Male	Was born a toad
2	Chàng cóc lấy vợ tiên [Toad marries fairy]	Lô Lô	Toad	Male	Was born from a Cucurbita pepo
3	Chàng cóc con [Little toad man]	Tày	Toad	Male	A woman dreamt of a ray of light enveloping her. She became pregnant and bore a toad.
4	Chàng rể cóc [Toad son-in-law]	Vân Kiều	Toad	Male	A woman stepped on a small footprint. She became pregnant and bore a toad.
5	Chàng rể cóc [Toad son-in-law]	Cà tu	Toad	Male	Was already a toad when introduced in the story
6	Chàng cóc [Toad man]	Êđê	Toad	Male	Holúi (an unmarried woman) drank water from a tree hollow. She became pregnant and bore a toad.
7	Người lấy cóc [Human marries toad]	Việt	Toad	Female	Was born a toad
8	Nàng Holúi [Holúi]	Bana	Toad	Male	A woman named Holúi drank water from a stream, became pregnant and bore a toad.
9	Cóc và Bia phu [Toad and Bia phu]	Bana	Toad	Male	A woman named Bơ roong hia ate rice that had Đăm Phu's pee, became pregnant and bore a toad.
10	Chàng cóc [Toad man]	Ka dong	Toad	Male	A woman named Di Dật drank water from a hole in a rock, became pregnant and bore a toad.
11	Chồng cóc [Toad husband]	Êđê	Toad	Male	Was already a toad when introduced in the story
12	Chàng cóc [Toad man]	Hà nhì	Toad	Male	Was born a toad
13	Tướng cóc ra trận [General toad goes to war]	Pu péo	Toad	Male	Was born a toad
14	Chàng rể cóc [Toad son-in-law]	Phù lá	Toad	Male	A woman swallowed the king's gem button, became pregnant and bore a toad.
15	Hoàng tử rắn [Snake prince]	Cao lan	Snake	Male	Was born a snake
16	Chàng rắn [Snake man]	Chăm	Snake	Male	Was born a snake
17	Bơ lô Đu lơ	Cà tu	Snake	Male	Was born a snake
18	Lấy chồng rắn	Cao lan	Snake	Male	Was born a snake

	[Marry a snake]				
19	Chàng Mai hoa [Mai hoa]	Mông	Snake	Male	Was born a snake
20	Chàng rắn [Snake man]	Gia rai	Snake	Male	Was born a snake
21	Lấy chồng rắn [Marry a snake]	Raglai	Snake	Male	Was born a snake
22	Nàng Pia rơ chôn [Pia rơ chôn]	Tà ôi	Snake	Male	Was born a snake
23	Chàng rắn [Snake man]	Mông	Snake	Male	Was born a snake
24	Vợ chàng rắn [Wife of snake]	Tày	Snake	Male	Was born a snake
25	Thàng Cao Chúa	Nùng	Snake	Female	Was born a snake
26	Người vợ cá [Fish wife]	Mông	Fish	Female	Was already a fish when introduced in the story
27	Chàng K'Làng và nàng tiên cá [K'Làng and the mermaid]	Mạ	Fish	Female	Was already a fish when introduced in the story
28	Tiếng hát của chàng câu cá [Fisherman's singing]	Dao	Fish	Female	The daughter of the Sea King who loved Ta Luông's singing voice turned into a goldfish and went inside Ta Luông's house on a rainy day.
29	Quả bầu bạc [The silver gourd]	Nùng	Fish	Female	Was already a fish when introduced in the story
30	A Trai	Cà tu	Fish	Female	Was already a fish when introduced in the story
31	Chàng chuối [Channa man]	Việt	Fish	Male	A woman stepped on a footprint on the river bank, became pregnant and bore a fish.
32	Chuyện tình ở núi Non Nước [Love story on Non Nước mountain]	Việt	Fish	Female	Was already a fish when introduced in the story
33	Vợ cá [Fish wife]	Giáy	Fish	Female	Was already a fish when introduced in the story
34	Nàng cá măng [Milkfish woman]	Thái	Fish	Female	Was already a fish when introduced in the story
35	Nàng Ka đông và chàng cá vàng [Ka đông and the goldfish man]	Chil-Cơ ho	Fish	Male	Was already a fish when introduced in the story

36	Chàng rùa [Turtle man]	Mông	Turtle	Male	A woman had a swollen knee. Afterwards, her skin cracked and a turtle crawled out.
37	Chàng rùa [Turtle man]	Giáy	Turtle	Male	Was born a turtle
38	Nhắc Cô Phan	Vân Kiều	Turtle	Male	A woman stepped on a footprint the size of a finger, became pregnant and bore a turtle.
39	Vợ chồng rùa [Turtle husband and wife]	Cà tu	Turtle	Male	Was already a turtle when introduced in the story
40	Con rùa vàng [The golden turtle]	Tày	Turtle	Male	A woman swallowed a golden button, became pregnant and bore a turtle.
41	Nhảy vào lửa cứu chồng [Jump into fire to save husband]	Mông	Turtle	Male	Was born from a wilted flower
42	Chàng K'roa [K'roa]	Gia rai	Turtle	Male	A woman named Ho bia drank water on a K'noong leave, became pregnant and bore a turtle.
43	Chàng rùa [Turtle man]	Thái	Turtle	Male	Was born a turtle
44	Chàng rùa [Turtle man]	Khơ mú	Turtle	Male	A widow drank water by a tree stump, became pregnant and bore a turtle after seven farming seasons.
45	Chàng rùa [Turtle man]	Xê đăng	Turtle	Male	Was already a turtle when introduced in the story
46	Chàng ếch và nàng công chúa út [Frog man and the youngest princess]	Cơ ho	Frog	Male	The son of the Sun God, moved by the childless married couple, reincarnated to become their child in the form of a frog.
47	Vua ếch [Frog king]	Mông	Frog	Male	An old married couple was childless. One day, the wife experienced pain in her big toe and this pain continued for three years. The toe cracked and a frog jumped out.
48	Quân hổ quân ong đánh giặc [Tiger versus bee]	Tày	Frog	Male	An ugly girl dreamt that she was intimate with a celestial general. She became pregnant and bore a frog.
49	Vua ếch [Frog king]	Lô lô	Frog	Male	Was born from a Cucurbita pepo
50	Người lấy ếch [Human marries frog]	Việt	Frog	Female	A woman named Bạch Nga Long disguised herself as a frog to meet her husband again.
51	Ếch lấy con vua [Frog marries the king's]	Mông	Frog	Male	Was already a frog when introduced in the story

	daughter]				
52	Vua Êch [Frog King]	Pu Péo	Frog	Male	A widow goes to a temple everyday to ask for a child to help her in her old age. She became pregnant and bore a frog.
53	Rễ trăn [Python son-in-law]	Chăm	Python	Male	Was already a python when introduced in the story
54	Cô gái lấy chồng trăn [Woman marries python]	Xê đăng	Python	Male	Was already a python when introduced in the story
55	Cha króa - Nay ti lụi	Rag-lai	Python	Male	Was already a python when introduced in the story
56	Hai chị em và chàng trẻ tuổi [Two sisters and the young man]	Kar	Python	Male	Was already a python when introduced in the story
57	Kơ lãn	Bana - Kriêm	Python	Male	Was already a python when introduced in the story
58	Kon tung	Ka dong-Giê triềng	Python	Male	Was already a python when introduced in the story
59	Chàng K'Dùng và nàng K'Làng [K'Dùng and K'Làng]	Cơ ho	Bird	Female	K'Làng, a beautiful woman talented at singing, heard about a young man called K'Dùng. She turned into a bird to find him.
60	Anh giữ rẫy [The paddy guard]	Cà tu	Bird	Female	Was already a bird when introduced in the story
61	Chàng đi săn và nhà vua [The hunter and the king]	Mông	Bird	Female	Was already a bird when introduced in the story
62	Chàng mồ côi và bầy chim công [The orphan and the peacock pack]	Mông	Bird	Female	Was already a bird when introduced in the story
63	Tìm mẹ [Finding mom]	Dao	Bird	Female	Was already a bird when introduced in the story
64	Cô gái tóc thơm [Girl with fragrant hair]	Tày	Monkey	Female	A man forgot about an old lady's advice and plucked a fig for his child to play with. His wife immediately fell into an abyss and turned into a monkey.
65	Chàng rể khỉ [Monkey son-in-law]	Êđê	Monkey	Male	A childless couple prayed for a long time. The wife became pregnant and bore a monkey.
66	Nàng Ren Đắc [Ren Đắc]	Xê Đăng	Monkey	Female	A woman was kidnapped by a witch and had her liver taken out and blood drunk. The gods took pity on her and allowed her spirit to possess a monkey.
67	Kim Quế	Tày	Monkey	Female	Kim Quế, daughter of the Buddha, was

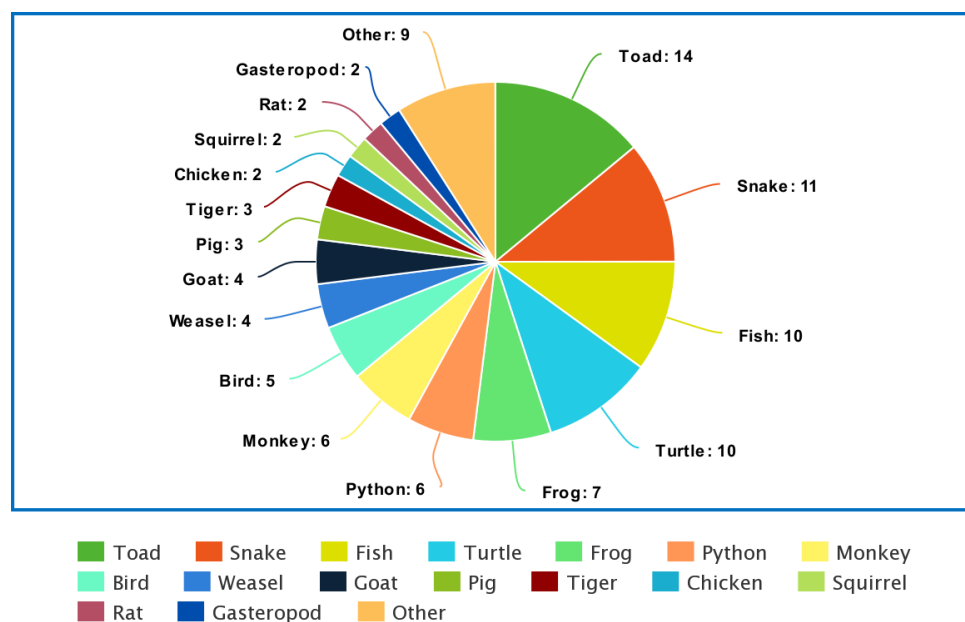
					banished to the mortal world in the form of a monkey due to her nonconformity.
68	Nàng tiên khi [Monkey fairy]	Mông	Monkey	Female	A celestial fairy disguised herself as a monkey in the mortal world.
69	Hoàng tử với cô vợ xấu xí [The prince and his ugly wife]	Nùng	Monkey	Female	A celestial fairy went to the mortal world to have fun in the spring. She was so absorbed in flower viewing that she could not return to the celestial realm in time, which angered The Jade Emperor and he punished her by turning her into a monkey.
70	Song Pê	Cà tu	Weasel	Male	A man captured a weasel and skinned it to make a coat. He later turned into a weasel.
71	Anh chàng chồn và nàng Hơ Lúi [Weasel man and Hơ lúi]	Gia rai	Weasel	Male	An orphaned boy was kicked out of his home by his parents. He went into the woods and lived with weasels. He later turned into a weasel.
72	Chàng chồn [Weasel man]	Thái	Weasel	Male	Was already a weasel when introduced in the story
73	Hơ bia rác lấy chồng chồn [Hơ bia rác marries a weasel]	Gia rai	Weasel	Male	Was already a weasel when introduced in the story
74	A Lạc	H'rê	Goat	Female	The daughter of the Earth God fell for a poor man so she disguised herself as a white goat to befriend him.
75	Lấy chồng dê [Marry a goat]	Việt	Goat	Male	A childless couple prayed for a child. The wife later bore a goat.
76	Chàng dê [Goat man]	Mông	Goat	Male	Was already a goat when introduced in the story
77	Lấy chồng dê [Marry a goat]	Việt	Goat	Male	The goat was originally from the celestial realm. He made a mistake so the Jade Emperor punished him by turning him into a goat.
78	Chàng heo K'sur [Pig man K'sur]	Cơ ho	Pig	Male	A married woman fell for a man disguised as a boar. She became pregnant and bore a pig.
79	Chàng lợn [Pig man]	Gia rai	Pig	Male	A girl drank a pig's pee, became pregnant and bore a pig.
80	Puipong - Đăm chơ rung	Gia rai	Pig	Male	A woman named Hơ lúi drank water on a K'noong leave. It was the pee of Sămprăm. She became pregnant and bore a pig.
81	Chồng đi đâu vợ phải đi	Mông	Tiger	Male	A man was intimate with a tigress and

	cùng [Where the husband goes, the wife follows]				turned into a tiger.
82	Chông xấu chồng đẹp [Ugly husband, handsome husband]	Dao	Tiger	Male	An ugly and unlucky man used his youngest sister's object and turned into a tiger.
83	Tạo Thi Thôn	Thái	Tiger	Male	A woman named Then út broke her father's gem cup, angering the Jade Emperor. He punished her by having her be a tiger in the mortal world.
84	Nữ Pháy giới khèn [Nữ Pháy who plays the khene well]	Mông	Chicken	Female	The youngest daughter of the Sea King fell for Nữ Pháy so she transformed herself into a chicken to follow him home.
85	Mó nước ấm [Warm water]	Mường	Chicken	Male	The eighth son of the Sea King heard about the youngest daughter of Cun Peo. He transformed himself into a chicken to get close to her.
86	Nàng Sóc [Squirrel woman]	Nùng	Squirrel	Female	Was already a squirrel when introduced in the story
87	Nu Ang và Bia Brót [Nu Ang and Bia Brót]	Xê Đăng	Squirrel	Female	Was already a squirrel when introduced in the story
88	Chú chuột xạ [The muskrat]	Bana - kriêm	Rat	Male	Was already a rat when introduced in the story
89	Con chuột lông đỏ mắt lồi [Red-haired rat with bulging eyes]	Tày	Rat	Male	The fifth son of General Bắc Đẩu, was banished to the mortal world in the form of a rat due to his mistake.
90	Vợ chồng anh mò ốc [The married couple who catch gasteropods]	Dãy	Gasteropod	Female	Was already a gasteropod when introduced in the story
91	Chuyện con cây bay [The flying viverridae]	Thái	Gasteropod	Female	Was already a gasteropod when introduced in the story
92	Lấy chồng lang [Marry a wolf]	Thái	Wolf	Male	Was already a wolf when introduced in the story
93	Người chị độc ác [Evil older sister]	Mông	Serpent -like monster	Male	Was already a serpent-like monster when introduced in the story
94	Hai anh em chàng Xét [Xét brothers]	Xê Đăng	Dragon	Male	A man named Xét ate rice that had dragon venom and was turned into a dragon.
95	Bơ lô A cãm	Cà tu	Crab	Male	Was already a crab when introduced in the story
96	Nùng chực và nàng út [Nùng chực and the	Giê Triêng	Worm	Male	Was already a worm when introduced in the story

	youngest sister]				
97	Con nai thần [The magical deer]	Cơ ho	Deer	Male	Was already a deer when introduced in the story
98	Sự tích vết trắng dưới cổ trâu [The tale of the white spot on the ox's neck]	Hà Nhi	Dog	Female	Was already a dog when introduced in the story
99	Chàng Kon rô [Kon rô]	Mạ	Ox	Male	A couple who was related fell in love and bore an ox.
100	Chàng Ca đác [Ca đác]	Thái	Fox	Male	Was already a fox when introduced in the story

Appendix 2

Animal forms found in stories



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