

Aesthetic Life of Vietnamese People in the Hung Vuong Era

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Abstract:

The systematic presentation of the Vietnamese aesthetic life in the Hung Vuong period proves that the aesthetic life of this period was formed and had rich manifestations leading to the formation and development of Vietnamese culture. in national history. The research results of the research contribute to the theoretical aspect of the research on Vietnamese aesthetic thought in terms of philosophy (namely, dialectical materialism and historical materialism) in the right view. score of the Communist Party of Vietnam.

Keywords: *Beauty life, Hung Vuong period, Vietnam.*

1. Introduction

As the most quintessential product of nature, people always want to perfect themselves in order to achieve truth - goodness - beauty. The truth, goodness, and beauty are a noble combination of values that every modern human being dreams of, is the final destination of every human life. In that combination of values, the beauty has a distinct role and is a flesh and blood part of social life. Therefore, when studying human society, we cannot help but study to understand its flesh and blood - it is the aesthetic life.

In "primitive times, there was no aesthetic but there was an aesthetic life" [73, p.5]. "The people of the primitive communist era also used to be able to experience many kinds of aesthetic emotions" [191, p.96]. For Vietnam, from prehistoric and prehistoric times, the Vietnamese aesthetic life has been formed and has rich manifestations. Vietnamese people soon reach the level of aesthetic thinking with characteristic nuances. Our problem today is how to make those aesthetic values "live" in modern society, contribute to the orientation and education of Vietnamese generations about ancestral awareness, race, about the aesthetic characteristics of our people. Especially when the noble purpose and ideals of socialism and the Communist Party of Vietnam are to build and develop a comprehensive and harmonious human face in terms of Germany, Tri, Body, and America, ... saving the aesthetic life in general, the Vietnamese aesthetic life in history in particular is the foundation for realizing that noble goal.

Today's Vietnamese practice is witnessing tragedies in the spiritual life. The aesthetic crisis is manifesting the tragedy of the deviation and degradation of the aesthetic value. Many phenomena of music, costumes,..., contrary to the traditional fine customs and aesthetic values of the nation, are considered as beautiful by a part of the population. The simple, crude, even vulgar phenomena in enjoying art leads to a large part of young people who are "crippled, defective" in true aesthetics. Imitating, demanding, chasing Western tastes in creation, spiritual enjoyment leads to hybrid, distorted, distorted traditional cultural values. When these aesthetic values are broken, people become "blind learners", lacking new aesthetic standards, consistent with their national identity.

2. Literature review

2.1. Studies on aesthetic life

First of all, it must be mentioned that the Marxist-Leninist aesthetic principles of the USSR Academy of Sciences, published in 1960 in Moscow, consists of 4 parts which were published by the Truth Publishing House - Hanoi respectively: part I (1961), part II (1962), part III, IV (1963). The book set systematically presents the basic problems of Marxist-Leninist aesthetics and shows a connection to life, with the practice of communism, with the practice of art as "the key feature. the greatest and the main characteristic of Marxist-Leninist aesthetics "[189, p.5]. The authors affirm: "while generalizing the results of aesthetic analysis, it has entered the realm of aesthetic reasoning" [189, p.35], in other words aesthetics is science. study and study

problems of the aesthetic life. The series has analyzed parts of the aesthetic life such as art; about aesthetic (categories) phenomena such as beauty, tragedy, comedy. Although not giving specific concepts and clarifying issues according to the structure of the aesthetic life, the book series is a solid foundation for the theoretical study of the aesthetic life in general and the aesthetic life of the person. Viet in the Hung Vuong period in particular in the perspective of dialectical materialism and historical materialism.

What is the book of aesthetics? by K.Kivisky, translated by Huy Hung and Y Minh, published by the Culture - Art Publishing House in 1963, presented issues of aesthetic life such as: "the problem of the relationship of art to reality is at the heart of aesthetic problems "[68, p.22], beauty problem, aesthetic ideal problem, relationship between" aesthetic ideal and artist's worldview. its meaning for different aspects of creative activity "[68, p.25], the problem of artistic image, the composing process. The book also affirms: "The factors of aesthetic impact go beyond the limit of art. In terms of aesthetics, we have raised phenomena in nature, in effective production and in living "[68, p.31]. Although there is no systematic presentation of the aesthetic life, the book has provided us with basic knowledge about the aesthetic subject, the aesthetic object and the product of the interaction between the aesthetic subject. and aesthetic object.

The book The Marxist-Leninist principles of aesthetics: Curriculum for the school of theory and profession - Ministry of Culture, E. G. Iacovlep, 1964 presents the object and mission of Marxist-Leninist aesthetics; the nature of aesthetic perception; history of aesthetic theory; the basic aesthetic categories; arts and society; artistic images, content and forms in art, artistic creation, types of arts; criticizes modern bourgeois arts and aesthetics; realism and socialism. Basically, the book clarifies the categories of aesthetics as well as a number of issues of aesthetic objects, aesthetic subjects and art. Although not implementing systematic analysis of aesthetic life, the book contains many contents that later researchers in Vietnam continue to develop, creating the basis for research on inheritance.

The Basic Categories of Iu's Book. B. Borep translated by Hoang Xuan Nhi, published by the General University in 1974, presented categories in aesthetics before Marxism and Marxist-Leninist categories. The book focuses deeply on the categories of Marxist-Leninist aesthetics: aesthetics, beauty, nobility, tragedy, and comedy. These are the parts that make up the aesthetic object in the aesthetic life. The author of the book gave the view of the aesthetic: "In their nature, the beauty, the noble, the tragedy, the comedy, the dramatic and other similar qualities of reality. , they are related to each other. The aesthetic is the common one that lies in those qualities "[66, p.208]. In particular, "the aesthetic in art is the unity between ideals, ideals and materials of life, is the unity between the only and the common, between the objective and the subjective" [66, p. .230]. The book has solved well the object aspect of the aesthetic life and is an important document for the graduate student to refer to when writing the theoretical part about the aesthetic life.

The book Marxist - Leninist Principle of the author Iu. A. Lukin and VC Xcachersiccop, translated by Hoai Lam, the Marxist-Lenin Textbook Publishing House, Hanoi, 1984 analyzed quite deeply the aesthetic subjective part of the aesthetic life such as the aesthetic perception of realism and human aesthetic performance; position, role, social nature, types of arts; Cosmetology education for the builders of communism. The book affirms: "American studies study the various manifestations of aesthetics (beauty, greatness, heroism, ... in reality and in art, in the environments of aesthetic expression and the aesthetic performance characteristics of human in production - material and social practice, the normality of artistic creation, living style "[67, p.19]. The different aspects of aesthetics in reality, the characteristics of human aesthetic performance in production - physical and social practices are aspects of life, more specifically, of aesthetic life. The contents of the book provide students with in-depth knowledge about the aesthetic subject of the aesthetic life.

The book of American Studies - Basic and Advanced, edited by M.F Opxiannhicop, published in 2001 by Culture - Information Publishing House, is a work with many contents going deep into aesthetic culture. The book includes V parts: Part I - American studies as a science; Part II - Characteristics of art; Part III - Types of the Arts; Part IV - The social nature of art; Part V - The aesthetic culture of socialism. In which, in chapter I

(Objects and tasks of Marxist-Leninist aesthetics) and chapter III (The aesthetics) of Part I, although the concept of aesthetic life has not been established, it has presented quite deeply about the nature of the aesthetic, as the theoretical basis for the perception of the aesthetic and the aesthetic life.

In addition to the researches and discussions on the contents of the aesthetic life, there are also works devoted to specific sections to analyze the aesthetic category, aesthetic value, and aesthetic culture. That is the works of many foreign authors such as selection About literature and art, C. Marx and Ph. Angghen, The Truth Publishing House, Hanoi, 1958; From aesthetics to art forms, Denis Diderot, Knowledge Publishing House, 2015; Esthetics, Denis Huisman, World Publishing House, 2003, ... Although the above authors did not directly and deeply go into the category of aesthetic life, the nature of the aesthetic, but the great ideas of the the classical house has been to be the most general theoretical foundation for the determination of the aesthetic.

In Vietnam, on the basis of Marxist-Leninist aesthetics, there are a number of authors specializing in aesthetic research such as Do Van Khang, Do Huy, Nguyen Van Huyen, Vu Khieu, Vu Minh Tam, Le Ngoc Tra, Nhu Thiet, ... As a researcher in literature, philosophy, art, and aesthetics, the author Do Van Khang has published many works of aesthetics: The History of Aesthetics, Cultural Publishing House, Hanoi, 1983; Marxist-Leninist American Studies (written with Do Huy), University and Professional High School Publishing House, 1985; General American Studies, Education Publishing House, 1996, Hanoi National University Publishing House, reprinted with supplement in 2002 and 2008; Advanced Marxist-Leninist American Studies, Pedagogical University Publishing House, 2004 and most recently the Marxist-Leninist Curriculum; Basic American Curriculum, Education Publishing House of Vietnam, 2011; ... In my series of works, the author affirms that the object of aesthetics is the aesthetic life: "The aesthetic object is the whole of the most basic and common law of aesthetic life (aesthetic object, aesthetic subject and art), in which beauty is the basic and central category, image is the characteristic voice, art is the culmination of aesthetic creative achievements, the aesthetic ideal is the fulcrum of creating and enjoying art "[71, p.8]. Although there have been relatively clear analyzes of the role, effects and manifestations of the aesthetic life and a researcher has used the term "aesthetic life" many times, but Do Van Khang has not. gives a complete definition of this term in addition to affirming "the specific characteristic of the aesthetic life is the creation according to the law of beauty" [75, p.5]. According to him, man has a material life and a spiritual life. In his spiritual life, there is an aesthetic life. "Aesthetic life (including three parts: aesthetic object, aesthetic subject and art) in which beauty is the basic and central category" [75, p.13]. At the same time, he pointed out three expressions of the aesthetic life: the emotional form - the emotion of the aesthetic life, the aesthetic culture and the aesthetic viewpoints.

The author Do Huy is a researcher with many works focusing on aesthetics, including aesthetic issues and aesthetic categories. His major works are: American studies as a science, National Political Publishing House, Hanoi, 1996; Aesthetics - science of aesthetic relations, Social Science Publishing House, Hanoi, 2001; Ethics, aesthetics and artistic life, Social Science Publishing House, Hanoi, 2002; ... In the book of American Science - science about aesthetic relations, he affirmed: "Aesthetics is a department the sciences of philosophy. Its main object is the manifestation of the aesthetic in the whole activity of human life "[56, p.9] and has relatively satisfactory analysis of issues of aesthetic relations. . Or in the General Curriculum on the fundamental tendencies in the history of aesthetics, National Political Publishing House, 2011, along with the analysis of the history of the creation and development of aesthetics, the tendencies in that process. and contemporary Vietnamese Marxist aesthetic thought, he continued to affirm that the object of aesthetics is "human's aesthetic relations and activities to the reality of life and has had a history of development from several thousand. years ago "[58, p.5]. "Cosmology is considered to be the science of studying the aesthetic relations between people and reality, in which beauty is at the center, image is the basic stage and art is the most concentrated expression. That is, aesthetics studies the beauty, the greatness, the compassion, the comedy in life, in the soul and in the arts "[58, p.36]. To him, people have countless relationships, including aesthetic relationships - the relationship between the aesthetic subject and the aesthetic object. The aesthetic relationship is a narrower concept, it lies in

the aesthetic life. In some points, he also uses the term aesthetic life, such as: “In the current aesthetic life in our country, there is a mixture of advanced aesthetic relationships and aesthetic relations. backward” [56, p.44].

The author Nguyen Van Huyen as an aesthetic researcher has also made contributions to the development of this science in Vietnam. In those studies, there have been many profound interpretations of aesthetics. Speaking of him, we have to mention two books: The Marxist-Leninist Curriculum Co-edited by Nguyen Van Huyen, Do Huy, Nguyen Ngoc Long, National Political Publishing House, Hanoi, 2000 and the Textbook General aesthetics edited by Nguyen Van Huyen, National Political Publishing House, Hanoi, 2004. In which, he clearly stated his point of view: "Aesthetics is a philosophical science that studies the movement of aesthetic relations. in reality, in soul and in art, aesthetic relation is the fundamental category of aesthetics Beauty is the central category, image is the basic feature, art is the most concentrated expression of aesthetics” [62, p.65] In the same direction as researcher Do Huy, Nguyen Van Huyen also considers the object of aesthetics as an aesthetic relation. However, he used and cared about the concept. aesthetic life is more, more flexible In some of his assertions, there was that, such as: “Absolutely the emotional aspect in the aesthetic evaluation, will lead to mistakes, negate the values. aesthetic guests over n, authentic in the aesthetic life” [62, p.80]; "Beauty holds a central position in the aesthetic life, so it is the basic category of aesthetics" [62, p.108]. According to Nguyen Van Huyen, the aesthetic life is a relationship consisting of three constituent aspects: "the object face in the aesthetic relationship (that is the beauty, the compassion, the comedy, the lofty that exist everywhere in life.) social life); the subject's face in aesthetic relations (that is, the activities of the aesthetic subject, including activities on aesthetic needs; on aesthetic tastes; on human-social aesthetic ideal); artistic aspects in aesthetic relations (those are activities of artistic enjoyment, art appreciation, art creation including features of art, social nature of art and artistic functions) "[60, p.32-33].

In addition to the above works, there are some other works such as:

The General American book of author The Hung also discusses basic issues of aesthetics such as the nature of aesthetics, aesthetic objects, aesthetic subjects, ... In which, he affirmed: "Son A person exists between an aesthetic life, between immense space and infinite time, an aesthetic life exists in two forms: material life and spiritual life, material life is the aesthetic value Beauty exists in the form of tangible objects (tangible) that can be seen and touched. Mental life is Intangible, which can only be heard and felt. exist in the form of material or spirit, physical or intangible, the aesthetic values must be towards Truthfulness - Compassion - America. A aesthetic value, a work of art will have no reason to exist if it does not reflect the true, authentic life "[50, pp. 12-13]. Although not giving a clear and complete view of the aesthetic life, the author stands on the aesthetic stance "is the science of studying aesthetic relationships, aesthetic phenomena in the aesthetic space of American studies study the most general laws of the formation, development and expression of aesthetics in human life "[50, p. 12].

The book of Aesthetics of the Department of Aesthetics - Hanoi University of Culture, published in 1995 affirms: "Aesthetic life - the object of study of aesthetics formed on the basis of the summing of aesthetic relations of children. people with reality, or in other words, from the process of human assimilation of aesthetics to the surrounding world. In this process, they are both objectifying, objectifying their aesthetic abilities, material Chemical energy in the works and the creative activities, both subjectizing things, phenomena are considered the aesthetic object "[11, p.29]. According to the view of the Department of Cosmetology - Hanoi University of Culture, the aesthetic life includes aesthetic phenomena in life and their reflection in art.

The book The Beauty - A number of theoretical and practical issues, by Nguyen Thu Nghia, Political Theory Publishing House, Hanoi, 2016 based on presentation and analysis of important contributions and achievements. by C. Mark and Ph. Engage in creative ideas according to the laws of beauty; historical movement as well as main characteristics and types of beauty in Vietnamese social practice (from traditional to modern). The book focuses on the central element of the aesthetic life - beauty itself - a category that reflects the aesthetic object.

In recent times, there are not many new works of aesthetics, mainly reprints and additions to previously published publications. However, the book *Open interaction in contemporary Vietnamese aesthetics* published in 2017 by Do Thi Minh Thao is a highlight. The book tends to restructure two lines of the aesthetic direction of the aesthetic life and the aesthetic relationship. "This is the overall aesthetic direction with the characteristic building the principle of totality according to the point of view of Marxism and Ho Chi Minh (...) to orient the overall values of social life. "[158, p.3-4]. At the same time, the author also gives a point of view on the aesthetic life and the aesthetic relationship. The views of the author Do Thi Minh Thao in this book have created the basis important for the research direction of the research, including the affirmation: "In the structure of aesthetic life: aesthetic object (discussing objective beauty objects) - aesthetic subject (discussing the world subject creating and enjoying subjective beauty) - Art (discussing the objective and subjective unity of artistic beauty) "[158, p.130].

In general, all of the above works presented quite clearly the basic issues of the aesthetic life, showing that the aesthetic life includes aesthetic objects, aesthetic objects and products of interrelation. the cooperation between the aesthetic subject and the aesthetic object with the culmination of art. However, most of the works only present parts of the aesthetic life but no in-depth works give the conception of aesthetic life, especially about the aesthetic life of Vietnamese people in the period. Hung Vuong. The button to achieve the purpose of the research is the fundamental theoretical issues about the aesthetic life, from which it is possible to analyze the Vietnamese aesthetic life in the Hung Vuong period.

2.2. Studies on Hung Vuong period and Vietnamese people in Hung Vuong period

* Research on Hung Vuong period

The Hung Vuong period has been studied by many domestic and foreign scholars with many different scientific disciplines going through the nation's historical periods. First of all, the historians of the ancient northern feudalism, they have records of the period

Hung Vuong. But that record is somewhat misleading and inaccurate due to being too far from our country, recorded by the officials who dominated the South (historians such as Sima Qian, Ban Co, Lich Dao Nguyen, Tu Ma Quang, ...) or take some exact notes because they used to be in Linh Nam, have partly seen the situation of Giao Chi land, but lacked objectivity due to their available stance and point of view. of the conquering ruling class (people like Tang Con, Tham Hoai Vien, Chu Chu Phi). "They denied the independence and development of our nation, so they did not record the Hung Vuong - An Duong Vuong period according to historical truth" [139, p.14].

Under the feudal dynasties of Vietnam, our kings and people were very interested in researching, consulting old books, collecting relics of the Hung Vuong period (especially the Dong Son period) such as bronze drums, bronze bell. "The first person to put the Hung Vuong period and the Hung Vuong stories into the book was the historians Ly Te Xuyen and Tran The Phap (Tran Dynasty). complement "[139, p.15]. In the later dynasties, feudal historians such as Ngo Si Lien, Le Quy Don, Dang Xuan Bang, Nguyen Thong, Phan Huy Chu, ... also studied this period.

Some feudal works mentioned the Hung Vuong period in the form of legend, history or geography such as: *Vietnam World Religion* (2 volumes) by Ho Tong Thoc records the incident from the time of Hung Vuong to the house. Million; *The Viet Su strategy* compiled in 1377 is unknown, and some people believe that of Su Hi Nhan; *Vietnamese spirit of Ly Te Xuyen*; *Tran The Phap's domain* was compiled by the end of the 14th century in the Tran dynasty; *Location of Nguyen Trai*; *Vu Quynh's Vietnamese history history*, including 26 volumes, 2 centuries, compiled in the Late Le dynasty; *The dynasty calendar of the chi-type charter of Phan Huy Chu* compiled in 10 years (1809-1819) under the Nguyen dynasty included 49 volumes; ...

It is noteworthy that the book *Dai Viet the full history of Ngo Si Lien* compiled in 1479 in the Le Thanh Tong period, later with the addition of Le Truy, Pham Cong Tru, Le Hy (from volumes 12 to 19). printed in 1697. The book captures major events in Vietnamese history from the Kinh Duong Vuong and Hung kings (Hong Bang period) to the Hau Le Dynasty with relatively objective comments and comments. of Ngo Si Lien as well as those of his predecessors (Le Van Huu, Phan Phu Tien). This is the national history, recording the history of Vietnam, so the Hung Vuong period is mentioned in terms of facts. Although Ngo Si Lien "relied on old books cautiously bringing the Hung Vuong period into the first Vietnamese history" [139, p.16], he only copied it into the Foreign Ky section, which meant he doubted his authenticity. of historical records, not considered as historical history.

Apart from referencing old books, there is no other way to prove the existence of the Hung Vuong period, so feudal historians "on the one hand acknowledge the existence of the Hung Vuong period, on the other hand, The question "" [139, p.16]. That doubt lasted for a thousand years because in feudalism "there was no archaeological excavation and no archaeological work, Archaeological research of any metal age "[139, p.7], that is, there is a lack of reliable scientific data. The Vietnamese aesthetic life in this period has not been mentioned.

The archeology of the Metal Age, including the Hung Vuong period, really started with the invasion of the French colonialists in Vietnam. In the early period, the late nineteenth century - early twentieth century, a number of French officers and mandarins, under the name of "scholar", "researcher", "explorer" (such as D'Argence and Demange) collecting and trading some Dong Son cultural artifacts in the mountainous and delta areas of the Red River. The colonial government established the Indochinese archaeological delegation in 1898, later changed to the ancient French Far East School in 1900, in which the Museum exhibited the archaeological and historical artifacts they had collected, purchasable. The establishment of the Ancient Far East School in Hanoi marked the colonial government's interest in archeology work in Vietnam. During its decades of existence, the university was the main, if not the only, agency conducting the search, exploration, excavation, and cultural research of Dong Son. In 1903, the school obtained the Ngoc Lu bronze drum from Long Doi Son pagoda, Ha Nam province. Artifacts such as axes, spears, daggers, bronze drums, breast covers, ... were sold by D'Argence and Demange to the school and some museums in France. This is the largest and richest collection of Dong Son cultural artifacts known for the first time. However, there was not a detailed description and valuation report that was introduced sporadically in a number of school journals.

During more than half a century of searching, with foreign scholars participating in research on the Hung King period in our history such as H. Parmentier (French scholar), F.Heger (German scholar), Pajot (Pagiô) - French archaeologist, Victor Goloubew (Goolubép) - French Russian scholar specializing in art history, Heine. Geldern (H. Jealous) - Austrian archaeologist, Olov. Janse (O. Yanxe) - Swedish archaeologist, Aourousseau (French scholar), Karlgren (Swedish scholar), Van Stein Callenfels (Dutch scholar), T. Kobayashi (Japanese scholar), Trinh Su Hua (Chinese scholar), ... despite many limitations, these scholars have discovered a unique and rich Dong Son culture in our country, concentrated mainly on the basin. Red River, Ma River. They were from the Dong Son relics and sporadic bronze drums discovered, confirmed a Dong Son culture, sketched the face of Dong Son culture, though still faint, fragmentary, even with deviated lines. , like Victor Goloubew, Olov. Janse separated the Dong Son culture from the Hung Vuong period and ancient Vietnamese history in general.

Although there are "more advanced research methods than feudal historians, there are subjects that support history such as archeology, anthropology, linguistics, ethnography, geography, ... "[139, p.17] but due to the limited level of archeology in the years before World War II (1939-1945) with the same aggressive purpose and main academic ideology is "genetics ", exoticism, racism," propagandaism ", "Western center "... so Western historians do not go into thorough research into the Hung King period as well as history. Our country's ancient times, but only focus on dating, existence, cultural origin and interpretation of patterns on the basis of rituals and beliefs. Therefore, there are no studies on the aesthetic aspects of this period either.

The typical Vietnamese studying the history of the Hung Vuong period included Tran Trong Kim with the Vietnamese history book, first published in 1920. The author thinks that the Hong Bang story is not sure to be an authentic story, from the Kinh Duong Vuong dynasty. Up to the 18th Hung Vuong dynasty there were all 20 kings, but from 2879 to 258 BC it was just 2622 years, that is, each of them reigned for 150 years, in reality, it is difficult for many people to live that long. In addition to Tran Trong Kim, there are also some articles about the Hung Vuong period published in the journals Tri Tan, Thanh Nghi, Proceedings of the Association of Advanced Degrees of some Vietnamese scholars, and the research situation at that time, so there was no way but to rely on the old history books, quibble around the record of right and wrong in terms of ancient texts "[139, p.19].

Thus, during the French colonial period, the Hung Vuong period was not properly understood, either by domestic or foreign historians. Therefore, the issue of aesthetic life in this period has not been studied.

2.3. Studies on Vietnamese aesthetic life during the Hung Vuong period

The History of Vietnamese Fine Arts, Nguyen Phi Hoanh, Social Sciences Publishing House, 1970, is an initial attempt to systemize the face of our nation's artistic activities from past to present, including the Hung Vuong period. Similarly, the book "Fine Arts of the Vietnamese", Nguyen Quan - Phan Cam Thuong, Fine Arts Publishing House, 1989 also exploited the artistic aspect of our nation. The book "is presented in time axis, including the Early," Northern Vietnamese ", and Early, Middle and Late Feudal Times. Each part is divided into sections of architecture, sculpture, graphics, applied arts ... depending on the actual art of each period "[123, p.5]. In particular, the authors mentioned prehistoric art (Stone Age, Bronze Age) and came to affirm: "Dong Son art is rooted in Vietnamese primitive art, continues" living "in the Northern colonial period and also having a submerged, rooted influence on the arts in later centuries of the independent feudalism" [123, p.47]. However, both books are only exploited in the artistic aspect, and the art of Hung Vuong period is mentioned only as a period in the national history.

Some works of author Ha Van Tan are related to aesthetic issues, especially thesis: Phung Nguyen people and symmetry, Archeology magazine, No. 3-4 in 1969 (later printed in The book Tracking ancient cultures, published by Social Science Publishing House in 2003). Ha Van Tan has analyzed very deeply the issue of symmetry in Phung Nguyen culture. Since then, to confirm the aesthetic thinking as well as scientific thinking of the Phung Nguyen people. "For the Phung Nguyen people, symmetry is indeed an element of beauty" [152, p.566]. Our ancient ancestors felt that way and now, standing in front of the lines of the ancients, we still notice it. Projects with mirror symmetry often cause a sense of static, solidness, and solemnity, while projects with axial symmetry, on the other hand, cause a sense of dynamism, bustle, and flexibility. In many layouts, the Phung Nguyen people have cleverly combined both types of symmetry, making the project solid without dying, flexible without reducing the solemnity.

In volume 3 (published in 1973) and volume 4 (published in 1974) of the yearbook Hung Vuong built country, some scientists presented their researches on the aesthetic life of Vietnamese people during the Hung period. Vuong such as: Le Van Lan - Trinh Minh Hien, The spiritual and material life of Hung Vuong dynasty, *ibid*, volume 3, pp.228-253; Le Van Lan, Costume of Hung Vuong dynasty, *ibid*, volume 3, pp.254-266; Tran Manh Phu, Dong Son visual arts - Nature, developments and influences, *ibid*, episode 3, pp.286-293; Le Van Lan - Van Trong, The spiritual and material life of Hung Vuong dynasty, *ibid*, volume 4, pp.303- 314; Tran Manh Phu, Development steps of visual arts in the Hung Vuong period, *ibid*, volume 4, pp.323-331; Nguyen Huu Thu - Le Van Lan, Discussing the music of Hung Vuong period, *ibid*, volume 4, pp.339-347; ... The above articles mention each aspect of Vietnamese aesthetic life in Hung Vuong period . These are important documents for synthesizing, successfully systematic works on aesthetic life in this period.

The book Some theoretical issues about the history of Vietnamese thought, Nguyen Tai Thu - Nguyen Khanh Toan - Ha Van Tan, Institute of Philosophy, 1984 presented the object, the scope of the history of thought, the characteristics of national ideology, issues of historical divergence of thought, the role of folk thought,

Confucian - Buddhist - Taoist ideas, ... Marxist - Leninist philosophy and Vietnamese thought. But in which, aesthetic ideology has not been clearly mentioned, especially the aesthetic of the Hung Vuong period.

The Historical work of Vietnam, volume 1, Nguyen Tai Thu (editor), Social Science Publishing House, 1993 has mentioned the entire history of Vietnamese thought from pre-history to the period of The peasant war and the fall of the local governments in the seventeenth - eighteenth centuries. The life of the Vietnamese people during the Hung Vuong period was mentioned by the authors in Chapter III: Thought of the people in the early days of building the country, mainly through the study of Dong Son culture. The book affirms: “We have enough reasons to analyze the level of thinking of the residents of the Tien Dong Son through their works as well as through their artistic images. These artistic images both express aesthetic thinking and scientific thinking ”[170, p.53]. The book helps us to recognize "a part of the scientific thinking as well as the aesthetic thinking of people in this period" [170, p.58]. However, the issue of aesthetic life in Hung Vuong period has not been presented and analyzed systematically.

The article The formation of cultural identities in the ancient Vietnamese by Ha Van Tan and Chu Van Tan in the book Culture of Vietnam, Society and People, Vu Khieu (editor), Social Science Publishing House, 2000 classified relatively clear analysis of the concept of "ancient Vietnamese" and cultural identity of ancient Vietnam. The article commented: “Reviewing all the objects created by the Phung Nguyen - Dong Son people, only in terms of shape and color, we also realize that the unique imbued with a common aesthetic emotion is the gentle. soft, serene and deep ”[78, p.132]; "In general, the symmetrical and gentle rhythm is the common denominator of the Dong Son aesthetic model" [78, p.133]. These are very important statements supporting the research when making an assessment on the characteristics of the Vietnamese aesthetic life in the Hung Vuong period.

Jewelry of the ancient Vietnamese, Trinh Sinh - Nguyen Van Huyen, National Culture, 2001, studies the beauty of ancient Vietnamese jewelry from earth, stone, bamboo, wood to gold, silver, ivory,, learn about Vietnamese aesthetics and cultural identity from ancient times.

In the book Ethics - Aesthetics and the artistic and cultural life of the author Do Huy, Social Sciences Publishing House published in 2002 has the articles Origin of aesthetic relations in the cultural tradition of our nation. through some archaeological artifacts, The process of formation and development of aesthetic relations in Vietnamese culture, ... related to the Vietnamese aesthetic life in the Hung Vuong period.

Phu Tho Antiquities by Nguyen Anh Tuan and Trinh Sinh, Culture and Information Publishing House published in 2005 has provided antiques of the Hung Vuong period in Phu Tho that are on display and stored in Bao's warehouse. Phu Tho Museum, Hung Temple Museum, some are stored in Central Museums, Archaeological Institute and private ancient collections in Viet Tri city. The book is a valuable resource that contributes to the reflection of the Vietnamese aesthetic life during the Hung Vuong period in terms of exploitation of archaeological relics.

The Legend of Hung Vuong, Nguyen Khac Xuong (collectibles), National Culture Publishing House - Phu Tho Literature and Arts Association, Hanoi, 2008 has gathered the legendary stories about the Hung Vuong period circulating among the people. space. Although there are no analysis and evaluation of aesthetic aspects of the Hung Vuong period, the book is a reference source for research when analyzing the aesthetic life of Vietnamese people during the Hung Vuong period in the area of folk stories. space.

National University-level scientific research topic Vietnamese aesthetic thinking from the beginning to the beginning of the tenth century, 2009 by the author Do Thi Minh Thao is a work closely related to the research direction of research. The topic contributes to clarify the process of shaping the aesthetic thinking of the ancient Vietnamese through the process of working and producing tools, in the beginning of building the country, defending the country and fighting the North. At the same time, highlight the main features of Vietnamese aesthetic thinking in this period. The research results of the topic are really an important reference for the

research when analyzing the expression and pointing out the characteristics of the Vietnamese aesthetic life during the Hung Vuong period.

In the History of Eastern philosophy, Doan Chinh (editor), 2015, in the content of philosophical thoughts of the Vietnamese people during the period of nation-building, the authors mentioned the aesthetic thinking of ancient Vietnamese. However, it is very brief and only stops at analyzing aspects of aesthetic thinking from an artistic perspective such as visual arts on pragmatic products, visual arts on bronze drums, art draw pictures and create statues. Since then, the authors affirmed: "The time of building the country in all fields from painting, carving, creating statues and fine arts clearly shows the rich aesthetic thinking of the ancient Vietnamese people, all of which have its roots. from real human life and reintegrate into that life "[14, p.676]. The analysis and evaluation of the aesthetic thinking of the ancient Vietnamese in the art of the country building period that this book presents is one of the extremely valuable documents for reference research.

The Brief History of Vietnamese Philosophical Thought, Nguyen Tai Dong (editor), Pedagogical University Publishing House, 2015 presents a summary of Vietnamese philosophical thought corresponding to historical periods: 7th century BC to 938; X-XV century; XVI-XVIII centuries; nineteenth century; the first half of the twentieth century. The book deals with ideas of the Dong Son cultural period, but mainly through myths and legends. The authors of the book affirm that: Dong Son culture was the period of copper smelting progress into iron material (about 1000 years BC to the first and second centuries AD), of the early Vietnamese state, of the indigenous people's self-awareness of their material and spiritual life. "At that time, writing did not exist, but we could through manipulation tools, myths and legends to learn about the Vietnamese world view and human life at that time" [28, p.12 Accordingly, three ideological contents of the Dong Son cultural period were presented, that is: the idea of the origins of the Au Lac people and the relationship between this ethnic group and the surrounding ethnic groups, the idea about the source of the community's strength, the dream of supernatural abilities in mundane life.

3. Research method

The methodology of doing research is dialectical materialism and historical materialism. This is an approach tool to solve research problems, and helps to recognize the problem objectively and comprehensively; see the specific history, specificity, popularity, the rule of the formation, movement and development of the aesthetic life as well as the conditions and prerequisites for the formation of an aesthetic life. Vietnamese Hung Vuong period. At the same time, there are objective and scientific assessments of this field.

The research uses specific research methods such as history - logic; analysis - synthesis, generalization, exploitation of documents; the inductive - interpreting method; method of statistics and comparison; Historical authentication method, modern calendar method ... to perform the purpose and set tasks.

4. Result

All human activities include aesthetic factors. In which, "art is the culmination of aesthetic creative achievements" [71, p.8], "is the highest form of the assimilation of aesthetic reality" [191, p.116]. Through art, manifestations of beauty in particular and of aesthetic life in general are shown most clearly and completely. The beauty in art is perfect, beautiful in both content and form. The content of the work is a beautiful object (beautiful people, beautiful environment, beautiful scenery, ... Deeper in the content of the artwork is the ideological and emotional beauty of the artist sent through the image. , imbued with the creators' feelings and thoughts The form of the work is revealed through materials, lines, colors, sounds, ... and the way of presenting content According to the modern point of view, there are seven types. art: architecture, sculpture, painting, music (sound), poetry (language), dance, and cinema During the Hung Vuong period, especially in the Dong Son period, art has "reached The peak shows the aesthetic thinking, the worldview of an agricultural resident who grows wet rice "[149, p.282]. Although it is not clearly named as at present, there are manifestations of

beauty in many fields such as architecture, sculpture, art, music, dance, mythology, legend Research to analyze the expression of beauty in art through these forms.

* Expression of beauty in art (visual arts) in the Hung Vuong period

During the Hung Vuong period, people not only knew how to make items but also decorated their own products, reaching the pinnacle of art and art. They know how to design appliances, then they can decorate them to make them more sophisticated and beautiful. The visual arts of the Hung Vuong period both reflected the daily life, reflected the relationship between people and the surrounding world of the ancient Vietnamese residents at that time and showed a lively, multi-dimensional aesthetic life. There is no shortage of impressive highlights. Dong Son art became the pinnacle of visual arts in this period. The visual arts are a clear evidence of the aesthetic talent of a community of people who congregate in close relationships with each other and with nature. "The art of shaping this period has many looks, brings a simple, harmonious, mature beauty and has a true content, fully reflecting human thoughts, emotions and life" [187 , p.323].

In decorative art and drawing art in the Hung Vuong period, beauty is the harmony between content and decorative form. About the content is a reflection on life phenomena. Those are realistic descriptions. "The scenes of activities shown on bronze drums, bronze pots and other bronze objects have a highly realistic content, expressing many aspects of the material and spiritual life of people in the Hung Vuong period" [187, p. .326]. Humans have a place to live (house on stilts), know how to use big boats, have made rice (mortar scene); there were means of labor and combat (tools and weapons in the hands of the figures on the ships); has known joyful cultural activities (dancing, singing, drumming, blowing khèn). Many details expressed reflect the idyllic concepts of the relationship between heaven and earth (the custom of beating bronze drums), reflecting both the dreams of the autumn harvest and the low status of society. In the art of drawing, the topic is also human (all members of the commune), geometric shapes (concentric circles, rhombuses, harmonious triangles, flowers and leaves, and snake dragons). animals gathered around people (birds, fish, deer, foxes, dogs, chickens, ...), ordinary human products (houses, boats, mortars, axes, spears , bows and arrows, ...), scenes of popular human activities (boating, mortar pounding, hunting, dancing, ...).

Corresponding to the above contents, in terms of form, the Vietnamese in the Hung Vuong period had a harmonious combination between design and decoration. "The wonderful harmony of the composition that expresses both the horizontal and the vertical direction of the container with the harmonious combination of decoration and style" [150, p.62] has created beauty in visual arts Hung Vuong period.

About the design of utensils: In the Phung Nguyen period, the art of decorating pottery and the art of making stone jewelry were the two most brilliant forms of art development. Ceramic crucibles and utensils made of turntables are quite large in size and varied in type. The most typical type is the container divided into 3 parts: the top is wide (for storage) or tapered (for drinks, small size), the middle is narrowed (to hold when carrying, calf), the lower part is usually have a conical cone as the base. The rationality of the 3-part height ratio of the container, the moderate bulges, the dignity combined with the vibrancy of the container style are the basic features of the pottery art of the period. Phung Nguyen culture. Due to inheriting the ceramic design of this period, the structure of the bronze drum in Dong Son period is also divided into 3 parts: the drum is moderately bulging, the body of the drum is a cylindrical shape tapering to the bottom, the cone-shaped drum legs are truncated spread towards the bottom. The drum body is firm, proportionate, harmonious, neatly compact. "The beauty here is the stability of the ratio between the three parts of the drum, the bulge of the drum, the slackness of the drum body is moderate, the smoothness of the drum leg" [14, p.669]. Copper has a very harmonious and symmetrical structure, which makes the drum shape beautiful and resonant. As for the copper plate, it has "cubic structure ... type with lid, it fits neatly in an oval shape. . The top of the jag and the lower part are slightly tucked in, the middle is slightly bulging. The slim figure exudes both seriousness and gentleness "[14, p.669]. The lid and body are also meticulously decorated to show the sophistication and beauty direction of Vietnamese people during the Hung Vuong period. .

Pattern decoration: using a rational layout, rhythm, harmony in the pattern layout, the serious symmetry of patterned structures, ... For artists in the Hung Vuong period, "the symmetry is an element of beauty "[141,16]. Projects with mirror symmetry often cause a sense of static, solidness and solemnity, while projects with axial symmetry cause a sense of dynamism, bustle and flexibility. In many layouts in the art of pottery decoration, the artist of the Hung Vuong period cleverly combined both dynamic and static symmetry to make the project solid without being rigid, flexible without reducing the solemnity. . Patterned textures are balanced and unique rhythmic, decorative techniques engraved with precise lines, captivating, vividly generalizing the depicted objects. These decorations not only beautify and vividly things but also have symbolic meanings.

The beauty of the Hung Vuong period still lies in humans - a treasure of nature. Human image and role are increasingly clearer in this vast universe. The problems posed to nature are also practical for human life, bearing the imprint of a unique intellectual and emotional nuance. First of all, it is the affirmation of the origin and pride of the Tien - Dragon breed. The story of Lạc Long Quân and Âu Cơ gives us more pride in the image of a strong, healthy father, carrying the blood "like a Dragon"; a beautiful mother, clever and skillful, knows how to grow rice, grow sugarcane, grow mulberry, weave cloth, press honey, dig wells, make cakes, ... Lac Long Quan is a domestic species, like a dragon; Au Co is a fairy line, though different, but married and born with a hundred eggs into one hundred sons. The mythological structure, originating in the dichotomous and conflicting form, from Male - Cai, Earth - Water, Bird - fish (crocodile or water snake) has grown to the top of the human pair - god is Au Co and Lac Long Quan. Hung Vuong is said to be the son of the couple - that god. This shows the desire for harmony, the image of the beauty of the interference but very standard and ideal of the Vietnamese in the Hung Vuong period.

Also from the ideological theme is the crowded reproduction, stories about the accumulation of hundreds of children, combined with the images of an egg wrap (Viet, Muong), a piece of meat (the story of meat turns into varieties. people of the Meo people), a gourd (the story of the human breeds from the same gourd coming out of the Xa ethnic group), ... to bring an additional ideological theme in a new development step: fellow citizens - one unified source. These are stories of aesthetic symbolic nature.

The Vietnamese people in the Hung Vuong period felt the beauty in the roundness and perfection. The number one hundred reminds us of that ... But also in that curvature itself contains elements less plump. One hundred elephants, 99 turned their heads to show tame the king, one turned away; The phoenix dug 100 lakes to select the land near the Da River to set the capital upon the order of the king, "if you dig 99, there will be the sound of male phoenix in the distance, the mother phoenix flaps its wings and flies according to the call of the male bird. also flew, the king found not enough 100 lakes, so he also found another place to build the capital "[206, p.21]. Are they also deeply aware that in the circle there is also a non-round, in a hundred there is also a difference? Somewhere we find the dialectic in the Vietnamese aesthetic thinking of this period.

On the other hand, for the Vietnamese in the Hung Vuong period, people were still beautiful in their hearts with extremely precious personalities. The industriousness and enthusiasm of labor gave people in this period an active and relatively full life on food sources. From Lac Long Quan and Au Co, who took their children to the forest, who took their children to the sea to find work land, taught people all jobs, until King Hung planted millet, trapped rice, held a contest of cooking rice, making cakes, found out. Sweet potatoes, palanquin, hunting, looking for water with birds, ... then Tan Vien teaching people to farm in water; Chu Dong Tu and Tien Dung traded, opened markets and traded with folk; Lang Lieu makes thick banh chung; The Ut princesses making pancakes ... All of them love and value labor and the creativity in labor. The beauty of diligence has created material values that nourish and enrich human life.

Typical for the will, energy and strength of labor is the image of Mai An Tiem. Due to the jealousy of bad people, Mai An Tiem was exiled by the 18th King Hung to a deserted island in the East Sea. Not surrendering, Mai An Tiem and her two children struggled with nature, choosing a rock cave to cover the rain to shield the sun, digging with a sharp branch to find water to drink, grinding rocks to get fire, going to the sea. catching

crabs and snails,... One day, a white bird came flying from the West and dropped the black seeds on the white sand. Thinking that birds can eat, people can also eat so Mai An Tiem brought seeds to try planting. A few months later, a large tree spreads on the ground, with many red fruits, black seeds, sweet taste, and aroma. Mai An Tiem named the strange fruit Tay Qua - because the bird brought the seeds from the West. Later, the Chinese people enjoyed eating and praised it as "watermelon". Later, the Chinese people called the fruit a watermelon. Since then, in the mind of the Vietnamese, Mai An Tiem has become a symbol of self-esteem and love of work in people. Watermelon fruit is the result of spirit, energy, enthusiasm in labor. It is a worthy reward for the efforts and perseverance of the employees.

Not only that, we also find beautiful ancient Vietnamese residents in sharing, working together and enjoying the fruits of their labor, helping and solving problems in life together. After hunting, King Hung "divided the hunted animals for the people to bring back" [206, p.39], "pregnant women are divided into two parts" [206, p.41]. And of course, when facing difficulties or standing in front of enemies, they are always together and even when Princess Ngoc Hoa "misses her father, misses her mother and remembers where she lived since childhood" without wanting to return to her husband. As Son Tinh, the villagers also helped out, "some people dance, people tell jokes, girls sing with village boys" [206, p.78] so that Ngoc Hoa can "calm down". The close attachment between people made society in the Hung Vuong period, despite stratification, it was still very close and close.

During the Hung Vuong period, we also clearly see the beauty of love through myths and legends. The love of people, the love of the village and the village with different nuances has gradually raised into the love for the country and the people. In the peaceful time, we worked together to produce and enjoy the fruits of our labor, when we encountered difficulties, we would overcome them, when the foreign invaders came, we together fought to fight off the enemy. Such sentiment has sparked a flame of patriotism and national spirit for the Vietnamese people in the later periods.

Love for the rich land, for the lovely, precious people, for the country inseparable from an instinctive but full of human sentiment - that is love between men and women. In myths and legends of this period, we encounter somewhere more than once the love song of a couple is played. How can we forget the beauty, the unanimous consensus in the love, marriage of Lac Long Quan and Au Co, of Chu Dong Tu and Tien Dung, Truong Chi's love for me Niang, the blind, foolish love of My Châu for Trọng Thủy, ... Each character has different levels of emotions, but no matter how dark or light colors, love Love for men and women has also made up very subtle highlights in the Vietnamese aesthetic life during the Hung Vuong period.

Vietnamese people during the Hung Vuong period had genuine aesthetic feelings. They are both enjoyers, performers, critics, and creators. The beauty, the hero, the bad, the compassion in life and art appeared, giving people in this period certain aesthetic feelings. Humans feel themselves growing up, being more pure, beautiful, and kind. They have escaped a narrow space. As a result, they are willing to overcome vile constraints to proceed with noble acts. This increased awareness has led to the spirit of love for the homeland and high patriotism. They are willing to sacrifice their personal interests, even their blood, for a common career.

The aesthetic sentiment system of Vietnamese people during the Hung Vuong period was shown relatively richly. It includes love, refreshment, joy, encouragement, encouragement ... in front of beauty; hatred, indignation, criticism before evil; admiration, admiration for the greatness; empathy, sadness for the compassion.

First of all, Vietnamese people during the Hung Vuong period had carefree, pure, joyous, pleasurable, pleasant pleasures ... in front of the lively, harmonious, perfect, ... beauty of self. course, of everyday life. Ancient Vietnamese people found themselves small when standing in front of the majestic nature but still had the spirit of overcoming confidence. They know how to watch, listen, and enjoy every rhythm of life. The Vietnamese people of this period were not only in harmony to adapt, but brought love, cherished each field, loved rivers, green forests, wide seas, ... they created aesthetic products for Inspiration from nature with patterned lines like

water waves, ... That love has turned labor products from practical products into aesthetic products. From the very beginning, the stone material “followed people into the factories and then when they came out with a solid, healthy appearance in stone tools; graceful and beautiful in jewelry. Went into the productive labor life, into the human emotional mind. By the time of Hung Vuong, although humans, knew metal, rocks were still "faithful" to humans, still "creeping" into every corner of human life "[187, p.184].

Bronze drums were the culmination of the Hung Vuong period, both physically and mentally. In terms of material, it is the convergence of technical achievements of Vietnamese tool-making in this period. The most important thing is that mentally, the bronze drum is the most complete and complete crystallization of the Vietnamese people's beauty of thinking and emotions during the Hung Vuong period. It takes a lot of heart, must have a love for external aesthetic phenomena in order to refine the quintessence that is shown on the bronze drum, it is considered a sacred object of the community, the result of many dialectical negative times.

“Everyone once stood silently in front of the Ngoc Lu bronze drum, not only with respect for the remains of a father, but also with reflections on ancient mysteries. The artist contemplates the unique lines of man and nature, thinking about the inspiration of a talented ancestor. The musical researcher taps the drum, is amazed at the effects of it, and then hopes to find the tones that build up the country. Meanwhile, the technologist asked one thing: how to cast the drum? How was it going to make such a big drum, such a beautiful, and resonant drum? The questions have been raised but so far, not all have been answered”[187, p.203]. The thing is that not only the answers, but even the questions confirm a truth: it takes a deep feeling to be attached to the hearts and minds of the Vietnamese people in the Hung Vuong period to create attractive products. America is so wonderful. Someone has commented very well that: "When people know how to melt metal, at the same time melt the primitive society. But the metal flows and the metal will be frozen, and with it, all that belongs to the core of a nation also stops, she combined, and then undergoes hundreds of thousands of training and hardening. "[187, p.211].

People who know how to produce musical instruments, bronze drums, when facing a real phenomenon, they all know emotions, and they have certain feelings. Having achieved certain victories in labor, they react with joyful emotions. They sowed a grain of grain on the ground, and found another hundred thousand sprouted; the multiplication created human joys about crops. A successful hunt delighted people; from delight, people keep javelins, arrows; More and more people made improvements to make the javelin better to catch animals. From perfecting the tools of the workforce, over generations to the point where they follow the desired shape as a souvenir.

The Vietnamese people of the Hung Vuong period, loving, affectionate, but also have contempt, hate, and lash out against evil. At the same time, during the Hung Vuong period, Vietnamese people appeared strong aesthetic emotions, mixed with many nuances such as surprise, admiration, admiration, joy, overwhelmed by images of highness. even like Thanh Giong. Those are the images that people want to emulate. The noble acts in creative labor strongly stimulated the aesthetic feelings of people in this period.

The Vietnamese of Hung Vuong period had a compassionate sympathy for the fates, phenomena, ... reflecting the failure of people with noble personality or progressive social forces in the fight. competition against opposing forces ... It is the result of a special blend of emotional nuances such as mercy, empathy, fear, admiration, appreciation, pride. The Vietnamese of the Hung Vuong period were in tune in the mighty compassion of Hai Ba Trung - two heroic characters acting with a deep sense of responsibility before history. The ideals and sacrifices of the two female generals inscribed in the hearts of the Vietnamese fighting for their desire for independence and righteousness. The ancient Vietnamese have also been in tune with the tragedy of the fate of people of the lower classes of society reflecting their image in their art works. In particular, they were extremely traumatized, writhing with the misguided tragedy of An Duong Vuong and Me Chau before the calculations of their father and son Trong Thuy;

Without the aesthetic feelings for such emotions, the Vietnamese in Hung Vuong period could not create such a rich aesthetic life. Must be emotional, emotional, creative, human

5. Conclusion

Firstly, about the aesthetic object of the Hung Vuong period, beauty, heroism, evil, and compassion were born and have clear manifestations both in society and in art. Beautiful in labor; beauty in human behavior towards nature, human behavior towards man; beautiful in the beauty of nature and in the beauty of man. In the lofty, a strong and heroic temperament of the ancient Vietnamese people appeared. In the evil appeared natural images harmful to human life; those who are scheming, cunning, do not respect the meaning. And in the old Vietnamese's compassion, there is also compassion

- Hero and tragedy. The beauty, the hero held the center position, the evil, the marbles appeared but not really sharp. That was consistent with Vietnam's social characteristics at that time. The ugliness, the compassion appear with little frequency, but it is enough to confirm that the Vietnamese in the Hung Vuong period were aware of those aesthetic aspects, and with the desire for beauty, human intelligence will win. ugliness; With the dream of a fullness, fullness in life, people will not encounter tragedy, so they feel and express it in their own artworks. All these expressions, though not generalized by the ancient Vietnamese into a category, showed aesthetic phenomena in the Vietnamese life at that time.

Secondly, about the aesthetic subject, the Vietnamese people in the Hung Vuong period were creative, passionate and respectful of beauty. They have a clear aesthetic sense with all factors of needs, emotions, tastes and aesthetic ideal. In affection, the ancient Vietnamese people have empathy and sharing; there is passion, excitement, excitement; there is contempt, hatred; there is praise, admiration; ... before aesthetic phenomena. In demand, they always carry the desire to reach beauty, which is more and more perfect. In taste, the ancient Vietnamese preferred the elements of lightness, gentleness, harmony and the combination of aesthetics and practicality. In their ideal, they aim for human values, noble beauty. All these factors have significantly contributed to the formation and development of the Vietnamese aesthetic life during the Hung Vuong period.

Third, about the product of the interaction between the aesthetic subject and the aesthetic object of the Hung Vuong period, there are products in daily life and artistic products. These products are both the result of an aesthetic subject-subject relationship; At the same time, it is also the evidence for an aesthetic Vietnamese life that was formed and developed in the Hung Vuong period.

It can be seen that the Vietnamese aesthetic life in the Hung Vuong period, although still primitive, was quite complete. The aspects and parts of the aesthetic life of this period have been shown relatively clearly and completely

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