

**LITERATURE AND CULTURE**

---

**RESEARCH ON THE EXPERIENCES OF TRANSCENDING REALMS  
IN KOREAN, CHINESE, AND VIETNAMESE FICTIONAL  
BIOGRAPHY(傳記小說): FOCUSING ON JEONDEUNGSINHWA(傳  
燈新話), GEUMOSINHWA(金鰲新話), JOENGIMANROK(TRUYỀN  
KỶ MẠN LỤC, 傳奇漫錄)**

**Park Eun Jin<sup>1</sup>**

*Nhận bài: 15/06/2023; Nhận kết quả bình duyệt: 30/06/2023; Chấp nhận đăng: 30/10/2023*

*©2024 Trường Đại học Thăng Long*

---

**Abstract**

In the cultural magnetic field of East Asia, which is a cultural sphere of Chinese characters, Korea, China, and Vietnam have produced various literary works that reflect similar yet independent histories and cultures. In this study, we pay attention to *Jeondeungsinhwa* (傳燈新話), *Geumohsinhwa* (金鰲新話), and *Jeongimanrok* (*Truyền kỳ mạn lục*, 傳奇漫錄), which are collections of fictional biography(傳記小說) formed in the three countries in the 14th and 16th centuries, and analyze the similarities and differences of the experiences of other worlds in the three collections from a comparative literary perspective. Previously, I tried to examine the aspect of unrealistic imagination embodied in literature in East Asia. Going beyond the existing comparison of works centered on Yeomjeong-style(艷情類), the works centered on experiences in the other world in the three collections are newly categorized as “Experiences of Transcending Realms (異系體驗談)” and used as comparison targets; as a form of the content of the work, “Innere form,” a comparative analysis was conducted. The Experiences of Transcending Realms in fictional biography included in the three collections reflect the perceptions shared by East Asian people about other-world spaces such as the underworld, dragon palace, and immortal world. In addition, the part where a real person goes to another world and converses with another person is commonly revealed as an innere form that forms the center of the work. However, there were differences in the specific aspects of dialogue revealed in the three works.

---

<sup>1</sup> Joongbu University

《Jeondeungsinhwa(傳燈新話)》 is the first collection of fictional biographies with a clear didactic character, 《Geumosinhwa(金鰲新話)》 is influenced by a strong writer, and 《Jeonjeonmanrok *Truyện kỳ mạn lục*, 傳奇漫錄》 can be said to be the result of a strong influence of the existing Vietnamese narrative tradition. The aspects of Experiences of Transcending Realms (異系體驗談) in these three collections are meaningful as the “results of literary response” realized by intellectuals from three East Asian countries who lived in difficult times in their respective socio-cultural situations and contexts.

**Keywords:** East Asian fictional biography(傳記小說), Experiences of Transcending Realms, innere form, comparative literature, Jeondeungsinhwa(傳燈新話), Geumosinhwa(金鰲新話), Joengimanrok (*Truyện kỳ mạn lục*, 傳奇漫錄)

---

## 1. INTRODUCTION

The purpose of this study is to examine the ‘Experiences of Transcending Realms’ revealed in Korean, Chinese, and Vietnamese fictional biographies(傳記小說) from a comparative literary perspective. In the cultural magnetic field of East Asia, a Chinese culture area, Korea, China, and Vietnam have formed individual literary works that reflect similar yet unique histories and cultures. In particular, the fact that China's *Jeondeungsinhwa* (傳燈新話), which can be said to be the origin of the fictional biography (傳記小說), was introduced into Korea and Vietnam and gave rise to unique works such as *Geumosinhwa* (金鰲新

話), and *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) has received the attention of many researchers.

This is because the individual expression of a common literary style as a specific work is accepted in different countries can be an effective subject for comparative literary research. This study also pays attention to this point and aims to examine the manifestation of the unrealistic imagination of Confucian intellectuals in East Asia from the 14th to the 16th centuries through the style of fictional biographies by intensively comparing and analyzing the stories of experiences in the other world that appear in the three collections.

So far, many studies have been conducted to compare and analyze *Jeondeungsinhwa* (傳燈新話), *Geumosinhwa* (金鰲新話), and *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄). Most of these existing studies have focused on works that deal with affectionate relationships, which are the most prominent among fictional biographies, and focused on the aspects of female characters and the aspects of affectional relationships revealed in them. However, as has already been mentioned, in fictional biographies, there are not only works of the Yeomjeong style(艷情類) that deal with the love between men and women, but also many unrealistic works that deal with otherworldly spaces and otherworldly characters. This includes works that involve going to the Dragon Palace, the underworld, the heavenly world, or the immortal world, meeting and interacting with characters from other worlds. The unrealistic imagination shown in fictional biographies will be more evident in works that deal with such unrealistic spaces and characters.

Among the existing studies, there is a study that attempted to compare works corresponding to the monster and ghost stories 'Singye style (神怪類)' among the works shown in the three collections, but it was

limited to classifying the aspects of space and character relationships revealed in the works. It was not possible to specifically reveal the unrealistic aspects of imagination that were revealed. In addition, when comparing and analyzing works by categorizing them as 'Singye style (神怪類)', there is a problem in that it encompasses all types of works in which ghosts, immortals, and monsters appear, focusing on the subject matter. This is because the works categorized in this way are so diverse in their aspects that the focus of comparative research, which should reveal the aspects focusing on commonalities and differences, is not clear. The limitations of existing research, which is limited to categorizing characters and background aspects, are likely the result of comprehensiveness in categorizing comparison objects.

In addition, in a study by Jeon Hye-kyung (1998), a comparison was attempted between the three works included in each collection of works that correspond to Experiences of Transcending Realms, but it was limited to describing individual aspects of each work, so the aspects and characteristics of Experiences of Transcending Realms revealed throughout the three works were not clear. It was not clearly revealed. Jeon Hye-Kyung's(2006) study also compared the three works focusing on *Geumosinhwa* (金鰲新話), but

there is room for further investigation into what specific differences the three works show in the emergence of fictional biographies. Based on the specific aspects of the works, the differences in aspects of the three collections and the resulting cultural differences need to be further revealed. Accordingly, in this study, among the works in the three collections, the works in which the main character's experience in another world is at the center of the work and play a major role in the narrative development of the work are categorized under the name 'Experiences of Transcending Realms (異系體驗談)' and are discussed.

It is known that the stories of Experiences of Transcending Realms in fictional biographies were created under the influence of the influx of religious narratives from Buddhism and Taoism and by accepting folklore, and they have unique characteristics that distinguish them from stories of Experiences of Transcending Realms revealed in myths, folk tales, and other works. Stories about solving real problems or experiencing an ideal world by assuming an imaginary space of another world rather than the actual space of life and experiencing it there have existed since long ago, such as the age of myth. However, the aspect of its

implementation in the form of fictional biographies in East Asia appears to contain unique characteristics that are different from those in other branches.

Unlike the Experiences of Transcending Realms in myths that talk about fundamental taboos, and the Experiences of Transcending Realms based on folktales that mainly focus on the fact that they experienced a space called the other world, the Experiences of Transcending Realms in fictional biographies focus on the fact that they experienced a space called the other world. The experience of is not simply objectified and described, but is embodied in a unique way within the work while being related to the real world. Additionally, compared to works of other genres, it is characterized by relatively more specific and detailed descriptions of the process and scenes of interaction with characters from another world. Experiences of Transcending Realms in fictional biographies' have these common characteristics as fictional biographies, but show subtle differences in the way they are implemented in each country. Therefore, when comparative analysis is conducted focusing on this, findings can be found in comparative studies focusing on Yeom Jeong-style's works so far. We can able to

discover points of meaningful discussion that were not discussed.

The otherworldly spaces of *Yonggung* (龍宮), *Underworld* (地獄), *Heavenly World* (天界), and *Sinseongworld*(神仙界) that appear in otherworldly experience stories are imaginary spaces created by pre-modern East Asian people. The characters in the three works go to the other world by chance, meet people from the other world, share stories about various ways of the world, and witness conversations between the other world characters, gaining unique experiences in the other world. In this study, by comparing the aspects of Experiences of Transcending Realms revealed in the three collections, we aim to reveal the differences and socio-cultural context of the works realized through the motif of experiencing these other-worlds.

In comparative literary research, it is important to understand and examine the points of comparison that are similar and different. In this study, we will use a comparative method to identify commonalities and differences, focusing on the 'Innere Form' revealed in the otherworldly experiences of East Asian fictional biographies from the 14th to 16th centuries. 'Innere form' is a concept of Lukacs. Lukacs explained the innere form of a realist novel in the form of a

'road' and mentioned that the innere form of the novel overcomes the abstraction of the novel and elevates humans.

As a general literary term established by accepting Lukacs's concept, the concept of 'Innere Form' refers to the case where the formal items that make up the characteristics of each work become the content that forms the basis of the work. This is a concept that encompasses the distinction between form and content as factors that determine the aesthetic characteristics of literature. In other words, the form in 'Innere Form' means 'formatted content' rather than an external technical dimension that is distinct from the content. Comparing based on 'Innere Form' is useful in that it allows comparison of the overall aspect of the work rather than limited to parts of the work. In addition, since the 'Innere Form' is a form that forms the basis of a work under a specific socio-cultural background, it is easy to explain the aspects of the work in relation to the socio-cultural background. This assumes that the perception of the other world among people in Korea, China, and East Asia was developed around a common 'Innere Form', and that there will be differences in the specific aspects of it due to social and cultural background. This is also an attempt to explain the structure of the discussion of the three collections, which were previously treated in

terms of the *Jeondeungsinhwa* (傳燈新話) and its reception, from the perspective of viewing them as individual literary outputs realized in each country.

For the purpose of discussion, we will first look at the aspects of otherworldly experiences revealed in the three works in general, then identify the inner forms that are commonly revealed, and discuss the individual aspects and differences revealed in the process of actually realizing such internal forms in the works.

## **2. ASPECTS OF EXPERIENCES OF TRANSCENDING REALMS IN KOREAN, CHINESE, AND VIETNAMESE FICTIONAL BIOGRAPHY(傳記小說)**

The three collections of fictional biographies, *Jeondeungsinhwa* (傳燈新話), *Geumosinhwa* (金鰲新話), and *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄), have something in common in that they are works by authors with similar backgrounds and histories. Gu Woo (瞿佑, 1347 - 1427), who wrote *Jeondeungsinhwa* (傳燈新話), Kim Si-seup (金時習, 1435-1493), who wrote

*Geumosinhwa* (金鰲新話)', and Wanseo (Nguyễn Dữ, 1527-1592 (estimated) who wrote *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄). *Jeondeungsinhwa* (傳燈新話) is from the 14th century, and *Geumosinhwa* (金鰲新話) is from the 15th century. Since *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) is a work from the 16th century, it is true that the three collections show some differences in the period in which they were created. However, as the collection of fictional biographies called *Jeondeungsinhwa* (傳燈新話) was accepted in three countries, it could be the subject of a reasonable comparative study in that it is an individually realized result in the socio-cultural context of each country. Comparison is possible in that the three works have the same internal form formed from the foundation of similar works, and the aim was to clarify the structure of comparison by comparing the commonalities and differences based on this.

They were all scholars and intellectuals who were recognized for their talent from a young age, but they were unable to live a smooth life in the secular world, such as suddenly going into exile in a chaotic situation, wandering in protest against the

government, or becoming frustrated with real-world politics. They have something in common in that they are people who went into hiding. Unlike Gu Woo and Wanseo, who had been appointed to government positions, Kim Si-seup, who wrote *Geumoshinhwa* (金鰲新話), became a monk after wandering and is known to have lived the most unfortunate life.

Scholars from the three countries who had outstanding abilities but were unable to actively express their ideas in the world accepted the style of fictional biographies formed after the Tang Dynasty and accepted the literary foundation of folk traditions accumulated through the formation of collections of folk tales in each country. The works in this collection can be said to be the results of the literary style he had a writer and realized in his own context.

The three collections of works that were the subject of discussion contain various stories in common. *Jeondeungsinhwa* (傳燈新話) contains 21 works, *Geumohsinhwa* (金鰲新話) contains 5 works, and *Joengimanrok* (*Truyền kỳ mạn lục*, 傳奇漫錄) contains 20 works. Among them, *Jeondeungsinhwa* (傳燈新話) contains 9 stories and *Geumohsinhwa* (金鰲新話) contains 9 stories that correspond to experiences in the other world. Part 2, *Joengimanrok* (*Truyền kỳ mạn lục*, 傳奇漫錄) is the 7th part. Compared to the works of Yeomjeong-style, which account for the majority of all works, the number of stories about experiences in other worlds is relatively small, accounting for about one-third of the total collection of works. The distribution pattern of the overall Experiences of Transcending Realms revealed in the three collections of works is summarized and presented in a table as follows.

Table 1. Distribution of other-world experience stories in fictional biographies from Korea, China, and Vietnam

	Experience of Transcending Realms
<i>Jeondeungsinhwa</i> (傳燈新話)	1) Sugunggyeonghoerok (Yonggung)
	2) Samsan Welfare Center (Seongye)
	3) Youngho Life Dream (Underworld)
	4) Cheontaebang Eunrok (Unknown Space)
	5) Shinyang Donggi (unknown space)
	6) Yongdangyeonghoerok (Yonggung)
	7) Taeheosa Law Code (Gwigok)
	8) Gamho Yabeomgi (Seongye: Milky Way)
<i>Geumosinhwa</i> (金鰲新話)	9) Namyembuji (the underworld)
	10) Yonggungbuyeonrok (Yonggung)
<i>Joengimanrok</i> (傳奇漫錄)	11) Chronicles of the King of Xiang (Shrine of Xiang Yu)
	12) Chadongbong Yeonrok (Hell, area haunted by ghosts)
	13) Yongjeong Daesongrok (Yonggung)
	14) Sanwonsa Judge's Record (Underworld)
	15) Seongseongseonhonrok (Seongye)
	16) Beomja Heoyucheonjorok (Dogwan, Heaven)
	17) The Tale of General Lee (The Underworld)

The stories presented in Table 1]are all works in which otherworldly experiences are a key part of the works. In fact, there are almost no works in the collection where the other world appears briefly as part of the work, and in most cases, it occupies the center of the work. Additionally, these works do not present the other world as a spatial background from the beginning and

the story unfolds within it, but rather show humans in the real world experiencing the other world and returning to reality.

However, all 17 works have in common that the experience in the other world occupies a core part of the work, and it shows how the experience of humans in the real world influences the real world. The



distribution pattern of these works shows that the literary style of fictional biographies, which uses otherworldly experiences as the core of the work, has become established as a style with a certain degree of framework.

The spaces that appear in the otherworldly experiences in the three collections include 'Yonggung', 'Underworld', 'Spiritual World', 'Ghost valley', 'Heavenly World', and 'Unknown Space', and they are all unrealistic imaginary spaces that are difficult to believe that they actually exist in reality. The protagonists of stories about experiences in the other world are suddenly visited by someone and invited to the other world, or are led to the other world by a transcendent power. In other words, characters are revealed who suddenly enter the other world not by their own will, but by the power of the other world or the intention of the beings of the other world. There are very few works that depict going to the other world in a dream after falling asleep, but most Experiences of Transcending Realms involve going through the process of entering the other world according to an invitation from the other world or the intentions of an other-world character.

In the year of Jeongji Gapsin, Joju scholar Seonmun was sitting leisurely in broad daylight at her house when, suddenly, two men wearing yellow hoods and silk robes came in from

outside, bowed politely in front of her, and said, "King Gwangri (Dragon King) wants to see you." (*Jeondeungshinhwa*, 'Sugunggyeongh-oerok')

One day, Hansaeng sat leisurely in his living room until the sun set. But suddenly, two men wearing blue robes and robes came down from the air, knelt down in the yard, and spoke. "The Dragon King in Bakyeon told me to bring him." (*Geumosinhwa*, 'Yonggungbu Yeonrok')

After writing a small poem, Hojong turned his horse and returned to the docked ship. He was so drunk that he became drowsy. At that time, someone came up and spoke to me. "Our king would like to see you and talk to you." (*Jeokmanrok*, 'History of King Xiang')

The characteristic is that in *Jeondeungsinhwa* (傳燈新話) and *Geumosinhwa* (金鰲新話), the rituals of passage such as sailing a boat or closing one's eyes are shown during the transition of the afterlife, while in the case of the Vietnamese *Jeongimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄), only the transition of moving to the afterlife is revealed. The point is that no special process is revealed that one moves to a space directly connected to reality without any special effort.

As soon as they got on the boat, two yellow dragons ran to protect them on both sides, and they ran like a gale and reached the Dragon Palace in an instant. (Jeondeungsinhwa, 'Sugunggyeonghoerok')

Hansaeng was startled and spoke with his face turning pale. "The road between gods and humans is blocked, so how can they communicate? Moreover, how can the crew travel smoothly when the road is long and the waves are rough? (omitted) Finally, the horse that had carried its whole life flew into the sky. To Hansaeng, he could only see the clouds billowing beneath his feet, but could not see the ground beneath them. (Geumosinhwa, "Yonggungbuyeonrok")

When Nangja returned and reported, Baekryonghu told the governor that everything seemed to be going well. The White Dragon King and the Governor arrived together at a large palace on the southern sea. (Joengimanrok, 'Yongjeongdaesongrok')

As night fell, his illness became very serious, and two noblemen appeared and urged him to go quickly, taking him to the outskirts. After about half a day, we arrived at a large palace. The iron castle was dozens of feet high.

(Joengimanrok, 'Sanwonsa Judge's Record')

As above, in the case of Jeondeungsinhwa (傳燈新話) and Geumosinhwa (金鰲新話), the space between reality and the other world is depicted with a certain degree of distance, and a series of rites of passage (getting on a boat or a cart, closing your eyes and riding the wind) On the other hand, in the case of Joengimanrok (Truyện kỳ mạn lục, 傳奇漫錄), it is 'a place that can be reached by walking to the suburbs in about half a day', as if the space of reality and the space of another world are more horizontally connected to reality. It is revealed. From these, we can see the basic differences in perception of the alien space itself between Korea, China, and Vietnam.

Meanwhile, various otherworldly spaces are revealed throughout the three collections, and the most diverse types of otherworldly spaces revealed in the otherworldly experiences included in Jeondeungsinhwa (傳燈新話) include Yonggung, the underworld, ghost valley, the Milky Way, and unknown spaces. This may be due in part to the number of works, but when compared to the almost equal number of

*Jeongimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), it can be seen that a more diverse otherworldly space is revealed. In the case of the *Golden Myth*, it is limited to the Dragon Palace and the underworld, while Vietnam's *Jeongimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) is characterized by the fact that it reveals a space related to Taoism or a unique space called heaven. The specific aspects of otherworldly spaces revealed in these works are mostly described in similar ways. This shows that a common image and perception of East Asia was formed regarding spaces such as 'Yonggung', 'Underworld', and 'Seongye'. The specific aspects of each space are as follows.

First, the otherworldly space that appears most frequently in the three collections of works is 'the underworld.'

<Yeonghosaengmyeongmongrok>, <Namyembuji>, <Hangwangsagi>. Stories of people who experienced the underworld and returned again are revealed in <Chadongbong Yeonrok>, <Sanwonsa Pansarok>, and <Janggunjeon>. Among the three collections, *Jeongimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) is the most numerous, with three works dealing with the underworld. The afterlife is an imaginary space known as the place where a person's soul goes and

stays after death. In the three collections of works, the afterlife is sometimes referred to as a type of government, and the appearance of hell as a lower space that makes up the underworld is not specifically revealed. I also do it.

The appearance of the underworld revealed in these otherworldly experiences is mostly depicted as an image of a palace surrounded by iron cliffs like a castle. The people there are also described as having a cow's head and a ghost's face, or wearing iron clothes and bronze helmets, giving a cold and stern feeling. The most specific information about the appearance of hell is presented in <Namyembuji>, which states, 'During the day, hot flames shot up to the sky and seemed to melt the earth, and at night, a cool wind blew from the west and destroyed people's flesh and bones. 'I felt like I was sore, I couldn't bear the impact of the waves hitting my body.' While talking about the day and night of hell, it is described as a space made of iron.

The next space of the other world that appears frequently is Yonggung (龍宮), which appears as the main experiential space in <Sugunggyeonghoerok>, <Yongdangyeonghoerok>, <Yonggungbuyeonrok>, and <Yongjeongdaesongnok>.

*Jeondeungsinhwa* (傳燈新) contains the two works that deal with

Yonggung, which is the largest number. Yonggung usually refers to a palace where the Dragon King, who rules over Subu, is located, and in *Jeondeungsinhwa* (傳燈新話), a bead is placed on Subu (水府) and it is explained further by saying, “There is a very deep courtyard inside Subu (水府).” Mainly, the main characters meet and return from the Dragon King, the figure who oversees order in the Dragon Palace. The Yonggung Palace is a high pavilion with beams made of dragon bones shining and roof tiles covered with sparkling fish scales, and the light extends to the sky. It is described as a fantastic space where ‘a pavilion is located in a bright place where spiritual light shines.’ It is connected through water and is revealed to be a place where sea creatures such as crabs and turtles live.

Next, Seon-gye (仙界) is a space where immortals live, and is an otherworldly space that is revealed as the main space of experience in <Samsan Welfare Person>, <Sinyangdonggi>, <Gamhoyabeomgi>, and <Seosikseonhonnok>. Works dealing with Seongye are not revealed in *Geumosinhwa* (金鰲新話), but they are included in *Jeondeungsinhwa* (傳

燈新話), and *Jeongimanok* (Truyện kỳ mạn lục, 傳奇漫錄). Seon-gye is usually depicted as a hidden space that suddenly appears when you wander down the street and reach a dead end. Seon-gye (仙界) is a place with strange plants, flowers, strange fish, beasts, and scenery, and is described as a ‘byeolyucheonji’ that gives off an atmosphere different from the space of reality.

Unlike spaces such as ‘Underworld’, ‘Yonggung’, and ‘Seongye’ that are commonly found in all three collections, there are also spaces that are unique to individual collections. In the case of *Jeondeungsinhwa* (傳燈新話), where the most diverse otherworldly spaces are revealed, ‘Ghost valley (鬼谷)’ and ‘unknown space’ whose identity is not clearly known appear. In the case of ‘Ghost valley (鬼谷), it is revealed as a gloomy space where indigo-colored ghosts gather, and in the case of the unknown space, it is depicted as a village similar to a sage world and a village where immortal-like characters who transcend lifespan and the flow of time live, or a village where ghosts live.

Meanwhile, in the case of Vietnam’s fictional biographies, unlike other

collections, the stories of characters who visited 'heaven' are revealed. Works such as <Beomjaheoyucheonjorok> are representative examples. This work contains the story of a character named 'Beom Ja-heo' viewing the white jade scene in heaven where the Jade Emperor lives with his dead teacher, and the celestial space is described as 'a bright place surrounded by a silver castle.'

In this way, the three collections reveal the perception of the imaginary otherworldly space of pre-modern East Asian people and the stories of people who experienced such space. What is noteworthy is that although various contents of the other world appear in the stories of these characters who experience the other world, which are part of Jeongi novels, the description or description of the other world itself is not the core interest of the work. Rather than simply describing the experience of wandering around the other world, its characteristic is that it reveals the process of a real-life protagonist experiencing the other world in a unique content and manner. These stories have in common the process of a human living in reality meeting an otherworldly person, experiencing the otherworld, and experiencing certain changes due to that experience, and the unique structure of the description of the experience of the otherworld at the center of these stories.

These stylistic characteristics are realized and revealed in all three collections, and they correspond to the 'inner form' that forms the basis of the literary style of fictional biographies and Experiences of Transcending Realms. The difference in the meaning method revealed in the process of actually realizing such internal form is different from the history of the three works.

### **3. COMPARISON OF EXPERIENCES IN EXPERIENCES OF TRANSCENDING REALMS IN KOREAN, CHINESE, AND VIETNAMESE FICTIONAL BIOGRAPHIES**

#### **3.1. 'Conversation' with otherworldly characters as an innere form**

The form that forms the basis of the work that is commonly revealed in the experiences of Transcending Realms revealed in the three collections of works is 'conversation' with other-world characters. In the other world they suddenly encounter, the main characters meet the people in charge of that place, have conversations with them, or witness conversations between other world characters, and this part occupies the most core part of the other world experience. The dialogue structure in this other world is revealed in a significant amount of the work as a way of conveying and utilizing the knowledge that the other world characters have, such as insights and judgments about the

other world or the real world, to real characters, and this is revealed in a state of securing a significant amount in the narrative development. It appears to be implementing a certain role at the level of discourse delivered to the reader. The conversational

aspects and narrative and discursive functions of the experiences of Transcending Realms appearing in the three collections of works are summarized and presented as follows.

Table 2. Aspects and functions of conversation revealed in otherworldly experiences in the collection of works

Collection of works	Experiences stories of Transcending Realms	Conversation contents	Contribution to narrative development	Discursive function of conversation
<i>Jeondeungsinhwa</i>	1. Sugunggye onghoerok (Yonggun)	Subject of conversation: Yeo Seon-moon - Dragon King Yeo Seon-moon - subjects Dialogue situation: The Dragon King requests Sangryangmun and a poem Main content: Writing great poetry on demand Result of conversation: Yeo Seon-moon became rich by giving him a gift as an example of his poetry.	0	Shows the appearance of a scholar whose abilities are recognized in another world.
	2) Samsan Welfare Center (Seongye)	Subject of conversation: Wonsil-Dosa Dialogue situation: Wonsil's question and Taoist's answer Main content: Questions and answers about the real situation and people's future Result of conversation: I learned about my past life and what will happen in the future.	0	Warnings and warnings about world affairs

	<p>3) Yeongho Life Dream (Underworld)</p>	<p>Subject of conversation: Yeonghoseon - King Yeomna Dialogue situation: Investigation and defense of King Yeomra's crime Main content: A defense of a poem written about the after life Result of conversation: Absence of sin and commendation</p>	<p>0</p>	<p>A reminder that people with abilities can be recognized in the afterlife.</p>
		<p>Subject of conversation: Young Ho-seon-Saja Dialogue situation: Yeongho-seon's question and the messenger's answer Main content: Yeongho- seon asks a question about the appearance of the underworld and the lion answers Result of conversation: I learned that people who commit sins in this life are punished in the afterlife.</p>	<p>0</p>	<p>Warnings and warnings about world affairs</p>
	<p>4) Cheontaeb ang Eunrok (Unknown World)</p>	<p>Subject of conversation: Seo-il-old man Dialogue situation: Seo-il's question and the old man's answer An explanation of Seo-il's current life and Description of the Old Man's Song Dynasty Main content: History of living there What happened in the Song Dynasty Result of conversation: I found out that there is an unknown space.</p>	<p>0</p>	<p>Announceme -nt of existence to the unknown world</p>
	<p>5) Shinyang Donggi (Unknown World)</p>	<p>Subject of conversation: This life - monkey gatekeeper Dialogue situation: Questions of this life and the</p>	<p>0</p>	<p>Announceme nt of other world events</p>

*Research on the experiences of transcending realms in Korean, Chinese, and Vietnamese fictional biography(傳記小說): focusing on Jeondeungsinhwa(傳燈新), Geumosinhwa(金鰲新話), Joengimanrok(Truyện kỳ mạn lục, 傳奇漫錄)*

		<p>gatekeeper's explanation of the situation Main content: The monkey king needs a doctor after being hit by an arrow. Result of conversation: This life can get rid of monkeys.</p>		
		<p>Subject of conversation: Lee Saeng-Heo Seong's spirit Dialogue situation: Spirit's gratitude and questions of this life Main content: The reason why obeyed the monsters Result of conversation: Returned home</p>	0	Notification of other world events
	6) Yongdangyeonghoerok (Yonggung)	<p>Subject of conversation: Jasul-Yongwang, Beom Sang-guk Dialogue situation: Dragon King's praise, witnessing the conversation between the Dragon King, Beom Sang-guk, and Wu Ja-seo Main contents: Praising the Dragon King for his self-study, arguing over position with Beomsangguk, and writing poetry Result of conversation: Recognized for talent and participation in feast</p>	0	Recognized for talent. Warn on worldly affairs
	7) Taeheosa Law Code (Gwigok)	<p>Subject of conversation: Pungdae-i - ghost, ghost king Conversation situation: Punishment, harassment Main content: Contents of being harassed by ghosts Dialogue result: Death by ghosts</p>	0	Notification of the opportunity to become a goblin
		<p>Subject of conversation: Pungdae-i - People of the world</p>	0	vigilance towards the world



		Dialogue situation: leaving a will Main content: Information related to death Dialogue Result: We won the trial and the ghosts died.		people of the world
	8) Gamho Yabeomgi (Seonggye)	Subject of conversation: Seong Young-eon - Fairy Dialogue situation: The fairy's request to Seong Yeong-eon Main contents: Appeal against false rumors about oneself, confirmation of facts about the world of good spirits Result of conversation: I learned information about the world of immortals.	△	Conveying information about the affairs of the world
《 Geumosinhwa 》	9) Namyeonb ujuji (Underworld)	Subject of conversation: Park Saeng-King Yeomra Dialogue situation: Park Saeng's question and King Yeomra's answer, King Yeomra's question and Park Saeng's answer Main content: About ghosts and the principles of the underworld. Contents about the Tao of Emperor Dialogue result: Park Saeng becomes King Yeomra	△	Information about the other world and caution about worldly affairs
	10) Yonggungb -u Yeonrok (Yonggung )	Subject of conversation: Park Yeon-Yongwang, Yonggung people Dialogue situation: Dragon King's request, participation in the feast Main content: Dragon King's request for Sangryangmun, Write a poem about witnessing the pride of the people of Yonggung Result of conversation: Recognized for ability and received gift.	X	An opportunity for a character to demonstrate his or her abilities

*Research on the experiences of transcending realms in Korean, Chinese, and Vietnamese fictional biography(傳記小說): focusing on Jeondeungsinhwa(傳燈新), Geumosinhwa(金鰲新話), Joengimanrok(Truyện kỳ mạn lục, 傳奇漫錄)*

《 Joengimanrok 》	11) History of King Xiang (Underworld)	Subject of conversation: Ho Jong-jak-Hang Woo Dialogue situation: Xiang Yu's excuse and response to Hu Zongze's scolding Main content: What happened in the past? Result of conversation: Xiang Yu agrees with Hu Zongze's words.	0	Expressing opinions about the ways of the world
	12) Chadongbo ng Yeonrok (Heaven)	Subject of conversation: Yang Deok-gong - Gwijol Dialogue situation: Judgment on Yang Saeng who was dragged in Main content: Because I did a lot of good deeds Save me Dialogue result: Return to this world	0	Vigilance towards the people of the world
		Subject of conversation: Yang Cheon-seok - Doin Conversation situation: Conversation with a monk who came to the city Main content: Advice on past life events and future events Dialogue Result: Avoiding Anger	0	
13) Yongjeong Daesongrok (Yonggung)	Subject of conversation: Governor, Baekryonghu-Dragon King Dialogue situation: The governor and Baekryonghu submitted a complaint and the Dragon King interrogated him. Main content: Revealing the crime of the monster who kidnapped his wife Dialogue result: Defeated the monster and regained his wife.	0	X	

		<p>Subject of conversation: Oh Ja-moon - God of the bad shrine</p> <p>Dialogue situation: A bad god comes and demands that the shrine be restored.</p> <p>Main content: Reprimand and demand for typos</p> <p>Dialogue result: Taken to the underworld</p>	0	Caution about worldly affairs
	14) Sanwonsa Judge's Record (Underworld)	<p>Subject of conversation: Oh Ja-moon - Old Man, God of the Shrine</p> <p>Dialogue situation: The god of the shrine comes and tells us how to live.</p> <p>Main content: About impersonating spirits and how to survive</p> <p>Dialogue Result: Winning the Judgment</p>	0	X
		<p>Subject of conversation: Oh Ja-moon - King Yeomna</p> <p>Dialogue situation: King Yeomra's interrogation and Oh Jamun's protest</p> <p>Main content: I protested as the old man told me.</p> <p>Result of conversation: He was released and became a judge.</p>	0	Caution about worldly affairs
	15) Seongseon- geonhon- ok (Seongye)	<p>Subject of conversation: Form - Fairy, Geumseon</p> <p>Dialogue situation: Seong-sik talks about saving the fairy.</p> <p>Main content: Why Seong-sik became involved with Ganghyang</p> <p>Result of conversation: The circumstances of how Seong-sik came to the world of immortality are revealed.</p>	0	Conveying the meaning of gratitude

*Research on the experiences of transcending realms in Korean, Chinese, and Vietnamese fictional biography(傳記小說): focusing on Jeondeungsinhwa(傳燈新), Geumosinhwa(金鰲新話), Joengimanrok(Truyện kỳ mạn lục, 傳奇漫錄)*

		<p>Subject of conversation: Form-Ganghyang</p> <p>Dialogue situation: conversation between Seong-sik and Kang-hyang</p> <p>Main contents: The joy of life in the world of heaven, The desire to return to hometown</p> <p>Result of conversation: Returning to hometown and not being able to return to the world of heaven</p>	0	X
	<p>16) Beomjahe-oyucheonj- orok (heavenly world)</p>	<p>Subject of conversation: Beomjaheo-Yangdam (dead teacher)</p> <p>Dialogue situation: Beomjaheo's problem raising, questions and Yangdam's answers</p> <p>Main contents: Introduction to the principles of the world and heaven</p> <p>Dialogue result: Yang Dam's prophecy was correct.</p>	0	An introduction to worldly affairs and the heavenly world
	<p>17) The Tale of General Lee (The Underworld)</p>	<p>Subject of conversation: Hyeong-ri - King Yeomna (witnessed conversation with son Lee Sook-gwan)</p> <p>Dialogue situation: Reprimanding General Lee for his sins</p> <p>Main content: Confessing General Lee's sins and imposing punishment</p> <p>Result of conversation: Lee Suk-kwan loses his mind and leaves this world.</p>	0	

As can be seen in Table 2 above, most of experiences of Transcending Realms in the three fictional biography collections corresponding to 1) to 17) have in common that they move from reality to the other world and meet and talk with other-world characters, or indirectly participate in conversations with other-world characters. The situation of participating and witnessing the conversation is revealed. And this dialogue part occupies a core part of the work. These stories of otherworldly experiences convey strangeness, lessons, and other messages through imaginary spaces and characters that do not exist in reality, and their words.

In these works, the main characters who talk to otherworldly characters are all Confucian scholars of the scholarly class, and most of them have excellent writing skills or have a bold attitude and ability that is not afraid of ghosts or otherworldly beings. The work depicts the process in which these main characters converse and communicate with the other world about events and mistakes in worldly affairs. In this way, the dialogue part, which occupies the most essential part of the work and forms the basis of the work, can be seen as the 'innere form' of the East Asian fictional biography story of experiences in another world.

This aspect of conversation, which is equally revealed in the stories of otherworldly experiences, is the

result of reflecting the desires and critical consciousness of the authors of the three collections who had to live in the socio-cultural reality of three countries in the 14th, 15th, and 16th centuries. Although the background period for each work within a collection is slightly different, the period in which the three collections were established as a collection of works is all a time of confusion, and all assume a time called political turbulence. As is well known. In addition, as revealed in Lee Hak-ju's previous research, it is also well known that the authors of the three collections lived an unfortunate life of seclusion, unable to display their abilities and intentions to the world.

In this life, the writers came to imagine another world where their ideals were met, rather than the chaotic, alienated real world where their wishes and will were not met, and they either had their abilities recognized by characters from this other world, or they were wrong. He must have imagined being punished and corrected in this otherworldly space.

In fact, the social and cultural reality that these writers faced is directly reflected in the content of their works. The above stories of otherworldly experiences deal with the stories of people who leave the complex world and stay in an ideal world, convey criticism and caution against the wrong world, and talk

about ways to survive in a world where ghosts do harm. The setting of the exchange between the other world and this character was used as a way to reveal their desires and critical awareness of reality through the other world.

In a chaotic reality, it would have been difficult for the three writers to directly express their desires and thoughts about reality at the forefront. Accordingly, a device was needed to express this indirectly, but the narrative methods of allegory or retelling in other genres that were previously used were short and compressed, making it difficult to use them in the development of the narrative to convey the hidden meaning desired. There must have been this. Accordingly, rather than briefly and summarily describing the interactions with the other world, focusing on the plot as in the existing method of describing folk tales, it was necessary to make them long and comprehensive enough to occupy a key part of the work, and to allow the characters of the other world and the real world to converse and exchange. An attempt would have been made to reveal the scene by describing it in detail.

In the process, attention was paid to 'dialogue', which is the most essential and direct method of exchange and interaction between beings, and dialogue scenes, which

had been presented only fragmentarily in existing literary genres, were expanded and established as a core part of the work. It stimulates the reader's imagination by describing and depicting in detail the process of negotiating with characters from another world, and furthermore, the meanings that one wants to realize and talk about are realized through 'conversations' with characters from another world. From this point of view, among otherworldly experience stories, the more strongly the writer's critical consciousness is, the more likely it is that the conversation with otherworldly characters will be the longest and most extended.

'Dialogue' is a process in which two different entities meet and talk face to face, expressing their opinions and exchanging opinions. They inform the other party of new information or knowledge they have or receive new information from the other party. It is a process of communication to gain knowledge. In the previous era, 'dialogue' had already appeared as a narrative technique in East Asian narrative literature, and although the way it was implemented in the development of the narrative gradually progressed, the dialogue scene was brought to the fore and the most core meaning in the development of the narrative. The narrative genre, which is mainly used

as a mechanism of transmission, is revealed only when it comes to stories of otherworldly experiences.

When 'confrontation between the self and the world' is considered to be a characteristic that defines the genre called novel, the novel device and style prepared by East Asian fictional biography writers as a major expressive style to express the conflict with the world is the novel's It can be said to be a 'conversation scene' through meeting. And this conversation scene is also the most essential content that contains the message these writers wanted to convey. In this respect, the dialogue part that forms the basis of the work and constitutes the most essential part of experiences of Transcending Realms can be seen as the 'innere form' of the other-world experience stories in East Asian fictional biography.

On the one hand, as mentioned earlier, this also means that, starting in the 14th century, the story of otherworldly experiences in fictional biographies, which have a dialogue structure with otherworldly characters as the core form and content of the work, was established as a distinct literary style in East Asian culture. Looking at the history of literature, it shows that in the genealogy of unrealistic narrative techniques, there has been progress from the plot-centered techniques at the level of folk tales to forming a composition of works that puts conversations with otherworldly

characters at the forefront and conveys the meaning behind them.

2) Differences in conversation patterns and social and cultural context

The Experiences of Transcending Realms in the three collections have in common the structure of dialogue with other-world characters as an innere form, but there are differences in how it is actually revealed. This is because there are differences in what content is communicated in a certain conversation structure and whether such conversations ultimately contribute to the development of the narrative, and there are also detailed differences in the actual aspects of the conversation. In this chapter, these differences are centered on the dialogue structure between characters from the other world and the real world revealed in the work, and the subject of the dialogue. We will take a comprehensive look at the situation and content of the conversation, the narrative function of the conversation, and the discursive effects of the conversation.

In stories Experiences of Transcending Realms, the subjects of conversation usually appear as two subjects: a Confucian scholar, the main character experiencing the other world, and an other world character having a conversation. There are cases where one participates in multiple conversations, but most of the time, such participation in multiple conversations is revealed after a

bilateral conversation with an otherworldly person.

The characters from the other world who talk to the main characters are diverse, starting with King Yeomra, the Dragon King, figures from the fairy world, fairies, gods of shrines, dead teachers, etc., but in the case of *Jeondeungsinhwa* (傳燈新話) and *Geumosinhwa* 金鰲新, they mainly move to the other world. A person in charge or the equivalent of a leader appears as a conversation partner. A conversation takes place with a person representing an otherworldly region. On the other hand, in the case of *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), it can be said that it is characteristic that people such as dead teachers and Xiang Yu, who are ghosts, appear as conversation partners. This is also related to the fact that the unrealistic world that appears in *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) is very close to the real world compared to the other two collections.

What is noteworthy is that although Confucian scholars appear as the protagonist in all three works, there are differences in the qualities of the protagonist Confucian scholars who appear in the three works. Basically, the main characters who appear in biographical novels are people who are educated scholars.

However, in *Jeondeungsinhwa* (傳燈新話) and *Geumosinhwa* (金鰲新話), the characters who appear in the otherworldly experiences are more often people with excellent writing skills, while in the case of *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), although the fact that they are Confucian scholars is the same, the characters in the story are rather than his excellent writing skills being the topic of discussion, there is an aspect where his bold and courageous spirit is revealed as a more core quality of the protagonist.

These differences in the main character's qualities are also related to the differences in the basic structure revealed in the conversational relationship with the other world. Through dialogue, the protagonist, a Confucian scholar, and an alien character communicate, and in the structure of the conversation, differences between the relationship between the protagonist and an alien character are revealed. In the case of *Jeondeungsinhwa* (傳燈新話), the otherworldly character is revealed to be more superior than the main character. The otherworldly characters that appear in *Jeondeungsinhwa* (傳燈新話) have more knowledge and information than the main character, and are



beings with the power to control and control world affairs. The protagonist gains knowledge and information about the other world or the real world through conversations with these other world characters. Due to this conversation structure, the conversation situation with otherworldly characters that is mainly revealed in *Jeondeungsinhwa* (傳燈新話) is structured in that the main character asks a question and the otherworldly character answers.

On the other hand, in the case of *Geumosinhwa* (金鰲新話), unlike *Jeondeungsinhwa* (傳燈新話), the main character and other-worldly characters occupy equal status. Unlike *Jeondeungsinhwa* (傳燈新話), the dialogue revealed in 9) <Namyembuji> and 10) <Yonggungbuyeonrok> is characterized by a question and answer between both parties rather than a structure in which the main character asks questions to an otherworldly character to obtain information. In <Namyembuji>, mutual questions and answers between Park Saeng and King Yeomna are revealed, and in <Yonggungbuyeonrok>, they are shown exchanging poems and hanging out with the people of Yonggung. This aspect of conversation is closer to the nature of discussion and debate rather than the transmission or communication of information.

In the case of *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄), on the other hand, it shows various structures in which the main character is superior to the other world characters in a composition in which the other world has the upper hand, a composition in which they occupy an equal status, and a confrontation composition. In the last case, it can be seen that the main character frequently takes precedence over otherworldly characters. The main character corrects the otherworldly character's misconceptions, and shows the difference between right and wrong and giving advice. Due to this structure, the conversation with the otherworldly character revealed in *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) shows a different aspect from the aspect in the two collections.

The difference in the composition of these conversations is also closely related to the differences revealed in the content of the conversation. In the case of *Jeondeungsinhwa* (傳燈新話), in which the other world clearly dominates, information that ordinary people in the world do not know about the real situation, the future, or the other world is mainly communicated and transmitted, and in the case of *Geumosinhwa* (金鰲新話), it is communicated in an equal relationship. Contents of refutation about the reason and harmony of the world and what is right and wrong are

communicated, and in the case of *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), stories centered on unknown knowledge about world affairs, the content of punishment for real people, and the confrontation structure are the main elements of the real world. The main communication is about the main character raising a problem or protesting to an otherworldly character.

On the other hand, even when looking at the contribution to the narrative development or ending, the stories of otherworldly experiences in the three collections show differences. Unlike the dialogue parts of *Jeondeungsinhwa* (傳燈新話) and *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) that contribute to a certain extent to the narrative development or ending, the dialogue parts of the otherworldly experience of *Geumosinhwa* (金鰲新話) are different in that they do not directly contribute to the ending. For example, in the case of <Sugunggyeonghoerok> of *Jeondeungsinhwa* (傳燈新話), which deals with the experience at the same dragon palace, the protagonist receives a reward through a conversation with the dragon king and his subjects at the dragon palace, and as a result, the protagonist returns to reality and becomes rich.

The otherworldly experience directly contributes to the ending. In cases such as <Yongjeongdaesongrok> of *Joengimanrok* (傳奇漫錄), the incident is resolved through dialogue revealed during the lawsuit between the protagonist and the Dragon King, and the dialogue directly contributes to the development of the incident.

However, unlike in *Jeondeungsinhwa* (傳燈新話)'s experiences of Transcending Realms, the conversation with another world character is a major event that directly affects the ending, such as becoming rich, acquiring an object, or obtaining a bead and leaving, in *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), it is a major event in the process of advancing to the ending. There is a difference in that it is revealed as one of the intermediate key events that are revealed. This means that in Vietnam's *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄), there are cases where the other world appears complexly over several generations, rather than just one other world, as in 12) <Chadongbongyeonrok> and 16) <Beomjaheoyucheonjorok>. It is also related to divination. In the case of <Chadongbong Yeonrok>, the story of the hell of the ancestors, conversations with Buddhist monks

in this world, and later events in the area where ghosts were exorcised are revealed, and in <Beomjaheoyucheonjorok>, conversations with strangers in a Buddhist temple and in the heavenly world are revealed. The dialogue is revealed complexly in the first and second half of the work. Because multiple other worlds appear overlapping or the case is resolved by meeting and talking to other world characters in a place other than the other world after experiencing the other world, the conversation in the other world contributes to the narrative development process rather than directly contributing to the ending. Cases can be seen as being revealed.

In fact, in the case of *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄), in the process of revealing the other world in a complex way, it shows that beings who do not go to the other world but should be in the other world come down to the real world and suddenly appear. In other words, the story of Yang Dam, the dead teacher, appearing in the conduit of the real world, or the story of Xiang Yu appearing in Xiang Yu's shrine, is about characters from another world coming down to the real world, talking with the protagonist, arguing with him, and giving prophecies about the future or various information. It can be said that the boundary between reality and unreality is broken down to a greater degree than

other works. As seen earlier, this is also related to the fact that the spatial movement of *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) takes place immediately without any rite of passage process, unlike *Jeondeungsinhwa* (傳燈新話) or *Geumosinhwa* (金鰲新話).

In the case of *Geumosinhwa* (金鰲新), compared to the other two works, the dialogue part with other-worldly characters is the longest, and this part is expanded while significantly delaying the development of the narrative. However, this long dialogue later leads to the protagonist 'going to the mountains without putting honor or profit in the world'. It is characteristic that it is not clear whether it acts as a cause in the ending of 'going in'. Of course, from a semantic perspective, it does affect the development of the narrative and the ending, but like other cases, an event revealed as a result of a conversation does not directly lead to the ending. Since the results of the otherworldly experience are not directly revealed as a condensed event, the ending is revealed in which the protagonist, who returns to reality in such a state, suddenly ends up in the mountains. This sometimes gives the impression that long dialogue parts do not contribute to the ending. In the larger context, the dialogue between other worlds in *Geumosinhwa* (金鰲新話) occupies

the center of the narrative and contributes to its development, but it also contains quite a lot of ancillary content, such as poetry, that does not seem to directly contribute to the development of events.

This aspect means that this expanded dialogue part is mainly treated with its own meaning in terms of the content and message of the dialogue itself, and furthermore, this means that this work is another discourse according to the author's intention through the dialogue part. It also shows that there is an intended purpose. Considering that *Geumosinhwa* (金鰲新話) was formed under the influence of *Jeondeungsinhwa* (傳燈新話), Kim Si-seup, the author of *Geumosinhwa* (金鰲新話), expanded the dialogue with these otherworldly characters more than in *Jeondeungsinhwa* (傳燈新話), creating a more layered and powerful discourse. It can be seen as an attempt to convey a certain message and effect.

The discourse effect of conversations with otherworldly characters in the three collections is mostly to deliver boundaries and lessons about worldly affairs through conversations with otherworldly characters, and in the case of *Joengimanrok* (Truyện kỳ mạn lục, 傳

奇漫錄), rather than having a specific discourse effect, There are some dialogue parts that simply contribute to the development of the narrative, and in the case of *Geumosinhwa* (金鰲新話), as mentioned earlier, it shows an aspect of trying to convey the author's intended theme more powerfully through the dialogue parts. In terms of literary value, rather than *Jeondeungsinhwa* (傳燈新話), which seeks to reveal the effect of a wary didactic discourse wary of clear world affairs through the words of a dominant otherworldly character, *Geumosinhwa* (金鰲新話), which reveals a strong authorial consciousness, or dialogues, is more active in developing the narrative. The *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) version that uses it should be seen as having acquired more literary value.

As seen above, the stories of experiences in the other world in the three collections of biographical novels have the same conversation with characters in the other world as their core content, but the aspects of their actual implementation are different in terms of the composition with the other world revealed in the dialogue and their contribution to the development of the narrative. It can be seen that it is showing. These

differences are likely due to the cultural differences and creative backgrounds of the three collections. Unlike the *Jeondeungsinhwa* (傳燈新話) created in the early Ming Dynasty in China, the birthplace of Confucianism, which shows caution and lessons about the world through the words of figures from other worlds, Korea's *Geumosinhwa* (金鰲新話) is an antipathy to real-life politics as it experiences political events. Kim Si-seup's remarks as a problematic individual who was wandering around are revealed allegorically through *Geumosinhwa* (金鰲新話) and in *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄), Wanseo's sense of crisis, who lived during a period of serious political turmoil, is revealed through the confrontational structure. In a confrontational structure, warning a vengeful spirit like Xiang Yu or an otherworldly character, or punishing a person who behaved badly in reality like General Lee through the power of the otherworld, is the theme that writer Wanseo wants to convey through his work in such a chaotic situation. This has been revealed.

In the case of *Jeondeungsinhwa* (傳燈新話) this well embodies the characteristics of the genre of 'biography' that conveys lessons through strange things, and in the

case of *Geumosinhwa* (金鰲新話) the author element of a problematic individual called Kim Si-seup is more powerful. In the case of Vietnam, it can be seen as a case where the influence of the existing Vietnamese narrative tradition had a greater influence. As mentioned by Choi Gwi-muk (2010), *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) is meaningful in that it went beyond the fantastical and religious literature previously revealed in Vietnam or the court literature of the 15th century and embodied various classes of people and their concrete lives through art. However, in the process of depicting the specific lives of actual Vietnamese people, it can be seen that the narrative tradition of stories passed down from the folklore was more strongly reflected.

If we look at the aspect of exchange between the other world and the real world, we can see that the other world is most closely related to the real world in *Joengimanrok* (*Truyện kỳ mạn lục*, 傳奇漫錄) than in *Jeondeungsinhwa* (傳燈新話) or *Geumosinhwa* (金鰲新話). This may be related to the worship of personal gods or the perception of spirits and ghosts that are characteristic in Vietnamese literature. According to a study on Vietnamese traditional beliefs, it can be said that Vietnamese beliefs were formed through the acceptance of universal religions such

as Confucianism and Buddhism under the worship of numerous indigenous spirits. At the national level, the existence of such personal gods and divine objects was accepted and believed in. It is explained that legends about those beings were created, national heroes were deified, and ancestral rites were performed. In this flow, the perception of the world as a space filled with spirits and ghosts may have been formed.

In particular, ghost worship called 'thờ thân' can be said to be a major perception held by the Vietnamese people. In fact, Vietnamese people have believed that various gods live inside and outside their homes since ancient times, and even today, you can see them setting up altars in shops and homes and offering sacrifices to each god and ancestors. Accordingly, every home or store has an altar to worship the Buddha, fairy child, and Dharma, and there are many shrines along rivers and lakes to honor deceased people who contributed to the nation. From these things, we can understand the perception of unreality and the close sense of distance that Vietnamese people have, unlike Korea or China.

On the one hand, the "characteristic of fictional biography" is also related to the confrontational structure that basically appears in Vietnamese narratives. Previous research has mentioned that one of the

characteristics of traditional Vietnamese narratives is the confrontational structure. Due to repeated invasions by foreign powers, it had to face off against China in the north and Champa in the south, and the social and cultural context of Vietnamese society at the time was a period of political turmoil with regime changes and an ideological turmoil transitioning from a Buddhist society to a Confucian society. It could be said that it was implemented as a story of an otherworldly experience based on a confrontation with other otherworldly characters.

As unrealistic beings, ghosts, demons, vengeful spirits, monks, etc. are frequently revealed in the real world and confront the real world, which is a characteristic of the *Joengimanrok* (*Truyện kỳ mạn lục, 傳奇漫錄*) otherworld experience stories, and this aspect is also a result of the Vietnamese people's existing perception of unreality.

#### **4. CONCLUSION: SIGNIFICANCE OF THE EXPERIENCE STORIES OF TRANSCENDING REALMS IN EAST ASIAN FICTIONAL BIOGRAPHY COLLECTIONS**

Fictional biography(傳奇) is often used to mean conveying something strange, and biographical nature

refers to the unique literary quality contained in fictional biographies that convey allegorical meaning through strange things. It has been mentioned. The stories that correspond to otherworldly experiences in the fictional biographies we looked at convey strangeness and clearly show how this unrealistic imagination of biographical nature is realized in each country.

The period when the three collections were published was a period of political turmoil, but it was also a time when literature was developing, and under the trend of literary revival, these collections were created with the purpose of gathering unrealistic stories that were already floating around and admonishing them to future generations. Unlike other genres, such as folk tales, the stories of experiences in the other world in fictional biographies are differentiated from existing genres by focusing on conversations with characters in the other world.

Fictional biographies' *Experiences of Transcending Realms* go beyond the simple structure of myths, folk tales, and other-world experiences, and deal with conversations with other-world characters at the forefront of the work, providing knowledge about the other world or the world that people living at the time wanted to know, or that they wanted to inform and recommend to the world, and the future. I wanted to convey things like principles of life that cannot be grasped in work or reality. The

knowledge communicated in the conversation process of *Experiences of Transcending Realms* also corresponds to the unknown knowledge about the other world that the authors of the three collections ultimately wanted to communicate to readers through their works, lessons and boundaries about world affairs, and criticism of reality. This constitutes information about the other world, talks about the principles of the world, and also communicates caution about the actions of people in the world. By conveying information that is difficult to communicate in a realistic manner through the mouth of an alien character in the development of the narrative, the attempt was to avoid the problems that such remarks could bring.

In other words, the story of the experience of another world is the result of unrealistic imagination operating in a way that reflects the literary style of medieval Confucian scholars. It assumes an imaginary other world that does not exist in reality, and ultimately talks about problems in reality through the process of communication with the characters there. You can find yourself being wary of reality, and sometimes criticizing it. From this perspective, the stories of experiences in other worlds in fictional biographies are works that tell stories from another world, but ultimately explain reality and express opinions about reality. The fictional biography *Another World* is the result of the

imagination that sought to understand and talk about world affairs through unrealistic materials in East Asia in the 14th to 16th centuries, and is the result of the process of acquiring more literary value by breaking away from the edifying and ideological method of unrealistic imagination.

In terms of differences, *Jeondeungsinhwa* (傳燈新話) is the first collection of biographical novels with an important didactic character, *Geumosinhwa* (金鰲新話) is the result of authorship, and *Joengimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) is the result of the strong influence of existing narrative traditions. I was able to figure it out through these discussions. These differences in aspects revealed in the other world experiences of the three collections, such as stronger authorship or stronger existing narrative traditions, also show examples of possible situations that can arise when a literary work is accepted in each country.

When the main factors that form a literary work include style, author, and existing narrative tradition, this is because it shows the results of the strong influence of author elements and existing narrative tradition in the realization of a literary style. The intention to convey lessons through

the form of biography, the existence of a writer with a strong sense of criticism of an unjust society, and the intention to tell stories that reflect the actual lives of Vietnamese people are derived from the different social and cultural situations and contexts that the authors of the three collections faced. will be. In this sense, the stories of other world experiences in the three countries of Korea, China, and Yue are the stories of Confucian intellectuals, who were unable to express their will and aspirations in reality in the situations of each country called a turbulent era, using their own unrealistic imagination in their own social and cultural contexts. It can be said to be the 'result of literary response' that responded to reality through literature.

It reveals what it wants to say about reality through the perception of the unrealistic space that lies at the base of each East Asian country, and it talks about reality by setting up conversation scenes between characters and protagonists in otherworldly spaces, and through this, it reveals the author's sense of expression. Alternatively, the formation of the structure of a completed work that shows a variety of narrative developments can be understood as the significance of the stories of otherworldly experiences revealed in East Asian fictional biographies.



This study focused on comparing the overall aspects of the experiences of the other world in the three collections, and did not sufficiently discuss the background factors that revealed the differences between the works. In addition, there was no sufficient discussion on how the Experiences of Transcending Realms in the three countries accept and utilize the literary assets already formed in each country. When the differences between the works that appear on the surface are compared, and the literary foundations that formed the works in each country are analyzed in detail, and the degree of difference is further analyzed, the differences between the three collections can be explained more clearly. It is hoped that follow-up research will be conducted on the aspects and differences in the ways in which the Experiences of Transcending Realms in the fictional biographies of the Three Kingdoms of East Asia reflect each country's folk tales and unique literary resources, thereby further enriching the field of comparative literary research.

## References

### Analysis Resources

Gu Woo. (2012). *Jeondeungsinhwa* (傳燈新話) (J. Yong-su, Trans.). Knowledge that Creates Knowledge.

Kim Si-seup. (2014). *Geumosinhwa* (金鰲新話) (L. Ji-ha, Trans.). Minumsa.

Wanseon. (2012). *Jeongimanrok* (Truyện kỳ mạn lục, 傳奇漫錄) (P. Hee-byeong, Trans.). Dolpilegae.

### Secondary Resources

Kim, Y.-s., & Jeong, H.-w. (2002). *History of Korean Novel*. Yeha.

Park, H.-b. (2000). Study on the aesthetic characteristics of Korean, Chinese, and Vietnamese biographical novels – targeting *Geumosinhwa*, *Jeondeungsinhwa*, and *Jeongimanrok*. *Daedong-A Studies*, (38). Daedong Culture Research Institute, Sungkyunkwan University.

Yoon, C.-g. (2003). Types of wandering and mazes in medieval East Asian novels and their meanings: Focusing on *Geumosinhwa*, *Jeondeungsinhwa*, *Jeongimanrok*, and *Gi Jae-gi-i*. *Journal of Chinese Literature*, (21). Korean Society of Chinese Literature.

Jeon, H.-k. (1991). Study on Vietnamese Biographical Novels (Biographical Novels): A Comparative Perspective with Oriental Biographical Novels. *Southeast Asian Studies*, (1). Southeast Asian Research

- Institute, Hankuk University of Foreign Studies.
- Jeon, H.-k. (1998). 『剪燈新話』(中) 『金鰲新話』(Korea)· 『傳奇漫錄』(越)'s Ilgeulhyeong(其二): Water House Book, Dragon Palace, Comparison of Dragons and Dragons to the Middle Mind. *Southeast Asian Studies*, (7). Southeast Asian Research Institute, Hankuk University of Foreign Studies.
- Jeon, H.-k. (1999). Comparative study of Yeom Jeong-ryu's works in *Geumosinhwa* (Korean), *Jeondeungsinhwa* (middle), and *Jeongimanrok* (越). *Southeast Asian Studies*, (8). Southeast Asian Research Institute, Hankuk University of Foreign Studies.
- Jeon, H.-k. (2000). Comparative study of the works of Yeomjeong-ryu and Shingoe-ryu from <Geumoh Myth> (Korea), <Jeondeung Myth> (middle), and <Jeongimanrok> (越). *Southeast Asian Studies*, (9). Southeast Asia Research Institute, Hankuk University of Foreign Studies.
- Jeon, H.-k. (2006). Related aspects of Chinese novels in Korea, Vietnam, and China: The status of *Geumoshinhwa* in the history of Korean literature: From a comparative perspective of classical novels in Korea, China, and Vietnam. *Study of Ancient Novel*, (21). Korean Society of Ancient Novel.
- Jeong, H.-g. (2014). Characteristics and revenge stories of Vietnamese vengeance narratives: the case of *Jeongimanrok*. *Ethnic Culture Studies*, (65). Korea University Ethnic Culture Research Institute.
- Jeong, H.-g. (2014). Gissinyeo (箕氏) and Miju (媚珠). *Studies in the History of Ethnic Literature*, (56). Ethnic Literature Academic Research Institute.
- Choi, G.-m. (2010). *Understanding Vietnamese Literature*. Creation and Criticism.
- Late, (1997). Religion and Village Community in Vietnamese Traditional Society. *University of Foreign Studies Paper*, 16(1). Busan University of Foreign Studies.
- Lukacs, G. (1998). *Theory of Novel* (B. S.-w. Bang, Trans.). Sim Seol-dang. (Original work published 1916).