



Research Paper

Artistic Principles Of Eastern And Western Historical Novels (The case of *Romance of the Three Kingdoms* and *Ivanhoe*)

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Abstract

Historical novels are achievement of many literatures in the world. Having appeared in different literary periods, this type of novel in very literature always has a specific characteristic that is "historical". Comparing historical novels belonging to two major literary areas in the world, Eastern literature and Western literature, this paper aims to clarify the similarities and differences in term of artistic principles of genre. Thereby, we hope that it will contribute to the interpretation, pointing out the basic characteristics of historical novel, as well as help readers to recognize and appreciate precisely the context, content, historical features and literary characteristics of historical novels.

Keywords: historical novel, historical feature, literary characteristics, historical context

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I. INTRODUCTION

Historical novels are a specialty literary genre, it appears and developed quite early of many major literary in the world. In the Western, historical novels are a genre born in the Romanticism age. The great influences associated with the thriving Napoleon Bonapart dynasty throughout Europe and the fall of that dynasty in 1814 had a strong impact on the Western progressive romantic writers, helping them to become more deeply aware of historical and human issues. Regarding history, European-American writers look at history through the refraction of romantic light, so that historical elements become new materials in literary works, or so-called is historical innovation. History is both the material and the foundation for the writer to freely experience the romantic spirit in the following aspects: freedom, escape from reality, and appreciation of abstractedness... Since then, history helps to promote efficiency in expressing the human condition in certain slices, destiny and historical periods. During this period, some writers switched from composing other literary genres to composing historical novels. Scott invented the historical novel in its modern form and he influenced the writing of history, historical fiction and the European and American novel for a century at least." (Hewitt, 2020). typical as: William Thackeray, Charles Dickens, Bulwer Lytton, in English literature; Prosper Mérimée, Gustave Flaubert, Victor Hugo, Honoré de Balzac, Stendhal, in French literature, Alaxander Pushkin, Lev Tolstoi, Mikhail Zagoskin, in Russian Literature, and American's writer James Fenimore Cooper.

During the Song-Yuan dynasty in China, historical novel thrived. The main theme of the novel of this period is "telling stories about battle, ghosts, legends, koans, swords clubs, and variation"(Min, 2011, pp.343). The "historical" of Chinese historical novels of that period expressed through the story of a dynasty or a historical character. From telling fictitious historical stories to entertaining the citizens of the Song-Yuan dynasty, to Ming-Qing historical novels both form and content were completed. Among them are four major works: *Romance of Three Kingdoms*, *The Water Margin*, *Journey to the West*, *Jin Ping Mei*, these large works are not only famous in China but also in East Asia and Southeast Asia.

In this article, we mainly use the term "novel" instead of the term "fiction" or "romance", because the noun "novel" has a correlation of meaning for both Western and Chinese novels. Through the historical novel concept of East-West, we can see the fiction originating from real life and the historical context is a general characteristic. "Chinese novels go from a desire in historical truth gradually out of the constraints of history, from write about historical truth towards "fiction"(Min, 2011, 345). Meanwhile, the historical novel of West, in

the process of its development, gradually emphasizes the truth of fiction, trying to close the gap between the art world and the real world. Both ways are towards a common goal is to perfect the genre of historical novel and to be welcomed by readers.

II. RESEARCH METHODS

To do this research, we mainly use two methods: text analysis methods and the comparison method. Besides, we also use the other method: content analysis methods, narrative semiotics methods, ethnographic methods, type history methods, etc.

Firstly, we have chosen the method of text analysis, which is used to analyze *Ivanhoe* and *Three Kingdoms*, to clarify historical context, character, work structure, and some other aspects.

Second, the comparison method uses to compare two works *Ivanhoe* and *Three Kingdoms* to find similarities and differences in some aspects such as origin, context, character, structure, language ... Towards clarifying the beauty and characteristics of each work

III. RESEARCH RESULTS

1. Context and development of historical novels of East-West

Choosing to compare the characteristics of historical novel of two cultures, literature with many different features, and different historical times (*Ivanhoe* of the 19th century, *Romance of Three Kingdoms* of the 14th century) seems impossible. Yet, when we put them in the social context and historical context of the East-West historical novel, we found many interesting similarities. According to Hu Ya Min: "In terms of works, it is said that between different national kinds of literature, in case of different cultural contexts, there are still uncanny similarities"(Min, 2011, pp.91).

In 1814, Walter Scott published *Waverley*, it is a work that many researchers refer to as the first "basis" that laid the foundation for the birth of the genre of historical novel in Europe and America. The development of historical novel in the European-American countries is due to the structural change of West society in the late 18th and early 19th centuries when religion and feudalism were gradually weakening give way to a rising capitalism. The bourgeois revolutions are both a need for social restructuring and also a test that forces each individual to have to choose his own way of life. Development capitalism is associated with urban life, where each individual is aware of freedom rights and individual roles in social life. The sense of individual freedom leads to the formation of the national concept, and to glorify the national color. From that social reality, the pioneering progressive writers chose to write historical novels, a new literary genre that both meets the needs of the times and the tastes of readers. Moreover, social fluctuations and changes contribute to promoting scientific development in all fields. In literature, there is the emergence of new artistic trends and tendencies, such as Romanticism and Realism. The appearance of romanticism contributed to change the appearance and brought great achievements to European-American literature and the world. Romanticists on the way to find a way for people to be free, close to nature, have not been too afraid to use new art forms, even those that were previously overlooked and even rejected like prose poetry and novels. Romanticism promotes creativity, helps writers to be more liberal and comfortably compose, they are no longer bound by the genre, by the rules of sentences and words like the writers of Classicalism. When the romantic writers are really untied, they become soaring, using words freely, turning people of all classes into literary characters. They are direct their work to all classes of readers, but do not lose the beauty, softness, and humanity of the work. The very vitality of the work through the ages and up to this day is the clearest evidence.

The three novels *Romance of Three Kingdoms*, *The Water Margin*, *Journey to the West*, prove the prosperity of the mandarin Chinese novel in the Yuan-Ming-Qing era. These masterpieces are through the aggregate by folk tales, which are nurtured from the Song-Yuan drama. As a result of the ways to tell from generation to generation, constantly modifying and complete, finally written by the author into a work. Along with the development of the genre, it is impossible cannot mention the historical and cultural context that contributes to the prosperity of the chapter novel genre. From the South-North Song period (960-1279) appeared prosperous urban areas, developed industry and commerce, and increasingly populous urban class. To serve the tastes of urban residents, it is necessary to have a "colloquial" culture that serves their spiritual needs and matches that flourishing scene.. The transmission of the art to the audience needs storytelling artists, this team is increasing, both in quantity and quality. In the tile shops, pubs, tea houses, the palace ... everywhere, there is a figure of a storyteller. In the Yuan period, there appeared artists who were performing and telling, forming artists who writing narrative stories, they were called sir or talents, a way equivalent to a novelist. In addition, between the middle and the end of the Ming dynasty, there appeared changes in thought, forming liberation movements, promoting freedom (close to the thought of Romanticism in Western Europe in the nineteenth century), with delegates such as Li Zhi, Ci Wei, Sheng Xian Zu, Yan Huang Dao, Feng Meng Long. That movement "is an expression in the literary field and is to attach importance to the novel, promoting the development of the entire colloquial literary"(Feng, 2001, pp.108). By this stage, the novel is no longer subject

to contempt, oppression of the upper class, knowledge, leading to strong development, meeting and shaking the spiritual needs of the urban class. The achievements of the Ming Dynasty fiction school, which made contemporaries and later people interested, appreciated, and recognized its genre's value and position.

From the historical context and genre characteristics, we see, in addition to the general properties of the novel type, historical fiction as a genre that takes history as a context and is based on that foundation to generate the development of novel content. In other words, the historical novelists have picked up a few facts that combine with their fictional and creative abilities to build historical fiction on the vast background of history, high literary value. Like many other types of novels, associated with specific names of each type: detective novels take the subject of a detective as the main content, knighthood novels use the theme of knights as the basis for content development ... The historical novel with the name attached is also not out of that mode. From many factors that make up the basic characteristics of historical novels such as historical context, historical characters, fictional characters, plot... It is the object and motivation that motivates researchers to find the answer to the question: What artistic principles are important and typically determine the vitality and value of historical fiction? To answer this question, we have come to clarify some characteristic aspects of historical fiction.

2.2. Historical background

Historical background is a typical feature of historical fiction. Starting from the reader's doubts with the desire to delimit the historical and fictional truths contained in each work, the novelists are always consciously using context to ensure "is the atmosphere of history of circumstances and honesty with a particular historical period" (Su, 2016, pp.470). However, the history in the historical novel is a passing past, it is not contemporary with the writer, and "neither the historian nor the novelist can contact their truth, because it belongs to the past forever, they can only be in contact with rumors and records about it" (Su, 2016, pp.471). To write *Ivanhoe*, Walter Scott collected and used historical documents relating to the period of conflict between the Norman and Saxon peoples after the Hastings (1066), whose historical background is mainly from *Wardour Manuscript* of a Saxon historian, "*Ivanhoe* has its origins in a book about Wardour Sir Arthur, and the Anglo-Norman Laurence Templeton, considered by the Oldbuck archaeologist" (Sutherland, 1995, pp.228), which incorporates stories drawn from *The Saxon Chronicle* believed to be by Henry. Meanwhile, *Romance of the Three Kingdoms* took place at the end of the 14th century, up to now has more than six hundred years of history. In order to have such a massive set of fictions, Lo Kuan-chung (a Chinese writer who lived in the late Yuan and early Ming dynasties) had to process a huge amount of messy documents including: historical history, historical history, folk legends, and the Three Kingdoms of Yuan Dynasty. ... Along with that is to refer to famous historical works such as *San-kuo chi (Chronicles of the Three Kingdoms)* and "Annotations on the Three Kingdoms" ... into a masterpiece of nearly eight hundred thousand words, named "The Three Kingdoms Continuity of Performance Meaning", which the people of the next generation referred to as "Romance of the Three Kingdoms". The work is basically two components: The first part is derived from folk tales of the three Song, Kim, Yuan dynasties, including more than 30 stories such as *Three Heroes Swear Brotherhood In The Peach Garden*, *The Three Brothers Fight Against Lu Bu*, *Wang Yun Prepares The Chaining Scheme*, *Liu Bei Pays Three Visits To The Sleeping Dragon Ridge*, *Zhuge Liang Provokes Zhou Yu A Third Time*, *Armed With Sword*, *Guan Yu Goes To A Feast Alone* ... These stories, while making up only about half of the book, are the best in the whole novel; The second part is, Lo Kuan-chung directly relied on historical excerpts and converted into stories, consisting of more than 50 stories, mainly about the end of the East-Han period, the dreadful ensemble, the flourishing and destruction the two countries Wei-Wu, as well as the decline of Shu Han and the Jin dynasty, arose after Zhuge Liang's death.

Background, historical events are the hallmark of a certain era, an indispensable important element of historical fiction. In order for the background, events, and characters from the past to come to life and step out of the historical writing, the writer must add imaginary and fictional elements to the story, sometimes even a mythical element to make the story more lively and engaging. And above all, historical novels not only stop at depicting a diverse and visual life, but also can go deep into the inner world of reality, opening up an imaginary horizon in the world of the human soul, emotions, and thoughts. "Sometimes the writer only reproduces an emotion, a human thought before life can also create vivid, concrete and realistic pictures" (Feng, 2001, pp.86). However, when choosing to compose according to historical genres, the writer is always aware that history is the material, the support, the link between the writer's creative emotion and historical truth. That makes the writer create based on belief in the truth, while readers believe in the writer's "historical-truth".

2.3 Historical characters

Historical characters or historical prototypes of fictional characters are the next characteristic of the historical novel genre. In terms of characters, many characters in historical novels have archetypes. Prototypes are people, real things in real life, used as models to build artistic images or reflect in works. In historical fiction, we find that, when stepping from historical reality into fiction, the character has changed in many ways,

sometimes completely reborn. Usually, the writer uses the name and some specific details of the historical archetype to create a character according to his or her intentions, making the character not completely human acting according to historical archetypes, which has personality, thoughts, concerns, suffering and torment, and is the embodiment of a whole person. As G. Lukács: “The fictional character is given life, the historical figure is alive”(Lukas, 1962, pp.16). As the same character, when standing in the historical perspective, it has the right to control and dominate the historians, but when on the writer's pen, it is controlled, dependent on the writer's creative purpose.

Character archetype is still the biggest concern of readers when approaching a historical novel. Referring to this, researcher Pham Qui Binh: “The historical figure in literature is first of all an image... this is not a freely fabricated image, because historical figures always have archetypes in the reader's imagination, even though those archetypes is dark or light. If the writer defies the prototype, the character is in danger of not being accepted by the reader”(Binh, 2008, N36, pp.34-43). With a similar view, when discussing the problem of character archetype, according to researcher Ha An's opinion: “Characters in historical fiction allow differences from characters in historical fiction: There may be allowed differences. As the main character in history is sometimes just a name. For example: Queen Dowager Duong Van Nga, Princess An Tu or heroes, warriors... But the writer can write many works about these characters with many details but not at all ... ”(An, 2008, No.44, pp. 85). That means there is a link between historical archetype and literary image. Agreeing with the above points of view, we believe that: archetypal historical characters significantly impact the writer's creative process, because “the heroic acts in life and history are not alive in the writer's mind, so can they become the heroic image in art”(Tiến, 2013).

Literary characters are more or less the author's thought. If the work is the writer's brainchild, the character in the historical novel is part of that child. From his creative power, the writer leads historical archetypes into his works with a new appearance, personality and life. But basically, the characteristic properties of both the appearance and personality of the archetype have always been preserved and promoted by the writer. This is seen through *Ivanhoe* by Walter Scott and *Romance of the Three Kingdoms* representations of Lo Kuan-chung. In *Ivanhoe*, we find that some characters such as Richard I, Prince John, are real historical figures, have made a deep impression on British history. And characters like Robin Hood, cleric Tuck, are very famous British folk heroes, making a mark on the minds of many generations of British people and the world. In order to bring these characters together into a living character world, Walter Scott created *Ivanhoe*, a fictional figure and a binder to hold the characters together and promote the development of the plot. In *Romance of the Three Kingdoms* of Lo Kuan-chung, is also a fictional work based on the *Records of the Three Kingdoms* written by Chen Shou (233–297, was a Chinese historian, politician, and writer who lived during the Three Kingdoms period and Jin dynasty of China). With characters coming out from Chinese history such as Cao Cao, Yuan Shao, Sun Jian, Liu Bei, Dong Zhuo, Lu Bu, Yellow Turban Rebellion... from the description of the political and military struggle, the author skillfully sketched a series of vivid character images, most notably the trio of characters Cao Cao, Zhuge Liang, and Guan Yu. Although, the main trend of the work is “to support Liu, oppose Cao”, but not so that Lo Kuan-chung sketches the character of Cao Cao in a sketchy way, on the contrary, very vividly. Cao Cao has a dual image with opposing personality arrays, sometimes with extreme lies, sometimes with extreme generosity. The opposing personality arrays in the same character make the reader interested. Zhuge Liang is an intelligent character, appearing after more than a third of the novel, but has made a strong impression and holds the central position of the work. Guan Yu is portrayed by the author as a typical figure of absolute loyalty in times of turmoil, in this character is full of pride, chivalry and loyalty. In addition to the typical characters mentioned above, *Romance of the Three Kingdoms* is also the lively life of characters such as Zhang Fei, Zhou Yu, Sun Quan, Zhao Zilong, and Lu Bu ... all of which make a strong impression on readers. Thus, the characters in the two works are built by the authors in association with the flow of events, in certain historical circumstances, so whether the central character or the supporting character, their appearance or disappearance are all close to the mission and historical circumstances assigned.

2.4. Plot

Plot is based on context, real historical events mixed with fiction. The plot revolves around the characters, especially the main character with reasonable details and situations with high reliability. In that spirit, *Ivanhoe* is a novel focused on building the image of a knight figure by Walter Scott, with a special personality, creating the focus of story situations. The story revolves around the character *Ivanhoe*, a “heroic teenager”, talented. He is the son of Cedric - a Saxon patriarch with patriotism, foreign hatred and the intention to restore the throne to the Saxon. In order to best show the relationship between the characters, as well as to develop the plot commensurate with the theme-ideology, Walter Scott developed the plot in parallel with the love triangle between *Ivanhoe*, Rowena and Rebecca, being the whole society changes vividly, with all kinds of characters meeting, hate, conflict, fight, love ... with a dense intensity. Meanwhile, *Romance of the Three Kingdoms* means a novel consisting of two components. The first part is derived from the folk opera of the three Song, Kim, and

Yuan dynasties. The second component is Lo Kuan-chung, which directly relies on historical excerpts and modified it into a story, consisting of more than 50 stories, mainly about war at the end of the East-Han Dynasty. Step by step exploring the plot of the novel, the reader is deeply absorbed in the content of the story, and feels that events are actually happening or at least believe that it is a true story. That has increased the persuasion and appeal of historical novels.

2.5. Structure

Both *Ivanhoe* and *Romance of the Three Kingdoms* interpretations have a chapter structure, a structure that is particularly familiar to the type of historical fiction in both the West and the East. We can easily see this type of structure through the *Iliad* and *Odysse*, *Shui Hu Zhuan* (translated as *Outlaws of the Marsh, Tale of the Marshes* or *All Men Are Brothers*, is a 14th-century Chinese novel attributed to Shi Nai'an), *Hoang Le nhathong chi* (a historical novel written in a chapter, recording the reunification of the Le dynasty in Dai Viet in the late 17th century), The characteristic of the episode structure is clearly shown through the plot is divided into many chapters and episodes. At the beginning of each chapter, there are always a few verses that are both effective to guide and summarize the chapter's content, episodes: "Talk about", "You watch the book"... The ending is usually like: "Want to know how things are going to be, listen to the post-resolution session" to motivate readers. With chapter structure, *Ivanhoe* work is divided into forty-four chapters, with poetic excerpts from each chapter, for example the opening verse of chapter VIII:

*"At this the challenger with fierce defy,
His trumpet sounds; the challenger makes reply.
Whit clangour rings the field, resounds the vaulted sky.
Their visors closed, their lances in the rest,
Or at the helmet pointed or the crest,
They vanish from the barrier, speed the race,
And spurring see decrease the middle space"*

Palamon and Arcite (Scott, 1996, pp.99)

Romance of the Three Kingdoms consists of 120 episodes, each opening with a preface, for example in the first act:

*"Party at the peach garden, heroic brotherhood,
Slaying the Yellow Turban invaders, the masterpiece made the feat"*

All of *Ivanhoe*'s chapters begin with quoting poetry, each ending freely, often without appointment, and there are few sentences like the latter to explain or revolve like in regular chapter novels. Only at the end of *Ivanhoe*'s XVII chapter, "To understand why this controversy happened, we have to summarize a little about the actions of some other characters". This sentence acts as a retrospective sentence. Meanwhile, every episode of *Romance of the Three Kingdoms* shows the meaning of the title and narration, and at the end of each episode there is a lower-resolution sentence "if you want to know how to see later, it will be clear".

This structural choice has facilitated history to be reproduced in linear chronological order, making it easy for readers to approach and follow the steps of each character, and to understand the personality of each radical character. just follow their steps and actions.

2.6. Language, tone

Language is an effective means for writers to vividly sketch characters, events and places. Like many other literary genres, language is an essential part of the success of the work. The difficulty of the historical novelists is how to properly or as closely as possible express the language of the time, of the social context of the work. This requires writers to be culturally knowledgeable and have a rich imagination to perceive and understand the worldview of the time they write, as well as to express as fairly as possible about all aspects of their life in words, quartets and grammar. However, in order for the language of the novel not to be hard and framed, "the task of the historical novel is to create a new discourse about history, to present a new way of speaking"(Su, 2016, pp.475). Therefore, besides the formal historical language class, the ordinary language class of fiction still occupies a relatively large position in the narrative process. With this language class, narrators in two works *Ivanhoe* and *Romance of the Three Kingdoms* represent the opportunity to express many expressions of expression, sometimes objectively cold. It is the "new way of speaking" that has helped Walter Scott and Lo Kuan-chung to show the language of objective storytelling, to show vivid character language. From the language of aristocracy, peasants, theatrical ..., to Jews in exile in *Ivanhoe*. And *Romance of the Three Kingdoms* show means a combination of written and spoken literature, using common language among the people. Narrative language dominates descriptive language, and in descriptive language very little use of jargon or adjective. The Chinese call such a "baimiao" description, but thanks to its ingenious storytelling, lively dialogue and wide use of speech, tales, legends, myths, and historical stories. etc ... so it has created an attractive beauty that is both scientific and rustic. Thus, it can be said that "in historical fiction" historical truth "is only an

artistic linguistic feature”, therefore “without that language there is no historical novel. Historical fiction differs from other novels in that language itself. Writers can ignore or mistake some historical facts that the novel can still be true”(Su, 2016, pp.475).

Along with language, the tone is also a feature of historical fiction. The tone of the narrator and the character partly reflects the understanding and thinking of the people of the time. The main tone in *Ivanhoe's* novels is through the levels of analysis, dialogue and “historical désacraliser” (decoding history in the writer's way): “John and his petulant attendants couldn't resist the temptation of pulling the long beards of Irish chieftain; a conduct which, as might have been expected fatal consequences to the English domination in Ireland”(Scott, 1996, pp.163). The work of *Romance of the Three Kingdoms* depicts the tone mainly of praise or humorous satire to criticize. Exaggeration is an artistic tactic used at the right time and place to celebrate the feats of good heroes, such as exaggerating dangerous difficulties to test the heroes' martial arts talents. The characters always have a different body, their extraordinary actions and their souls are also different from ordinary people. Maybe because of that, there can be many fierce battles that die a lot but do not cause tragic atmosphere, on the contrary, they are considered “beautiful battles”, attracting readers by the dramatic nature. , the multifaceted changes of the big battle, but typically the ChiBi battle ... And the duel battles of the enemy martial arts generals have the beauty, the charm of the martial arts masterpieces and the magical power of the heroic heroes: the match Taishi Ci and Sun Ce, Xu Chu and Ma Chao, etc.

2.7. Point of view

Historical novels are written by the author in the mind of the afterlife about the past history. With the historical significance of what was past, happened, completed, framed and implicitly cannot be changed, that requires the narrative process to ensure objectivity and respect for color of history. In addition, historical novels also want to show an atmosphere of history that is not dry, not monotonous, must be lively and attractive, which is the reason to promote the flexibility of narrative points, from outside in, from position to position, from long distances to near. Therefore, when exploring the narrative art of historical novels, we often come across two familiar types of narration: “Narrating from a single point of view and narrating multiple points of view”. Discovering the narrative point of view in two works *Ivanhoe* and *Romance of the Three Kingdoms* is easily recognizable in common in the method of objective narrative, by a fully-informed narrator proceeding in a third person, this is narrative style prevailed in the nineteenth century and previous periods. With this type of narration, the author convinces the reader by respecting the authenticity of the events. In the whole plot development, sometimes there appear some narrative to reveal the narrator's position with the typical time when the story occurs such as: “At that time ...”, “The person at that time ...” or “Back then ...” or “This pen is so indescribable ...”, in order to create the most objective color scheme. Sometimes the attempt to find objective proof of facts, events, has made the “omniscient” narrator become the historical narrator. Using narrative style from a point of view helps the work to cover all details, from the actions of each character to the changes of events, events in the master of space and time. create inherent objective nature of historical fiction. Sometimes, the narrative point has a change in narrative style from many points of view, creating the interaction between things and things, creating condensation in the story details, making the work become polyphonic, vivid, making it feel like history is moving.

Storytelling is not always done by the third person narrator, sometimes the task is assigned to the character himself, for example Rebecca reports the siege of the Torquilstone castle to *Ivanhoe* at Chapter XXIX by *Ivanhoe*: “and they press the besieged hard upon the outer wall; some plant ladders, some swarm like bees, and endeavour to ascend upon the shoulder of each other...”(Scott, 1996, pp.313).

In *Ivanhoe*, the movement of narrative position is also expressed through the art of telling “the story in the story”, creating interactions between the past and the present, showing the confrontation of historical periods in the novel . With a flexible narrative point of view, combined with a diverse and clever narrative voice, creating an attractive story, attracting readers to participate in the story in a fairly positive way, feeling the plot of the story in many ways. direction, multiple angles. This creates a feeling that is both real, vague, historical, but also very valuable in fiction.

In *Romance of the Three Kingdoms*, in most of the work, storytellers often appear in the third person, playing a dominant role in the whole story as well as the presence of the characters. That dominance gives the work a field of view always in an overarching angle. Researcher Henry H. Zhao explains this for the reason: each culture and era has its own type of storyteller. And in addition, each genre itself gives it a unique type of storyteller. The type of storyteller in expressive novels is usually the third person who "knows all" of everything. In *Romance of the Three Kingdoms*, this type of traditional storyteller is evident, “always tell about events of the past and it is tradition that gives itself strength”(Feng, 2001, pp.139). The narrator has gone from the unifying law of history to opening the story, leading the reader through hundreds of battles, thousands of changes of the world and the human heart, tracking the fate of the character to the end. Letting the third-person storyteller overflow with the work made *Romance of the Three Kingdoms* bold classic style, going straight straight from

the root to the top. The power of the third-person storyteller has resulted in a kind of credible storyteller. This is not in dispute when a work inherits from the history books and legends of historical heroes, the content is mainly about the war between the three countries, the need of a storytellerpersuasion is of course.

IV. Conclusion

Historical fiction is a unique kind of literature. In addition to meeting the general characteristics of a literary work, it also has its own characteristics, when special attention is paid to the construction of stories based on real historical contexts placed in space and time. and historic sites of that era. However, in order to have a vivid work that attracts readers, the writer tries to express a vivid historical reality by adding fictional details about dialogue, costumes, dishes, habits, familiar... and fictional character. But the fiction in historical fiction "is not an arbitrary fabrication, but a recursion of the lost possibilities in order to explain what the possibility has been exercised, to find out how it was lost"(Su, 2016, pp. 476). It is also one of the factors that cause curiosity, wanting to find out the nature of the issue of historical stories, motivating them to be interested both before, during, and after reading the work..

With outstanding features: context, characters, plot, texture, narrative points, language, and tone, made clear above, contribute to the history of Eastern and Western historical fiction. its own mark, it deserves the role of a historical novel genre, with vitality and a great spread to this day.. From the values obtained, both *Ivanhoe* and the *Romance of Three Kingdoms* represent the meaning that is considered the typical representative of the fourteenth-century Eastern historical novel genre and the western nineteenth century. They received a lot of attention from critics, researchers, and readers, contributing significantly to the names of Walter Scott and Luo Quan Zhong in the ranks of world-historical novelists.

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