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THE REVIVAL OF DEITY WORSHIP IN THE PERIOD
OF ĐỔI MỚI: A STUDY OF THREE TEMPLES IN
KIM LŨY VILLAGE, NGHỆ AN PROVINCE¹

Abstract: *Since the implementation of Đổi Mới (Renovation), there has been a widespread phenomenon of restoring the worship of village deities in rural areas of Vietnam. Beyond repairing and rebuilding dilapidated places of worship, many communities have faced the complex challenge of recovering the identities and historical narratives of their deities. During the prolonged periods of war (1945-1980s), the prohibition of ritual practices, the destruction of temples and shrines, the loss of sacred objects, and the erosion of collective memory resulted in numerous villages losing accurate information about their worshipped figures. Kim Lũy village, the focus of this study, experienced the gradual dismantling of its ritual structures after 1945. Crucially, its hagiographic texts (thần tích) were lost, and no archival copies could be found. Consequently, despite preserving eighteen original royal decrees (sắc phong), villagers were unable to determine the names or deeds of the specific deities they once worshipped. By early 2020, after decades of dedicated searching and with the sustained perseverance of three generations of local intellectuals, the identities of the deities worshipped in the village's three temples were finally clarified. This article elucidates the unique historical and cultural characteristics of Kim Lũy village in Nghệ An province and provides a detailed overview of its three temples and the successful revival of their deity worship in the period of Đổi Mới.*

Keywords: *Folk beliefs; Village deities; Recovering deity identities; Kim Lũy (Hoa Lũy) village.*

Date of submission: 15/9/2025; date of receipt of peer reviewer comments: 30/10/2025; date of approval for publication: 15/11/2025.

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¹ This article is partly outcome of the grassroot level project in 2025 titled *Vấn đề tìm lại lai lịch của các vị thần làng xã sau Đổi mới - trường hợp xã Diễn Kim, huyện Diễn Châu, tỉnh Nghệ An (Recovering the histories of village deities in Đổi Mới period: The case of Diễn Kim commune, Diễn Châu district, Nghệ An province)*, managed by Dr. Chu Xuân Giao under the direction of Institute of Cultural Studies, Vietnam Academy of Social Sciences.

Introduction

The phenomenon of restoring the worship of village deities in the 1990s is clearly evidenced by the studies published during that same decade by the Japanese anthropologist Suenari Michio. His work is based on the research results of nearly ten years of long-term fieldwork in Triều Khúc village, located on the outskirts of Hà Nội. As identified by Suenari, a major aspect of this revival was the restoration and renovation of religious structures that had long been abandoned or lacked formal ritual practice. This process rapidly expanded across rural communities from the early 1990s onward. Drawing on Suenari's observations (1996, 1997, 1998), two illustrative examples from Triều Khúc effectively visualize this broader restoration phenomenon. First, under the supervision of the village community, local youths successfully retrieved ancient stone steles from the pond in front of the communal temple (commonly called the *ao đình*) and returned them to the village monuments. Broken steles were carefully reassembled before re-erection, while those intact required minimal treatment. These steles had been discarded into the pond during the anti-superstition campaigns; however, their water immersion inadvertently preserved them. Had they not been “cleverly” submerged, they might have been destroyed - burned for lime or pragmatically reused as threshing blocks, footbridges, or household supports. Second, prior to each village festival held after the initiation of *Đổi mới* (1986), Triều Khúc villagers sent a delegation to Đường Lâm to pay homage to King Phùng Hưng in his homeland, and subsequently invited representatives from Đường Lâm to attend their own festival. Phùng Hưng, a national liberation hero, is Triều Khúc's tutelary deity (Thành hoàng). Restorations between the two villages were severed during decades of anti-superstition campaigns, and these ritual ties were only restored in the early 1990s.

The image of retrieving steles illustrates the revival of the physical infrastructure of worship; the image of renewed exchanges between villages represents the reactivation of traditional inter-village networks mediated through ritual practices. Similar indicators of the revival of folk belief can be found in studies of Vietnamese village culture from the 1990s–2000s by other scholars, including Shaun Malarney (1997, 2002) in Thịnh Liệt (Hà Nội); Chu Xuân Giao (1996) in Đại Yên; the research group led by Lê Hồng Lý (1998) in Đồng Ky; and the Nakanishi group (2000) in Phù Đổng, among others. Within such a context - from the late twentieth century into the early decades of the twenty-first - not a few villages have attempted to recover the identities of their deities. This need arises because, in order to restore partially

damaged temples or rebuild those entirely destroyed, communities must first know which deities the original structures were dedicated to. Yet decades of abandonment and the cessation of formal worship meant that many villages no longer knew the precise identities of their gods. In some cases, the act of “recovering” carried an additional layer of meaning: after the beginning of Đổi mới, rumors or socially circulating interpretations - often perceived by villagers as malicious - cast doubt upon the origins of their deities. Communities, therefore, sought to correct these narratives and reestablish legitimate faith in their tutelary gods. Before turning to the case of Kim Lũy in Nghệ An, two illustrative examples deserve mention: Tử Dương village (former Hà Tây) and Đồng Kỳ village (former Bắc Ninh).

In Tử Dương, also called Tía village, under Tô Hiệu commune, Thường Tín district, Hà Tây province, in the early 1990s, Cung Khắc Lược and Chu Quang Trứ noted that the village, according to its genealogical records, “had many learned men: classical teachers and traditional physicians, numerous degree-holders, and many who served in the Imperial Medical Institute under the Lê and Nguyễn dynasties. From the Lê period onward, villagers migrated to Thăng Long and established a guild known as Đông Hoa Thị with its own shrine, now located at 8 Hàng Buồm Street, Hà Nội, where a stele dated to Cảnh Hưng 28 (1767) still survives” (Cung Khắc Lược - Chu Quang Trứ, 1995). In the early 1990s, the communal temple of Tử Dương was restored, but the origins of its deities remained unknown. As the authors recount: “The common village house (*đình*) was newly renovated, but the shrine at Hàng Buồm had become a private residence. The original *thần phả* was lost. Villagers remembered the festival customs but did not clearly understand the deity’s hagiography. Existing inscriptions and horizontal lacquered boards praised the virtues of Lê Đại Hành (in the common village house) and Trần Hưng Đạo (in the Hàng Buồm shrine). These two national heroes had become beneficent deities for Tử Dương, but this might reflect a later layer of cultural (or religious) reinterpretation. We sought formal clarification through Hán-Nôm sources, searching locally and among Tử Dương descendants in Hà Nội. We found numerous steles, bells, village regulations, and genealogies from the seventeenth to early twentieth centuries - but none shed new light” (Cung Khắc Lược - Chu Quang Trứ, 1995). In the midst of this impasse, the authors discovered a royal decree from the Mạc dynasty - dated Sùng Khang 9 (1574) - stored at the Department of Heritage Preservation. The decree designated Đại Long Vương (“Dục tĩnh Phù tế Phổ thí Hồng trạch yên hựu Đại Long Vương”) as the deity worshipped at Tử Dương’s shrine. This crucial discovery enabled the village, for the first time in decades, to formally identify its tutelary deity and restore ritual practice on a reliable foundation.

The case of *Đông Ky* differs significantly. The village preserved both its *thần phủ* and numerous *sắc phong*, so it did not need to rediscover the identities of its gods, but rather to correct misinterpretations. Members of the community objected to scholarly and media descriptions after 1986 that portrayed their deity—traditionally understood, according to Hán-Nôm texts and oral tradition, as a heavenly general who aided in defending the realm—as a “god of excrement-carrying” equipped with a pair of bamboo baskets. Such descriptions were seen as damaging to the dignity of the deity and the honor of the village. *Đông Ky* petitioned the government, which assigned the investigation to the National Center for Social Sciences and Humanities (now VASS), with fieldwork conducted by the Institute of Folk Culture Studies. The research team led by Lê Hồng Lý conducted fieldwork from 1996 to 1998, organized a scholarly conference at the village đình in November 1998, and subsequently published *Văn hóa truyền thống làng Đông Ky* (2000). The study effectively corrected the record and reassured the village community.

The case of *Kim Lũy* in *Nghệ An*, the focus of this study, concerns a village that, from the early 1990s until 2019, spent nearly thirty years searching for the origins of its principal deity. Remarkably, *Kim Lũy* preserved eighteen royal decrees dated from Cảnh Hưng 28 (1767) to Khải Định 9 (1924). However, its *thần tích* had vanished (and no archival copy could be found), and villagers had nearly entirely forgotten the deity’s identity. Many investigative approaches were attempted, numerous surveys conducted, yet only in 2019 was the deity’s identity confirmed. The breakthrough came when the *Nghệ An* Department of Culture, Sports, and Tourism rediscovered a 1964 inventory dossier that contained detailed contemporary accounts of the village deities—information that matched the findings of the research team working from 2011 to 2019. This 1964 material, found around 2018, proved decisive. As of 2025, this appears to be the first detailed study after the beginning of *Đổi mới* which searches for village deity identities, based on a case study conducted over more than a decade. I began observing and participating in this process with *Diễn Kim* villagers in 2010; by 2019, the core work was essentially completed, and the subsequent period has been devoted to implementing the results.

1. *Kim Lũy*: A Unique Village

Diễn Kim commune (formerly known as *Kim Lũy* village) is situated in the northern part of *Diễn Châu* district, approximately six kilometers from the district’s administrative center. As of 2016, the commune’s total natural area exceeded 700 hectares (including nearly 200 hectares of cultivated land). At that time, its population

was recorded at close to 10,000 inhabitants, distributed across more than 2,000 households².

Diễn Kim is situated in a lowland area interspersed with numerous sandy knolls (*mô*), such as Mô Cận Trên, Mô Cận Dưới, and Cồn Tổng, stretching along the eastern coastal zone. The commune is bordered on the remaining three sides (west, south, and north) by an extensive system of rivers and canals, a characteristic that historically rendered it a semi-isolated “island.” Due to this quasi-insular terrain, Diễn Kim residents previously had to rely on ferries to access neighboring villages. Daily life was intrinsically linked to the sea, surrounding waterways, and the ferry landings—features that distinctly differentiated Diễn Kim from nearby rural communities. From the 1960s onward, these ferry crossings were progressively replaced by bridges. Today, modern bridges linking the commune to surrounding areas have substantially improved transportation accessibility. Consequently, younger generations born in the early twenty-first century rarely recall their village’s “island-like” past.

Given this geography, the traditional livelihoods of Diễn Kim residents encompassed wet-rice agriculture and the cultivation of subsidiary crops, combined with mulberry cultivation and silkworm raising, salt production, and coastal fishing. While agriculture was the primary occupation, the village’s arable land was limited in area and poor in fertility. Although two rice crops per year were feasible (harvested in May and October), frequent harsh weather conditions often result in “very low crop yields and unstable harvests. In the past, farmers in Diễn Kim were never able to produce enough grain to feed their own households” (Đảng ủy 2016: 10). The main fishing seasons occurred in January, February, June, September, and October. “Fishing tools included *lưới bén* nets made of ramie fibre dyed with *củ nâu* (brown dye), operated by two people on a bamboo raft composed of six to eight poles. Besides *lưới bén*, other important methods included *trữ kheo*, *trữ chân*, and snail-catching. Some wealthier families used larger *quàng* nets or *chông* nets. On days with favorable weather, fishing yielded considerable income for the coastal communities of Diễn Kim. After the August Revolution of 1945, the fishing industry developed significantly, with methods such as *gò trích*, *xăm vây*, gillnets, shrimp nets, and anti-mackerel nets. Bamboo rafts were replaced by wooden boats, sails by engines, and offshore fishing expanded under cooperative models” (Đảng ủy 2016: 10-11). Regarding kinship structure, the commune currently has twenty-six lineages.

² The exact figures are: area 701.33 hectares (of which 197.8 hectares are cultivated area); population 2,192 households, 9,847 people (Đảng ủy 2016: 7).

Examination of their genealogies reveals that “most lineages in Diễn Kim migrated from elsewhere to establish their livelihoods. The earliest arrivals date back fifteen to sixteen generations, while the later ones arrived eight to ten generations ago. Among the earliest-established lineages are the Ngô, Đinh, Nguyễn, Hồ, Bùi Văn, Trương, Vũ, Hoàng, Phạm, and Trần families...” (Đảng ủy, 2016: 18).

2. Three Generations of Intellectuals Originating From Kim Lũy Village

Remarkably, several prominent lineages in Diễn Kim have produced an exceptional cultural legacy: three consecutive generations of writers during the twentieth and twenty-first centuries. Born in Kim Lũy, these writers later left the village, settled in Hà Nội, and became members of the Kim Lũy diaspora in the capital. After *Đổi mới*, the three generations of writers worked in succession to rediscover the identities of the village deities, primarily through a civic organization - the Diễn Kim Homeland Association in Hà Nội. The Diễn Kim Homeland Association in Hà Nội (hereafter *The Association* or *BLL*) was founded in the mid-1990s by a small group including writers Sơn Tùng and Thanh Châu, together with Nguyễn Trọng Thế and Phạm Trào³. Writer Sơn Tùng served as its first head. Inspired by his vision, successive leaders of the Association all regarded participation in the restoration of the village temples as a central mission. The Association maintained close cooperation with local authorities, jointly organizing efforts to rebuild the temples, including the crucial task of recovering the identities of the deities once worshipped there. The first of the three generations of writers is Thanh Châu (1912–2007), whose birth name was Ngô Hoan (Đảng ủy 2016: 13; Thiên Sơn 2022). Thanh Châu was a pre-war writer and a leading short-story contributor to the renowned magazine *Tiểu thuyết Thứ Bảy* before 1945. According to Văn Tâm, “his stories contain deeply humane emotional qualities: compassion for suffering lives, admiration for sacrifice, fidelity, and the cherishing of pure, innocent feelings—innocent like first love.” His works are marked by “a delicate, dreamlike melancholy that stimulates artistic imagination” (Văn Tâm 2004: 1632). Notably, his short story *Hoa ti gôn* (1937), published in *Tiểu thuyết Thứ Bảy*, inspired poet T.T.Kh to write the famous poem *Hai sắc hoa ti gôn* (ibid.). The Bùi lineage produced writer Sơn Tùng (1928–2021), “the first person from Diễn Kim to pass a university entrance examination after the August Revolution” (Đảng ủy 2016: 13). According to Nguyễn Thế Kỷ, he “left behind a proud and substantial literary legacy, including dozens of works, of which twenty-one are particularly significant. *Búp sen xanh* stands as his most celebrated and successful novel” (Nguyễn Thế Kỷ

³ This personnel information is based on writer Thien Son's memory.

2021). Sơn Tùng specialized in writing about President Hồ Chí Minh and revolutionary figures. He became the first writer to be awarded the title *Anh hùng Lao động* (Hero of Labor, 2011). The Nguyễn lineage includes writer Thiên Sơn (born 1972), whose real name is Nguyễn Xuân Hoàng. A prolific author now in his creative prime, his most notable recent works include the two-volume novel *Đại gia* (2013) and the historical novel *Gió bụi đầy trời* (2021). Of special significance is the fact that writers Sơn Tùng and Thiên Sơn are related by kinship. Unsurprisingly, the story of Kim Lũy's deities—both their loss and rediscovery—was a matter of deep concern for these two writers in particular.

3. The Three Temples of Kim Lũy Village and Their Deities

In an afterword written in October 2008 for Thiên Sơn's poetry collection *Lá thày mùa⁴*, titled "In Place of an Afterword for the Works of Thiên Sơn," writer Sơn Tùng offered reflections on the deities of his native village (summarized here into key points, with direct quotations placed in quotation marks) (Sơn Tùng 2008: 76–80). First, Kim Lũy village (formerly Hoa Lũy, and earlier still Kim Hoa hamlet) once possessed three magnificent temples dedicated to local deities, as well as an imposing communal hall (*đình*) (Sơn Tùng 2008: 76). In the writer's imagined vision of the past, the village appeared as "a splendid Hoa village with grand temples, picturesque scenery, abundance, and thousand-year-old sacred trees." Yet the present reality, he wrote, is entirely the opposite: "Today, not a single brick of the old temple foundations remains—not a *long đĩnh* (incense burner), not a canopy pole. The sacred and human deities of Hoa village stand forsaken, bereft of incense and worship" (Sơn Tùng 2008: 78). Second, confronted with the destruction of the village's temples and communal hall, and with its deities left without ritual care, the writer expressed his wish: "I have always longed for the day when, in Diễn Kim, a temple will rise again so that the eighteen royal decrees may be brought home!" (Sơn Tùng 2008: 80). Regarding these decrees, he wrote: "Fortunately, the deities of Hoa Lũy village once received forty-two *sắc phong*, from the reign of Lý Thái Tổ to that of Khải Định of the Nguyễn dynasty. I currently possess eighteen decrees, from the reign of Lê Hiến Tông (Cảnh Hưng era) to that of Khải Định" (Sơn Tùng 2008: 78). As will be discussed later, this group of eighteen decrees was indeed kept in the personal home of writer Sơn Tùng in Văn Chương alley, Khâm Thiên, Hà Nội, around 2008. Third, regarding the deities

⁴ At the end of the article, there is a postscript by writer Sơn Tùng: "Chieu Van night Han Lo 8/9 Mau Ty - 8/10/2008" (Sơn Tùng 2008: 100). Thus, this article was completed on 8/10/2008. After that, the article was printed in Thiên Sơn's poetry collection at the end of 2008.

formerly worshipped at the three temples (Đền Cả, Đền Trang, and Đền Cá Ông), Sơn Tùng presented the following view:

i. **Đền Cả** (located in *thôn Trong* or *thôn Trên*, the former central settlement of Kim Lũy) worshipped a deity from the era of Lý Nam Đế (Lý Bí), possibly Phạm Tu or Triệu Quang Phục. Since neighboring Diễn Hải village worships Triệu Quang Phục, Kim Lũy’s Đền Cả, he suggested, may have worshipped Phạm Tu.

ii. **Đền Trang** (located in *thôn Trang*) worshipped a deity from the Lam Sơn resistance led by Bình Định Vương Lê Lợi.

iii. **Đền Cá Ông** (also called Đền Ông), situated at the seaside entrance of the village, worshipped the Whale God (*Cá Ông*).

All these deities were associated with royal decrees, the same set of eighteen decrees which were kept by Sơn Tùng at the time.

Concerning Đền Cả, Sơn Tùng did not cite any specific *sắc phong*. His assertion that the temple “worshipped a deity from the era of Lý Nam Đế (Lý Bôn), sovereign of Vạn Xuân” was based solely on his own conjecture. In fact, the decrees referring to Đền Cả simply identify the deity as *Bản thổ linh quan* (“Local Spirit Officer”), *Bản thổ hiệu Quản Đông Bắc linh quan* (“Local Spirit titled Officer of the Northeast”), or simply *Linh quan*, without naming a historical figure. Thus, Sơn Tùng’s association of this title with a Lý dynasty figure was speculative. Regarding Đền Trang, Sơn Tùng cited a decree dated Cảnh Hưng 44 (1783), naming the deity as *Đô Thái úy Thành Quốc công*. He further asserted that this temple “worshipped a deity from the Lam Sơn uprising—under Bình Định Vương, with ‘Lê Lợi as king and Nguyễn Trãi as adviser,’ in resistance against the Ming invasion.” Here again, his claim that *Đô Thái úy Thành Quốc công* was a Lam Sơn-era figure reflects his personal interpretation. In reality, decrees for Đền Trang variously refer to the deity as *Đô Thái úy Thành Quốc công* (Cảnh Hưng 44), *Tứ Dương Thành Quốc* (Tự Đức 6), *Tứ Dương Thành Quốc công* (Duy Tân 3), or *Tứ Dương hầu Thành Quốc công* (Khải Định 9). The identification of “Tứ Dương hầu Thành Quốc công” as a Lam Sơn figure thus represents only Sơn Tùng’s view circa 2008. For **Đền Cá Ông**, Sơn Tùng cited a decree dated Khải Định 2 (1917), naming the deity as *Đông Hải thái thú Đại Ngư ông*. Another decree from Khải Định 9 (1924) contains the same title. This deity is clearly the Whale God (*Đại Ngư ông*), widely worshipped along the Vietnamese coast, including at Kim Lũy. Fourth, concerning the communal hall, Sơn Tùng described it as standing “at the junction of three inter-village roads, before the Bàu Giang wharf (Bàu River) and vast

mangrove forests of *đước*, *sú*, and *vẹt*” (Sơn Tùng 2008: 78). Local sources note that the hall had a three-compartment structure with an auxiliary building, shaded by large *sốp* trees with dense foliage. In front stood a row of flamboyant trees that bloomed vividly in the third lunar month, their red blossoms reflected in the river, glowing under the full moon during festival days “like a dragon of fire” (Đặng ủy 2016: 14). According to recollections recorded during the author’s field interviews in 2010, the communal hall served as the meeting place for the entire village and as the center for village festivals. During festivals, the deities of all three temples were carried in procession (with *bài vị* and *sắc phong*) to the communal hall, and afterwards returned to their respective temples. In summary, before 1945, Kim Lũy had one communal hall and three temples. The communal hall functioned as the administrative and ceremonial center of the village, while the deities resided permanently in the three temples—Đền Cả, Đền Trang, and Đền Cá Ông—each housing the deity’s *bài vị*, statues, and royal decrees. Đền Cả and Đền Trang possessed decrees from both the Lê and Nguyễn dynasties, while Đền Cá Ông possessed only Nguyễn-era decrees.

After 1945, all these structures suffered damage. The communal hall was dismantled for the last time in the 1970s. The river previously flowing in front of the hall was subsequently converted into rice fields and later into residential land, and the hall’s grounds are now indistinguishable from the surrounding houses. The three temples were gradually removed, and their associated worship practices were discontinued. The decrees (*sắc phong*) from all three temples were initially gathered and stored in the village’s traditional house, located near the former site of Đền Trang. However, this building was destroyed in a U.S. bombing raid in 1972, leading to the dispersal of the relics for safekeeping. The decrees, which were stored in two brass tubes, survived and were relocated to the nearby Bùi lineage ancestral hall. In early 1992, a member of the Bùi lineage, Bùi Huy Du, and his wife travelled from the village to Hà Nội to deliver the eighteen surviving decrees to the writer Sơn Tùng at his home in Văn Chương alley for further preservation. In August 1994, Sơn Tùng commissioned specialists to translate all eighteen decrees into Vietnamese (Ban liên lạc Hội đồng hương Diễn Kim tại Hà Nội 1994a, 1994b). Based on these translations and his knowledge of the old village, he concluded that: **Đền Cả** worshipped a deity associated with the era of Lý Nam Đế; **Đền Trang** worshipped a deity associated with Lê Lợi’s resistance against the Ming; **Đền Cá Ông** worshipped the marine deity Cá Ông/Đại Ngư ông (Whale God). Among these identifications, only the deity of Đền Cá Ông is fully consistent with the extant *sắc phong* and with widespread coastal traditions, particularly pertinent given Kim Lũy’s identity as a fishing village.

Conclusion

Today, Đền Trang – now situated at the center of the former Kim Lũy village area - has been restored and currently serves as the unified communal place of worship for all deities previously associated with the village's three original temples (Đền Cả, Đền Trang, and Đền Cá Ông). Within the restored temple, the *bài vị* (votive tablets) of the deities from the three original temples are permanently enshrined. Each year, during the Đền Trang festival (on the 12th–13th days of the second lunar month), the palanquins of the deities are ceremonially carried in procession from the former sites (or symbolic locations) of Đền Cả and Đền Cá Ông to Đền Trang. After the festival, the deities are ceremonially escorted back to their respective symbolic locations. This restored Đền Trang thus embodies a dual function: it is simultaneously a revived temple in its own right and a functional equivalent of the former village communal hall (*đình*), serving as the central location where all village deities are gathered during the annual festival. The case of Kim Lũy in Nghệ An thus provides a vivid illustration of the enduring vitality of traditional village deities within contemporary society. The restructuring of this temple system demonstrates the remarkable capacity of rural Vietnam to harmoniously integrate longstanding traditions with present-day conditions, thereby reflecting a path toward cultural sustainability./.

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Tóm tắt

SỰ PHỤC HỒI TÍN NGƯỠNG THỜ THẦN THỜI KỲ ĐỔI MỚI: NGHIÊN CỨU BA NGÔI ĐỀN Ở LÀNG KIM LŨY, TỈNH NGHỆ AN

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Tóm tắt: Kể từ khi thực hiện Đổi Mới, ở nông thôn Việt Nam có hiện tượng khôi phục tín ngưỡng thờ cúng các vị thần làng xã. Bên cạnh việc trung tu, tôn tạo các cơ sở thờ tự, nhiều cộng đồng đã phải đối mặt với thách thức trong việc khôi phục danh tính và các câu chuyện về các vị thần của họ. Trong thời kỳ chiến tranh kéo dài (1945-1980), việc cấm thực hành nghi lễ, phá hủy đình, đền, mất mát vật thiêng, và sự mai một ký ức tập thể đã khiến không ít làng xã mất đi thông tin chính xác về các vị thần của họ. Hệ thống đình, đền ở Làng Kim Lũy, trọng tâm của nghiên cứu này, đã trải qua quá trình hạ giải dần dần từ sau năm 1945. Điều quan trọng là thần tích của làng đã biến mất và không có bản sao lưu trữ nào có thể được tìm thấy. Do đó, mặc dù lưu giữ được mười tám sắc phong gốc, dân làng không thể xác định được tên hoặc sự tích của các vị thần. Đến đầu năm 2020, sau nhiều thập kỷ tìm kiếm và với sự kiên trì của ba thế hệ trí thức địa phương, danh tính các vị thần được thờ phụng tại ba ngôi đền của làng cuối cùng đã được làm sáng tỏ. Bài viết này phác họa những nét đặc trưng lịch sử và văn hóa độc đáo của làng Kim Lũy, tỉnh Nghệ An, đồng thời cung cấp cái nhìn tổng quan về ba ngôi đền và sự phục hưng tín ngưỡng thờ thần của làng trong thời kỳ Đổi Mới.

Từ khóa: Tín ngưỡng dân gian, thần làng, phục hồi danh tính thần, làng Kim Lũy (Hoa Lũy).