

A Study of Hayi Ethnic Literary art was conducted in Yot Ou District and Phongsaly Province, Laos

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Abstract: *This research uses Shibeizhai and Shigaohe villages in Yot Ou District, Phongsaly Province as a case study for cultural conservation of Hayi's literary art. In two villages with a total population of 50 people, including 23 women, the Hayi ethnic of cultural conservation present, past, and method of cultural conservation were studied. This paper's research focused on four areas:*

1. *Dance: In three shows 1) A Po Ma, 2) A Mi Che, and 3) Jie Jiu Jie, Hayi ethnic literary-arts highlighted cultural conservation in the sphere of dance in the past, present, and method of cultural conservation.*
2. *Singing: 1) Jung Ma Mi Ma (Moving village), 2) A Ye Peu Peu, 3) Ka Su Meu A Ma, 4) A Meu A Meh, and 5) Ka Sha li Ka Sha Ho are all popular songs*
3. *Traditional instrument: There are two type of traditional instruments such gong and bamboo tube was popular for dance and there are four type for blowing instruments such flute, Mu Tu three holes, Mu Tu four holes and Mu Tu for additional head by gourd.*
4. *Folktales: 1) "A Ju A Yi", 2) "A Chua A Yeh", 3) "Yu Pui Yu Yi", 4) "Ha Hia A Keu", 5) Xiang Miang lied to eat, 6) the daughter of a tiger drinking alcohol, 7) Xiang Miang slapped the mosquitoes and 8) the old man was not angry.*

Due to the rapid economic growth, the use of modern technology and the transfer of art and literature to young people have been steadily declining.

Keywords: Dance, Folktales, Literary Art, Singing, Traditional Instrument

I. Introduction

Hayi ethnic literary art plays a critical role in the cultural conservation of Laos' countries and minority groups, particularly, the culture of historical preservation of magnificent civilizations as a legacy from previous generations' ancestors in the past, present, and future, as well as cultural conservation methods. As a result, the Lao government is cognizant of cultural value and is working to raise awareness in rural and urban areas in order to maintain each ethnic group's distinct identity. Then there will be a cultural interaction between sub-regional and international programs in order to gain access to minority group cultural preservation around the world. In two communities, the impact of social life and economic expansion on cultural preservation has deteriorated, and a new generation will not inherit their literary art. People in Shibeizhai and Shigaohe hamlet are unable to inherit Hayi ethnic literary art due to a change in the shared social environment. The old ancestors' literary arts, such as dance, singing, playing a native musical instrument, and telling folklore, are no longer practiced by new generations. Because of the people in two villages, only the elderly and children remain, and the majority of the young generation has been relocated to earn money for their families.

Conservation is a cultural enterprise which needs to be evaluated in the perspective of: (i) a given cultural tradition; (ii) a given society expressing itself as a nation or a community; (iii) a universal concern for aesthetic messages delivered by monuments, masterpieces, or landscapes which are part of the world's patrimony. Beauty has an emotional, metaphysical, and spiritual function; it enhances the transcendental experience described as poetic, religious, absolute, divine, or sacred. It is a permanent force for the emancipation of the human condition from its limitations (Arkoun, 1994). Conservation, according to this viewpoint, is concerned with cultural traditions, society as a nation or community, masterpieces, landscapes, emotional beauty, metaphysical, spiritual function, and it enhances transcendental experience described as poetic, religious, absolute, divine, or sacred, as well as all of creation by humans for the benefit of their own society. Ministry of Information and culture stated that conservation meaning is entirely other regulation for supporting intangible cultural heritage which inherit stability in domestic, includes classification, evidence noticing, research protection, preservation, promotion, inheritance, and cultural renaissance other

areas(culture, 2003). Conservation, according to the Ministry of Information and Culture, is another set of rules for preserving tangible and intangible cultural property. As a result, the stability of one's own country improves. Cultural classification, evidence noticing, research protection, preservation, promotion, inheritance, and cultural renaissance are all part of a long-term strategy for long-term sustainability. Website, conservation means to repair and maintain reserves according to rationally exploit the environment. To provide the highest quality in the well-being of humans permanently next(<https://th.ilovetranslation.com/>, 2022). According to the website, conservation is defined as “the preservation, reservation, repair, improvement, and use of natural resources for the benefit of society.” Because of conservation, a new generation will be able to maintain and preserve the environment, and the following generation will be able to provide societal benefits. According to the Committee for the Preservation and Coordination of Cultural Preservation, Conservation refers to the preservation of indigenous cultures that are rare or endangered and cannot be relocated for the benefit of future generations in the quest of cultural heritage(C. P. a. C. Committee, 2001). As previously stated, conservation refers to a rare original cultural conservation that was on the verge of disappearing because it did not allow for the movement and preservation of a clue of civilization in the past for use by a new generation enhancement. On the other hand, cultural conservation is a critical component of local community development and national culture advancement in terms of socio-economic development. By using cultural assets for cultural tourism, each ethnic group's culture is served and preserved for the long term. Cultural conservation in Muslim societies is related to nationalist movements, just as it is in western societies. Each society is proud of past and seeks to show off the glorious performances of its ancestors. The display is not limited to architectural monuments, but includes all cultural legacies like manuscripts, furniture, jewelry, poetry, painting, musical instrument, and weaving (Arkoun, 1994). Cultural conservation, on the other hand, is almost a display of national love, identifying love, religious love, tribal local culture, past administration, and finding excellent things like ancestor civilization. Architecture, sculpture, art, cultural heritage, and writing, as well as other furniture, material value, painting, musical instruments, silk weaving, and other forms of art, are all being preserved for future generations to enjoy. If there isn't a beautiful cultural preservation for one's ancestors, it will deteriorate due to unfortunate circumstances, leaving a new generation unfamiliar with their own culture in the modern era. The National Committee for Culture defines cultural conservation as a means of maintaining and preserving both practical and natural cultures in order to promote love, affection, understanding, and pride in one's community and nation, as well as for future generations' research. Studying the current circumstances and challenges related to the preservation of local culture are the most important activities that should be carried out. Registration of cultural objects for conservation, financial allocation for cultural conservation, and growing awareness of values and cooperation in cultural conservation are all important aspects of cultural conservation. The creation of networks to support cultural preservation, the promotion of cultural preservation, and the appreciation and honor of individuals or entities that have contributed to cultural preservation are all things that local governments can do to help (N. C. Committee, 2007). This is also a crucial aspect in the long-term preservation of culture, so that future generations can learn from their forefathers' experiences and maintain tangible and intangible culture for the new generation's future development. As a result, it is important to love and protect one's local and national culture, as well as to understand and be proud of it, so that future generations will be able to study cultural conservation, cultural activities, cultural product registration, and fundraising for mutual love and patriotism. According to Surasawad Suksawat, the concept of how to maintain the art involves three parts.

Preservation: It is the process of preserving art and materials in order to keep them in the best possible form and to prevent degradation due to natural and other factors. The conservation approach can be performed by spraying, maintaining the temperature and humidity, and adding or adding the original. Only 70-80 percent of the original is required for conservation, and only 20-30 percent can be added.

Restoration: It has a better level of preservation than the other half, as it collects and replaces damaged pieces or makes them appear as nice as possible, as well as reinforcing the internal structure and other measures. There should be no traces of restoration left behind. The outside must be in as good a condition as possible. The original material may only comprise 20-30% of the fossil material and 70-80% of the restoration material in this process.

Conservation: Conservation is a broader process than the first two ways, and it may include decorating to fit in with the old or existing while also adapting to daily living or society's present way of life, perhaps

generating something that harmonizes and enhances the existing. In addition to physical preservation, such as archeological sites and artifacts, ancient beliefs and technologies, as well as traditional knowledge and skills, will be preserved, but will be used or developed to be more inventive based on the original (Suksawat, 1999). The following challenge demonstrates how preservation, restoration, and conservation must be intertwined and in harmony in order for art and culture to function in a long-term manner. There is a sustainable succession of future generations because it is an important factor in the protection and preservation of the ethnic groups and nation's great culture.

According to the aforementioned notion, culture conservation is the transmission and preservation of cultural values from generation to generation in order to conserve traditional, uncommon, or endangered culture in a sustainable manner. Languages, religion, architecture, sculptures, arts, literature, way of life, livelihood, consumption, utensils, ceremonies, costumes, handicrafts, performing arts, traditional music, and so on are examples of intangible and tangible culture that have been passed down from ancestors to the present.

The study of literary theory is primarily concerned with dance, singing, musical instruments, and folklore, among other things. The findings of this paper's research are focused on the Hayi people's literature and art. It is stated on the webpage that literary art comes from two words namely art and literature. Art means the expression of human feelings that have beauty value. While literature is an absorption word that comes from Discuss Sanskrit which means guide, guidance or order in the form of text or voice. So it can be concluded that, literary art is actually a writing or story that comes from the expression of human feelings that have beauty values (okfestivalscotl, April 16, 2020). Literary or literary art is something in the form of writing or stories that have artistic and cultural value that displays the beauty of speech and language to convey certain meanings (okfestivalscotl, April 16, 2020). Literary art in the form of language has a literary purpose in the form of expressions, words, stories and language styles (okfestivalscotl, April 16, 2020). As a result, the two terms of art and literature are inextricably linked. Readers, listeners, and viewers are all captivated by literary art, which expresses human thoughts about the worth of beauty, to transmit the aesthetics' emotions through writing, dancing, language, singing, acting, musical voice, folklore telling or storytelling, and so on. Prince Kwame-Medo Baidoo mentioned that Literature art to my perspective is the written worlds of a language, period, or culture to capture the people's attention, not just to show any experience of writings, but to dedicate your spirit of courage, enthusiasm, charisma and also not just by your knowledge but actions towards that knowledge to leads to wisdom for your task to be accomplished towards the people, for them to be affected through your written of peaceful literature arts that sings like a sweet melody that rings in the ears (Baidoo, 2019). This viewpoint indicates that literary art is the act of dedicating one's thoughts, zeal, affection, and wisdom to serve the interests of the people through the creation of sweet literature for society. According to Dr. Thongkham Onmanisone, art images can be found in literature, and literature can also contain secret examples in art. The two arts are so linked in their beauty that they are inseparable (Onmanisone, 2021). Dr. Thongkham Onmanisone believes that art and literature should be used to further political goals. Clearly demonstrating that the literature conceals the goal of politics and politics, an artist-writer is a politician who dedicates his pen and writing to the nation and the people in order to make a political contribution(Onmanisone, 2021). From this perspective, it is apparent that the literary art has a close link with the art of literature, and that literature contains art secrets that cannot be separated. As a result, if the study of art is linked to literature, and if literature is linked to the beauty of art in literature, furthermore, art and literature serve each country's political governments as well as its people. Because the author is a politician has dedicated his hard work, pen, and literary wisdom to the nation and people's happiness and prosperity. The Royal Academy's Dictionary (2013: 1100) offers a well-written perspective on literary art, literature, and literary works(Academy, 2013). Because it demonstrates that literary art is the art of writing, as well as literary art and novels that are praised for their inventiveness in serving the reader and the country. "The art of literature," according to Sitta Pinitpuwadol is the art of organizing words or the art of composing. The aesthetic of language, the beauty of the text embodies the aesthetic form, the substance of the ideas or notions inherent in the text, lies at the heart of any art form. The most crucial aspect of writing literature is how it is put together. The lovely way is the perfect combination (Pinitpuwadol, 1977). As a result, aesthetic values in language, words, texts, opinions, and literature are related with literary art in order to express beauty to society. Literary and artistic characters, according to Phra Phaivan Malavong, appear in the form of symbols, particles, images, or imagination, which, in addition to existing in literature, are religious in nature, traditions, and groundwork (Malavong, 2015). From this vantage point, it is apparent that literary art is

reflected in the symbols, particles, images, imagination, religion, traditions, and social underpinnings that have been practiced up to this point.

According to the above-mentioned literary theorists, literary art is formed by combining two terms, an abbreviation for art and literature, to form literary or literary art, which transmits the aesthetic linguistics in words, content, and literature. Furthermore, characters from various literary texts are reimagined as paintings or murals of various architectural styles in order to depict the story's characters as art. As a result, art and literature are inextricably linked, like chains.

II. Materials and Methods

2.1 Research Methods

In the villages of Shibeizhai and Shigaohe in Yot Ou district, Phongsaly province, Lao PDR, this study attempts to preserve the Hayi people's traditional heritage. It's a literary arts community made up of Hayi people. To understand the phenomenon of cultural conservation, researchers use qualitative research methods (Qualitative Research) in the form of case studies, in which they use the intrinsic case selection method, which is a selection of case studies that are clear with time dividing research in historical research (past and present), specific, and complete in preserving Hayi's local culture. The following is the actual selection procedure: 1) You must be a member of the Hayi people in these two villages, 2) you must contribute to the preservation of Hayi culture, and 3) you must be a person recognized by the Hayi people according to the established laws.

2.1.1 Procedures for data collecting and research

Gather basic data, research materials, rules, theories, and related research articles. The advisor will guide you through the themes, objectives, research techniques, and data analysis. Before the actual data collection and submission to the office of Information, Culture, and Tourism, Yot Ou district, and the department of Information, Culture, and Tourism, Phongsaly province, develop research instruments, conduct interviews, test tools, and refine them.

2.1.2 Population and sample groups

With a total population of 50 individuals, 23 females, the target population was 25 people in Shibeizhai village and 25 people in Shigaohe village, Yot Ou district, Phongsaly province. Purpose sampling, quota sampling, and structural interviewing techniques were used.

2.1.3 Research materials

The instrument used in this research was an interview.

2.1.4 Creating and finding tools

Research, theory, and in-depth interviews should be kept to a minimum. The actual data was obtained in Shibeizhai Village and Shigaohe Village, Yot Ou District and Phongsaly Province, after the tool had been tested and with the advisor's permission.

2.2 Data analysis

After the data has been collected, analyze it in accordance with the goals established by the qualitative analysis. Then, in accordance with the research's goal and results, describe the phenomena and events that transpired.

The Hayi people's art and literature (Dance, Singing, Traditional Musical Instruments, and Folk Tales).

2.2.1 Data analysis of Hayi ethnic group cultural conservation in literary art

a. Hayi dance

Information from the Hayi dancing program was analyzed. What's the status of the broadcast and rehearsal? How was the Hayi people's dance performed in the past? And how is the Hayi people's conservation and dance traditions carried out?

b. Singing "Lam" of the Hayi people

Data analysis of the "Lam" singing program, including how is broadcast and practiced. How was the Hayi singing program practiced in the past? And how are the Hayi people's conservation and singing practices carried out?

c. Traditional instruments of the Hayi people

1) Instruments of traditional music are examined. How do traditional instruments get passed down and practiced? How were the Hayi ethnic group's traditional instruments made in the past? And how are the Hayi people's traditional instruments preserved and produced?

d. Folk tales of the Hayi people

1) What is the plot of the traditional story's fictional analysis? How were the Hayi people's traditional stories created in the past? And how can the Hayi people's traditional stories are preserved?

2) How do you evaluate the use of traditional stories? How were the Hayi people's traditional stories used in the past? Now, how are the Hayi people's traditional stories used? And how are the Hayi people's conservation strategies and traditional stories used?

III. Results and Discussion

3.1 Results of cultural conservation of the Hayi's ethnic art and literature

Although the Hayi do not have a written language (script), they use their own spoken language to create art and literature, which includes dialogue between the couple, such as poem readings, recitations, and couples singing to each other at night, which illuminates youth life and serves as a means of venting emotions during labor. They also have a 12-month revelation, with traditional instruments like flutes, Mu Tu, bamboo tubes, and gongs being played at festivals, particularly during Chinese New Year and other traditional festivals.

Traditional art and literature, such as chants, poems, recitations, dances, wedding songs, worship songs at festivals, and traditional instruments like the flute and Mu Tu, as well as folk tales, illuminate ancestor livelihood and nationality in each family in the past (Department of Ethnic Affairs, 2005).

3.1.1 Hayi Dance

"I am also one of the artist in the army performing art movement to attract young men and women to join the ranks of the revolution, the nation, the democracy, and to bring the country to independence," Khamseng Sinhyang, a former army artist and former village chief of Shigaohe, said in an interview (Khamseng sinhyang, April 5th, 2021).

When it came to collecting the dances of the Hayi people in the past, it was often difficult since the village conditions were not pleasant, the royal family was in difficulties, and there was a food scarcity. As a result, members of all ethnic groups, particularly the Hayi, try hard to escape the cool battle. As a result, the majority of the performances are aimed towards the nation and the people, with the goal of mobilizing young men and women to participate in the national democratic revolutionary process in order to bring peace, independence, and complete prosperity to the people. The majority of the performances are held on a regular basis in the villages in order to excite the brains of as many young people as possible. Simultaneously, the majority of the dance performances will focus on organizing the youth to participate in the revolutionary process, expressing the multi-ethnic Lao people's indignation at the enemy who invaded Laos, and celebrating the armed forces' exceptional job. As a result, many Hayi people have committed their lives and performances to their unwavering support for the people's cause for independence.

When the village became self-sufficient, the parents of all ethnic groups collaborated to earn a living and rebuild their community. As a result, people of all ethnic groups continue to struggle to support themselves and their families by collecting cooked vegetables, eating taro, sweet potato, sago and cassava instead of eating rice. Major festival performances are held in secret in the village and are not publicly publicized. Due to the pressures of society at the time, the transmission and rehearsal of the Hayi were limited to dance performances. As a result, the only dance things that can be inherited from the past are A Po Ma, A Mi Che, and Jie Jiu Jie.

Mrs. Duan Ahuan, 57, former artist village of Shibeizhai, Yot Ou district, and Phongsaly confirmed in an interview that "before the ethnic Hayi invasion of much but then I was young and I can not remember all the

dance are the only things that can be used to move the serve festival taking Chinese New Year Festival, in June festival, and share artistic - cultural city of Jiangcheng which, Yunnan province, China had only three items: A Po Ma, A Mi Che, and Jie Jiu Jie (Duan Ahuan, July 2, 2021).



Mr. Chen Yixun (Hayi ethnic dance practice) in Yot Ou district, Phongsaly province.

a. A Po Ma dance

This dance is about a couple's love, and a poor groom is hungry, so he digs up a fern and eats it. Even eating ferns is not as pleasant as rice; it is not happy, and it can even lead to a girl's love. Furthermore, does this dance allude to the love of a man who, at any given time, transcends the earth? When? Your own eyes and heart are still loved and cared for. Despite the fact that he had nothing to eat, this man's heart continued to pound and fantasizes every minute of every day. Because of that love, all of my heart's troubles faded away, and all I could think about was the apple of her eye.

This dance reflects the reality of the Lao people of all ethnic groups, particularly the Hayi, who live in poverty, with no clothes, a torn shirt in the back, a torn shirt in the front, living on a grass as a mat, lying on the motherland as a bed, living on big trees as a house, relying on firewood as a pillow, living on the atmosphere as a mosquito net, and living on the earth to eat vegetables for survival. Dark rice fields were destroyed by enemy bombs, and houses were set on fire by the wicked, leaving the Lao people's life in shambles. Despite the devotion, the girl must fend for herself by foraging for food. It's tough to face the flood because the conflict isn't done yet. In the past, during times of war, the boy and girl's relationship was limited, and they had to be successful in contributing to the revolutionary cause in order to build a family and be organized by the organizers. It is derived as a dance "A Po Ma" from the pure love between the couple to highlight the power of great love beyond anything and respect the sadness of the couple who are passionate and caring for each other.

b. A Mi Che dance

This dance is a type of festival dance or couple's night dance that depicts the poverty of a guy in Shibeizhai village or elsewhere, as well as a poor family without salt to eat. As a result, he had to walk to the salt fields once a year to eat, and the boy chose to come down to the salt fields to eat with a group of locals at his home. The boy and girl's affection for the girl from Bor xao village (Tai Lue girl), where they work in the salt fields, is also depicted in the dance. If you go home, plan a return trip; if you don't go home, your family will go without salt. As a result of the boy's shyness, even if he goes to obtain water to drink, he is humiliated and misses the non-resident girls once more.

This dance performance, which was broadcast as a dance, shows the realities of living for those in rural locations. It explains the state of the road, which was previously the most difficult in the Shibeizhai wilderness and Shigaohe hamlet, where most trade associations had to walk because the road had not yet been reached and only qualified persons could ride in horse-drawn carriages.

Because the road is red and a stream runs alongside it, the only way to get to the two settlements is by motorcycle or truck. It is not possible to travel on this road while it is raining. This is the present road state, which is as different from the prior road as the sky is from the ground. As a result, poverty among people of all ethnic groups continues to exist, with numerous hardships imprinted in the hearts of the people, affecting poverty in families, districts, provinces, and the country as a whole. As a result, the Lao government and the Political Department of the Party Central Committee have passed a resolution to implement the plan based on three policies: establish the province as a strategic unit, establish the district as a comprehensive unit, and

establish the village as the party's development unit. However, there is still a lack of staff efficiency and the budget and work plan are inconsistent as a result of the implementation. The party-government is attempting to combine tiny villages into larger villages, larger villages into cities, and to provide infrastructure for those living in rural locations, such as schools, factories, roads, power, and water supplies. The plans will, however, be successful as predicted due to the limited budget and the necessity for a high budget; because ethnic groups are still isolated and roads in this hilly area are difficult to access. As a result, ethnic people's livelihoods continue to be hampered, and infrastructure fails to satisfy their demands.

Is the dance evidence that poverty and love can coexist? Some people are poor because they are honest with one another and can use love as a catalyst to rise above their circumstances. Some people utilize their poverty to build financial strength until the pods are light; they fight the back of the sky and the ground, and eventually create a living by being able to locate a mate who shares their goals. Love is a lovely thing that lasts a lifetime, but poverty does not if we have the strength to overcome it. However, if poverty is not eradicated, it will cling to us indefinitely.

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Mr. Chen Yixun (Hayi ethnic dance practice) in Yot Ou district, Phongsaly province.

c. Jie Jiu Jie dance

He discussed the gifts that parents give their daughters as they prepare to marry and go out with their husbands in order to train them to be good, polite, and responsible to themselves and their families. "Whose hat is this?" Narrator says. "Whose ear is this?" Veil says. "Whose shoes are these?" "These are my ears." "These are my shoes," "Why don't fish have necks?" "Why don't crabs have heads?"... In pairs, ask and answer dance questions. He also bid his goodbyes to the wedding car and left the house with a piece of cloth to cover his head, a pair of earrings, a pair of shoes, and... In addition, the pair frequently asks questions during weddings and other key occasions so that they can dance joyfully together.

This dance symbolizes how people's lives are interwoven with the unification of helping one another develop a family economy and upholding beautiful traditions passed down from our forefathers. As a result, it is vital to begin a family while honoring ancestral customs and educating one's daughter how to live with her husband, who must treat her husband and each other well in order to earn a living and get wealthy. She also looked after her husband's grandparents and relatives with love and respect. Household tasks and cooking must be prioritized so that everyone in the family can eat warmly. Furthermore, the dance embodies the excitement of the couple's handshake to create a cheerful mood with the dancers' and audience's laughs.



Mrs. Yang Ana took photo (Hayi ethnic dance practice) in Yot Ou district, Phongsaly province.

A Po Ma, A Mi Che, and Jie Jiu Jie are the only dances that have persisted to this day. Because of the collective conditions of the Lao people, the Hayi ethnic group, transmission was difficult owing to the civil

war, and transmission was limited because it could not be divulged, affecting the younger generation's succession.

Because those who know the dances do not have the opportunity to pass them on to their descendants due to the war of foreign emperors who invaded Laos and oppressed labor by sending them to serve the emperors and repair the road for them for 15-30 days a month indefinitely, those who know the dances do not have the opportunity to pass them on to their descendants. Coins and opium are also subject to the tax. It demonstrates that the Lao people had little option to earn a living and develop their own lives, instead being forced to serve criminals who are the emperors' children. The dances, on the other hand, are traditional languages that the elder generation does not understand. As a result, when there is no opportunity to pass on such wisdom to the next generation, such wisdom is lost to the elder generation, and the new generation does not have the opportunity to study, limiting the creative dance to the generation of their ancestors. Those who remember and pass on their enthusiasm for the performing arts from their parents, relatives, or grandparents and hence spend a brief time studying. Furthermore, he is still remembered today as a result of his aptitude and ability.

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The dance "A Po Ma, A Mi Che, and Jie Jiu Jie," as well as Lao art and literature, are the intellectual property of the Hayi people. As a result, it is vital to rehearse and pass on this dance to the next generation in order to maintain it. Furthermore, a group of artists from the Hayi ethnic group must be formed to meet the demands of the performing arts in the coming year, such as the Lao Tourism Year, the exchange of ethnic arts and literature, performances for important national conferences, national days, weddings, and other festivals. To educate the next generation about the excellent culture of diverse ethnic groups in general, and the Hayi ethnic group in particular, and to maintain the Lao nation's cultural legacy in a sustainable manner, as well as to inspire the next generation to be proud of the Lao nation's good identity.



*Mrs. Yang Ana Hayi ethnic in Yot Ou district, Phongsaly province, took this photo.
(Visit the Lao Year ethnic groups' cultural performance from November 7th -11th, 2018, Phongsaly province).*

Until today, the nation's standing as a democratic republic has liberated it. Following the establishment of the Lao People's Democratic Republic, ethnic dance performances began to be reintroduced for social purposes. As a result, a number of Hayi artists congregated in Yot Ou to practice or prepare for big national and Hayi festivals. However, there are still a limited number of young men and women who are interested in learning and practicing the dance. Seniors and middle-aged adults make up the majority of the population. Although cotton piques the curiosity of young people, it is merely a starting point for a larger process in the future. We believe and hope that in the future, this group of artists will be able to develop dances for Lao people of all ethnic groups, as well as tourists. The dances developed by the Hayi people are related to the sorrow of the people, the demands of love of young men and women, the traditions that were used to teach their children, and the enjoyment of the Lao people, according to the list of dances listed above.



*Mrs. Yang Ana Hayi ethnic in Yot Ou district, Phongsaly province, took this photo.
(Visit the Lao Year ethnic groups' cultural performance from November 7th -11th, 2018, Phongsaly province).*

3.1.2 Singing of Hayi people

The Hayi have their own distinct form of singing (Lam), which they have passed down and practiced within their own families for those who want to sing (Lam) in their own language. As a result, the song (Lam) can be divided into five songs: As shown below, Jung Ma Mi Ma (Moving village), A Yeh Peu Peu, Ka Su Meu A Ma, A Meu A Meh and Ka Sha li Ka Sha Ho are all popular songs.

Previous songs, such as Jung Ma Mi Ma (Moving village), A Ye Peu Peu, Ka Su Meu A Ma, A Meu A Me, and Ka Sa li Ka Sa Ho, are famous among the Hayi people, who sing along to embarrass their pain or feelings, or to convey the delight of the music themselves or others.

a. Jung Ma Mi Ma (Moving village)

It is stated that the Hayi people's good tradition of building a house on a plot of land must always be conveyed to the local ghost when preparing a meal or when relocating. By following Hayi ethnic principle practices, it may be able to correctly identify ancestral ghosts and worship the forest ghost in order to partake in the feast. As a result, it is vital to occupy the land, the natural environment, the land that used to be a site where people used to dwell in the past, and the sacred things that are favorable to living when shifting the village to a new location. It does not mean to say goodbye without saying a word. Even though it is far from the land now, in my heart I miss and worship the old village that used to grow and live happily in this place. The relocation does not mean that they do not love the land now, do not abandon it, and if given the chance, will return. At the same time, the song serves as a reminder to the Hayi people that they must say their goodbyes in accordance with customary norms wherever they move. Otherwise, it will have a negative impact on their livelihood, family, and villages, as they will frequently become unwell, become ill, suffer from poor health, be unable to eat more, and so on. As a result, on the second month of each year, there is a ghost worship to guard and supervise all of the villagers in order for them to stay cool, full, and happy.



Mrs. Yang Ana is singing Jung Ma Mi Ma song (Shifting village) in Yot Ou district, Phongsaly province.

b. A Yeh Peu Peu

A flirt with love for having fun at the full moon to ask and respond between the boy and girl for excited and generating an atmosphere of enjoyment for lady and gentlemen at midnight, according to legend. They sang in two parts, one on the male side and the other on the female side, and they asked each other questions in pairs (singing in pairs) until late at night, after which they said their goodbyes.

c. Ka Su Meu A Ma (Renting a rice plot from a farmer)

He described the Hayi people's way of life in the past, when they tended to plant boiled paddy rice and, when there wasn't enough to meet demand, they went down to work with their wealthy farmer. Because father was a wealthy man, he frequently employed this individual to perform various tasks, such as "go for cooking rice," to which the servant said, "My eyes cannot see well," "let cut firewood," to which the servant replied, "I could not walk on the road to survive." "Let the rice be pounded," he said, "my eyes are blurry." "Let plow the rice field," he remarked, "but no plowman, for I have never plowed before."

d. A Meu A Meh (asking the girl)

He talked about asking his wife to greet the couple by singing to each other in two parts: this side is the groom, and the other half is the bride, to see if my daughter would accept it or not.

e. Ka Sha li Ka Sha Ho

He described a couple's ardent love, in which the boy rode a white horse to bring salt to the girl and gave the salt to the girl who was waiting in the same location.



Mr. Paru Laoyang's shot taken in the Yot Ou district of Phongsaly province (Ana Laoyang is singing Hani song)

10

According to research, the Hani people's singing songs can collect five items: Jung Ma Mi Ma (Moving village), A Yeh Peu Peu, Ka Su Meu A Ma, A Meu A Meh, and Ka Sa li Ka Sa Ho. The Hani spend the majority of their training participating in competitions or national events like as cultural performances, important national conferences, ethnic song contests, the Chinese New Year Festival, and the Lao-Chinese Song and Spring Cultural Exchange. These are the circumstances that drive the Hani art and literature movement forward.

How to preserve the Hani people's singing culture by practicing to meet the current needs of Lao society in major events such as weddings, Chinese New Year festivals, ethnic arts and literature performances, and serving major national conferences and cultural exchanges with neighboring provinces and border provinces such as China and Vietnam.

The above-mentioned songs demonstrate that song creation, transmission, and rehearsal are still extremely well organized, despite the fact that the number of music fans is still minimal due to the Hani people's internal and external circumstances. 1) Those with the talent and ability to sing the Hani people's songs have not been widely transmitted; 2) the number of transmitters is small, making it impossible to meet the demands of the new period's work; 3) there are few transferees; and 4) there are plans, programs, and financial plans to be used in the training and transfer to the next generation. There is no other source that can match the process of performing arts and literature. Those who still enjoy music are free to do as they please, but they are unable to fully enlist the support of their peers. Due to create family economic was troubles and a lack of resources to support the procedure.

Furthermore, the song, as written, illustrates the exquisite custom of establishing a new village, which includes a unique Hani rite, and when relocating to a new settlement, the former governor must be relocated first. Illuminate the couple's delight in singing together at night. Simple class issues shed light on the agrarian lifestyle and the lifestyle of the wealthy. Illuminate the couple's paralysis by singing to each other for answers, and illuminate the girl's troubles in relying on the guy to assist him make a life and bring salt to eat.

3.1.3 Hani traditional instrument

According to research, the Hani people's Transmitting and practicing traditional music used in training is split into two types: the kind of instrument used for dance performances (gong and bamboo tube) and the type of instrument used for playing (flute, three holes Mu Tu, four holes Mu Tu, and Additional head Mu Tu).



"The Hayi musical instruments used to be drilled bamboo tube holes during dancing, and they used to make bamboo tube in the dances and generate loud noises," Mr. Bounchan Laoyang, 36, said in an interview (Bounchanh Lao Yang, April 8th 2021).

a. Gong

In the past, Hayi craftsmen specialized in the production of tools using coal, iron ore, copper, tin and others. Among them is the production of gong to be used in Hayi dance performances. The gong is made of copper and brass. The only instruments used in the dance are the gong and the bamboo tube.

b. bamboo tube

Previously, the Hayi dance company would strike the gong during the performance. At the same time, they devised a wooden instrument to replace the percussion instrument, which they used to drill and embellish bamboo tube instruments of the correct size for the timer. Both sticks are dropped to the ground during the dance to harmonize, and the dance is complemented by joyful stick holding.



This photo was taken with a bamboo tube on You Tube as part of the Hayi ethnic group in Laos.

c. Flute

Each ethnic group used to play the flute, and they would often make bamboo sticks to play the flute in their spare time or to improve their flute skills. Those who enjoy this type of blowing musical instrument in particular and there are two kinds of flutes.



Mrs. Yang Ana Hayi ethnic in Yot Ou district, Phongsaly province, took this photo.

d. Three holes Mu Tu

Mu Tu was once a distinctive traditional instrument of the Hayi people, with bamboo drilled into three holes, which is a more advanced manner to practice and practice this type of instrument.



Mr. Yang Yesheng Hayi ethnic in Yot Ou district, Phongsaly province, took this photo.

e. Four holes Mu Tu

The Hayi people have continued to invent Mu Tu instruments in the past and today by adding four holes to make the Mu Tu sound more entertaining.



This photograph was taken by Mrs. Yang Ana Hayi ethnic of Yot Ou district, Phongsaly province (she's practicing blowing four holes Mutu.)

f. Additional head Mu Tu

Because it is supplemented with water to make its sound louder and more entertaining than the three-hole Mu Tu, Additional head Mu Tu has been highly popular among the Hayi people since then. As a result, the Shibeizhai people are big fans of blows and specialize in them.



This photograph was taken by Mrs. Yang Ana Hayi ethnic of Yot Ou district, Phongsaly province (she's practicing blowing additional head Mutu.)

According to current study, the Hayi people transmit and practice traditional music used in training in two ways: the type of instrument used for dance performances (gong and bamboo tube) and the type of instrument used for playing (flute, three holes Mu Tu, four holes Mu Tu, and Additional head Mu Tu). By the way, Hayi people still choose to keep their ancient instruments alive for special occasions such as weddings, Chinese New Year, and the June festival.

Experts in each sort of musical instrument, such as how to play the gong and how to utilize a bamboo tube, study how to preserve the practice and practice of the Hayi people's traditional instruments. The flute is sometimes utilized for stage performances or in leisure time so that individuals interested can acquire proper blowing principles from those who have played the flute before. Traditional Mu Tu instruments are mostly used for blowing, and a number of elders are interested in learning how to play them.

"Mu Tu instruments used to be blown and could be played," said Mrs. Ahuan Duan, 57, a former artist in Shibeihai Village, Yot Ou District, Phongsaly Province, "but I did not bring them, so I can't play them."(Duan Ahuan, July 2, 2021)

"The traditional instruments of the Hayi people have inherited gong, bamboo tube, flutes, three holes Mu Tu, four holes Mu Tu, Additional head Mu Tu," said Mr. Hede Duan, a 58-year-old former artist from Shibeizhai Village, Yot Ou district, Phongsaly province. Due to the relocation of the hamlet, I was unable to save this type of Mu Tu(Duan Hede, July 2nd 2021).

The traditional instruments of the Hayi people will be lost in time and seniority if the traditional instruments stated above are not preserved. However, the Hayi people have passed down their love of these traditional instruments from generation to generation by using and playing them step by step up to our modern period.

d. Folk tales of the Hayi people

The invention of ancient legends in the past was passed down through word-of-mouth, according to research, which was able to capture the traditional tales of eight ethnic groups: "A Ju A Yi", "A Chua A Ye", "Yu Pui Yu Yi", "Ha Hia A Keu", Xiang Miang lied to eat, the daughter of a tiger drinking alcohol, Xiang Miang slapped the mosquitoes and the old man was not angry. The form of fiction in the past is expanding, as the transmission situation to the younger generation is still challenging, as can be seen from the actual collection of fiction in the past, so it can be gathered as follows.

"There are many ethnic folktales in the past," said Mrs. Ahuan Tuan, a former artist from Shibeizhai Village, Yot Ou District, Phongsaly Province, "but I can't recall when I was a youngster." As a result, only one element of the story of these three classic stories can be given (Duan Ahuan, July 2, 2021).

Only eight fictitious stories about the Hayi people have been written so far: "A Ju A Yi," "A Chua A Ye," "Yu Pui Yu Yi," and "Ha Hia A Keu," in which Xiang Miang pretended to eat, the daughter of a tiger drank wine, Xiang Miang smacked the mosquitoes, and the old man was not upset; which have been used and are still being recounted today.

When it comes to the use of traditional legends from the past to the present, the Hayi have been telling their children these legends at night, with youngsters and adults gathering on a regular basis to use them. Furthermore, parents who are familiar with their children listen to them on a daily basis. Due to a variety of societal circumstances, such as not being passed down by the elders in the past and not having the opportunity to listen to the elders' stories due to the terrible condition in the village, the use of traditional Hayi stories to tell others has begun. Because technology has supplanted ethnic people's daily life and turned their attention to such conveniences, there is a dearth of aptitude and talent in listening to traditional storytelling. As a result, the Hayi people's traditional stories have become less popular over time.

How to preserve the Hayi people's traditional stories discovered that only the current process of fiction has not found information on how to create the Hayi people's traditional stories, but there are only sources in the use of traditional stories, the majority of which are told to their children by elders or parents. The Hayi people's customary method of preserving their traditional stories is to pass them down from generation to generation through word of mouth. It's difficult to collect and maintain such stories because the Hayi don't have a written record. How safeguard the use of traditional legends in order to develop an upgrade plan for the Hayi people's traditional legends management and protection. By compiling the Hai people's traditional stories into a collection, translating them into Lao or a foreign language, and then publishing them as a book, the future generation will be able to learn more.

Conservation of the Hayi people's art and literature from the past and now that can still be saved, such as: (1) Dance 1) A Po Ma, 2) A Mi Che, and 3) Jie Jiu Jie; (2) Singing: 1) Jung Ma Mi Ma (Moving village), 2) A Yeh Peu Peu, 3) Ka Su Meu A Ma, 4) A Meu A Meh, and 5) Ka Sha li Ka Sha Ho are all popular songs; (3) Traditional instrument: 1) gong, 2) bamboo tube, 3) flute, 4) three holes Mu Tu, 5) four holes Mu Tu, and 6) Additional head Mu Tu) and (4) Folktales: 1) "A Ju A Yi", 2) "A Chua A Ye", 3) "Yupui Yu Yi", 4) "Ha Hia A Keu", 5) Xiang Miang lied to eat, 6) the daughter of a tiger drinking alcohol, 7) Xiang Miang slapped the mosquitoes and 8) the old man was not angry. Because the Hayi people's culture is still limited in terms of passing on, innovating, and telling stories to one another, the manner of maintaining it is still limited. Because the Hayi have no written record of their history and rely solely on word of mouth to carry down their stories from generation to generation. As a result, gathering correct data is challenging.

IV. Conclusion

Factors that have contributed to the preservation of the Hayi people's culture in the arts and literature, which have been passed down from generation to generation due to their dedication and love for the arts and literature, such as: (1) Dance 1) A Po Ma, 2) A Mi Che, and 3) Jie Jiu Jie; (2) Singing: 1) Jung Ma Mi Ma (Moving village), 2) A Yeh Peu Peu, 3) Ka Su Meu A Ma, 4) A Meu A Meh, and 5) Ka Sha li Ka Sha Ho are all popular songs; (3) Traditional instrument: 1) gong, 2) bamboo tube, 3) flute, 4) three holes Mu Tu, 5) four holes Mu Tu, and 6) Additional head Mu Tu) and (4) Folktales: 1) "A Ju A Yi", 2) "A Chua A Yeh", 3) "Yu Pui Yu Yi", 4) "Ha Hia A Keu", 5) Xiang Miang lied to eat, 6) the daughter of a tiger drinking alcohol, 7) Xiang Miang slapped the mosquitoes and 8) the old man was not angry. Due to the rapid economic growth, the use of modern technology and the transfer of art and literature to young people have been steadily declining.

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