



BEHAVIOR OF LYRICAL CHARACTER IN DAILY LYRICAL FOLK SONGS OF THE TAY AND THAI ETHNIC GROUPS UNDER THE INFLUENCE OF ETHNIC CULTURE

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Abstract:

This article aims to compare the differences in daily lyrical folk songs of the Tay and Thai ethnic groups in a specific aspect, reflecting the behavior of the lyrical characters, with the aim of contributing to discovering the unique characteristics of each nation in the Vietnamese cultural picture. Applying comparative and interdisciplinary methods to research these two folk songs, it can be seen that the application of lyrical characters in Tay daily lyrical folk songs is outstanding in its harmony and balance. In terms of style and culture, the use of lyrical characters in Thai daily lyrical folk songs stands out in their initiative and strength. These differences are influenced by cultural layers, customs, practices, etc., thereby contributing to affirming the cultural identity of the two ethnic groups Tay and Thai.



ỨNG XỬ CỦA NHÂN VẬT TRỮ TÌNH TRONG DÂN CA TRỮ TÌNH SINH HOẠT TÀY, THÁI DƯỚI ẢNH HƯỞNG CỦA VĂN HÓA DÂN TỘC

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Ứng xử, nhân vật trữ tình, dân ca trữ tình sinh hoạt, dân tộc Tày, dân tộc Thái, văn hóa.

Tóm tắt

Bài viết này hướng tới việc so sánh sự khác biệt trong dân ca trữ tình sinh hoạt của hai dân tộc Tày, Thái ở một phương diện cụ thể là sự phản ánh lối ứng xử của nhân vật trữ tình, nhằm mục đích góp phần khám tính riêng đặc thù của mỗi dân tộc trong bức tranh văn hóa Việt Nam. Vận dụng phương pháp so sánh và phương pháp liên ngành vào nghiên cứu hai bộ phận dân ca này, có thể thấy rằng ứng xử của nhân vật trữ tình trong dân ca trữ tình sinh hoạt Tày nổi bật ở tính hài hòa, chừng mực và văn hoa, ứng xử của nhân vật trữ tình trong dân ca trữ tình sinh hoạt Thái nổi bật ở tính chủ động, mạnh mẽ. Những điểm khác biệt này chịu sự ảnh hưởng của các lớp văn hóa, các phong tục, tập quán..., từ đó góp phần khẳng định bản sắc văn hóa của hai dân tộc Tày, Thái..

1. Introduction

Culture is one of the important factors contributing to the creation of a nation. The daily lyrical folk songs - as a component of culture, also play that role. Researching daily lyrical folk songs is necessary and important for revealing the cultural identity of each ethnic group, especially in the current context of global cultural integration and exchange.

As cultural subjects of the Northeast and Northwest, the Tay and Thai people have an extremely unique cultural life, including daily lyrical folk songs. If the Tay people have *luon coi*

(singing to call their lover), *luon sluong* (singing love), *phong slu* (love letter)... then the Thai people have *khap bao xao* (singing boys and girls), *khap xai peng* (singing love strings), *khap han khuong* (singing on playgrounds), *khap loong toong* (singing in fields)... The attachment of lyrical folk songs to daily life makes it quite clearly express ethnic cultural identity. Through a survey of 500 lyrical folk songs of Tay life with 4,216 verses, published in the works *Phong slu* (Chu Thai Son and Cam Trong, 2005), *Ieu - Tay ethnic folk songs* (Do Thi Tac, 2012), *Roi (Ancient literature of the Tay Nung ethnic group)* (Hoang Van Pao, 2012), *Luon Tay: Luon Tay Lang Son, luon sluong* (Luc

Van Pao, 1994), *Luon coi* (Nguyen Thi Hue, 2011), *Luon roi – singing the response of Tay people* (Phuong Bang (2012) and 286 lyrical folk songs of Thai life with 6068 verses, published in the works *Thai folk tales and folk songs of Northwest Vietnam* (Ha Manh Phong and Duong Thi Tac, 2012), *Thai folk songs of Lai Chau, volume 1 – Chieng xoong mố bók (spring flower season)* (Vo Quang Nhon, 1983), *Folk songs of Thai Lai Chau, volume 2 – Love poems and folk songs of the Thai people Muong So* (Nong Quoc Chan et al, 1970), we noticed, one of the other characteristics In particular, clearly showing the influence of culture on this part of the folk songs of the two nations is the reflection of the behavior of the lyrical characters. From studying the history of the issue and applying appropriate research methods, the article points out the difference: The behavior of lyrical characters in Tay lyrical folk songs is outstanding in its harmony, moderation and style, the behavior of lyrical characters in Thai folk songs stands out in their initiative and strength.

2. Research history

Up to this point, there is still a lack of systematic research on the daily lyrical folk songs of the Tay and Thai ethnic groups. Due to the nature of works that publish folk song documents, most of the research in the introductory articles stops at the level of preliminary, general instructions in a few pages. Although theses are more elaborately researched, they only pay attention to a few areas of lyrical folk songs with a specific research area of a certain locality, or research on a specific aspect of folk music. Lyrical folk songs function as images, narrative elements... The study of folk song descriptions for music research, although the study of folk music is quite in-depth, is still just a project serving another major, so factors such as content, poetics, and characteristics performance is ignored. In particular, there has not been an in-depth research project, a treatise or a research article that has examined and done comparative

research on the behavior of lyrical characters in daily lyrical folk songs of the Tay and Thai ethnic groups from the perspective of comprehensive national culture.

In the monograph *Folklore of ethnic minorities in Vietnam*, with nearly 150 pages of research on ethnic minority folk songs, Vo Quang Nhon devoted a small part to paying attention to the nuances of folk songs of ethnic minorities. nation. The author writes: “*In the unity of artistic traditions, folk songs have a deep community character, giving rise to many intelligent creative styles, with rich melodies in different ethnic groups and regions.*” *of the country: the innocent and joyful nuances of the peoples of the Central Highlands, the deep lyrical tones of the peoples in the Northwest, the more or less intellectual structure of the peoples in Viet Bac, the style of the country. Their profound lyrical style is more or less mixed with moral and religious colors Cham and Khmer people in the South*” [9; p. 343]. With this comment, the author mentions the difference in folk song styles of Viet Bac and Northwest, including the Tay and Thai ethnic groups. However, this comparative assessment is only at a cursory level and has regional colors in general.

Researcher Nguyen Thi Hue in the work *Trends of cultural transformation of mountainous ethnic groups in the north of Vietnam*, when analyzing some forms of folk song activities, came to a comment on the differences of Tay and Thai folk songs. Accordingly, Thai folk songs are lyrical, while Tay folk songs are a bit more rational, reflected in a series of songs that are quite popular in terms of competition and intelligence. At the same time, in general terms for folk songs of ethnic minorities in the northern mountainous region, the author also believes that love-making folk songs have similar organizations in the strictness of routines and regulations and are different in performance locations. chanting, organizing forces (singing in groups or not), singing order

and song composition in that sequence (Hoang Van Chu, Nong Phuc Tuoc and Hoang Nung, 2012). The author's analysis mainly focuses on performance and does not delve into the reflective content and poetics of the lyrics. However, from the perspective of performance comparison alone, these are important suggestions for us to guide while comparing daily lyrical folk songs of Tay and Thai activities.

In his work on folk music of ethnic minorities *Characteristics of Mong, Tay, Nung, Thai folk songs* (Gustave Le Bon, 2017), Tuan Giang researched Mong Tay, Nung, Thai folk songs in the following aspects: concept of folk song style ethnic groups, social space of folk songs, the birth of ethnic folk songs, system of folk songs, rules for developing melodies of folk songs, relationship between music and lyrics of folk songs, structure melodies of folk songs, image recognition symbols, musical melodies, and characteristics of ethnic folk songs. With this work, the author has contributed to the classification of folk songs, the scale structure of folk songs, and the identification of styles and characteristics of folk songs of each ethnic group. From the perspective of learning about daily lyrical folk songs in Tay and Thai activities, we pay attention to chapter 3 of the work with the content of the birth of ethnic folk songs. Here, the author introduces the content, artistic value and lyrical characteristics of lullabies, nursery rhymes, love songs, and labor songs. The author points out the similarities in content of ethnic folk songs, which reflect the reality of social life. However, he did not specify the differences in content, lyric art, and performance of ethnic folk songs. In general, because this is a treatise on comparing folk music, the characteristics of Tay and Thai folk songs were not explored in depth and there was no clear comparison.

Thus, the difference in behavior of lyrical characters in Tay and Thai daily lyrical folk songs has not been adequately researched. This

is still an open space. While, in fact, this issue is very meaningful for clarifying the cultural characteristics of the nation.

3. Research methods

There are many ways to approach literary works, depending on the research theory that readers use. Among them, approaching literature from cultural theory is a research trend that has proven quite effective in discovering the cultural identity of each country and nation expressed through specific cases of literature. Cultural identity is considered an identification card that creates the unique appearance of each country and nation. As a part of folk culture, folk literature has a special advantage in reflecting national cultural identity. Folk literature allows researchers to recreate the cultural environment of creation and existence of the work, examining the influence of elements of religion, belief, festivals, music, dance, etc. That cultural environment affects the work in terms of characters, themes, language, textures, motifs...

From the need to use this theory, the article uses the following research methods:

Comparison method: The article uses this method to point out the different characteristics of daily lyrical folk songs in Tay and Thai activities, thereby seeing the diversity of these two groups of folk songs. The form of comparison used is historical comparison. The comparison in this article is a side-by-side comparison.

Interdisciplinary research methods: The article uses knowledge about literature, culture, history... to discover the transformation of cultural, historical, social data... into literary data, taking it as the basis for explain the different characteristics of daily lyrical folk songs in Tay and Thai life; Comment on the relationship and role of daily lyrical folk songs in ethnic culture.

4. Result

4.1. Lyrical character with harmonious, moderate and literary behavior in daily lyrical folk songs of the Tay ethnic group

In daily lyrical folk songs of the Tay ethnic group, the lyrical characters have harmonious, moderate and literary behavior like the personalities of people in the Middle Ages. That is clearly shown in the folk songs on the theme of couple love. Their love is described as simple, sincere, not rushed, not intense, and at the same time very literary and conventional.

The first love of people in the *slu luon* era were delicate, pure confessions drawn with beautiful lines of emotional sentences. Their pure love is expressed in flowery and conventional words to honor the person they love. Before expressing their love, they go around praising the other person's village or village. They call each other by the names of famous people in history or literature such as: Luong Quan - Bjooc La, Thuc De - Hang Nga..., with familiar terms of address in medieval culture such as: he, she, mandarins, gentlemen... They even elevated their love-carrying job to being a house swallow, nursery bird, and house swallow.

Once they fall in love, their way of expressing their nostalgia is also very different from the lyrical folk songs of most ethnic minorities. Missing each other makes their stomachs ache, but they don't go all the way to visit their lover. They only use the external environment to express their feelings of love and longing deep in their hearts. Sad people, sad scene. That love is a pure type of love and is often expressed in a spontaneous love scene - a familiar way of expressing emotions that has become a formula in medieval literature. In the lyrical folk songs of the Tay ethnic group, this way of expressing the feelings of the lyrical character is commonly used in *luon* of the Tay ethnic group in Lang Son with the following contents: flowers, using a boat to pick flowers, moon, years and

months, rooster crowing, clock, drum, couple, goodbye; or in *luon sluong* with the following contents: rooster crowing, picking spring flowers, waiting all night, getting married to another village, twelve months, four seasons, beautiful moon, fragrant flowers, advice to friends...; and is especially clear in *phong slu*. The song *luon sluong* below is a testament to the Tay couple's skillful and familiar way of expressing their feelings: *Hai xinh nguyệt chỏi chỏi pjai xâu/ Nguyệt chỏi sloong rầu dú cách châu/ Nguyệt chỏi sloong rầu dú cách xư/ Cách xư tàng quây chẳng nội sâu* (The beautiful bright moon reaches the deep tree tops/ The bright moon we live in a continent/ The bright moon we live in a distant land/ The long distance from the land causes sadness) (Luc Van Pao, 1994).

Like in many other patriarchal societies, the Tay couple's freedom to love and get married faces many obstacles such as: the concept of marriage, parents have the right to decide... Therefore, many generations The couple had to suffer because they could not fulfill their love. Besides the heavy constraints of those feudal concepts, human personality is a reason that greatly influences the couple's moderate behavior in this situation. In daily lyrical folk songs of the Tay ethnic group, the lyrical characters have a gentle personality and always follow the standards of family and society, so most of them have a resigned and patient attitude, rarely expressing resistance. direct and intense. They often only express their sadness and pain to nature and all things: *Từ vắn kết bạn đuổi táng mường/ Pi khừn bươn mà xa bạn luôn/ Cầu cạ cừn vắn thương cổ cầu/ Tiếng mềng son dạ roọng puồn hơn* (From the day of marriage the friend is from a different village/ Months and years are far away from you/ I struggle day and night to love you/ The cicadas call out in the mountains and the wilderness makes me even more sad) (Chu Thai Son and Cam Trong, 2005).

Of course, saying that does not mean they are completely resigned and have no resistance.

Resistance is inevitable when they are too bound by many old feudal concepts. What is worth mentioning is that their reactions are quite moderate and are often only expressed indirectly through blaming the other person, not directly fighting with the factors that really push their love to a standstill. A strong, intense struggle with death when love is hindered and at a deadlock exists but is rare. Through the survey, we found that the death of the couple only appears in a few folk songs, popular in the West, that is, in places where there is cohabitation and proximity between the Tay and Thai people such as *cam nom, ieu*, but not in the daily lyrical folk songs of the Tay ethnic group handed down in the East. Or, the death of a couple often only appears in *luon su*. In those songs, the couple will take the deaths of love affairs in history and in legends and fairy tales such as the stories of *Luong Quan - Bjooc La, Luong Son Ba - Chuc Anh Dai* to sing lyrically, message your lover about your deep feelings.

The construction of lyrical characters with pure, gentle behavior in daily lyrical folk songs of the Tay ethnic group is the result of the combined impact of the influences of contemporary family and social regimes, cultural characteristics and natural environment to the Tay people's personality in reality. From there, it has an impact on the collective psychology, causing the collective to favor the type of lyrical character whose behavior is gentle, harmonious, literary, and standard like medieval people.

The Tay people have a long-standing indigenous origin in the mountains and forests of Viet Bac. Their residence is in the midlands and mountainous areas, bordering the mountainous and lowland areas. This characteristic leads to quite strong cultural and ethnic exchange and acculturation between the Tay people, the Kinh people, and the Han people. Specifically: Feudalism and Confucian ideas left certain traces in the organization of the family and society. It is a social

organization in the form of a caste, a patriarchal family system that governs the operation of both the family organization system and that society is the principle of male power and a clear hierarchical division. Accompanying that hierarchical division are duties and responsibilities, forcing people to obey if they want to be recognized by the community. Thousands of years of feudalism with the institution of clear hierarchy in family and society have created people's mentality to live in the right position, according to their duties, to harmonize relationships, and to put their happiness first. in harmonious connection and responsibility with those around you. On the other hand, the behavioral culture of the Han and Kinh people also has a certain influence on the Tay people, giving them a mentality of thoughtful, moderate, and conventional behavior like medieval people. That mentality has created their communication habits and traditions, thereby influencing the construction of lyrical characters in daily lyrical folk songs. For example, from the tradition of humble and considerate greetings in welcoming guests to their homes and villages, the Tay people have turned it into a humble artistic expression of the couple in the greeting songs that open the wedding. It can be said that the psychological traits formed throughout history due to the impact of culture and society have truly reflected the living situation of Tay residents in history, regulating their cultural behavior, harmony and moderation.

The social organization of the Tay people in history is also a significant reason for the behavior of the lyrical characters in daily lyrical folk songs of the Tay ethnic group. It is a feudal social organization with many characteristics similar to the social organization of the Kinh people. Accordingly, people have to face a lot of pressure leading to a resigned and patient lifestyle. This psychological characteristic causes the Tay people to have personality traits that always aim for harmony, integration, and stability, and has been reflected by folk authors in daily lyrical folk

songs, specifically expressed through musical responses. The lyrical character's behavior in love relationships, family, clan, village...

Besides, the clear and harmonious behavior of the Tay people is also determined by the static nature of the region's culture and natural conditions. The quiet and gentle space of the low mountains and midlands makes the Tay people's personality here also somewhat calm. They like leisure and peace. The Tay people in the past had a saying: *Hết kin bầu lắp Hác/ Phuối pác bầu lắp Keo/ Eo mềo bầu lắp Mán* (The livelihood is not as good as the Han people/ Speaking is not as fluent as the Kinh people/ Being smart is not as good as the Man people). This saying is not necessarily a comment on the Tay people's mentality of national inferiority, but it also shows that the Tay people's psychology does not like competition. They live according to the word leisure, anything goes, as long as everything is peaceful and secure.

4.2. Lyrical character with proactive and strong behavior in daily lyrical folk songs of the Thai ethnic group

In daily lyrical folk songs of the Thai ethnic group, the outstanding characteristic of the lyrical character is his proactive, strong and decisive behavior.

First of all, these are people who are proactive in finding and preserving personal happiness. Ancient Thai feudal society allowed men and women to freely explore and fall in love, but marriage was decided by their parents. The democratic nature of the ethnic group in such love stories is the basis for nurturing the proactive personality in love of the female lyrical character.

In folk songs, many times female lyrical characters openly express their proactive search for happiness. Having met the right person, the Thai girl clearly expressed her desire to pursue the guy. The girl was willing to leave her parents and change her last name to follow him even if

outsiders had objections. Surveying 286 lyrical Thai folk songs, we found that 22 times girls openly expressed that strong desire, such as the girl in the following song: *Bók nghhiu púng khá nghhiu đeng đang/ Bók đang púng khá đang đeng coóng/ Xoong mự noọng nhom bók toóng đeng toi/ Chại bỏ khơi noọng cộ hắng tóóc hợn hết pầy/ Chại bỏ chầu cộ hắng mị sứ mạ tham*. (Gao flowers bloom on bright red branches. Vong vang flowers bloom on bright red branches/ My hands are dyed with crimson vong vang flowers/ If you don't marry me, I will also come to your house to be your bride/ If you don't trust, a match will come to ask) (Nong Quoc Chan et al, 1970).

Another aspect that clearly shows the proactive character with happiness of the lyrical character in daily lyrical folk song of the Thai ethnic group is the dare to talk about sleeping as a metaphor for harmony in the highest happiness. In the daily lyrical folk songs of the Thai ethnic group, we see that the images of pillows and beds associated with the happiness of couples are especially popular. Under that blanket is the warmth of the lover, under that pillow is the hidden love word. Then, every time they miss each other or blame each other, they mention the image of that pillow.

- *Phấn hin ngu xinh cấp ngu xa khừn lá lót/ Phấn đay cọt chụ then kính nọn đôi xoong* (I dream of seeing a snake wrapped around a branch/ I dream of hugging you and sleeping under the same blanket) (Nong Quoc Chan et al, 1970).

- *Mạ khay xoong hậu chợ căn pay đặng phay tịnh nhọt đở câu nơ/ Xoong hậu chẳng đay nọn xớ khớp đeng/ ... Chẳng chỉ đay nọn pheng chụ lá ái ời/ ... Chẳng đay nấu ón nọn pheng mốóc kẹm chầu na chại ả* (Let's help each other build a fire on top of a fig tree/ To sleep on the same mattress/... To lie in the same bed/... To lie together forever) (Nong Quoc Chan et al, 1970).

- *Phô tạn chỉ chúp kèm mệ tạn cọt eo chụm xằng/... Chại đay cọt mệ pẹng nà lựm nấu nờ/ ... Chại vạng nhỉnh lá vạy khẹm phá chỉ nao lợ/ ...*

Mon dú hô những cọng thả chại ná/ Phả dú xáo mạy lầy những dẫn ha chại (Someone's husband kisses his wife's cheek and then lovingly hugs her waist/... I'm hugged by my wife, don't forget me/... I abandoned you, the blanket is cold/... The pillow above my head is waiting for you with me/ The blanket hangs on a bamboo pole Liey is still waiting for you) (Nong Quoc Chan et al, 1970).

In fact, Thai people's personalities are very discreet and cautious. They always value maintaining discipline and ethical standards. The lyrical character's repeated mention of the pillow symbol shows their dream of people being able to proactively live fully with love and happiness.

Besides being proactive, the female lyrical character is very conscious of herself. When the boy criticized the girl for being young and not pretty so he didn't flirt, she confidently sang to affirm her own beauty, confident that she had all the conditions to be loved and happy: *Chại á nà lụk ngái nọng pẹng cang nà mạy/ Nà lụk ngái mắk cài hái doong bang/ Nà lụk ngái nọng pẹng cang những nọi/ Xắc mừ nhịnh hắg hụ nhắu pin xao/ Xắc mừ nhịnh hắg hụ đạo pin poổng* (Honey, don't look down on me with rosy cheeks/ Don't look down on the thin-fleshed lychee of the forest/ Don't look down on me when I'm still young/ One day I'll become a young woman/ One day I'll grow up and be beautiful) [11; p. 415, 463]. Even in situations of failed love, they assert their independence and value. Obviously, a girl must be very aware of herself to be confident in her next love in the future like this: *Chại páy nhịnh cọ ó tai đai/ Nhịnh cọ hắg hụ mị kẻo khọ xai tô mắu dá lọ chại á/ Chại páy nhịnh nhịnh cọ mị mắ dá/ Chại bỏ thả nhịnh nhịnh cọ hắg hụ mị phồ* (You leave me, I'm not alone/ I'll find a new love/ You leave me, I'll still have a husband/ If you don't wait for me, I'll still have someone else) (Nong Quoc Chan et al, 1970).

Another outstanding aspect in the behavior of lyrical characters in daily lyrical folk songs

of the Thai ethnic group is sincerity and straightforwardness in love. Besides a series of folk songs that express the happy state of couples in love, there is also another group of songs that express their unhappiness due to love being prevented by their parents, or being betrayed by their partner due to their love. Because of frivolity, the new replaces the old, or because of poverty, orphanhood, or unforeseen circumstances, the midwife breaks trees that get in the way... When faced with such situations, the lyrical subject will not hesitate to express strong reactions in many forms: blaming anger, saying bad things, cursing, and committing suicide. Daily lyrical folk songs of the Thai ethnic group have many songs that record the anger and reactions of boys and girls to their partners' betrayal, ranging from straightforward statements to retaliatory statements (14/286 songs). In these songs, the girl not only blames but also sarcasms the boy's future: being teased by ghosts on the street, marrying a wife as ugly as an otter... Even in cases of being betrayed and lying. In frustration, they even said curses to each other:

- *Nà ác hắu nhịnh lai/ Ác nhịnh lai tẻng lụk bỏ mắ/ Nà ác hắu lá lai/ Ác lá lai bỏ phung cẻng ban lò chại á* (Don't be cruel to me too much/ If you're too cruel, raise your children and they won't grow up/ Don't be cruel to me too much/ If you're too cruel you won't be healthy!) (Nong Quoc Chan et al, 1970).

- *Ói pánh á... nọng pák xết pì lẹo phồ nọng chí tai tồc khum lé pánh ói/ ... Há ói... lụk thiên nọng chí tai ón xoong lé pánh ói/ ... Ói pánh ói... thiên nọng pánh chí dú lý tính tiên lé pánh á* (If you say that you're slandering me, then your husband will die and fall into the abyss, my dear/ ...Your child will die when he is two, dear/ ... Oh my dear... you will become a widow and live alone for the rest of your life, my dear... (Phuong Bang, 2012).

The lyrical character is angry but honest. They speak directly and clearly about their anger and this is a sign for the other person to know that their behavior is unacceptable, thereby adjusting

themselves: *Xoong hậu xong căn bó đay căn lè bấu/ Xong căn bó đay căn nà chụ cẩu nà nhần/ Kéo bon păn nà nhôi* (If we love each other, it's okay if we can't get each other/ (If we can't get married, don't frown/ Don't say bad things about each other) (Nong Quoc Chan et al, 1970). This action of the lyrical subjects may not be able to save their current love, but it is also meaningful in helping them get rid of the past, creating a basis for accepting and building long-term happiness in the future.

If in daily lyrical folk songs of the Tay ethnic group, the lyrical subjects do not dare to directly express their resistance to their parents' decision to force them to marry, then in lyrical folk songs of the Thai ethnic group, they react to their parents fiercely and strongly:

- *Thiên phu ấu pêng hẩu khỏi cãm lủ/ Thiên phu ấu ỉng pên chụ hẩu khỏi cãm liêu/ Khuôn nhing chẳng thiên ỉng ỉng/ Chẳng thiên ản ản/ Chỉ thiên nà lán khoan phăn/ Phủ pên pêng chẳng thiên toi liêu* (Cut the cord of love without love in one day/ Leave your husband without love in one night/ I will argue to the end, argue to the end/ I will argue with a mountain of ax/ Please come with me/ I decide to follow you (Ha Manh Phong and Duong Thi Tac, 2012).

- *Khôm chẩu me là khẩu luông phu ấu luông mia hư é to hẩu/ Pên xư lẫu xoong hẩu hực căn nằng cô ốc xik me là bấu van* (Mom scolded me for my love story and still laughed/ Mom scolded me and made my husband cry) (Ha Manh Phong and Duong Thi Tac, 2012).

In particular, if the subject's love and being loved, then getting married is the most positive expression of happiness in love, suicide is the most negative expression. In lyrical folk songs of the Thai ethnic group, there are only 11/286 songs that mention a girl's suicide when she fails to achieve her wishes in love.

- *Xong căn đay bó căn/ Cắp căn pay kin ngôn bók đờ tai nham/ Cắp căn pay kin ngôn bók long tai lạ* (We can't marry each other if we love each other/ We will eat dead fig leaves together for the

rest of our lives/ We will eat together dead yellow fig leaves for the rest of our lives) (Nong Quoc Chan et al, 1970).

- *Nhình chỉ tai pin họ kếp hó pai mạy dá lợ/ Chại ả nhình chỉ tai pin kê din dặng nà đản xê dá lợ/ Hẩu chại mù bó mự cang tsái au kê nà/ Chại ả nhình bó tai nhình chỉ pin mẹ xếu nà* (I want to die into a squirrel nesting on a treetop/ I want to die into a sleeping bat hanging on a cliff/ So that you can spread a net to catch me every day/ Honey, I will die so I don't become someone's wife) (Nong Quoc Chan et al, 1970).

By intending to commit suicide, Thai girls and boys blatantly stood up against the so-called "fate". According to the beliefs of Thai people and many other ethnic groups, whether love will achieve good results or not depends largely on the concept of "fate". Destiny is understood to mean that fate and destiny are predetermined and very difficult to change. Whatever comes will come, whatever doesn't belong to you, no matter how hard you try, it will still slip out of your reach. The expression of the concept of destiny in love and marriage of the Thai people is symbolized by the images of *Then*, Heaven, Mrs. Mu, *nen* (thread of fate) with the power of the gods of marriage and management. human destiny. It is worth mentioning that, if the concept of fate represents a negative attitude towards life, surrendering, and surrendering to fate, then in daily lyrical folk songs of the Thai ethnic group, the lyrical characters are very active against the so-called is that destiny, even though that struggle is by way of suicide. At this time, suicide does not have a bad connotation but shows a positive attitude to life, proactively demanding the lyrical character's right to happiness.

Có thể nói, sự tự ý thức, khẳng định bản thân, chủ động kiếm tìm hạnh phúc và sự thăng thán – biểu hiện của lòng tự trọng được xem là những chỉ báo đáng chú ý về lối ứng xử của nhân vật trữ tình trong dân ca trữ tình sinh hoạt Thái. Bởi, con người có hiểu về bản thân, tự định hướng và dám định đoạt hạnh phúc của mình, đó mới là con người thực sự hạnh phúc. Điều này có thể xem

là một điểm tiến bộ trong tư tưởng, suy nghĩ của nhân vật trữ tình trong dân ca trữ tình sinh hoạt Thái nếu nhìn từ góc độ bối cảnh văn hóa xã hội Thái cổ truyền. Nó gần với suy nghĩ về cái tôi cá nhân và quyền hạnh phúc của con người hiện đại. It can be said that self-awareness, self-affirmation, proactive search for happiness and frankness – expressions of self-esteem are considered remarkable indicators of the behavior of lyrical characters in Thai lyrical folk songs. Because, people understand themselves, self-orient and dare to determine their happiness, that is a truly happy person. This can be considered a point of progress in the thought and thinking of lyrical characters in Thai daily lyrical folk songs if viewed from the perspective of the traditional cultural and social context of the Thai people. It is close to thinking about the personal ego and the right to happiness of the modern man. Even more precious, in daily lyrical folk songs of the Thai ethnic group, the initiative and straightforwardness in behavior is shown more clearly in female lyrical characters than in male lyrical characters. Building such a female lyrical character has contributed to erasing the gender gap in controlling personal life and is considered a plus point of Thai folk authors when writing about women in the context of personal life. culture of a nation following a male-dominated regime.

Behind the construction of such a lyrical character's behavior lies its profound cause. We temporarily give the following initial explanation:

First of all, straightforward behavior comes from a certain democracy that people have for couples when getting to know each other. In particular, the initiative of female lyrical characters in Thai daily lyrical folk songs is based on the open and loving attitude that the ethnic group has towards them. The Thai people are considered quite civilized with a high level of social organization and somewhat give women a certain amount of democracy and respect compared to some other ethnic minorities. Although this is a male-dominated nation, women still have a certain position in the traditional Thai nuclear family, evidence of which can be found

in proverbs, idioms, marriage and family systems. family, clan...

Researching the family behavior of the Thai people, the authors of the work *Thai people* believe that the characteristics of family relationships and lineages of the Thai people easily lead to the unanimous opinion that “*the Thai people still reserve many traditions are matrilineal remnants*” (Tuan Giang, 2004). Obviously, even though the traditional Thai nuclear family operates under a male-dominated regime, it still maintains more or less equality between men and women. This is considered a characteristic of the Thai people's fine customs and traditions. More or less the atmosphere of freedom and respect that family and society have for women shows the respectable humanity of the ethnic group. This democracy is the basis for women to enjoy certain freedom in love affairs. They can be proactive in courtship and love.

These things are truly reflected in lyrical folk songs of daily life and this is a manifestation of endogenous culture, not as much influenced by Kinh and Han culture as by Tay culture. The result of that is the relative independence of Thai culture compared to Kinh and Han culture, of which one of the specific manifestations is that people are not governed by hierarchical and hierarchical codes of conduct. rules, clear and strict constraints, ornate and conventional ways of speaking like in Kinh and Han cultures. Lyrical characters in lyrical folk songs of the Thai ethnic group therefore have a more free and proactive way of behaving.

However, besides that, there are things we need to note about lyrical characters in literature. Those are fictional characters through the author's subjective lens. In daily lyrical folk songs, the author is the folk, the collective. A lyrical character conveys the dreams, aspirations, and feelings of the people, and is not a real character in historical or social reality, so the characteristics of that character do not necessarily coincide with the person's real in life. When researching the connection between works of art and the

mythical spiritual structure of a people in his work *Psychological Laws on the Evolution of Peoples*, Gustave Le Bon once wrote: “*I always most suspicious of literary documents. We often mislead and wonder when there are instructions*” (Duong Van Sach and Duong Thi Dao, 2016). This observation is the reason why literature is a mirror that reflects life, but it reflects information through people’s thoughts and emotions, not simply reflecting it honestly and objectively. Because of that characteristic, in literature in general, the daily lyrical folk songs of the Tay and Thai ethnic groups in particular, we must pay attention to the concepts of sacred and mortal people. A mortal person is a person who is accurately reflected in real life. Their lives, whether happy, sad, miserable or happy, are all the result of the complex impact of economic, social, cultural and historical regimes. A sacred person is an unrealistic person, a place where dreams and aspirations that people can hardly have in real life are given. Therefore, a spiritual person is a person of ideals, with only good things. Literature includes both sacred and profane aspects. Understanding this, we can explain the behavior of lyrical characters in daily lyrical folk songs of the Thai ethnic group under the conditions of a male-dominated social regime.

Daily lyrical folk songs are a literary genre, reflecting the thoughts and feelings of the people, so within its scope, it has portrayed its female lyrical characters in the spirit of “sacred people” – that is, people who carry the wishes and hopes of the people. If mortals are in reality bound by male social hierarchy and psychologically oppressed by the theocratic concept of marriage, not allowed to react to their parents, with the thread of destiny; are gentle people who always follow rules, do not dare to mention sex, do not dare to promote themselves... then daily lyrical folk songs build them into sacred people - proactive people. In asserting themselves and finding happiness, couples dare to be frank and fight for happiness. These lyrical characters conveyed the Thai folk’s wish to control their own lives.

5. Conclusion and discussion

The Tay and Thai people, due to their own cultural characteristics in their long history, are influenced by different cultural microsystems, leading to differences in the behavior of lyrical characters in daily lyrical folk songs as above. In daily lyrical folk songs of the Tay ethnic group, the characters have a gentle, moderate and flowery way of behaving, reflecting the personality traits of valuing order, decency, and leisure-loving personality of the Tay people in real life, economics, and at the same time shows the influence of Kinh culture through cultural behavior. The behavior of lyrical characters in Thai people’s daily lyrical folk songs is outstanding in its proactive, strong, and decisive characteristics. This way of behavior, in addition to being based on the democracy that the ethnic group has, also represents the dream human model of Thai folk. Such different characteristics in the behavior of lyrical characters under the influence of ethnic culture have contributed to clarifying the characteristics of the two folk songs of the two ethnic groups: Daily lyrical folk songs of the Tay ethnic group tend to be literary, intellectual, and scholarly; daily lyrical folk songs of the Thai ethnic group tend to be lyrical, free, and liberal.

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