



Conservation and promotion Soong Cô folk culture of Sán Dìu in Ninh Lai sector high school, Son Duong District, Tuyen Quang Province, Vietnam

Nguyen Duc Tan ^{1*}, Le Thi Anh Xuan ²

^{1, 2} Ninh Lai Econdary, Tuyen Quang, Vietnam

* Corresponding Author: **Nguyen Duc Tan**

Article Info

ISSN (online): 2582-7138

Volume: 03

Issue: 06

November-December 2022

Received: 16-11-2022;

Accepted: 07-12-2022

Page No: 635-639

Keywords: folk art, Soong Cô, Sán Dìu

Abstract

Culture is a broad and diverse concept that can be understood in the simplest terms. In that cultural system, the traditional culture of ethnic minorities has contributed and supplemented significantly to the diversity and richness of the traditional Vietnamese cultural system. Research paper on Soong Cô - One of the folk culture forms of the Sán Dìu ethnic group has since been aimed at preserving and promoting the tradition of this folk song in Ninh Lai Secondary School, Son Duong District, Tuyen Quang Province, Vietnam.

1. Introduction

Vietnam is a country with 54 ethnic groups living together. Each ethnic group has its own culture, customs, and practices, creating its own and unique identity, and besides, there is also the interaction of learning good things in other cultures this. Since then, stretching along the S-shaped piece of land, passing through each region, we have many different intangible cultural heritages, including Then singing, Sli, Lon Coi of the Tày people; singing Song Hao of the Nung; Singing songs of the Cao Lan people; Brushing of the San Chi people; Cheo singing, Xoan singing of the Kinh people....

One of the unique folk art forms of the Sán Dìu ethnic group is singing Soong Cô (folk song). It is a traditional song of the Sán Dìu people that has been handed down for many generations. "Soong Cô" is a 7-word poem, an elegant, romantic simile and often relies on the beauty of the homeland, villages, and daily activities to express her feelings. Her song is a lyrical folk song with lyrics that respond to men and women. Each song is a poem written in the form of seven languages, recorded in ancient Chinese characters and handed down in folklore. Soong is often shown by relatives in the early spring festival, the wedding ceremony between this village and the other village. Today, despite the interference between ethnic minorities, the Sán Dìu people in Tuyen Quang have also imported many cultural features of other ethnic groups into their spiritual life. is transmitted. It can be said that the Sán Dìu ethnic group has a poetic soul, the people love to sing and use their voice to praise the homeland, the country, labor, love of the couple and aspiration for a new life. warm life. Soong Cô has formed, existed and developed along with the existence and development of the Sán Dìu ethnic group. It is an indispensable spiritual product in the daily life and production of the Sán Dìu people.

1.1. Research on the origin of the legendary Soong

Like many ethnic groups in the province, the Sán Dìu people are a people with a poetic soul. Wherever the Sán Dìu live, there is singing. Soong Cô performance originated from production labor, was born from the time of the Sán Dìu people, entered the legend and in the form of oral tradition, has existed and developed to this day.

Vietnam's folklore treasure is very rich and diverse, in order to preserve the precious traditions of the nation, to preserve the living and production experiences of generations of Vietnamese people in a form. Oral folklore was born and passed down from generation to generation in Vietnam.

Folklore often praises man's talent and courage in the face of harsh nature and cruel enemies, his kindness, his generosity in helping each other, his love for man and woman, and his faithfulness. Husband and wife, love people, love nature, love villages and homeland. Not only that, Vietnamese folklore is also a weapon to fight against the bad habits of people, against the corrupt injustices in society. With folk language rich in images, with lively music and rhythm art, Vietnamese folklore has naturally penetrated into people's hearts and is easy to pass on to the next generation.

Soong Cô aunt of the Sán Dìu people is also not separate from that reel. Soong, pronounced in the language of the Sán Dìu ethnic group, means singing. And Soong Cô is the traditional folk song of the Sán Dìu ethnic group. About the origin of Soong Cô singing so far is not really sure, but those folk and sentimental lyrics must have followed the spiritual life of the Sán Dìu people for many generations.

Explaining the origin of the Soong Cô singing style, the story is told in folklore: The Sán Dìu people in Tuyen Quang have folk legends about the origin of Soong Cô, which are widely circulated, such as *"The Tale of the Gourd"*, *"The Tale of Luu Tam Muoi"*. *"The story of the gourd"* tells that: In the olden days, when heaven and earth were clearly demarcated but still close to each other, there was a village of the Sán Dìu people crowded and rich, reflecting on the gentle Pho Day river. Suddenly, one day, God got angry for no reason, causing thunder and lightning to explode, landslides, and raised the river water. In the village there are two lucky cousins, quickly ducking into a giant dried gourd, floating on the water. After the great flood, the landscape was destroyed, the parents of the two sisters, the villagers and all animals were killed. The two sisters came out of the gourd and worked hard to rebuild their lives. When they reached adulthood, because there were no survivors in the village, they had to get married and have many children. Over many generations, their descendants have become more and more crowded, making the Sán Dìu village rich and revived. Although the village was crowded with people, but all brothers and sisters of the same bloodline, could not marry forever, they had to go to remote villages to find a life partner. Knowing that singing is easy to get into people's hearts, so to let their partner in the neighboring village vibrate, they use singing and singing as a means to express their heart. The love song between boys and girls, between this village and that village, from year to year is maintained. Her vocal performance was born then and has been developed to this day.

"The Tale of Luu Tam Muoi" (Ly Tem Moi) has a more thrilling plot: Once upon a time, in a poor peasant family, the Luu family had many brothers, but their parents unfortunately had a serious illness and both died early. Luu Tam Muoi is the youngest sister, beautiful and has a sweet and clear voice like spring water in the morning. Good news spread far away, one day, three young men with the surname Le, surname Ly, surname Dao from a far away province brought three boats with singing books down the river to look forward to seeing and singing together with Luu Tam Muoi. When the boat docked at the beginning of the village, they met a beautiful village girl who was throwing a bucket into the river to carry water, and immediately asked for directions to Luu Tam Muoi's house. The girl wittily replied: Luu Tam Muoi's house is far away, if the three guys can sing this song, I will show the way. The three boys did not know how to answer, the girl immediately sang:

+ Sán Dìu language

Sheng Thao pretends to be athletic

Sheng Le pretends to be shy

Sheng Lay pretends to be shy

Sham is pregnant with her bum?

+ Translation

The Peach family can't see the peach blossom

The Ly family did not see plum blossoms

The Le family does not see plowing the land

Where did the three guys come from?

(Mr. Le Van Thanh, Hoa Thuong commune, Dong Hy district translated)

The three boys searched through each song book they brought with them, but couldn't find any corresponding songs and couldn't sing them back, so they embarrassedly dumped all the books into the river and turned back on the boat. The water-carrying girl, Luu Tam Muoi, felt sorry and quickly picked up some singing books with a pole. Since the day he got the song book, Luu Tam Muoi became more passionate about singing and more and more people came to sing along. Due to the poor family's lack of workers, seeing her doing nothing all day, but only singing and receiving guests, her brother was so angry that he thought of a job for her to do. One day, my brother told me to pick up a basket of ice and put it in a frying pan. When the ice is cooked, take it out and hang it on the fence to drain the water before going out to play. When the older brother turned away, she immediately picked up the tubers and the grated tubers instead of the stones and put them in the cooking pan, and soon all the tubers bloomed, she picked them up and hung them on the fence and quickly went out to play and sing. Luu Tam Muoi's love of singing and pure singing has resonated far and wide, touching even the fairies in the cave of Thien Cung in the sky. Once he was assigned by his brother to plant rice with his sister-in-law, but Luu Tam Muoi did not plant but was only absorbed in singing, the fairies flew down to the earth to plant so she was not scolded by him in the evening. Since the day he picked up the singing books, Luu Tam Muoi not only learned to recite but also knew how to spell and rhyme, thus composing many more beautiful songs. Life gradually improved, so that day after day, year after year, she only passionately sang for the villagers to hear, and at the same time taught many others to sing along. Time passed, and when the old Luu Tam Muoi died, in gratitude for the merits of creating folk songs, the villagers honored her as the hymn and from generation to generation, passed down the folk songs. her songs to this day.

Although the content of the two stories above has many mythological colors, after careful analysis, it can be seen that the Sán Dìu ethnic group has resided in Tuyen Quang for a long time, whereby the song she performed was born soon after the birth of the song. The Sán Dìu appeared.

Born and raised with the nation's history, Soong Cô has shown her important position in the spiritual life of the Sán Dìu ethnic group. Through many years, many hardships and hardships, Soong she still lives and sticks as a loyal companion of the Sán Dìu ethnic group. Although there have been many studies from different aspects of Soong Cô, there is still no precise and unified concept for this type of folk song.

1.2. Research on the origin of traditional oral singing

About the origin of the Soọng Cô, according to the stories of some elderly Sán Dìu people such as Luc Van Phuc, 85 years old, in Ninh Phu village, Ninh Lai commune; Truong Van Phu, 73 years old, from Nam Hien village, Son Nam commune; On Cat Song, 73 years old, Cay Da 1 village, Ninh Lai commune; Luc Van Bay is 73 years old...: The Sán Dìu ethnic group is a small ethnic group with ancient origins in Guangdong, southern China. At the end of the seventeenth century, the beginning of the eighteenth century, due to the unbearable oppression and exploitation of the Ming Dynasty, then the Qing Dynasty, and a number of other ethnic minorities such as Mong, Dao, San Chay,... The Sán Dìu had to wander away from their ancestral homeland, cross the border to find a way to Southeast Asian countries to live. Arriving in Vietnam, the Sán Dìu established villages to reside in many localities such as Quang Yen, Hai Ninh (now Quang Ninh province), Bac Giang, Thai Nguyen, Vinh Phuc, Tuyen Quang and Hai Duong. In Tuyen Quang, the Sán Dìu people have lived for about 300 to 400 years now. Right from that moment, to forget the painful past, to praise the new land of peace and beauty, the charming landscape, the stable and more prosperous life, to praise the blossoming couple's love, Bao raised the voice of singing, making her voice born. From then on, from generation to generation, old people teach children, those who know how to sing teach those who do not know how to sing, just like that, her singing performance has been maintained and resounded endlessly.

Soọng Cô is handed down in two forms, that is orally and recorded in Nom - Sán Dìu script. The form of word of mouth is the main form, because in the community, this form can be received and practiced by anyone. The form of writing in Nom - Sán Dìu script is only available to some people who know ancient Chinese characters, mainly some elderly people or shamans.

It can be said that the Sán Dìu people are a nation with a poetic soul. The compatriots love to sing, use their voices to praise their homeland, praise their creativity, labor, love for couples, condemn evil, and express their desire for a prosperous and happy life. From work and life, Song Co has formed, existed and developed along with the process of existence and development of the Sán Dìu ethnic group. Soọng Cô is the spiritual product, the voice of the employees, created by the workers in the production process, handed down through generations, becoming an indispensable need in life. activities and production of the Sán Dìu people.

2. Content

2.1. Features in performing Soọng Cô melody

2.1.1.1. Performance environment

Soọng Cô was formed in labor and life, Soọng Cô has formed, existed and developed along with the process of existence and development of the Sán Dìu ethnic group. The singing environment is diverse and free in both space and time: It is possible to organize outdoor performances, when going to spring festivals, when working in the fields, in rice fields, by waterfalls, or performing performances. in the home; Performance time can be day or evening, under the moonlight.

Soọng Cô's performance environment is very diverse and rich, so she can perform anywhere. From that we can realize that the Sán Dìu people are a people with a poetic soul. The compatriots love to sing, use their voices to praise their homeland, praise their creativity, labor, love for couples,

condemn evil, and express their desire for a prosperous and happy life.

2.1.2. Performance lineup

Soong is a community performance, the main content is singing and responding to love between men and women, so the performance lineup is always divided into two groups of men and women to sing and respond to each other. Failure to do so will be considered a loss. At the head of each group, there is a leader to "foreign" and assign singing roles. There are two types of performance: indoor performance in the evening or daytime performance in the open air (1) and reciprocal performance in the wedding ceremony (2). In form 1, when singing indoors at night, groups of boys and girls must sing in sequence, first singing the opening song, then singing invitations, singing to the elderly, asking permission from the host, then coming to the house. sing to get to know each other. When singing outdoors in the midst of generous natural scenery, both men and women can improvise freely with lyrics suitable for specific situations. In form 2, two singing groups representing the boy's family and the girl's family must perform according to available songs and melodies.

2.2. Contents of the song

Song Co is a unique and lyrical folk song of the Sán Dìu ethnic group. Content Her songs are very rich, referring to many different areas in social life, with profound humanity. Those are songs praising the love of the country, the homeland, praising the beautiful natural scenery, promoting labor, morality, teaching children and grandchildren, criticizing evil, ...

2.2.1. Couple love

In the treasure trove of Vietnamese folk songs, love is an eternal theme that has long become an axis for folk songs revolve around the word folk song peoples to modern songs. So is Sán Dìu folk song, only it revolves in its own way and is governed by a special environment. Although she refers to many different fields, the most prominent and occupying a large volume in her song is about couple's love. The song is first of all the love of the couple, because it is a reciprocal performance of the love relationship between a man and a woman who does not have the same family name in the same village. No matter where the two groups of men and women perform, whatever the theme is, they are all associated with couple's love. It seems that space, time, and scenery are just the background to highlight the emotional attachment of two singing groups or singing partners. Her singing performance is a good opportunity for girls and boys to get to know each other, a bridge to lead love.

+ Sán Dìu language:

Sheng Thao mao kẹn thao pha phát

Sheng Lý mao kẹn lý pha hoi

Sheng Lay mao kẹn lay thên thi

Sham chac thai cô nả lói? [24]

+ Translation:

Storks fly long distances

He came to my village, the long road

The sun has set in the west

Did not expect to meet a merchant.

If in Bac Ninh's Quan Ho folk song, the prelude to a love song is especially valued and accounts for a relatively large number, but Sán Dìu Ninh Lai folk song is the opposite,

in the same theme. The Sán Dìu ethnic people have many songs to separate each couple's stages such as: Opening singing, Invitation singing, Hello village singing, greeting the owner and wishing the elderly, Singing hello people Old people sing to the south to greet their girlfriends... Through this we can see that Soọng Cô is not only the familiar folk songs of the Sán Dìu people, but it also shows the delicate spiritual life of the Sán Dìu people. Through observation and creative mind, the Sán Dìu people have created a meaningful love melody.

2.2.2. Labor love

Soong she is the voice of the heart, the emotional treasure of the Sán Dìu people. Indeed, from ancient times to present, in the process of living, working, and fighting, the Sán Dìu people have produced countless songs to express their feelings. Commenting on this, someone said: "Through Soọng Cô, the common man of Sán Dìu has shown his earnest and noble feelings".

Occupying a significant part of her vocals are songs about labor, labor love, and labor appreciation. From her hard life, conquering harsh nature to transform arid forests or hills into dynamic fields, illuminating fertile fields, her singing voice has resounded, both dispelling hardships and creating poetry. transform life. Through the speeches on the topic of labor, the life of the Sán Dìu people is always associated with labor, upholding labor, and actively working to have a sustainable and happy life.

From that hard-earned life, the song "Soọng Cô" - created by farmers with a sun, two mists and muddy hands and feet - has resounded to dispel hardships and make life more poetic. Those are the songs that respond when carrying water by the village well, in the labor of filling ditches, taking a break when slapping water on a moonlit night or collecting tea on the hills, etc.

+ Sán Dìu language:

*Phạc hóc phi then lối lu dọn
Nhóng lý ết shim háng lu sông
Nhút lọc say shan nhóng lối tạo
Diu lối hồng shọc khiu shí lòng. [24]*

+ Translation:

In March, picking green tea leaves
Sisters talk in voice
The two ends spread out like a blooming flower
In the middle is very gentle.

Through her lectures on labor, it can be seen that the Sán Dìu people are always associated with labor, and only by working can they have a stable and happy life. It is labor that honors human beauty, making people closer to each other.

2.2.3. Criticize the bad

trove of Soọng Cô songs, in addition to the love songs, the love songs, the love songs ... there are many songs with satirical content to expose paradoxical phenomena, criticize the habits bad habits, paradoxical people and phenomena, bad habits, laughable people and phenomena in society. Below are the songs that are widely popular in the life of the Sán Dìu people.

+ Sán Dìu language:

Tslam nhót chác shà, shà đẹp sheng

*Nhòng nhòng cóng cú hênh thay theng
Loóng thời chác shà tuế va hoi
Tông slim chệnh hay chác shà nhìn. [24]*

+ Translation

Happy rich people have compliments
Laziness, poverty, we despise
Early in the evening, spring and autumn need to be plowed
Do not be lazy that no one loves.

Criticize the organization of large weddings:

+ Sán Dìu language:

*Cạ chông hu cùi dụ nhún ben
Lạn tô phún khổng nhún kẹn sen
Cháo mạn nghi slun khún cang chộng
Mọc thoi sin hán ca lý mén. [24]*

+ Translation:

Marrying hard, wife miserable
Woe to all our ancestors and relatives
Small marriages are entangled with village rules
The person who criticized the concubine was not quiet.

Criticize the custom of big wedding challenge:

+ Sán Dìu language:

*SChụ thai chú, nần công nần phồ
Nần nhìn hác chú công slam thoi
Chụ slay chú dụ shon nhìn cóng
Cống xú cóng nệm theng ọi khoi. [24]*

+ Translation:

Wealth is not a fairy
Can virtue be measured in money?
I wish there was only the areca chamber
So the love of husband and wife is deep and meaningful.

Or is:

+ Sán Dìu language:

*Shi shênh mênh lý thoi choeng thon
Shit hay chin shênh hồ bút đồng. [24]*

+ Translation:

Greed for money, selfishly harms people
The greed for heaven is also not tolerated.

To a certain extent, she has a number of articles criticizing the bad, bad habits, and outdated customs, and at the same time condemning the greedy and overbearing officials, oppressing and exploiting workers.

3. Conclusion

1. The Sán Dìu ethnic group is one of 54 ethnic groups living together in the territory of Vietnam. Like other ethnic groups, the Sán Dìu also have their own unique culture and make a difference to other ethnic groups, the most typical of which is the Soọng Cô tune. An invaluable cultural asset of the Sán Dìu people. Since her birth, she has always been attached to and accompanied the development of the nation. become a source of life, an indispensable spiritual food of Sán Dìu people. At the same time, Soọng Cô has become a representative of the unique cultural values of the nation.

2. Soọng Cô of the Sán Dìu ethnic group has rich and diverse content, showing all aspects of life. It is a beautiful natural

scene, the homeland of the country, the love of couples with different levels from love to longing, and there are songs that share people's pain when love fails. Moreover, Soong Cô still carries in her the philosophies of the ancients left to their descendants that are still valid today. With those contents, we can see the rustic and simple soul, the general way of seeing and thinking about people about the surrounding life.

3. Soong Cô is a type of folk art in the group of intangible cultural values that need to be preserved and promoted. The changing process of modern life, people have access to new development achievements, along with the presence of modern science and technology, have inadvertently lost cultural values. national traditions, including Soong Cô. Moreover, the ancient Soong Cô verses were recorded in Chinese characters, today very few people can read, write and understand its content, so it has inadvertently eroded the values of Soong Cô. It is a fact that now only the elderly still have love and passion for Sinh Ca, but passing it on to their descendants has not been focused. Therefore, the issue of preserving, preserving and promoting the Soong Cô melody is an urgent requirement. More than anyone else, each Sán Dìu son must be well aware of the rich and unique values of the nation that need to be preserved. From there continue to develop it in the ethnic community that has produced those values in many specific ways and methods. Having done that, I firmly believe that Soong Cô will still live and exist today, tomorrow and forever so that the Sán Dìu people can still exist when it comes to the Soong Cô tune of their nation. At the same time, the preservation of Soong Cô singing in the younger generation is students and can be promoted among them, creating a healthy, useful and highly effective learning and playing environment, so it should be replicated among students. born in this school year and subsequent years.

4. Acknowledgement

This research is funded by **Ninh Lai Econdary** in Tuyen Quang, Vietnam

5. References

1. Ma Khanh Bang Sán Dìu people in Vietnam , Social Science Publishing House, 1983.
2. Diep Trung Binh. Sán Dìu Folk Song, Ethnic Culture Publishing House, 1987.
3. Diep Trung Binh. Traditional festivals of Vietnamese ethnic groups , Ethnic Culture Publishing House, 2002.
4. Diep Trung Binh. Customs and rituals of the human life cycle of the Sán Dìu people, 2005.
5. Wikipedia, the free encyclopedia (Refer to editor Ngo Duc Thinh, *Beliefs and cultural beliefs in Vietnam* , Social Science Publishing House, Hanoi, 2001.
6. Viet Bac Ministry of Culture and Museum. Some historical and cultural issues of ethnic groups in Viet Bac, Viet Bac Museum, Thai Nguyen, 1991.
7. Nong Quoc Chan. Let's start the folk songs of ethnic minorities, Literature Magazine, 1967, (1).
8. Nguyen Duoc, Trung Hai. Handbook of geographical terms, National Culture Publishing House. Encyclopedia, 2006.
9. Dinh Xuan Dung. Cultural literature-Receiving and thinking, Publishing House Encyclopedia, 2004.
10. Vu Cao Dam. Scientific research methodology, Social Science Publishing House, H, 1999.
11. Ninh Van Do, Nguyen Phi Khanh, Hoang The Hung, Traditional culture of Tay, Dao and Sán Dìu ethnic groups in Tuyen Quang , Ethnic Culture Publishing House, H.
12. Le Ba Han, Tran Dinh Su, Nguyen Khac Phi. Dictionary of Literary Terms , Education Publishing House, H, 2006.
13. Nguyen Thi Hue. Through studying the performance of some folk songs in the North Central region, Literature Review, 1978, 01 .
14. Nguyen Thi Hue. Problems of folklore research in recent years, Journal of Literature Research, 2006, 01.
15. Vietnam Association of Ethnic Minorities Culture and Arts. Creation and preservation of cultural and artistic values of Vietnam's ethnic minorities. "Ethnic Culture Publishing House, H, 1998.
16. Vietnam Folklore Association - many authors, Collecting and researching folklore and culture, National Cultural Publishing House, H, 2000.
17. Dinh Gia Khanh (editor), Chu Xuan Dien, Vu Quang Nhon. Vietnamese folklore, Education Publishing House, H, 1997.
18. Dinh Gia Khanh, Le Huu Floor (eds.), Traditional festivals in modern social life , Social Science Publishing House, H, 1994.
19. Vu Ngoc Khanh, Pham Minh Thao. Vietnamese dictionary of culture, beliefs and customs, Hanoi Information and Culture Publishing House, 2005.
20. Nguyen Xuan Kinh. Poetry of folk songs , National University Publishing House, H, 1992.
21. Phuong Luu. Vietnamese literary theory, Education Publishing House, 2006.
22. Mai Duc Thong, Nguyen Phi Khanh, Scientific report on the topic Preservation of the Sán Dìu Soong Cô singing in Tuyen Quang, December 2004, Tuyen Quang Department of Culture and Information.
23. Nguyen Thi Thu, Nguyen Thi Tam, Nguyen Thanh Luan Scientific report on Conservation of Soong Cô singing of the Sán Dìu ethnic group (Nam Hoa commune, Dong Hy district, Thai Nguyen province), Plan 2009, Department of Culture and Sports and Thai Nguyen Tourism.
24. Materials collected from the artist's notes