



International Journal of Multidisciplinary Research and Growth Evaluation.

Traditional festival in tourism development in Tuyen Quang city, Vietnam

Pham Thi Huyen Trang

Tan Trao University, Tuyen Quang, Vietnam

* Corresponding Author: **Pham Thi Huyen Trang**

Article Info

ISSN (online): 2582-7138

Volume: 04

Issue: 04

July-August 2023

Received: 30-05-2023

Accepted: 16-07-2023

Page No: 377-380

Abstract

Tuyen Quang is a land rich in cultural identity, which is clearly shown through traditional festivals with cultural spaces rich in humanity, deeply attached to people's life as well as attracting tourists to come here. Visit and experience. Traditional festivals in Tuyen Quang are an important part of culture, social morality and have educational value for young people. Through the festival, tourists learn more about moral values, good lifestyle, historical traditions of the nation and of the locality. This is a rich humanistic tourism resource for tourism development, which needs to be studied to come up with specific solutions, in order to maximize the tourism strengths of Tuyen Quang province. In the framework of the article, the author mentions the reality of exploiting traditional festivals of Tuyen Quang city in terms of cultural values, socio-economic values.

DOI: <https://doi.org/10.54660/IJMRGE.2023.4.4.377-380>

Keywords: traditional festival, Tuyen Quang

1. Introduction

Traditional festivals are one of the interesting topics for researchers on culture and tourism. At present, there are quite a few research works referring to traditional festivals and the role of traditional festivals in residential communities, as well as proposing measures to promote tourism potential through festivals. Traditional. The research work of scholars such as: J. H. Kwabena Nketia (2000) ^[9] Samuel Ziem Bonye (2011) ^[3], Gurniwan Kamil Pasya *et al* (2016) ^[10] has clearly stated the theory of traditional festivals, in which emphasis is placed on the key elements. Religious factors, ethnic characteristics affect the characteristics and nature of the festival.

Traditional festivals in general and traditional festivals in Tuyen Quang in particular are one of the vibrant cultural and spiritual activities of the people, contributing to preserving and promoting the good cultural values of their ancestors. In recent years, the study of traditional festivals is of particular interest to researchers. Especially research works with practical application in service of tourism development. Through the survey, we have classified into two main groups as follows:

First, the group of studies on festivals, traditional festivals in Vietnam in general and the change of traditional festivals in modern society.

Typical in the studies on festivals and traditional festivals in Vietnam are Hoang (2011) ^[7] and Vu (2015) ^[1]. The authors present the general theoretical basis of traditional festivals, then delve into some typical festivals of ethnic minorities in Northern Vietnam with specific and clear illustrations. Clearly, as well as making comments on the value of traditional festivals of ethnic minorities. The interpretation of each festival like a story is also attractive to readers while the scientific value is still displayed relatively fully.

Festivals and historical-cultural relics always exist in close association, in harmony with each other. If there are historical sites, there are often traditional festivals, and vice versa, each traditional festival is often associated with a specific historical-cultural relic. Duong has studied the festival from the perspective of historical - cultural relics and scenic spots. The author has provided a system of historical and cultural relics and scenic spots of Vietnam for those who are new to tourism, which is the basis to help us classify types of relics, thereby classifying them type of festival.

Phan (1999) ^[2] and Vu (2020) ^[16] argue that traditional festivals take place as a way for people to show their respect for their chosen faith, in other words, beliefs and festivals have close relationship with each other. Through the survey, the author also pays special attention to a number of research works on beliefs, customs and habits of Vietnam.

Hoang (2005) ^[8] put forward the view that traditional festivals are creative products of the community and traditional festival management is to create conditions for festivals to develop in the right direction and in accordance with the times. The author also proposes some management solutions from the perspective of the traditional festival management mechanism, in which, before offering the solution, the author commented on the cultural values of traditional festivals.

Second, the group of studies on the relationship between traditional festivals in tourism development in Vietnam, tourism in Tuyen Quang, is directly related to the research work.

Duong (2018) ^[12] was aware of the value of traditional festivals in tourism development, researchers also analyzed positive and negative impacts in festival tourism development, thereby, proposing solutions to preserve and promote traditional festivals. The work is a collection and collection of all information related to major festivals, serving tourism development in Vietnam.

Through the process of collecting and researching reference sources at home and abroad, the author found that the study of traditional festivals in tourism development in Tuyen Quang city has been mentioned in a number of places. There are a number of research projects on traditional festivals and festivals in Vietnam in general and in Tuyen Quang in particular. However, there has not been any in-depth research on traditional festivals in tourism development in Tuyen Quang city, especially in recent years. The products of the previous researchers will be very valuable open submissions, helping the author to make the article.

2. Methodology

In the framework of the article, the author surveys about traditional festivals in Tuyen Quang city, in which, focuses on festivals with potential for tourism development such as: Festival bringing Goddess Mau; Hang Pagoda Festival, Gieng Tanh Communal House Festival. Quantitative method is used to determine the number of tourists over the years, tourism products through the organization of festivals. The qualitative method is very effective in interviewing tourists and residents about their feelings towards traditional festivals in Tuyen Quang city.

3. Results

3.1. Festival of bringing the goddess

The festival brings the goddess of Lower Temple, Upper Temple and Ý La Temple into existence and has existed for a long time, associated with the belief of worshipping the goddess at these three temples. The goddess worshiped in three temples is the "sacred" nature, the nucleus of the festival. The custom of worshipping the goddess establishes a religious outlook of the Vietnamese towards earthly life, which is to pray for health, happiness, and money.

Ha Temple, Tan Quang Ward and Thuong Temple, Trang Da Commune (Tuyen Quang City) were built in the Later Le

Dynasty (mid-18th century), Ý La Temple, Ý La Ward (Tuyen Quang City), built in Nguyen Dynasty (nineteenth century). Three temples were built to worship the goddess Thuong Thien (identified with the goddess Lieu Hanh). She is the leader of the trio of goddesses, including: Thuong Thien, Thuong Ngan, and Thoai, who follow the religion of Vietnamese goddesses.

The legend of the goddess worshiped at Ha temple, Thuong temple, and Ý La temple is recorded by the book "Dai Nam Nhat Thong Chi" that says: "It is said that in the past, there were two princesses, Ngoc Lan and Phuong Dung, who followed the price away. Check out the locality, park the boat at the riverbank. In the night, when it rains and winds, the two princesses fly to the sky, it is considered a miracle, they set up a temple to worship Princess Phuong Dung on the right bank of the Lo River. The temple is located in Ý La commune. The temple of Princess Ngoc Lan is on the left bank of the Lo River in Tinh Huc commune (Thuong temple), while the temple for Phuong Dung princess is on the right bank of the Lo river in the ancient Ý La commune (ie, the temple is located on the right bank of the Lo river). Ha) Temple of Princess Ngoc Lan on the left bank of the Lo River in the old Tinh Huc commune, that is, Thuong temple in Trang Da commune today.) And the Mau Ý La temple, in Ý La ward, is a "refuge" place for people. The god (Tran Than), where there is a sacred terrain to protect the goddess, is the place to preserve the good, so every year the Festival of the Lower Temple cannot be separated from the festival of Thuong Temple and Ý La Temple.

The two goddesses mentioned in the sacrifices and the gods worshiped in the three temples share the same festival of bringing the goddess. On the day of the festival to bring the goddess, Thuong temple and Ý La temple were chosen as the place to launch the palanquin, and the Ha temple was the appropriate place. Every year they - Princess Ngoc Lan and Phuong Dung meet twice in the middle of February and July (lunar calendar) and then go to the sky together. The procession of the goddesses from the Upper and Ý La temples to the Lower temple is a sign of the reunion and family reunion of two sisters Ngoc Lan and Phuong Dung, who are worshiped in three temples.

Since 2007, the people of Tuyen Quang city together with the local government have restored the festival to bring the goddess in compliance with the old way. Every year the festival brings the goddess from February 11 to 16 (lunar calendar). Part of the ceremony, including the ceremony to welcome the palanquin from the Ý La temple, the Upper temple to the Lower temple, to enter the palace: Opening ceremony, sacrifices to the gods, including: incense offering ceremony, wine offering, sacrifice ceremony. Part of the festival, including: the opening lion dance, followed by ethnic wrestling, human chess, tug of war, cock fighting, chau van singing.

In January 2017, the Goddesses Procession Festival of Lower Temple, Upper Temple, and Ý La Temple was inscribed on the List of National Intangible Cultural Heritage by the Ministry of Culture, Sports and Tourism of Vietnam. Honoring this cultural heritage, affirming the festival's values brings the goddess to history, culture, art, science and community cohesion. This is a festival with spiritual rituals, showing respect and admiration of people of Tuyen Quang city and tourists to goddesses and gods, praying for a new year with a fuller life. Favorable weather, good crops, healthy people, peace and happiness.

3.2. Hang Pagoda Festival

According to history books, Hang Pagoda, also known as Huong Nghiem Pagoda, belongs to An Khang Commune (Tuyen Quang City). This is an ancient temple built in the 16th century, during the Mac Dynasty (Mac Dang Doanh), to meet the religious needs and to entrust the people's spiritual belief in the Buddha. The pagoda is located in Huong Nghiem mountain, in Phuc Loc village, in the relic complex with Bau Citadel, Binh Ca wharf. This is a place with charming natural scenery, a land with a rich culture with the name Truong Thi - the place where the examinations of the feudal dynasties were held. From the beginning of Phuc Loc village to the end of Tan Thanh village of An Khang commune, there is a mountain range bearing the shape of a winding dragon, Huong Nghiem mountain is likened to a dragon's head. In 1917, the French colonialists opened a road through An Khang commune and leveled the part of the mountain with the shape of a dragon's neck.

Hang Pagoda is located in a rock cave 50 meters deep, the widest place in the temple is about 30 meters. The cave is located deep in the mountain, four sides of stalactites are covered like ancient trees on the cliff, giving Hang Pagoda a mysterious and sacred look. The deeper you go, the lower the temple floor becomes, in the middle there is a stone like a sailing boat surfing.

In front of Huong Nghiem pagoda, there is an ancient stele carved on the cliff on February 27, the 8th Dai Chinh year of the reign of Thai Tong Mac Dang Doanh (1537). It has a height of 1.25m and a width of 1m. The stele consists of two parts: the forehead and the body of the stele, on the forehead is carved with a bi-dragon adoring the moon, and around the stele is carved with simple lines. Under the forehead of the stele are 4 letters: "Huong Nghiem self-bi". The epitaph was written by two co-doctors of the Department of Binh Tuat (1535) who were the Great Doctor Ngo Hoang Trinh, whose name was Trinh Tuc, and by the Tri Phu of Yen Binh, Do Ba Chieu, whose name was Huynh Phu.

From the 6th to the 8th of the first lunar month every year, the villagers hold festivals and folk games, attracting thousands of people from all over to participate in the water procession and the peace ceremony according to traditional rituals. Water is taken from the Lo River and carried to the temple for worshipping during festivals and ceremonies throughout the year. In addition, on the 1st, the full moon day of every month, villagers flock to the temple to burn incense and worship the Buddha, praying for the Buddha to give the people a peaceful life, a bountiful harvest, a prosperous people, and a prosperous country. Hang Pagoda has long become a place to entrust the spiritual and religious beliefs of people inside and outside the locality.

3.3. Gieng Tanh Village Communal House Festival

The communal house of Gieng Tanh village in Gieng Tanh village, Kim Phu commune, Yen Son district, is a spiritual and religious place expressing the identity of the resident community living on Gieng Tanh land. In the year, Gieng Tanh communal house takes place many festivals, the main festival is held on the 10th day of the first lunar month every year.

In addition to the main holiday, there are also minor holidays: Spring opening ceremony is held on January 2nd; The new rice offering ceremony is held on the 15th day of the 8th lunar month; Thuong Dien ceremony is held on the 9th day of the 11th lunar month; The Sealing Ceremony is held on the 25th

day of the 12th lunar month. The auxiliary holidays are simply organized: Burning incense, offering sacrifices is a local product (offering new rice) to remember and be grateful to ancestors for creating a place of residence, wishing for a peaceful and happy life happiness.

The main festival is solemnly organized with all parts of the ceremony, and the opening ceremony of the festival has 7 participants including: the celebrant, the celebrant, the celebrant, and 4 celebrants (the celebrant wears a red shirt, and the and all wear blue). The part where the sacrifices are held in the communal house according to traditional rituals, the main content is to pray for favorable rain, peace and harmony in the country, good crops, and abundant livestock not showing superstition but pure spirituality. At the end of the sacrifice, the festival that begins with the Tossing Ceremony also attracts the most participants and is the most exciting. Wrestling games, tug-of-war, art performances... also took place in a seemingly endless festive atmosphere. The Gieng Tanh communal house festival really contributes to building the cultural and spiritual life of the Kim Phu ethnic community.

4. Conclusions

For the sustainable development of the tourism economy, there is no country in the world that does not attach importance to the development of cultural tourism. Even many countries see this as a spearhead to promote the development of their country's tourism industry. Because cultural tourism has outstanding advantages compared to other types of tourism such as: less seasonality, can develop all year round, generate stable income, increasing growth rate, high investment level. Low, and especially contribute to creating livelihoods for the local community - where tourists come.

Tuyen Quang is a locality with great potential for cultural tourism development because it possesses a very rich, diverse and widespread cultural resource. Among them, folk festivals are an extremely important resource for the development of cultural tourism in Tuyen Quang.

Traditional festivals and cultural tourism always interact with each other and develop together to perfect the tourism industry. First of all, cultural tourism activities have many positive impacts on the festival. Cultural tourism has its own characteristics that make it better or more attractive than traditional folk festivals. Tourism brings economic benefits and new types of livelihoods that are capable of generating high income for localities with festivals. Cultural tourism in particular and tourism in general creates jobs for local people through services such as: Transporting guests, selling goods, souvenirs, etc. People in the region have festivals while promoting cultural images. Culture about life in all aspects of their locality, and have the opportunity to exchange cultural flowers brought by tourists.

The reality of the development of the tourism industry in the world and in Vietnam shows that, in order to develop tourism, it is necessary to exploit and use traditional cultural values, innovate and modernize in an effective and appropriate manner. There are treasures of folk music and traditional folk festivals. This is a unique element of Vietnamese culture, so the development of festival tourism is the festival using the advantages of Vietnam's tourism in attracting and serving tourists. The festival season is also a tourist season, creating a form of festival tourism with national cultural identity expressed through the cultural nuances of localities and

regions.

5. Acknowledgement

This research is funded by Tan Trao University in Tuyen Quang, Viet Nam.

6. References

1. Vu Thuy An. Vietnam Festival, Youth Publishing House, Hanoi; c2015.
2. Phan Ke Binh. Vietnam customs, Hanoi Publishing House, Hanoi; c1999.
3. Bonye Samuel Ziem. The Role of Traditional Festivals in Action Planning, Advocacy and Social Accountability, Journal World J Young Researchers; c2011:1.
4. To Duong. Performing Ca of Vietnam's Scenic Landscapes, Culture and Information Publishing House, Hanoi; c2003.
5. Nguyen Hanh. Vietnamese culture and beliefs, Young Publishing House, Hanoi; c2019.
6. Dinh Gia Khanh, Le Huu Tang (editors). Traditional festivals in modern social life, Social Science Publishing House, Hanoi; c1993.
7. Hoang Luong. Traditional festivals of Vietnamese ethnic groups in the Northern provinces, Information and Communication Publishing House, Hanoi; c2011.
8. Hoang Nam. Some solutions to manage folk festivals, Ethnic Culture Publishing House, Hanoi; c2005.
9. Nketia JH Kwabena. The Role of Traditional Festivals in Community Life, Institute of African Studies, Ghana of University; c2000.
10. Pasya, Gurniwan Kamil, Heri Puspito Diyah Setiyorini. Traditional festivals: A tourism development contribution for cultural inheritance, South East Asia Journal of Contemporary Business, Economics and Law; 2016:11.
11. Duong Van Sau. Vietnam's historical - cultural relics and scenic spots, Labor Publishing House, Hanoi; c2017.
12. Duong Van Sau. Vietnam Festival in tourism development by Dr. Labor Publishing House, Hanoi; c2018.
13. Truong Thin. 101 things to know about Vietnamese beliefs and customs, Hanoi Publishing House; c2007.
14. Doan Huyen Trang. The author's festival of Vietnamese culture and tourism, Labor Publishing House, Hanoi; c2009.
15. Tuyen Quang Provincial Investment Promotion Center Tuyen Quang, Tuyen Quang Tourism Guide; c2018.
16. Vu Hong Van. Vietnamese people's mother-worshipping beliefs, National Political Publishing House, Hanoi; c2020.