

ABSTRACTS

**LUONG NINH- The Mon-Khmer and the development of the Southeast Asian continent.** The Mon-Khmer are considered the oldest and fundamental inhabitants spreading almost everywhere in Southeast Asia. Later on they mixed with other ethnic groups and play a big role in regional development. In Myanmar, the Mon-Khmer created the ancient Mon-Khmer script, engraving on terra-cotta Buddha statues in the 6<sup>th</sup> Century and established the Suddahammavati ancient Mon-Khmer Nation. They were also present in the territories of Thailand and were probably the ethnic majority of the country of Tun H'sun. By the middle of the 7<sup>th</sup> Century, they established the country of Dvaravati which was about 60 km north of Bangkok. Many ancient Mon-Khmer areas starting with the words Chiang, Doi... are popular in the North and Northeast of Thailand. The Mon-Khmer culture is also present in the Plain of Jars of Laos and the descendants of such culture masters are the present-date Kha people. In Vietnam, that culture has also been maintained through linguistic vestiges...

**CHU THAI SON - Property ownership in Tay Nguyen (the case of the Ede and Mnong ethnic groups).** The matriarchal family organisation, in other words, the matriarchal cultural tradition based on shifting cultivation among the Ede and the Mnong in Tay Nguyen (the Central Highlands) have defined the concept of property and the ownership of their property. Under this concept, humans are considered

the property of highest value. Due to being unaware of "human rights" like in the contemporary world, humans here dissolved in the volume of property in society. Thus, human beings were both subject and object. Men establish customary laws so that they maintained human values which are equal to a certain volume of tangible materials. In the traditional society in Tay Nguyen, there existed four forms of property ownership including *individual ownership*; *individual matriarchal family ownership* (of each married couple); *long house ownership* (great matriarchal family or women's family clan) and *communal ownership* (according to matriarchal customary law). For individual ownership, the men only own *Kpin Ao* (loin cloth- shirts) and *Wǎng Kǎ* (Bamboo stretcher and machete as dowry). For the individual woman, she seemed to be integrated into the individual family and the long house (the communal house). In short, property ownership in Tay Nguyen mainly belongs to women and social groups in the hierarchy of the matriarchal organisation.

**DO THI BINH - The role of rural Viet women in household economic development (through field study in Thanh Ha commune, Thanh Liem district, Nam Ha province).** Agricultural and rural development in Vietnam in the Doi Moi (renovation) process has been greatly attributed to women. Through the research site in the Viet areas in the Red River Delta, the author has proved this argument. In Thanh Ha commune, income from

agricultural production, small trading and handicraft production is mostly earned by women. Besides, women are also the ones who do most of the housework and care for their children. The men are often engaged in long-distance trading with greater working capital. Although women's income is lower than that of men as they have to spend more time on agricultural production and housework, their role should not be underestimated. Moreover, women are often under-privileged, particularly in education and involvement in social activities.

**ANH VU - Traditional education of the Thai in Vietnam (through rituals and proverbs).** Through their protracted and persistent struggle for survival, the Thai have recorded many achievements in economic development, creating a diverse culture imbued with national identity. Traditional education contributes to such achievements. The Thai children, right from birth, are taught through the words of lullabies which are of humanitarian significance, such as gratitude to grandparents and parents and love for others etc. When they are grown up, they continue to be given ethical lessons in different circumstances. Besides, children are also provided with experiences in agricultural production, hunting, gathering, and healthcare by their family members and community. Such teachings are given to boys different to girls and under diverse forms and circumstances (such as verbal, observation, practice, or through Quang lung xanh festival etc.) with persistency. For this reason, the young generation of the Thai

excellently inherits the tradition of their grand parents and parents

**TRAN BINH - Family traditional craft of the Co Lao in Dong Van - Ha Giang province.** Family crafts of the Co Lao in Dong Van district are now much different from that 20 years ago. Some crafts have the potential to develop strongly such as carpentry, wickerwork, and maize distillery. Among the crafts of the Co Lao, carpentry and wickerwork are more developed. Articles of these handicrafts have gradually been commercialised and are on sale in the market places in the region. In general, the family traditional crafts of the Co Lao are seasonal and additional to their farming. However, compared with the Hmong, Dzao, and Lo Lo, the Co Lao is an ethnic group in the region whose handicrafts are more developed and bear traditional and technical characteristics.

**DAO THANH THAI - A sketch of marriage of the Dzao Ho group in Lao Cai.** Dzao Ho is the local name of the Dzao Quan Trang (White Trousers Dzao) who live in some northern mountainous provinces such as Yen Bai, Lao Cai, Tuyen Quang and Ha Giang. Their marriage ceremonies begin with considering the age, and analyzing at the chicken legs to ceremonies to welcome the bride. The group of the bride-groom's family to welcome the bride comprises 11 members, including two male matchmakers (the main matchmaker - cha ta and the secondary matchmaker - lai cung), two teenagers and those who carry offerings. The group travels from the bride-groom's house to the bride's house without making any stops or rest at

any other houses. When the group arrives at the bride's village and house, it has to make several rituals such as wiping out the spirit and exchanging singing with the bride's family, only then does the bride's family allow the bride-groom to enter their house to take the bride home. Without knowledge and intelligence of the cha ta and lai cung, it would be difficult for the group to take the bride to the bride-groom's house and sometimes the group would lose face. Marriage ceremonies of the Dzao Ho group are similar to those of the Dzao but have special characters which are different to other groups.

**VO MAI PHUONG - Relationship between the ceremony to become young men and that of the honour conferring of the Dzao.**

The ceremony to become young men is an important event in the lives of young men and women under the clan-tribal regime; while the honour conferring (qua tang) ceremony of the Dzao is a compulsory ceremony for male members. These two ceremonies both recognise the growth of men through ritual teachings. The ceremonies are educational and goodwill-oriented. So the ceremony to become young men and the honour conferring ceremony are similar in terms of their objectives, characteristics and interests of the attendees, the physical trials, the concept of revival and the ceremonial process. The basic difference of these two ceremonies is that the honour conferring ceremony existed in the conditions of a classified society and the infiltration of three religions (Confucianism, Taoism and Buddhism).

**DO HONG KY - The Klei Dum of the Ede.**

The Ede call the treasure of their tales Klei dum. Klei dum stories reflect the Ede people's awareness on society as well as their wish for a happier and better life. Klei dum has been handed down in the form of prose, sometimes with some due (verses) which made the stories more interesting and impressive. Klei dum stories are rich in details, but simple and short in structure. When created stories, traditional writers and artists tended to take some natural objects (the sun, the moon, rivers, streams etc.) to name their characters. The Ede legends are considered the mirror, reflecting the lives of the Ede. Through the stories, a picture of the life and society of this ethnic group can be imagined. There are many interesting love stories such as Kong Buk, H'kung and Y Du etc. Some stories have details similar to the tales of the Viet (the majority Kinh) such as Ms. Tngo, A poor young man scooping the sea etc. Some artistic skills and techniques used in creating the stories such as verbal verses and verbal symmetrically coupled sentences etc. increase the artistic value of the stories.

**NGUYEN KHAC TUNG - A response to the article "Vietnam Museum of Ethnology".**

In this paper, the authors raised display issue of the Vietnam Museum of Ethnology as described by Nguyen Van Huy- Luu Hung in an article carried on the Ethnographic Studies No. 3 (99)- 1998. According to the author, the display of the exhibits of the Viet (Kinh) majority does not reflect their wet rice cultivation tradition. For the Muong ethnic group, the display of objects does not