

อัตลักษณ์และการคงอยู่ของลาวพลัดถิ่น ผ่านเพลงขับทุ่มหลวงพระบาง

ในชุมชนบ้านห้วยลึก อำเภอเวียงแก่น จังหวัดเชียงราย

Identity and Persistence of Laotian Diaspora via Khap Thum Luang

Prabang in Ban Huay Luek Community Wiang Kaen District Chiang Rai

สปีญญา แก้วตาปี, วีระพงษ์ แสง-ชูโต และ รัชชุกาญจน์ ทองถาวร

Sapanna Kaewtapee, Virapong Saeng-Xuto and Rajchukarn Tongthaworn

คณะศึกษาศาสตร์ มหาวิทยาลัยเชียงใหม่

Faculty of Education, Chiang Mai University

ธเนศ ศรีวิชัยลำพันธ์

Thanes Sriwichailamphan

คณะเศรษฐศาสตร์ มหาวิทยาลัยเชียงใหม่

Faculty of Economics, Chiang Mai University

E-mail: nop.sapanna@yahoo.co.th, virapongxuto@hotmail.co.th, rajchukarn.tong@cmu.ac.th

and thanes@econ.cmu.ac.th

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บทคัดย่อ

การศึกษานี้มีวัตถุประสงค์เพื่อศึกษาอัตลักษณ์ การสร้างตัวตนและการคงอยู่ของลาวพลัดถิ่น ผ่านเพลงขับทุ่มหลวงพระบาง ในชุมชนบ้านห้วยลึก อำเภอเวียงแก่น จังหวัดเชียงราย นำเสนอการวิเคราะห์เชิงวิพากษ์เกี่ยวกับอัตลักษณ์ การสร้างตัวตนและการคงอยู่ของลาวพลัดถิ่น ผ่านเพลงขับทุ่มหลวงพระบาง ประเทศไทย โดยเริ่มจากการทบทวนเอกสารและหนังสือเกี่ยวกับเพลงพื้นบ้านประเภทต่างๆ จากนั้นลงพื้นที่เพื่อศึกษาบทเพลง และสัมภาษณ์ผู้ที่มีส่วนร่วมในการร้องเพลง บันทึกภาพการแสดงเพื่อนำมาวิเคราะห์และตีความเรื่องราว ลักษณะการถ่ายทอดบทเพลง ลักษณะของบทเพลงที่มีเอกลักษณ์เฉพาะของลาวพลัดถิ่นในประเทศไทย ปัจจัยที่ทำให้วัฒนธรรมของพวกเขามีการสืบทอดต่อเนื่องมาจนถึงปัจจุบัน แม้ว่าพวกเขาจะย้ายถิ่นฐานมายังประเทศไทยเนิ่นนานแล้ว แต่บทเพลงก็ยังเชื่อมโยง วัฒนธรรมของลาวหลวงพระบางและลาวพลัดถิ่น การสะท้อนรากเหง้าทางและการระลึกถึงบ้านเกิดของพวกเขา สามารถบอกเล่าประวัติศาสตร์และสะท้อนอัตลักษณ์ของพวกเขาในฐานะชาติพันธุ์ลาวหลวงพระบางที่มีเอกลักษณ์ ซึ่งพบว่าการส่งผ่านเพลงขับทุ่มหลวงพระบางของลาวพลัดถิ่นรุ่นแรกและรุ่นที่สอง ยังคงเป็นไปอย่างต่อเนื่อง แต่ในคนรุ่นที่ 3 การสืบทอดเริ่มมีความสั่นคลอน และไม่มีผู้สืบทอด เนื่องจากคนรุ่นที่ 3 ไม่มีความทรงจำที่มีชีวิตเกี่ยวกับบ้านเกิดเมืองนอนของชาวลาวเลย

คำสำคัญ: อัตลักษณ์ การคงอยู่ ขับทุ่มหลวงพระบาง ลาวพลัดถิ่น

Abstract

The objective is to study the identity and persistence of Laotian Diaspora via Khap Thum Luang Prabang in Ban Huay Luek Community Wiang Kaen District Chiang Rai. This study presents a critical analysis of the identity and persistence of the Laotian Diaspora via Khap Thum Luang Prabang, Thailand. It begins by reviewing documents and books about various types of folk music, then lands to study the music, and interview those who participate in singing. Save the recording of the show for analysis, and interpret the story, how the music is broadcast. The characteristics of the music are unique to the diaspora of Laos in Thailand. The factors that make their culture have been inherited to the present day. Although they migrated to Thailand a long time ago, the music still connects the cultures of Laos Luang Prabang and Laotian diaspora. Reflection of roots and remembrance of their homeland, they can tell their history and reflect their identity as a unique Laos Luang Prabang ethnicity. It was found to be via Khap Thum Luang Prabang of Laotian diaspora, the first and second generations are still going continuously. But in the third generation, succession began to shake and there was no successor because the third-generation sequence has no living memories of the homeland of Laos's people.

Keywords: Identity, Persistence, Khap Thum Luang Prabang, Laotian Diaspora

Introduction

“Khap Thum Luang Prabang” is a play for the enjoyment of Lao people in Laos, there is a culture of “Khap” in the north from Wiang Chan upwards. It is commonly seen in merit festivals or when meeting for various occasions in each city in northern Laos. It has an accent and a typical driving melody of each local own. However, the center of “Khap” culture is in Luang Prabang, which was the old capital of Laos since it was the main culture of the capital city before with various subways in the surroundings, sub-districts of Kwang Bokaew, Luang Namtha, Pongsali, Udomchai, Sam Nuea, Xieng Khouang, Wiang Chan, Sai Buri, and Ban Huay Luek. Authentic Khap Thum identity is the use of xylophone as a masterpiece of Lao music; Lao people call it “Nang Nad Ek”, “Nang Nad Thum”, and use a gong together because royal music is so focused on percussion music. Therefore, Luang Prabang music is influenced by this type of music (Phikulsri, 2009). In the north of Laos, the border with northern Thailand is Chiang Saen, Chiang Khong district, and Wiang Kaen district, Chiang Rai province. The culture

of the Lao community throughout the Mekong side of Thailand is constantly flowing. The Lao people who migrated to the Thai side also received Khap Thum Luang Prabang.

In the study “Khap Thum” in Chiang Rai province, there were three “Khap Thum Luang Prabang” locations: (1) Ban Sop Kham, Chiang Saen District, (2) Ban Pak Ing, Chiang Khong District, and (3) Ban Huay Luek, Wiang Kaen District. Each of the Khap Thum Luang Prabang is different, in other words, Khap Thum Luang Prabang of Ban Sopkham, Chiang Saen District, is not played or performed in general, but is taught only in Wat Phra That Pha Ngao. It is supported by the abbot of Wat Phra That Pha Ngao since the abbot has experienced the music of Luang Prabang from a young age, members of the Khap Thum band are of a wide range of ages, including the elderly, young people, a group of housewives and children interested in attending Khap Thum, there are often problems with voting because most of the children are urban. Also, there was a use of international instruments like a banjo to play in the Khap Thum band, such as at Ban Sop Kham (interview: 2012). As for Khap Thum at Ban Pak Ing, there are currently no successors, due to the death of the band leader, therefore no one inherits and cannot form a group (interview: 2012). This can be found that “Khap Thum Luang Prabang” without inheritance and conservation, the day will fall apart. It is good that the Lao people displaced in Ban Huay Luek have been preserved and traced to Khap Thum Luang Prabang culture. In addition to being a cultural preservation show, Khap Thum Luang Prabang is also used to express its identity, show the identity of Lao people to be visible to the public in the diversity of cultures of Wiang Kaen District. (Nanthanawanich, 2002)

“Khap Thum Luang Prabang” is found in various festivals, including merit and social gatherings. For example, the merit boat race will be held on both the Thai and Lao side of the party, it's fun and friendly. Also, Ban Huay Luek has a typical Khap Thum, such as relaxation, whose feature is the use of gentle language, and Khap Thum is mainly lovemaking between a woman and a man, and the lyrics were thought up fresh Interact with the flair of the people at Khap Thum. However, Khap Thum the difference between the instruments in the play is that there is no xylophone. In this regard, the Khap Thum identity is the one that sings to change with the other side, and how the other will react and end up feeling the rhyme. (Teerasawat, 1998)

However, from Laos Luang Prabang to Laos Ban Huay Luek, the ethnic identity of Laos Luang Prabang of the Lao people of Ban Huay Luek is still passed down and survives today. The process of establishing the ethnic identity of Lao people Ban Huay Luek is associated with the historical, ethnic, social, and cultural dimensions of Luang Prabang through activities,

rituals, traditions, and Music. Having a social space to express or choose to bring up a musical identity like Khap Thum Luang Prabang is a hallmark of the community, creating a system of value of identity at an individual and group level. Also, Khap Thum is a sensational welder of Laos Luang Prabang, the process of establishing an identity as a displaced Lao people, having to disperse, relocate, and feel unfamiliar with the territory. There's also a feeling of wanting to go back to their motherland because there's also a common language and culture (Safran, 1999).

There is one notable thing about the presence of ethnic identity in Khap Thum Luang Prabang, it's constantly changing, blending, and fluid. For example, singing in a deep bass the Lao people of Ban Sop Kham brought a banjo player to play Khap Thum, and in the Lao people, Ban Huay Luek does not have a xylophone, which is the main bachelor of the Lao music band, using fiddle, drum and hit the gong (Panin, 2011). There is a distinction between Khap Thum Luang Prabang, which plays in the bureaucracy, and the royal court, which will have a huge xylophone. However, the play in the traditions at Ban Sop Kham is no longer available for teaching in the temple, and Ban Pak Ing is no longer Khap Thum at present. The part of Ban Huay Luek still plays an important tradition, and play in daily life when socializing the lyrics and melodies in Khap Thum are different from the Luang Prabang manuscript. It is evident that the social and power relationships that displaced Lao people choose to express ethnic identities (Suwannarat, 2013). Amid a new context that surrounds the society of the city and the different cultures in the neighborhood, it is a social operation, and there is a process to determine the position of the person in the Laotian diaspora and to bind the group and the yearning for Lao Luang Prabang of the people of Huay Luek village. Therefore, the identity of Laos Luang Prabang of the people of Huay Luek village is an active identity that seeks to frame their identity at a standstill and death by clashing with Khap Thum Luang Prabang, in a more expansive and diverse identity space, the company has a wide range of identities, it is also possible to select and blend and confirm identity in many different ways and different situations. (Jenkins, 1996)

Research Conceptual Framework

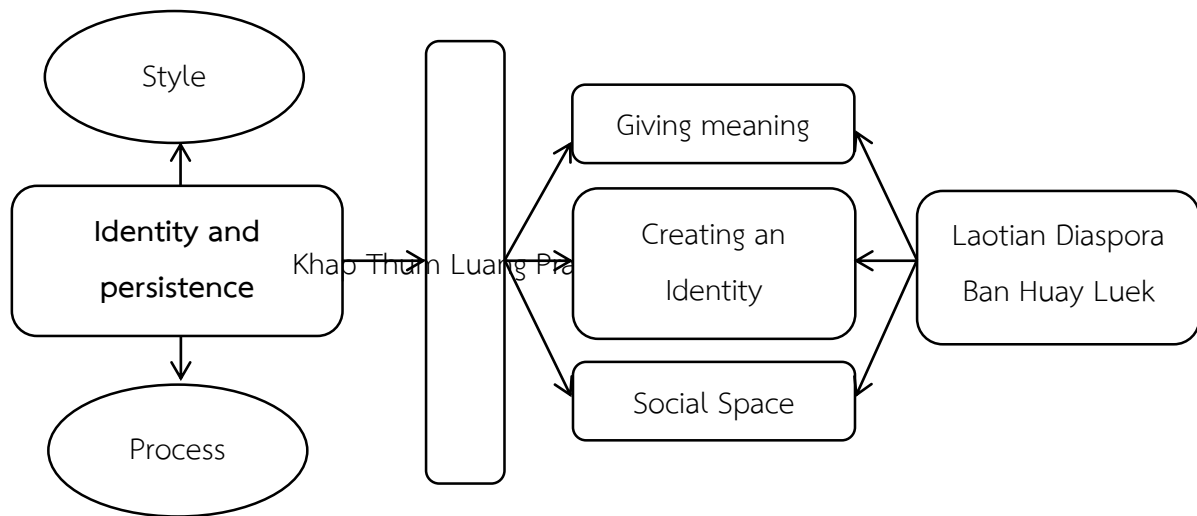


Figure 1: Research conceptual framework

Methodology

Methods of study and research on the subject “Identity of Laos Luang Prabang and Laotian Diaspora in Chiang Rai Province via Khap Thum Luang Prabang”, to study identity establish identity and persistence of Laos Luang Prabang and Laotian Diaspora via Khap Thum Luang Prabang in Chiang Rai Province. This will use the historical approach and use educational guidelines phenomenological research, which is an empirical phenomenon, using data obtained from researching primary sources and secondary sources, and information from oral history and fieldwork, such as participating in activities, in addition to the use of some sociological and anthropology frameworks to engage in data analysis and phenomena.

Also, the study and survey of research-related tasks to analyze the concepts and theories of academics used in the study of identity creation will be seen as the highlight and disadvantage of the theory to be used as a framework for the research of the researchers themselves. As for the presentation of the thesis, it will be presented in the form of an analytical description, a presentation that will help to see every detail.

The ground used in this study is the researchers selected the Ban Huay Luek community, Wiang Kaen District, to analyze the social and cultural characteristics that preserve the identity of Laos, and to study the identity of Khap Thum music that still plays in Ban Huay Luek today. However, Khap Thum Luang Prabang and Khap Thum Ban Huay Luek are

considered valuable local cultural heritage. Therefore, proposed conservation guidelines develop and inherit to continue to exist, using interviews with leaders and the Laotian diaspora in the village. But for the certainty and clarity of the evidence, the researcher will examine interviews with Laotian diaspora in other villages too, to obtain any inaccurate information. In addition to the interview, researchers will study actively and participate in various rituals and traditions. In the area of the village of the Laotian diaspora people in Chiang Rai widely, to give an overview of how the Laotian diaspora people form a common identity.

Results

The identity of the Laotian diaspora people, which is coordinated under the conditions of the local setting, is an essential problem that must be addressed and indispensable. It is a separate component of the Laos community that is different from other groups in the region (Leepreecha, 2004). In terms of social and cultural interactions, the phenomena of ethnic groups and the state, the Laotian diaspora people engage with their surrounding surroundings to identify the Laotian diaspora people in the community area, with their own existing culture This is defined by the Laotian people of Luang Prabang, who have their own language, customs, cultures, religions, and beliefs. It is the group's collective identity, proudly shown and exhibited to Lao ethnicity through culture, custom, and music arts like as Khap Thum Luang, which the Laotian diaspora people perform at local events. It is not a stationary practice because the definition is the identity of the people's diaspora. However, picking particular cultural characteristics to identify the Laotian diaspora's identity is a form of self-determination. For example, the peasants' customs in the context of Laos and the common experience of displacement. As a result, people in the home community continue to crave for and remind them that they are Laotians, causing parts of their identities to adapt to the context of the space. This illustrates the fact that identity is fluid and may change over time (Fuengfoosakul, 2018), and that although they attempt to resuscitate some of the identities in order to make a difference to individuals in their ethnic communities, they also serve essential communal purposes. (Berger & Luckmann, 1967).

The nature of the community's integration in the issue of Laos's people also contributes to the Laotian Diaspora's collective feeling. For example, according to a group interview conducted in Ban Huay Luek, the entry of Laos' people will occur in waves, beginning with a group of the village's important families. The community grew in size over time, and Laos residents began migrating into Chiang Rai to work in various sectors. Finally, either reside in Huay Luek House or cross from the Lao

People's Democratic Republic to live in the Ban Huay Luek commune (Interview: 2018). In this regard, Laos people's identity has become one of the tools responsible for integrating Laos people from various areas of Chiang Rai, and some Laos people who decided to immigrate to Thailand chose to target the Ban Huay Luek community as a cultural network, while remaining connected with relatives who chose the Laos side as well. In addition to the aforementioned customs, there is a specific theme of the dress code for attending the event as merit. The look of a shoulder cloth, topcoats, and woven fabric patterns are also noticed differently depending on ethnicity. Despite the fact that there are no weavers in the area today, the majority of them will forego purchasing cloth from the Lao People's Democratic Republic since the lovely design is much cheaper on the Thai side. (Interview conducted in 2018)

Thailand is now focusing more on varied groups; research on cohabitation in diversity have been conducted. As a consequence, ethnic groups have been researching ethnicity and successions, as well as the adoption of identity in commerce, the ownership of the region, and the adoption of identity in trade ethnic groups have adapted, more claims have been made, and the ethnic groups' culture has been influenced. In this aspect, culture is a channel for transmitting a nation's identity, as well as a tool for expressing people's identities. For example, the Laotian diaspora ethnic group in Huay Luek village, which expresses itself through Khap Thum Luang Prabang music, stated that he was a Laos who immigrated from Luang Prabang province to Thailand and lived in Thailand as part of Thailand, and that Thai people of Laos descent still yearn for the past and the birthplace they have left. Being surrounded by variety helps ethnic groups to learn to be a part of the community in which they reside, expressing power and resistance without losing their culture, and the introduction of music as a method of expressing Laos identity in numerous forms.



Figure 2: Lyrics: Khap Thum Luang Prabang

(Source: Pan Kanyadej, 2018)

Chiang Rai province, which borders Laos, is represented by Khap Thum Luang Prabang music. There is a Mekong River ridge that serves as a frontier from the French period. The Lao People's Democratic Republic owns the right bank of the Mekong River, whereas Thailand owns the left bank. There has never been an occupation of the so-called national state in the past. People from Thailand and Laos may easily visit each other; it's like a brotherhood with common origins since there are parallels in spoken language, attire, culture, and tradition, as well as arts and culture in numerous disciplines. For example, the central Thai people's interaction singing between female and male is known as “Lam-Dtāt”, and we can also discover the qualities of singing, lovemaking, and begin with the name “Lam” meaning “Singing”, all of which can be found in central Thailand. Northern Thailand is home to this vocal style, which is known as “Khap”. The terms “Lam” and “Khap” are, nevertheless, a claim of folk and local music in the Lao People's Democratic Republic. For example, “Lam” is a singing call in the southern part of the Lao People's Democratic Republic, such as “Lam Si Phan Don”, and “Khap” is a calling for singing in the northern part of the Lao People's Democratic Republic, such as “Khap Sam Nuea” because he was born in Ban Sam Nuea, Hua Phan District, and so on.



Figure 3: Khap Thum Luang Prabang performance at Ban Sop Kham

(Source: Pan Sang Rung, 2013)

Another ethnic group affected by colonialism is the Laos ethnic group; the state's territory is represented by the first and recent immigrants, and the evacuation of the area is a factor in the battle for existence. When immigrants crossed into Thailand, they were evacuated, and their traditional culture was introduced in Thailand. The phenomenon of Lao people moving to Chiang Rai in Thailand represents the connection of the culture and way of life of the people in the area, especially the Lao ethnic group at Ban Huay Luek community. Khap Thum music, for example, is a Laotian folk song that displays the unique Laotian character of the Huay Luek Laotian diaspora in Thailand.

According to the statement, “Khap” is a taunting vocal discourse between men and women. In the Lao People's Democratic Republic, Khap is known by several titles, including “Khap Sam Nuea”, which is a tease song. “Khap Xieng Khwang” is located in Xieng Khwang, east of the Lao People's Democratic Republic, and “Khap Thum Luang Prabang” is located in Luang Prabang, the old capital of the Lao People's Democratic Republic, in Mueang Sam Nuea, Hua Phan District, in the Lao People's Democratic Republic. However, this Khap Thum Luang Prabang is an ancient song, a Luang Prabang classic, since the melody has been copied into numerous Thai songs, including “Sawan Bannok”, a song by the “Hope Band”, can add a melody to Thai meat, such as the song “Lam Klom Thung”, which is believed to be named “Lam Khap Thum” in the book “Behind the Famous Music”, and is a song with a Luang Prabang tune that is melodious and simple to listen to, according to the author, there are a variety of dance melodies, it was modernized and incorporated in the semi-final lyrics, and it was derived from research into the cultural setting of the Mekong Basin, Nam Pat District, Uttaradit Province, was discovered in 2015 to be an area of Laos people who moved from northern Laos around Luang Prabang, and there was a song like this in the old days. However, there are no singers now, and the qualities of this song are stated, such as individuals saying “ao kâo bpai” and “yer kâo bpai”, and some saying “ao tae lá waa” as they conclude the song.

Besides, exploring and studying areas with ethnic Laos's people, the group is also a group of ethnic Laos's people. There are also ethnic Laos's people who have migrated to Chiang Rai. It is distributed in districts such as Si Don Chai, Chiang Saen District, Chiang Khong District, and Wiang Kaen district, etc. There are many expressions of music culture, as well as musical instruments used in Chiang Rai mainly as string instruments such as soprano fiddle (sor êe), alto fiddle (sor ôh), rhythmic instruments include single-sided drums, small cymbals, and cymbals. Aside from visiting and researching places with ethnic Laotians, the group is also made up of ethnic Laotians. Ethnic Laos people have also made their way to Chiang Rai. It is dispersed over districts such as Si Don Chai, Chiang Saen, Chiang Khong, and Wiang Kaen, among others. There are several forms of music culture in Chiang Rai, including string instruments such as the soprano violin (sor êe) and alto fiddle (sor ôh), as well as rhythmic instruments such as single-sided drums, tiny cymbals, and cymbals.



Figure 4: Khap Thum Luang Prabang performance at Ban Huay Luek

(Source: Pan Sang Rung, 2013)

According to a study of Khap Thum Luang Prabang music in Chiang Rai province from 2015 to the present, there are three groups of Lao ethnic groups that used Khap Thum Luang Prabang: Group 1, Ban Sop Kham Community, Chiang Saen District, is to be passed on to interested youths to perform within Phra That Pha Ngao Day, to show tribal culture to visitors to the temple only; Group 2, Ban Sop Kham Community, Chiang Saen District. Khap Thum Luang Prabang's band, Ban Sop Kham, is a string instrument and banjo, with Mr. Khao Sukpheng and Mr. Suk Sukpheng as the band's coordinators at the time. Mr. Khao Sukpheng was afterwards able to perform the song when he was unable to play music. As a result, the band's function at Wat Phra That Pha Ngao was steadily curtailed. However, there are players of all ages, from the elderly to the middle-aged and fun-loving, as well as performances and rehearsals, of which the abbot of Wat Phra That Pha Ngao is a supporter. Group 2, Ban Pak Ing community group, where Mr. Phai Boonchuay is the band's head and collects the villagers to play music, and it was discovered that the Ban Pak Ing native Laos music band no longer exists after visiting the region again in 2017. Since Mr. Phai Boonchuay's death, there have been no heirs or stalwarts to bring people together to play (Interview: 2018). The Ban Pak Ing band is far more comprehensive and complete than Ban Sop Kham and Ban Huay Luek, according to the local administration, but it is unable to preserve the music. Ban Huay Luek Folk Band is a group of Laos people from Ban Huay Luek, Wiang Kaen District, Chiang Rai Province, and is now the only group that can preserve and retain Laos Luang Prabang identity in the most harmonious music. Because it is a group that retains Laos' identity in terms of culture, custom, attire, and the Khap Thum Luang Prabang music performance.

Discussion

The usage of musical instruments to play Khap Thum in Chiang Rai Province has changed ethnic identity identification in Khap Thum Luang Prabang of Ban Huay Luek Community, Wiang Kaen District, Chiang Rai Province. It is discovered that a group of Laotians from various locations, such as the Laos Ban Sop Kham group, the banjo player, and the tom drum player, have joined Khap Thum. For the Laos people of Ban Huay Luek, there is no xylophone as the main instrument, therefore they will use fiddle and drums, as well as play gongs for Khap, in the village of Pak Ing with the dulcimer and saxophone. This is not the same as the Khap Thum performed in government and royal courts in Luang Prabang; there will be both “Nang Nad Ek” and “Nang Nad Tho”, as well as gongs and other percussion instruments. While surveying Ban Pak Ing and Ban Sop Kham, there is still a band style that mixes foreign instruments with the instrument for Ban Pak Ing. Apart from encountering those who sing, we can also discover Ban Sop Kham teaching Khap Thum within Wat Phra That Pha Ngao. Ban Huay Luek is the only place that still has traditional singing and chorus. There are no other instruments in the performance, for example, save for each sort of violin, and the percussion instruments are drums, tiny cymbals, and cymbals.



Figure 5: Musical instruments for performing Khap Thum Luang Prabang performance

(Source: Pan Sang Rung, 2013)

Ban Huay Luek, a musical instrument created from natural materials and originated from relatives on the Laos side, is a musical instrument used in Chiang Rai, notably among the Laotian diaspora. Bicycle brake cables, which are locally accessible materials, are used in the repair material, such as the fiddle line. The fiddle's skull is composed of hardwood, perforated to the hollow interior, and stretched on one side with animal skin. Another sort of fiddle is the coconut shell skull, which is punctured and stretched with animal skin on one side.

Percussion instruments, which are the major musical instruments of the royal court of Laos, are not available in the Laotian diaspora community. Because the group came just to carry their culture with them, they are unable to bring musical instruments with them. When immigrants come to witness Thailand's music culture, which is already comparable to their own, the instrument used might be utilized as a prototype and used jointly. As a result, the instrument may be separated into two parts: the first portion is created by imagination or observation. The second portion comes from Laotian family or budget help from government agencies and supporters of Khap Thum Luang Prabang, among other sources.

One of the most prominent elements of Luang Prabang's ethnic identity is that it is always evolving, merging, and fluid, such as singing Khap Thum and having the Laos Ban Sop Kham bring a banjo musician to play Khap Thum. The Laos of Ban Huay Luek do not have a xylophone, which is the main master machine of Laos bands, thus they rely on fiddles, drums, and gongs to perform. There are both xylophone and alto xylophone in Luang Prabang's Khap Thum, which is played in government and royal courts. Ban Sop Kham no longer plays Khap Thum in various traditions; only instruction is done in the temple; and Ban Pak Ing, as well as Ban Huay Luek, no longer play Khap Thum in key traditions or in everyday life while socializing. The lyrics and melodies, however differ from those found in Luang Prabang manuscripts. It can be seen that the Laotian Diaspora has chosen characteristics of social interactions and power relations that display ethnic identity in new circumstances in surrounding urban and cosmopolitan societies. This is a group and a feeling of the Laos Luang Prabang of Ban Huay Luek, and it's a social operation or procedure to define the location of the identity of the Laotian diaspora.

The music was playing. Khap Thum song, Salang song, Samshao song, Songkon Lodkhai song, Mayong song, Naksadung song, and Dok Din song were discovered to be popular songs evicted after reading Lao books in Luang Prabang. If there is time left or work to be done, it is a warm greeting to Khap Thum (interview: 2019), and the rhythm utilized in the music is the most instrumental style of the song. Although the melody and technique of the instrument may be smooth, Ban Huay Luek will only know a few songs in Laos, including Khap Thum, Salang, and Samshao (Interview: 2019), and will become popular with Khap Thum after reading the book. At this time, it has been discovered that Khap Thum has just one tune, which is the Khap Thum song, and the group that can still Khap is a group of persons aged 30 and up. Because they heard the grownups sing and the broadcasting tower in the home produces music, the younger group discovered that they recognized the Khap Thum song. Mr.Peng

Srisawat and Mr.Pan Kanyadet were the only ones Khap received for the Salang and Samshao songs.

The Khap Thum Luang Prabang succession is a memory succession known as “mk-kà-bpaa-tà”, which Trakuldee (1999) refers to as “Telltale literature”, or literature that is not written but is remembered. The successors will require memory and patience in order to practice until they are proficient. You can discover rhymes to complement the tune in addition to having a clever reply to engage with one another quickly and having strong understanding surrounding them. Simultaneously, research into Laos Luang Prabang and Laotian diaspora identities in Chiang Rai through Khap Thum Luang Prabang has revealed that one-to-many cultural heritage exists. When the band's first-generation leader died, the band's second-generation leader was appointed to inherit the band, until the band's third generation, which came from a reunion with the chief as a gathering member of the band, but was troubled by the band members having to pursue a career in order to raise a family. The Laotian diaspora's Khap Thum Luang Prabang is a joyful and soothing play, as well as a shared memory of the displaced people who still long for the past, when they lived on the motherland's land in Luang Prabang. Khap Thum is a delightful game for the displaced.

Conclusion and suggestions

Thailand has recently placed a greater emphasis on varied people and the study of cohabitation in diversity. As a result, ethnic groups have been researching ethnicity's existence. Succession, to the adoption of identities in negotiations, indicating ownership of the territory, adoption of identities in trade ethnic groups are adapted, more claims have been made, and ethnic groups' culture has been modified as well. Culture is utilized as a tool to communicate the identity of the people since it is a channel for transmitting a nation's identity. For example, the ethnic group of Laotian diasporas, known as Khap Thum Luang Prabang, stated that he was a Laos who immigrated from Luang Prabang province to Thailand and lived in Thailand as part of Thailand, and there is a feeling that Thai people of Laos descent are also nostalgic for their homeland's past. Being surrounded by diversity helps ethnic groups to adapt to fit into their surroundings; it's a display of strength and opposition without sacrificing the culture that comes with it; and the music is a mirror of Khap Thum Luang Prabang in numerous ways.

It is feasible to maintain the Laotian identity of the Lao people, the song of Khap Thum Luang Prabang, via the process of the Laotian diaspora in Ban Huay Luek village, Wiang Kaen

District, Chiang Rai Province. This is a medium that links and represents the relationship between Thailand and Laos, as well as the cultural traditions that have been passed down from generation to generation. How is it similar to or different from the Luang Prabang song Khap Thum Luang Prabang, and why is it so in terms of lyrics, melodies, instruments, and how are Laotian diaspora compositions distinct or persistent, or what distinguishes the Laotian diaspora's identity? What is the point of inheriting it?

Due to the nature of the community's integration, the focus is on the same Laos people for "Collective Identity" of the people of Laotian diaspora in Ban Huay Luek Community, Wiang Kaen District, Chiang Rai Province. Although the visit began with a small group of the hamlet's most prominent families, the settlement developed over time, and Laos' inhabitants began crossing to work. It is dispersed over Chiang Rai province before settling in Ban Huay Luek community, or if they aim to cross from the Lao People's Democratic Republic to flee to Ban Huay Luek village. The problem shows that Laos' people's identity has become a strategy for becoming the center of Laos from various parts of Chiang Rai. Some places in the Lao People's Democratic Republic that prefer to reside on the Lao side are still connected, have a familial tie, and have always been marked by cultural networks. Furthermore, while evaluating the cultural backdrop of the area, when contemplating the entrance of immigrants who must settle in Thailand, it is discovered that certain aspects are comparable to those of Laos. Some of the same is the area's culture, which has long had a long-standing tie with the way of life but is clearly separated from the adjacent town. The first is the use of the language, in which the villagers still speak Laos as the village's main language, use Laos characters (which are few), and choose to maintain the Laos cultural way of life, which is the motherland from which they come, especially during the festival, merit work, and having lived in Thailand for a long time, the process of reviving certain cultures and identities that were originally practiced while in Laos helps to remind yourself of their identity. The village's environment of contact, in which the Lao people feel unified, is also a significant element in recruiting new migrants to the Thai side. Nowadays, interviews and observations from the Laotian diaspora reveal that there is a village festival, village culture, and customs that represent the uniqueness of Laos throughout the year.

As a result, among the Ban Huay Luek community, the Khap Thum Luang Prabang song is employed in many situations of the Laotian diaspora. The song Khap Thum Luang Prabang is utilized in a variety of occasions, in addition to the village's overall merit, because Khap Thum Luang Prabang is more than simply a driving, entertaining, or mocking song. This song,

Khap Thum Luang Prabang, depicts the Laotian Diaspora ethnic group in Chiang Rai Province, since when this ethnic group is discussed, the Khap Thum Luang Prabang song is the first thing that everyone thinks of when they think of the hamlet of Laotian diaspora people. As a result, Khap Thum Luang Prabang is the epitome of Laotian diaspora, a song that expresses identity beyond the Laotian language, and the dress code is typical of Laos, as are the customs that are unique to various Lao ethnic groups. As a result, in addition to representing the ethnic group's identity, the Khap Thum Luang Prabang song serves as a symbol of the brotherhood between Thailand and Laos, which has existed even before the sovereign state was established.

“Khap Thum Luang Prabang” is a culture established by man for the benefit of one's life and species, symbolizing human development, that is inherited, developed, and altered according to changing social situations and time periods (Van Dijk, 1998). Shows that culture is something that forms and evolves in society, that it is dynamic, that it is not unique to anybody or anything, and that it plays a vital part in life by providing individuals with a feeling of belonging. The same, capable of explaining who they are and where they came from (Steward, 1968). People acquire Khap Thum Luang Prabang as a culture through learning society through transmission from one generation to the next, where humans learn the culture from childhood to maturity and also have responsibilities to pass on their culture to future generations to maintain and continue on. Despite the fact that Khap Thum Luang Prabang is the identity of the Lao Luang Prabang people who still possesses and inherits the thrust of the way of life remains, but the identity of the Lao people in Thailand flows and evolves depending on the milieu in which they interact. Ethnic identity, according to postmodern anthropologists, is an indivisible process in connection to other social units, particularly nation-states, and ethnic identity is more than just social and cultural linkages if it is still just a power interaction between powerful and weak groups. (Johnston, 1975)

New knowledge and the effects on society and communities

Since the researchers researched ethnic groups in Ban Huay Luek, Wiang Kaen District, Chiang Rai Province, who had kept the Laos Luang Prabang identity. Because of the instability of the Thai state's citizenship, it was previously disguised as Laos. Laos Luang Prabang, on the other hand, is currently being used and displayed to combat and negotiate with the surrounding culture. The Laotian Luang Prabang identity that individuals from the Laotian

diaspora in Ban Huay Luek, Wiang Kaen District, Chiang Rai province, want to be and contribute to through Khap Thum Luang Prabang. As a result, the purpose of this research is to examine identity, the formation of identity, and the survival of the Laotian diaspora through the song Khap Thum Luang Prabang in Chiang Rai, in order to reflect the identity of Laos Luang Prabang people in various situations, Khap Thum song of the Laotian diaspora in Ban Huay Luek village, Wiang Kaen District, Chiang Rai Province, perpetuates and passes down Laos Luang Prabang culture.

This also represents the interaction between immigrant groups, because when it comes to the identity of the Lao people in Ban Huay Luek, the Lao people are not the only ones. The identity of the Lao people in Ban Huay Luek is an essential subject to address and vital, and the people of Deep Creek, who have traits that distinguish them from other groups in the region, since they are an ethnic group that still has a feeling of the motherland's place "Home" is a key center that leads to a tale of nostalgia, resulting in a cultural revival process. As previously said, the state's management process is analyzed in terms of the characteristics of security that contributed to the community's transition from kinship to state government. The operator utilizes the phrase "Nationality" to illustrate the authority of minority governments in Thai society to be Thai, and the government has nominated representatives as the chairman of the house and is in control. Meanwhile, in terms of identity and culture, the state's authority has been attempting to swallow Thai identity and turn it into a perfect Thai swallow (Santisombat, 2008). It is particularly successful in promoting the unity of Thai identity in Thailand through state-based operations, development, and education, which are all organized centrally. It was also discovered that aspects of Laos' customs and identities had been eaten up and practically vanished from the Ban Huay Luek community, such as the fact that very few individuals could use the Laos language (script) because there was no longer a requirement for life in Thailand. Despite the fact that the process of assimilation of state identity is intensive and effective, individual and communal sentiments of Laotian diaspora people in the community still desire for and remind themselves that they are Laotians. This results in the process of adapting some of their identities to the context of the area, which reflects the fact that identity is fluid and can change over time (Fuengfoosakul, 2018), as well as attempting to resurrect some of the identities that have ethnic differences but also serve important community functions.

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