

The Lanten Tribe Costumes: Ethnic Identity and Tourism Impact after the New Economic Mechanism in Luang Namtha Province, Lao PDR

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Abstract: The objectives of the research work on the Lanten tribe costumes: ethnic identity and tourism impact of the new economic mechanism in Luang Namtha Province, Lao PDR were to study the background, current conditions and ethnic identity of the Lanten tribe costumes affected by the tourism impact after the new economic mechanism. The study was conducted in Baan Nam Dee, Baan Nam Lue and Baan Nam Jang. This is a qualitative research work and the tools consisted of surveys, observations, interviews and group discussions. Data were compiled and analyzed by related concepts and theories before presenting with descriptive methods. The findings revealed that the background of the Lanten tribe costumes was divided into 2 periods: the chronical or war period focusing on utilities according to lifestyles and climates and beliefs related to ghosts and using authentic silver accessories and the period when the village was established in the capital of Namtha during 1973-1976 when men stopped using the headband and puttee. For the current conditions of the costumes, the style was similar to that in the past but natural materials were changed to synthetic materials and chemical colors were used to dye certain pieces of clothes. Some silk manufacturing processes involved machinery instead of hand. Traditional patterns and newer patterns were used in embroidering but they still held beliefs related to ghosts. In addition, artificial accessories were used more increasingly. In terms of ethnic identity in the Lanten tribe costumes affected by the tourism impact after the NEM in 3 villages where costumes and silk products were made and sold to tourists, Baan Nam Dee changed the form of male costumes quite considerably as traditional and new patterns were embroidered on the costumes. Baan Nam Lue sold most of its costumes to Foreign investors and to tourists, respectively. Traditional and new patterns were embroidered on the costumes emphasizing images with stories. Baan Nam Jang produced more various products than Baan Nam Dee and Baan Nam Lue.

Key words: Costume, Lanten tribe, identity, tourism, Baan Nam Dee, Baan Nam Lue

INTRODUCTION

Costumes had different manufacturing processes and objectives. For example, some were manufactured with an industrial system with modern machinery and equipment. Some were manufactured in a semi-industrial manner with the combination of handicraft and modern machinery and equipment and some were made and sewn by hand. Wiboon Lisuwan stated that handicrafts referred to human creations displaying skills of the craftsmen. Initially, handicrafts were made for everyday use and later developed and improved in terms of materials and manufacturing processes to produce handicrafts which were useful, valuable and beautiful. Highland Research and Development Institute (Anonymous, 2013) stated that that hill tribe handicrafts were handicrafts made from tribal people which reflected lifestyles, traditions, practices and cultures of the tribe. The aforesaid can be seen from the

costumes, dwelling and rituals which were divided into 4 aspects: utility, material and manufacturing process, taste, inheritance and beauty and belief. Chaladchai ratitanon cited in Apinya Buasuang *et al.* stated that having its own culture showed that a group of people were different from others which was called "Identity".

Lao PDR is a country of variety in terms of tribe and ethnic group. According to Lao Front for National Construction (Anonymous, 2008), tribes and ethnic groups were categorized into 4 language groups and 49 tribes which included Sothern Lao group used by 8 tribes, Mon-Khmer group used by 32 tribes, Chinese-Tibet group used by 7 tribes and Mong-Iw Mien group used by 2 tribes. Lanten tribe fell into the category of Mon-Iw Mien group and it originated from the South of China around Guangxi, Guangdong and surrounding provinces. Later, the tribe moved to the North of Vietnam and the North of Lao PDR in the late

19th century. Some of the tribe moved in during the Cultural Revolution around 1960. They mainly did farming for a living (Boontaeng Suksawad, 2009 cited by Buakam (2011). They used traditional Chinese characters to record their family stories and had rituals and beliefs. There were 3 festivals throughout the year and the term Lanten meant indigo which was the color used to dye fabric black and indigo. In the capital of Namtha, Luang Namtha Province there were 15 Lanten villages (Taweeporn Sriwilaihaekam's interview, April 27, 2016). For Baan Nam Dee, Baan Nam Lue and Baan Nam Jang they had cultures and convenient transportation and still preserved their identities, cultures and traditions, especially, tribal costumes. The people in the villages were skillful in weaving and sewing clothes for themselves with the local wisdoms inherited from their ancestors in every process from growing cotton, weaving, dyeing, sewing and decorating clothes. In addition, there were unique accessories. The women were responsible for making clothes for all family members and the men were responsible for preparing the land for cotton planting. The form of costumes was simple without not too many patterns and vivid colors and it differed according to occasions such as wedding, festival and daily life. These three occasions, if studied in the past and present and tourism impact after the new economic mechanism, would differ. Over the past 10 years, the Lanten tribe in the capital of Namtha did not make costumes for use only but also for sales. Therefore, there was a change in the Lanten tribe which was similar to the countries in which wisdoms, identities and cultures were added value to create products to generate income.

In 1986, Lao PDR, by Mr. Kaisorn Pomwihan, changed its economic reform policy to the "New Economic Mechanism" or NEM (Dararat Mettarikanon, 2005 cited by Pat (2014). As a result, Lao PDR launched its tourism in 1999 affecting the people in terms of lifestyle, occupation, income, etc. Boonlert Tangjitwattana cited by Supanida (2012) stated that local tourism had both positive and negative impacts on communities, society and cultures. Tourism development resulted in organization of villages to be cultural attractions which included Baan Nam Dee and it has been opened, since, 2007. Small handicraft shops were opened for tourists and it was likewise in Baan Nam Lue and Baan Nam Jang. However, the context varied in each village. For example, there were Japanese investors coming to order cotton handicrafts and promoting cotton planting in Baan Nam Lue under the conditions that the products had to be made from cotton and dyed with 100% natural color. Baan Nam Jang was organized to be the village with the easiest

access and most of the women there who were teenagers produced a variety of products different from those of Baan Nam Dee and Baan Nam Lue.

Objective of study: To study the background and history, current conditions, ethnic identities in the Lanten tribe costumes being affected by the tourism impact after the NEM in Luang Namtha Province, Lao PDR.

MATERIALS AND METHODS

In the study on the Lanten tribe costumes: ethnic identity and tourism impact after the new economic mechanism in Luang Namtha Province, Lao PDR, the researcher designed the methodology as follows.

Target group: In this study, there were 3 target groups: the guru group including 1 head of Luang Namtha press conference and culture department of, 1 head of Luang Namtha Tourism authority, 3 village leaders, 3 seniors or local philosophers being 24 individuals in total; The practitioner group including a total of 24 the Lanten tribe costumes manufacturers from 3 villages and the related person group including tour guides from 4 tourism companies in Luang Namtha Province, 4 costumes sellers and 4 tourists being 47 individuals in total.

Duration of research: The duration of research was 1 year and 6 months which was divided as follows. The preparation phase: data were compiled from relevant documents and research works and the research topic was proposed for approval. Instruments were created and the accuracy was verified. It took 6 months in the first phase. The data collection phase: data were collected on site taking 6 months. The data evaluation and analysis phase: field data were analyzed to categorize according to the defined objectives and then synthesized to write a report taking 3 months. The research writing and publication phase took 3 months.

Data collection tool: The researcher used the tools as follows. The survey was used to survey primary data with the scope of surveying the context in the study area in terms of geography, lifestyle, social condition, culture, costume and handicraft in Baan Nam Dee, Baan Nam Lue and Baan Nam Jang. The non-participant observation was used to observe the environment, lifestyles, society, cultures, costumes and fabric handicrafts by photo taking, voice recording and noting. The interview was used including 2 types. The first type was the structured interviewed with fixed questions used to categorize and

analyze data. The structured interview covered certain issues, e.g., general information of informants, general context in the area, environment, lifestyles, society, cultures, background and current conditions of the Lanten tribe costumes in terms of utility, material and manufacturing process which embodied the Western taste, beauty and belief. The second type was the unstructured interview used to conduct in-depth interviews with unfixed answers to obtain broader and more various data in terms of utility, material and manufacturing process which embodied the Western taste, beauty and belief. This type of interviewed was used with the guru group only. Focus group discussion was used to discuss with the senior group from 3 villages, totaling 6 individuals.

Data collection: Data were collected from documents which were studies with records. Data were retrieved from public organizations, educational institutions, theses, internet, people and certain individuals and field data by using the survey, observation, interview and focus group discussion.

Data preparation and analysis: The researcher prepared data according to the objectives of the research and to the scope of research which was qualitative using descriptive analysis. The field data from the non-participant observation, structured interview and unstructured interviewed and focus group discussion were analyzed with relevant data from the secondary sources which the researcher had researched.

Data analysis result presentation: Data were presented using descriptive explanation along with photographs and drawings of the Lanten tribe costumes. Tables were also drawn to present the summary of knowledge from the 3 villages. Then, the research result was published in a form of research report, journal and lecture.

RESULTS AND DISCUSSION

In terms of background and history, current condition and ethnic identity in the Lanten tribe costumes affected by the tourism impact in the NEM in Luang Namthaa Province, Lao PDR, the researcher conducted a research in 3 villages: Baan Nam Dee, Baan Nam Lue and Baan Nam Jang. The results were as follows.

Background and history of the Lanten tribe costumes was divided in 2 periods. The first period was the chronical or war period. During this period, men and women wore black cloths and trousers were worn by women. When the war broke out they ran away into the woods and faced difficulties. Therefore, the female costume was changed to knee-length shorts but was still in all black. For the male costume, it was changed from

black trousers to blue as it took only 1 day to dye. The head of the trousers was white because it was not dyed and people saw that it was beautiful and the people inherited the style (Onjan (no last name), interview April 29, 2016). It was said that if men and women wore switched the cloths by mistake, it could cause sickness or death because the men were ordained as Luk Kaew and it broke the rules (Somkaew Deesawai, interview April 26, 2016). This information was in accordance with Pourret (2002) who found that during 1920, the Lanten tribe costumes in Lao PDR was similar to that of the Lanten tribe in China and Vietnam. The second period was the village establishment in Luang Namthaa Province during 1973-1976. According to the focus group discussion with the senior group in Baann Nam Dee, Baan Nam Lue and Baan Nam Jang, the female costume consisted of a baby hat, a (black) headband, a shirt, trousers, a waistband, puttees, shoes, a bag and accessories. It was found that the woven patterns on the white headband in Yunnan and Vietnam was similar to those on Jia Luk Baang fabric which the Lanten women in Baan Nam Dee and Baan Nam Jang said was ancient patterns. For the male costume, it consisted of a baby hat, a man hat, a shirt, trousers, a waistband, a bag, accessories and a uniform used in the Luk Kaew ordination ceremony. In the initial phase of the village establishment, the headband and the puttee were abolished (Boonjan Tenkamla, interview. April 30, 2016).

The costumes in the 3 villages were similar. Young and old women had 1 costume and it varied according to occasions by adding some pieces of clothes and accessories. Young and old men had 1 costume and it varied by adding some pieces of clothes and accessories as well. Thus, the researcher divided the study on the costumes worn in certain occasions as follows: the costume worn in a daily life, the costume worn at the wedding, the costume worn at festivals, e.g., general festivals and Luk Kaew ordination. The reason for separating the costumes worn at the wedding from that in the festival was because the costumes worn at the wedding were delicate and required many accessories. It was the costume with the most accessories. The details of each costume were as follows.

Costume worn in daily life: In terms of utility, the female shirt was a long-sleeve, left-over right open shoulder shirt with a silver button and the male shirt was almost ankle-length to prevent the cold during the winter and to relieve the heat in the summer by keep the flap at the waist or the head of trousers. A dark pink waistband, a white puttee, a black headband and accessories such as a hairpin, a silver coin and earrings were worn by women. For young children aged up to 3 years old they wore a tribal hat to keep themselves warm. The male shirt was long-sleeve left over right with a silver button like the

women's but the flap was hip-length without any accessories. Women wore knee-length shorts or black trousers and men wore blue trousers with a blue waistband. Both men and women had the same shoulder bag. In terms of material and manufacturing process, cotton was dyed in indigo and in other natural colors such as bark and certain fruits. A cotton seed separating machine and a cotton beating machine made from wood were used. Then, clothes were woven and sewn by hand making them delicate and durable. For the accessories, the manufacturing process was simple. The accessories were molded mainly in geometric shapes and then carved with patterns without adding gems. In addition, Foreign silver coins and Krapruan were used to decorate the hairpin. In terms of Western taste and beauty, the costumes were dyed in black and blue and contrasting colors, e.g., dark pink or red which was Gui Yui (dark pink in the first neck button) were used to make the clothes outstanding, along with a waistband. The costumes were also decorated with blue and pink on the shirt rim, sleeve and trouser rim. In terms of belief, it was associated with worshiping ghosts. The change of men's trouser color from black to blue and of women's from black long pants to black trousers was because men wore the wrong outfits by mistake and fell ill because it was against the tradition.

Costume worn at the wedding: In terms of utility, the female shirt and pants were similar to those worn in daily life but were fully accessorized with a Kod Yai (head accessory), a Kod Lek (head accessory), a dragon-head hairpin with a tail, a hairpin with a silver coin, a Dong Dao hairpin (attached to the hair in the middle of the forehead), a necklace with a pendant, earrings, a bracelet, a scarf and tribal shoes. Men wore blue trousers and two shirts: one was the shirt worn in daily life and the other was the open-chest shirt with buttons made from Krapuan and silver coins which were thick and quite heavy. Men's accessories include a dark pink waistband, Mor Kong or Mor Porn. Male adults had a small fabric bag which was part of the wedding ceremony. On the bag both back and front was embroidered with Chinese characters which were wishing. They also wore a bracelet, similar to that of women, on both hands. In terms of material and manufacturing process, cotton was dyed in indigo and other natural colors such as bark and certain fruits. Clothes were made by hand. The accessory manufacturing process was simple. The accessories were molded in geometric shapes and carved with patterns without gems. A fruit called "Ping Sai Piaw" was used for decoration in some hairpins instead of gems. Both women and men decorated the bottom of the bag with colourful, small tufts and cloths embroidered with threads in Chinese characters and dyed in black read as Li So meaning the accessory. The embroidering techniques used on the clothes were the chaining technique, the

blanket stitch chaining technique and the satin stitch technique. In terms of Western taste and beauty, the costumes were dyed in black and blue and contrasting colors, e.g., dark pink or red which was Gui Yui (dark pink in the first neck button) were used to make the clothes outstanding, along with a waistband. The women's waistband was especially, thick and decorated with blue and dark pink cloths on the shirt rim, sleeve and trouser rim. Women wore tribal shoes which were very beautiful and they would wear them at the wedding only. The full set of accessories weighed about 1 kg. The patterns were flowers, birds, fish and imaginative lines. Another distinctive character of the Lanten tribe was that they used Chinese characters on the accessories and costumes such as pendant, decorative cloths and wedding bags. In terms of belief, they worshiped the dragon which appeared on the dragon-head hairpin.

Costume worn at festivals: The costumes were divided into the one worn at general festival and the one worn at Luk Kaew ordination. All of the 3 villages shared similar costumes but the beauty of Mor Kong or Mor Porn shirt used at Luk Kaew Ordination depended on the skills of each craftsman. In terms of utility, both women and men wore the costume similar to that worn in daily life but it was newer. Women wore a little more accessories which included a necklace or a necklace with a pendant. Men wore a dark pink dyed cotton waistband and a tribal hat. For the costume wore at Luk Kaew ordination, the male costume was special and different from that worn in daily life and at the wedding. There were 3 Luk Kaew shirts: one in blue, another in red and the other in brown. There were 2 Mor Kong or Mor Porn shirts: one in brown and the other in black embroidered. They wore a colored headband (called Toong Wat Pu in Lanten language which the child would hold while dancing during the ceremony), a tuft stick (called Toong Teen in Lanten language which Mor Kong or Mor Porn would attach on the neck while dancing during the ceremony). A paper mask and a wooden mark were also worn during the ceremony. In terms of material and manufacturing process, natural materials were used. The costume worn at general festivals was the same as that worn in daily life. However, men wore a dark pink waistband and a tribal hat. The costume worn at Luk Kaew Ordination included a Luk Kaew shirt with 3 colors, the flap of which was shin-length. The Mor Kong shirt was embroidered with the satin stitch technique. According to the study, it was found that the Mor Kong shirt in Baan Nam Dee was the finest and most delicate. In terms of Western taste and beauty, the black embroidered Mor Kong shirt bore patterns according to religious beliefs which included ancestral ghosts, dragon, birds, mountains, tigers, men riding on tigers, horses, men riding on horses, the moon, the sun, roads and Chinese characters which were names



Fig. 1: Female and male costumes worn in daily life (From the left, Baan Nam Dee, Baan Nam Lue and Baan Nam Jang)

of forests and bore a meaning of sacred clothes not to be worn by women. the Lanten tribe worshiped ghosts. Mor Kong or Mor Porn was the medium between humans and ghosts. The patterns, thus, represented beliefs related to ancestral ghosts and surrounding nature. The costume bearing these patterns was used in important ceremonies such as feeding parental and ancestral ghosts and Luk Kaew ordination. The current situations of the Lanten tribe costumes in the 3 villages were similar according to the following details.

Costume worn in daily life: In terms of utility, both female and male costumes were similar but certain pieces were abolished and disappearing which were a boy hat, a blue male waistband, a girl hat and Jia Luk cloth. In terms of material and manufacturing process, at present, machinery was used in cotton seed separating and cotton beating. Certain materials were changed (Fig. 1). The blue and dark pink cloths decorated the rim of trousers or the rim of other spots were changed to chemical-dyed synthesized cloths. Originally, the Gui Yui (dark pink in the first neck button) was dyed with natural colors but now it was changed to chemically synthesized colors and the authentic silver button was change to the artificial silver. Threads used to embroider patterns were dyed with chemically synthesized colors but the techniques were still the chaining technique, the blanket stitch chaining technique and the satin stitch technique. In terms of Western taste and beauty, the tones of colors and style of clothes were still the same; However, only certain materials which were originally natural were changed to synthesized and chemical ones. Despite minor changes, it decreased the value and aesthetics. In terms of belief, it was still associated with worshiping ghosts. The change of men's trouser color from black to blue and of women's from black long pants to black trousers because men wore the wrong outfits by mistake and fell ill because it was against the tradition remained unchanged.

Costume worn at the wedding: All of the 3 villages had similar styles for the costume worn at the wedding like in the past. However, at present, a number of accessories were not used, especially in Baan Nam Lue and Baan Nam Jang (Fig. 2).

Utility: According to the costumes used in common religious ceremonies, women and men wear costumes used in their routine but they will be newer. The women wear a bit more accessories: a collar or a collar with a pendant whereas the men wear waistband which was made from dark pink dyed silk and a tribal hat. Some women and men will use the fabric to decorate in the performance or tribal activity. In Luk Kaew Ordination, men's costumes will be more special and different than what they routinely wear and the wedding ceremony there were three different shirts for Luk Kaews: blue, red and brown there were two different shirts for Mok Kong: brown and black stitched ones with satin stitch techniques including a colored bandana (called Tung Wad Pu in Lanten Language) held to dance by Luk Kaews, a tuft stick (called Tung Tin in Lanten Language) used to insert on the nape by Mok Kong while dancing in the ceremony and a paper mask and a wood mask worn in the ceremony. All of these were the same with the past but some materials were changed only. They were more produced by synthesized and chemically-dyed fabric. The model is still original and simply beautiful. Black stitched shirts of Mok Kong indicate the religious belief of worshiping a spirit they have believed this so far.

Ethnic identity in Lanten tribal costume impacted from tourism in the new economic mechanism in Luang Namtha, Lao PDR: In 1999, Lao PDR launched the year of tourism. Baan Nam Dee is the main target which tourists aim to visit how the Lanten people live including Tad Nam Dee Waterfall. Next, Baan Nam Lue is the village where tourists aim to travel through a forest tourists were able to



Fig. 2: Costume used in Luk Kaew ordination (left most is Mok Kong's costume and rests are Luk Kaew's costumes)

travel outside the sub-district <15 km. Baan Nam Jang is proper for tourists who purpose to visit villages nearby by riding a bike or a motorbike or a tuktuk. The fact that tourists visit these areas each year affects the lifestyle of Lanten people from 3 villages conforming to Nisachon Tongyam referring to Pichet (2014) who stated that the impact means various things happen from human creation or nature in physical and abstract it makes people's life quality change more or less. The positive impacts on 3 Lanten villages were the increasing income from a tribal handicraft which was fabric such as costumes for women and men and other products made from fabric. The researcher divides the ethnic identity in the Lanten costumes impacted from tourism in the new economic mechanism as follows.

Baan Nam Dee has serviced the tourism, since, 2007. Each year, Baan Nam Dee earns 15-20 million LAK from tourism (Boonjan Ternkamla, Interview 27th April 2015). In the village, at the ascent of Tad Nam Dee Waterfall, there were small handicraft shops for tourists. The products sold in the shops were fabric, tribal costumes for women and men, bags and coaster. However, the handicraft products or costumes were made as the tribal identity, modified from the originality and contemporarily designed. The researcher found the handicraft products modified or applied and contemporarily designed were as follows: women's shirt without Kui Yui (dark pink tassel adhered on collar buttons) artificial silver buttons were

used due to its cheap price, open-chest men's shirt with short sleeves and adhered with handmade fabric buttons instead of the artificial silver buttons; Moreover, shirt rim decoration was more colorful and the size is enlarged it was considered it was totally different from the men's tribal costumes, men's short trousers and long trousers which were different from the tribal identity that is to say, the head of trousers is differently colored instead of the former color, white as the identity also, a small waistband is used and the size is enlarged it was considered it was totally different from the men's tribal costumes, bag with new designs in shapes and tones; Moreover, it was stitched mostly by synthesized threads with original and new patterns such as an English alphabet pattern, a house pattern and all the embroidering techniques, chain stitch and cutwork chain stitch were still the same, coaster for glasses which was newly designed and creatively mostly from synthesized threads its patterns can be found in daily life and creative lined patterns as the pattern shown on the bag but they were more various such as a bracken fern pattern, a flower pattern, a leaf pattern, a sun pattern, a bird pattern, a duck pattern, a butterfly pattern, a crab pattern, a fish pattern, a herder pattern or a house pattern; The researcher also found that the patterns on the coasters in English alphabets and quotes the embroidering techniques were running stitch, chain stitch, chain filling stitch, darning stitch and cutwork chain stitch, coaster for plates which were newly designed and

creatively mostly from synthesized threads its patterns can be found in daily life and creative lined patterns as the pattern shown on the bag and the coaster for glasses but they were more various such as a bracken fern pattern, a flower pattern, a leaf pattern, a tree pattern, a sun pattern, a bird pattern or a creative pattern and fabric which was naturally dyed and sold into a roll for tourists who make use of it themselves.

Baan Nam Lue was registered as a cultural village in 2008. It is far from the sub-district 13 km. Inside the village there is the tribal culture gallery created with Foreign student's capital supported by villagers including the academic care of the division of cultural and tourist publication in Luang Namtha it finished in 2014. Because Baan Nam Lue plentifully has the soil used to plant cotton with higher quality than other places, many Japanese investors have tended to purchase cotton and products from cotton here for 10 years. Fai Hum and coasters were mostly sold in Baan Nam Lue. The products were made from natural dyed threads the embroidering patterns were a flower pattern, a leaf pattern, a tree pattern, a mountain pattern, an animal pattern, a person-doing-activity pattern and a creative pattern. Most patterns have their own stories with the interesting elements such as a person-pounding-rice pattern, a duck-laying-egg pattern or a various-animal pattern the embroidering techniques were chain stitch and running stitch.

Baan Nam Jang is a cultural village located nearer the sub-district than Baan Nam Dee and Baan Nam Lue; Therefore, it was the route where some tour companies hold a trip within a day. Baan Nam Jang has various modern products. The researcher noticed that when tourists come to the village, the female villagers will rush to offer products. The villagers can yearly earn 300,000-2,000,000 LAK from product sale. The handicraft products or costumes were made with the tribal identity and modified from the originality and contemporarily designed. The researcher found the handicraft products modified or applied and contemporarily designed were as follows: women's shirt with Kui Yui (red tassel adhered on collar buttons), bag with new designs totally different from tribal ones including a backpack stitched mostly by synthesized threads with creative embroidering patterns such as a bracken fern pattern, a flower pattern, a leaf pattern a sun pattern, a mountain pattern, a bird pattern, a duck pattern, a fish pattern, a crab pattern, a butterfly pattern or a creative pattern; The products were also designed by teenagers with new creative cartoon patterns the embroidering techniques were running stitch, back stitch, chain stitch and cross stitch, coaster for glasses which was newly designed and creatively mostly from synthesized threads its patterns can be found in daily life and creative lined patterns as the pattern shown on the bag but they were more various such as a bracken fern

pattern, a flower pattern, a leaf pattern, a tree pattern, a sun pattern, a mountain pattern, a bird pattern, a duck pattern, a butterfly pattern, a fish pattern, a goat pattern or a creative pattern the embroidering techniques were the same with the bag and fabric bracelet which was a wrist accessory newly designed this product is not available in Baan Nam Dee and Baan Nam Lue it was made from black-indigo dyed cotton stitched from colorful synthesized threads such as a bracken fern pattern, a flower pattern, a geometry pattern or a creative pattern including a heart pattern and an English alphabet pattern.

Summary: The origin of Lanten Costumes is divided into 2 parts as follows.

Legend period or war period: In the past, men's costumes and women's costumes were black and women wore long trousers. Once there was a war; Therefore, people escaped to the forest. While living in the forest, it was difficult to live with those costumes; Hence, women wore short trousers covering their knees but the costumes were still in black. Men's costumes changed from black color to blue color because it took a day to dye with white head of trousers because it was no need to dye (Onjan (no last name), Interview 28th April 2016). It was also stated that if men wore women's trousers those men would get sick or die because men passed Luk Kaew ordination it was considered offensive to the spirits (Somkaew Deesawai, Interview 26th April 2016).

At the beginning of creating villages in Luang Namtha during 1973-1976: According to the interview of senior villagers from Baan Nam Dee, Baan Nam Lue and Baan Nam Jang, women's costumes consisted of a baby hat, a (black) bandana, a shirt, a pair of short trousers, a waistband, puttee, a pair of shoes, a bag, an accessory, a decorative fabric and a Jia Luk fabric. The researcher also revealed that the patterns on a white bandana from Yunnan and Vietnam were similar to the ones on some a Jia Luk fabric which Lanten women in Baan Nam Dee and Baan Nam Jang added up that they were the ancient patterns. Men's costumes consisted of a hat, a shirt, a pair of long trousers, a bag, a an accessory and a decorative fabric including a bandana and puttee.

Summary of current state of Lanten costumes: Both women and men had the only one form of costumes (except 2 layers of shirts for men in the wedding ceremony) like the past. If they were worn in different occasions, it could be differentiated or more special by changing some parts of the costumes like the past that is to say, women would wear an accessory with small colorful, dark pink long tassels and shoes whereas men would wear a dark pink waistband, a hat and small colorful

tassels. In Luk Kaew ordination, Luk Kaews wore a blue shirt, a red shirt or a yellow shirt whereas Mok Kong wore a brown shirt and a black stitched shirt which indicates the belief of spirits stitched ones with satin stitch techniques including a colored bandana (called Tung Wad Pu in Lanten Language) held to dance by Luk Kaews, a tuft stick (called Tung Tin in Lanten Language) used to insert on the nape by Mok Kong while dancing in the ceremony and a paper mask and a wood mask worn in the ceremony. All of these were the same with the past but some materials were changed only. They were more produced by synthesized and chemically-dyed fabric. Moreover, the process of sorting out cotton seeds and beating cotton uses a machines instead of a wood tool but it was still mainly dyed black-indigo, blue-indigo, white, blue and pink, respectively. More artificial accessories more tended to be used. Some costumes were no longer use and clearing away which were men's bandana, men's puttee, men's blue waistband, boy's hat, girl's hat and Jia Luk fabric.

Summary of ethnic identity in lanten costumes impacted from tourism in the new economic mechanism: Women's costumes and men's costumes were impacted from tourism in the new economic mechanism which was the free-market economic system there was the promotion of investment in the country and launched the year of tourism in 1999 which made Lanten tribes from three villages be a part of changing the country and impacted positively and negatively on society and cultures as follows: the positive social impact: the villagers were able to earn more from the part-time job from making costumes or other fabric handicrafts which were sold to tourist or Foreign investors; The negative social impact: it changed the villager's lifestyle and social value such as changing from making the products for utility in daily life to making them for sale including using a machine and the positive cultural impact: the production and distribution of handicraft to the villagers was promoted, the negative cultural impact: it was the change of cultural value of the communities that is to say when there was a tourism, the physical progress reached the communities, therefore, the ancient cultural value changed such as the change of structures and materials of the tribal costumes, the increasing use of synthesized threads, the design of new patterns, the new products or the cartoon patterns or the English alphabet patterns this has made the Lanten identity reduce.

Origin of Lanten costumes: The costumes of Lanten tribes from Baan Nan Dee, Baan Nam Lue and Baan Nam Jang had the similar identity. Three villages were located about the same area. During 1973-1976, in the war period,

women and men wore black shirts and long trousers conforming to Pourret (2002) who revealed that in 1920, Lanten tribes in Lao PDR wore similarly to Lanten tribes in China and Vietnam. At that time, women's costumes consisted of a baby hat, a (black) bandana, a shirt, a pair of short trousers, a waistband, puttee, a pair of shoes, a bag, an accessory, a decorative fabric and a Jia Luk fabric whereas men's costumes consisted of a baby hat, an adult hat, a bandana, a shirt, a pair of trousers, a blue waistband, a pink waistband, a puttee, a bag, an accessory, a decorative fabric including the costumes used in Luk Kaew ordination. Lanten women started weaving fabric, since, 10 years whereas Lanten men were responsible for removing grass to prepare areas, so that, the women planted cotton and indigofera conforming to the theory of structures and responsibilities of Talcott Parsons (1949, 1951) referred by Somsak (2009) with the concept that in the social system there was the major process which made the social system occur orderly the reason why persons were responsible for something was caused from the social standard, it clearly showed that the value and belief of those cultures infiltrating into the personality system which happened often and long. The costumes focused on people's lifestyle and weather: women and men used long-sleeve shirts. Women's shirt tail reached ankles. When it was in the summer, the shirt tail would be inserted or tied with the head of trousers and the short trousers were worn for easiness and convenience when going uphill but wearing a puttee to protect from scratch, insects, slugs and coldness and for beauty. A bandana was used when going uphill or working outdoors. a Jia Luk fabric was used to Jia Luk while doing rice farming or doing activities outdoors. Men's shirts were similar to women's but the shirt tail was shorter around the hip. Both short trousers and long trousers were worn but mostly wore long ones which was easier to work or live in a plain and on a mountain. The materials and production was natural and handmade. The authentic silver materials were used to make buttons and accessories. The Lanten costume utilities indicated the necessity as the living condition conforming to the concept of Wiboon Lisuwan stating that the handicraft was handmade with or without beauty but it could be utilized well as the creator's lifestyle such as weaving work or embroidering work; Conforming to the concept of Jutawipat (2009) stating that the local handicraft resulted from the family's necessity or happened in local villages for the utility in daily life influenced from natural conditions, believes, cultures, traditions and social living, conforming to Theerayuth (2014) with the study of Luang Prabang handicraft product development and change in world Heritage city it was found that creating handicraft work was responsible by the social way with the main

purpose of responding the use in daily life which was related to the collected tradition until it became customs people were able to keep following.

The taste and beauty shown in Lanten costumes was simple by using black color from plant dye without vivid and multi colors but the symbol was used to indicate being Laten tribes clearly with Kui Yui (dark pink tassels on collar buttons) conforming to the symbolic interaction theory of George Herbert Mead, Herbert Blumer and Erving Goffman referred by Somsak (2009) stating that the action between persons due to the symbol, the expression in manner of interaction must have been in the form of the process which persons understood a situation; Therefore, the symbolic interaction may have connected to the form of determining Lanten costumes in each occasions also including the belief of worshiping spirits and dragons.

Current conditions of Lanten costumes: The current conditions of Lanten costumes of Baan Nam Dee, Baan Nam Lue and Baan Nam Jang were similar to one another that is to say, the form of costumes focused on the utility related to the lifestyle and weather. The original forms were maintained but some materials and productions changed they used more synthesized materials. They used a machine instead of a wood tool to sort out cotton seeds. They mainly focused dyeing black-indigo, blue-indigo and white, respectively. More artificial accessories were used. Some costumes were no longer use and clearing away which were men's bandana, men's puttee, men's blue waistband, boy's hat, girl's hat and Jia Luk fabric. The taste and beauty shown in Lanten costumes was simple by using black color from plant dye without vivid and multi colors but it reduced the aesthetical value from the use of synthesized materials with chemical dye and artificial accessories and the belief of worshiping spirits clearly shown on the stitch pattern in black shirts of Mok Kong consisted of a spirit pattern, an ancestor pattern, a dragon pattern, a bird pattern, a mountain pattern, a tiger pattern, a man-riding-tiger pattern, a horse pattern, a man-riding-horse pattern, a moon pattern, a sun pattern, a road pattern and a Chinese alphabet pattern conforming to Suwimon (2009) with the study of identical communication and Thai Song Tribe in Punnipim District, Surat Thani Province it revealed that the belief and faith in spirits made people able to live in a cultural limit and think of ethnic.

Ethnic identity in Lanten tribal costume impacted from tourism in the new economic mechanism in Luang Namtha, Lao PDR: The free-market economic system or called the new economic mechanism promoted the

investment in the country and launched the year of tourism in 1999 which made Lanten tribes from Baan Nam Dee, Baan Nam Lue and Baan Nam Jang be a part of the country change in a positive and negative ways of social and cultural impacts conforming to Boonlert Tangjit wattana referred by Supanida (2012) stating that the tourism of local communities positively and negatively impacted on social and cultural communities which could be discussed as follows: the positive social impact: Lanten tribes earning more incomes from the part-time job from making costumes or other fabric handicrafts sold to tourists or Foreign investors conforming to Stephen Cipani with the study of aspect towards impacts from tourism: case study of rural communities in Luang Namtha, Luang Prabang, Kam Muan and Champhasak it was found that the number of tourists in Lao PDR reached 1.74 million in 2008 and earned 275 US Dollar in the Foreign exchange rate there were 18,000 works supported; the negative social impact: the change of lifestyle and value in the communities such as the change of costumes from originally natural materials mixed with synthesized materials to design new costumes and the negative cultural impact: the benefit of promoting production and distribution of handicrafts of local communities conforming to Jaran (2014) with the study of woven fabric cultural process to product of Luang Prabang in the new economic mechanism it was found that the production of woven fabric played a key role of lifestyles, religions, cultures and traditions as the tribal believes of Lao Tieng and Lao Sung tribes including the woven fabric used as the capital of producing the products to tourists; The negative cultural impact: the change of lifestyle and values such as the change from making the products for utility in daily life to making them for sale including using a machine.

In each village, the nature of producing products or handicraft was different. Baan Nam Dee focused on making a shirt, a pair of trousers, a bag, a coaster for glasses and plates by more synthesized materials. Baan Nam Lue focused on making a product or fabric handicraft from 100% natural materials because it was the village where Japanese investors purchased handicrafts every year for 10 years the materials were 100% natural only. Therefore, there were a few products sold to tourists. Baan Nam Jang was the nearest village to the sub-district. The villagers were able to conveniently go to the sub-district on foot. Also, the tourists were able to conveniently go to Baan Nam Jang. More teenagers worked for stitch and other products for sale than other villages. Hence, there were different products than other villages: a backpack, a fabric bracelet including the cartoon pattern stitch conforming to the adoption theory

referring to the adoption process with the hypothesis: individuals or individual groups were different in personality, knowledge, comprehension, attitude and value. Fast and slow adoption depended on those natures as follows: discovery, invention and diffusion, especially, the diffusion which was the adoption from other societies or external societies that is to say, it diffused from one society to another society (Somsak, 2009).

CONCLUSION

According to the background and significance as mentioned above, the researcher was interested to study the Lanten tribe costumes: ethnic identity and tourism impact after the new economic mechanism in Luang Namtha Province, Lao PDR which would provide knowledge and information for Lao PDR which could be used as a guideline or an alternative for planning the development or improvement of Lanten tribe's well-being in Luang Namtha Province, Lao PDR, specifically handicraft and cultural identity promotion to increase value and provide guidelines for designers to further study and apply in the future.

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