

## “Ancient Town's Full Moon Night” Hoi an, Vietnam: Place of Connect the Cultural Identity and Traditional Invention of Lanterns

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### Abstract

*This study is a qualitative research, using two main concepts: cultural identity and custom fabrication. Data were collected through documentary studies and fieldwork in the area of the World Heritage Site of Hoi An, Vietnam. It aims to examine whether the origin of traditional lanterns and inventing tradition come together through the festival. "Full restoration of the old city" for the social and cultural and economic life of the people of Hoi An, a cultural heritage city of Vietnam. Which is related to the context of being a cultural world heritage city and a world-class cultural tourism city at the same time. The research found that (1) "Full Moon Night of the Ancient City" is the place that most strongly associates the value of Hoi An's cultural identity, and (2) is the place where Hoi An's traditional lanterns are made. which can serve as a world heritage city and nostalgic tourism at the same time.*

**Keywords:** Cultural Identity, Invention of Tradition, Traditional Lantern, Ancient Town's Full Moon Night of Hoi An.

### 1. Introduction

Hoi An lanterns are a long-standing traditional handicraft product in Hoi An, appearing very early in the 16th century, bearing the imprint of cultural exchange and integration, are a lively cultural entity associated with Hoi An, associated with the development process through ancient architecture in Hoi An, Quang Nam (Tran Kinh Hoa, 1960, 13).

During the evacuation of the Qing Dynasty to overthrow the Ming Dynasty (1644), the Minh Huong people were chosen by the Nguyen Lords to settle in the trading port of Hoi An. Immigrants from Fujian, Chaozhou, and Guangdong... brought lanterns and hung them in front of their homes to ease their nostalgia for their homeland (Tran Kinh Hoa, 1960, 13). Since then, lanterns were born, existed, and influenced local people's material and spiritual life, formed a cultural identity, and became an art product that could represent the re-enactment of the elements traditional elements associated with the current economy, culture, and society of Hoi An in the context of a World Cultural Heritage city.

In this research, I explore the timeline after Hoi An was recognized by UNESCO as a World Cultural Heritage City in 1999 (UNESCO, 1999) to analyze the change of lanterns

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in the practical activities of the festival "Ancient Town's Full Moon Night" aims to bring the element of cultural identity and creativity of the lanterns clearly expressed through this festival to the local people's cultural, social, and economic life. Affirming the value of traditional lanterns in culture, beliefs, and applied art.

In addition, I use the approach of groups of people in the Hoi An community for interviews, with direct observation. Discover Hoi An's traditional lanterns during the festival "Ancient Town's Full Moon Night". The article was conducted as follows:

First, I provide an overview of the historical, social, and cultural context of the people of Hoi An during the festival "Ancient Town's Full Moon Night" after Hoi An was recognized as a world cultural heritage in 1999; I then describe theoretical Framework, presented the research methodology and limitations of the study. I continued to delve into my new discoveries, revolving around the descriptions of "Ancient Town's Full Moon Night" as (1) the place that most strongly connects the cultural values of Hoi An and (2) is the place the Traditional inventions of Hoi An lanterns. The paper ends with a discussion of my research findings and recommendations for academia and for the Hoi An city government.

"Ancient Town's Full Moon Night" is a unique idea with the aim of restoring the original life of people in the early years of the twentieth century. Since 1998, the Hoi An government started organizing "Ancient Town's Full Moon Night" every 14th night of the lunar month. This unique idea comes from the wish of Polish architect Kazimierz Kwiatkowski, who has devoted much effort to preserving the two heritage sites of Hoi An and My Son (N.T.T.Trang, 2001, 25).

Vietnam is no exception when it comes to adopting lantern culture. Architect Ha Van Lo said, "Vietnamese people have a lantern culture, but it is Vietnamese Lanterns" (L.T.B.Hong, 2016). In fact, in Vietnam in the past, on New Year's Day, lanterns were usually only available in royal palaces and rarely hung on the street or in the house (L.T.B. Hong, 2016). Families often hang lanterns in the North of Vietnam to pull troops, while in the South, they are ranked with paper lamps. On New Year's Day, there are also hanging lights in some rural areas, but the lamp "trái ầu," mirror (glass) lamp... (L.T.B. Hong, 2016). Lanterns are often mounted on house poles, communal houses, even on banana trees... Contemporary culture is subtly reflected in the architectural style of urban houses in Vietnam today. There is a light in front of the gate. Lanterns are usually mounted on house poles, communal house poles, on banana trees covered with skin... But up to now, at the festival "Ancient Town's Full Moon Night" which can be held on the 14th of every month, lanterns are invented not only variety of designs, colors, decorative motifs..., time of the month and other festive occasions, but also hung everywhere on the street from indoor to alley, from restaurants, hotels, shops to the ticket counter for tourists. attractions, Hanging on boats, even hanging on trees ... can be folded and carried away and is a cultural symbol, advertising to stimulate tourism.

In addition, Hoi An lanterns today are full of colors, shapes, and sizes and can be folded to carry, etc., are modified with many different styles such as embroidered symbols, cultural relics, local history, embroidered letters, calligraphy, and 3D printing with many other motifs... bearing the value of the Invention of traditional lanterns.

For more than 20 years, every month on the 14th night of the lunar calendar, Hoi An ancient town has become magical by the lantern light and the prosperous atmosphere of Hoi An people (L.T.C. Van, 2021). The shops selling drunken water along the river, the tunes of drilling, chanting or reciting poetry, making the whole area bustling... especially the lantern festival on Hoai River - visitors are free to drop flower lanterns made of paper into the water, turning an entire river into sparkling and fluttering features in the middle of the night. And Hoi An lanterns are an extraordinary subject, a light, a decoration, a symbol appearing everywhere on the streets, and a gift for customers of other cultural activities together.

The culmination of the festival, "Ancient Town's Full Moon Night" on the 14th and 15th of the 8th lunar month, is called the "Mid-Autumn Festival" (N.C.Trung; "et al.", 2008, 56). The unique atmosphere of the Mid-Autumn Festival in Hoi An. Families and adults perform ancestral worshipping ceremonies, set up a banquet to drink tea, eat cakes, watch the moon, and predict the summer weather. The most fun is the young class, innocently dancing and dancing with the lanterns running around the village, the village ... accompanied by the sound of lion and lion dance drums in the middle of the space, shimmering colors of the lanterns create sharp nuances. All the images and shapes on the lanterns, games, etc., are typical of folk entertainment activities, including stories that grandparents and parents tell their children about the days. These are all around the stories about Ms. Hang, Uncle Cuoi, Cay Da... or familiar images in Vietnamese folk tales or national and local historical and cultural relics... educational and deeply humane. (N.C.Trung; "et al.", 2008, 56-59).

Studies have shown that the "Mid-Autumn Festival" is a typical "Tet holiday" in the monthly "Tet holidays" in Hoi An, becoming a cultural tourism product and an opportunity to promote local cultural products to friends around the world (Phuoc Tinh, 2023). Over the years, the "Mid-Autumn Festival" has attracted many domestic and foreign tourists to participate, bringing cultural and economic benefits to the local community.

Therefore, the "Mid-Autumn Festival" has had a significant role and significance in the cultural life of the Hoi An community from history to the present in many aspects, such as its role as a spiritual bridge connecting the spiritual life and social life of Hoi An and creating cultural and artistic values that need to be preserved and promoted.

With typical values of culture and the role of the intangible cultural heritage of the "Mid-Autumn Festival" in Hoi An for the life of the community, on February 14, 2023, the Minister of Culture, Sports and Tourism issued Decision No. 2023/QĐ-BVHTTDL, registering for the Mid-Autumn Festival in Hoi An, Quang Nam is on the list of national intangible cultural heritages, in the category of traditional festivals, social practices and beliefs (Phuoc Tinh, 2023).

Through this result, we can see the value of traditional lanterns in inventing the representative tradition, expressing the community's identity and locality. Reflects cultural diversity and creativity inherited through generations, sustainable and long-lasting, with a community consensus, voluntary nomination, and commitment to protection.

After an overview of the historical, social, and cultural context of Hoi An people in the "Ancient Town's Full Moon Night" festival when Hoi An was recognized as a world cultural heritage in 1999, I continue to comment on documents that I collect: it must be remembered that, from knowing how to exploit its own culture, it has long become a unique tourist product that fascinates tourists, in which it is hard to deny the role the prominent role of the lanterns.

In the book: "Chinese cultural activities in Hoi An," author Tran Van An - Tong Quoc Hung (2018) writes about the process of Chinese immigrants settling down in Hoi An and the lifestyle, material, and spiritual, cultural activities. Although there is a deep exchange with the cultural life of residents, this cultural flow of the Chinese community here still retains its nuances in both tangible and intangible aspects. It manifests not only in architecture, buildings, lifestyles, and cuisine but also in professional activities associated with commerce and the urban class. With the presence of the Chinese cultural flow, the culture of Hoi An becomes more vivid and colorful, and the more authoritarian values are affirmed. This is an essential condition for Hoi An to become a World Cultural Heritage.

The results show that the author has only stopped studying the architectural space and lifestyle of the Chinese. At the same time, the traditional lantern is also an object

associated with the ancient architectural space and culture, creates an exceptional value in an area not only as an object for lighting but also for decoration, showing cultural exchange and remains to this day, has not been mentioned by the author.

In "Public Culture, Cultural Identity, Cultural Policy," Kevin V. Mulcahy, 2016. This book examines public support for the arts and culture through the lens of public policy projects. It is comparable in advancing cultural policy within a broad historical and socio-political framework. His research focuses on analysis and comparison (Kevin V. Mulcahy, 2016). Through this document, it can be seen that: cultural identity is formed by the process of society; there is a cultural exchange of ethnic groups and changes from time to time; culture is essentially an artificial thing, in the sense that it is not a "truth" with fixed attributes but rather a product that cultural agents continuously reproduce in their will to exist and change, to interact with the environment.

Although everyone knows that in the "Ancient Town's Full Moon Night" festival, traditional lanterns appear everywhere in Hoi An ancient town, cultural activities on the old town streets are the source of creating the magical shimmer of "Ancient Town's Full Moon Night." But it is still not clear if the "full moon night of the old town" is the placeto connect the cultural values of Hoi An most robustly or not and how. Simultaneously with the influence of Hoi An lanterns in the festival "Full moon night of the old town," is it really the invention of the tradition expressing the cultural identity in it, and it is important to understand the influence of lanterns on the local people's social, cultural, and economic life.

The two main conceptual tools are Cultural Identity and Traditional Invention:

The cultural identity vision of this study comes from Stuart Hall's "Cultural Identity Question" (1932-2014): He was born in Jamaica, became a sociologist and cultural theorist, and actively engaged in politics in England. In the book's content, the author wants to show the artistic elements in many different countries or cultures through other structures in the society where people perform a ritual, actual reality. Factors related to life, over time, gradually form a cultural identity. Documents proving the existence of Hoi An traditional lanterns existed in the community of local people living in Hoi An in the past and the period before Hoi An was recognized as a World Cultural Heritage city through the process of existence here taken place in life until it became a cultural identity in this locality.

The concept of "traditional invention" in this study comes from the "Invention of Tradition" by E. Hobsbawm and T. Ranger (1983). British historian Eric Hobsbawm and other scholars have focused on the phenomenon of founding days, rituals, heroes, and symbols that appeared in mass in European countries from the late 19th century to the beginning of the 20th century. He called this phenomenon a "traditional invention" and suggested that the intent to create political effects – identity is so, in fact, can be completely different from historical facts (Hobsbawm and Ranger, 1983, pp. 1–14). In other words, there is no fixed, original tradition, and global culture is gradually replacing it. All observations capture a culture at a particular point in history when civilization is constantly changing. When the concept of "reinventing tradition" is proposed, is it possible to "reinvent a tradition"? In a preliminary search for the relevant literature, it was found that "traditional" can be "invented," but the form and purpose of "invention" are different. So, the traditional invention is a process of ritual practice based on "past stuff" performed iteratively.

In summary, for this study, traditional inventions are mainly applied on two sides of Hoi An traditional lanterns. On the one hand, Hoi An Traditional Lantern is like a work of art. On the other hand, Hoi An Traditional Lantern is a cultural symbol. From an aesthetic perspective, it is a highly aesthetic handicraft product with many different materials and designs, which can be folded and taken as a gift, or used to decorate in space. ... From the perspective of a cultural symbol, it is the image that appears in the festival "Ancient

Town's Full Moon Night" associated with the economy - the society in the context that Hoi An is a World Cultural Heritage city.

## 2. Objectives

The objective of this study is to: Study the lanterns in the "Night of the Old Town" festival to find that:

- (1) "Ancient Town's Full Moon Night" is the place that most strongly connects the values of Hoi An cultural identity.
- (2) "Ancient Town's Full Moon Night" is the place where Hoi An traditional lanterns are invented.

## 3. Methodology

The study was guided by the following two questions: How are the cultural values of Hoi An through the "Ancient Town's Full Moon Night" festival connected? In which, Hoi An lantern is an important subject, how has the invention of tradition manifested in the context of cultural heritage? To answer those two questions, I surveyed people living, working, and tourists in Hoi An ancient town. Watching people with long-term and short-term living experiences in Hoi An and focusing on direct cultural experiences at the "Ancient Town's Full Moon Night" festival is the best approach for this research. This approach allows me to deepen my understanding of the experiences and perceptions of those involved in the "Ancient Town's Full Moon Night" Hoi An. In the following sections, I describe my research background, how it was conducted, data collection, and data analysis. The interviews were conducted using a semi-structured approach, allowing for both open-ended and focused questions to be asked. Direct observations were conducted during the festival, where the researcher was able to observe the activities and interactions of the local people with the traditional lanterns and festival elements.

### 3.1. Settings

This research volume focuses on the cultural experiences of people with long-term and short-term lives during the "Ancient Town's Full Moon Night" festival in Hoi An, Quang Nam, which is associated with lanterns.

Set in the historical context after Hoi An was recognized as a world cultural heritage city in 1999, under the influence of society, there have been changes in designs, Decorative motifs, colors, and materials... of the traditional lantern used in the festival "Ancient Town's Full Moon Night."

By focusing on research at a single location, I have a long time for field research. I have built a deep understanding of this place's context and unique culture. I experienced Hoi An culture directly, immersed in the festival, seeing how people experienced the different types of the culture of Hoi An. At the same time, I was deeply aware of the meaning of the invention of the traditional Hoi An lantern that impacted how special memorization was when mentioning Hoi An.

### 3.2. Empirical Approach

The study was conducted in the ancient town of Hoi An, Quang Nam province, associated with lantern culture from the past to the present. For this research, I use qualitative methods with two main goals: "Ancient Town's Full Moon Night" as (1) the place that most strongly connects the cultural values of Hoi An and (2) where the Traditional inventions of Hoi An lanterns. I will focus on the 14th day of the "Ancient Town's Full Moon Night." Select the field survey method, and interview community groups

participating in the “Ancient Town's Full Moon Night” festival, including the following groups:

Local people of Hoi An (Insider people): Interview with general issues about the festival “Ancient Town's Full Moon Night”. Group of managers, UNESCO: interviewing and synthesizing documents, decision letter Hoi An is a national-level cultural and historical heritage and World Cultural Heritage. Group of artisans participating in lantern creation: The group of people creating this lantern creates a critical position in the development of lanterns, is the premise for the creative team to develop to suit the tastes of consumers, are those who absorb knowledge from tradition to create more appropriate in a contemporary context.

In addition, the interview with Artisan Huynh Ba is a living witness; he is the first person to successfully improve the lantern and create a convenient lamp frame for packaging and transportation. Moreover, he has contributed a lot of initiatives in improving style and design to make the lantern more attractive and new, especially urgent and urgent. At the same time, I interviewed the Hoi An Lantern business group: The Lantern in Hoi An has been produced for a long time, and many households here choose this job to live, do business, and beautify Old Town. Increase income for people and old towns. Group of domestic and foreign tourists: This is a core group to get an interview with an important factor affecting the change of the invention of traditional lanterns.

### 3.3. Data Collection

The primary research method has been used to collect data: observing, interviewing, and studying documents.

I started collecting data by interviewing people who appeared at the "Ancient Town's Full Moon Night" festival for five months (from May 2022 to September 2022). On the 14th day of the lunar calendar every month, I spent about 5 hours a day observing cultural activities at the festival and interviews. In addition, I also participated directly and recorded these activities. I pay special attention to how tourists interact with cultural activities such as playing cards, dropping flower lamps on the river, and taking photos with lanterns...

I interviewed 20 people with their consent, in-depth interviews with these people at different times and positions of the festival. The interview is in Vietnamese and English, depending on whether the object is Vietnamese or foreign. For the interviewers to understand the meaning of the interview, I shared more information about Hoi An, the festival "Ancient Town's Full Moon Night," Traditional lanterns of Hoi An, and cultural activities in the festival. I then conducted the survey.

### 3.4. Data Analysis

I summarized the survey as a table during and after the data collection process. Continue to analyze data to see how cultural activities in the festival affect the interviewer's experience. I compare all interviews collected to ensure that all data is considered.



Figure 1: Interviewing foreign tourists in Hoi An

Source: Fieldwork on 14/7/2022

In this study, after analyzing, I found that great cultural activities appeared from data, arranged them systematically, and interpreted in their context. These topics later became the backbone of this study, based on which I discovered that "Ancient Town's Full Moon Night" is the place that most strongly connects the cultural values of Hoi An and the place Traditional inventions of Hoi An lanterns.

Table 1: Survey of interview participants in Hoi An.

Number	Name	Sex	Age	Nationality	Job	Field Survey Time	Time to live in Hoi An		Survey Question	
							Long term	Short-term	Which cultural experience at "The Full Moon Night of the Old Town" impressed you the most?	In your opinion, what elements of Hoi An's traditional lanterns help attract tourists?
1	Erich Hejzel	Male	39	German	Frelancer	14/05/2022		x	Ancient Architecture	Can be folded to take away
2	Hoa	Female	22	Vietnam	Student	14/05/2022		x	Flower garlands and coloured lanterns festival	Light
3	Tai	Male	25	Vietnam	Photographers	14/05/2022	x		Lanterns	Color
4	Trúc	Female	30	Vietnam	Business	14/06/2022	x		Bai Choi	Can be folded to take away
5	Laura	Female	27	British	Frelancer	14/06/2022		x	Lanterns	Color
6	Linda	Female	53	British	Teacher	14/06/2022	x		Ancient Architecture	Can be folded to take away
7	Trang	Female	19	Vietnam	Student	14/06/2022		x	Lanterns	Can be folded to take away
8	Vũ	Male	23	Vietnam	Staff	14/07/2022	x		Lanterns	Can be folded to take away
9	Seo-jun	Male	42	Korean	Frelancer	14/07/2022	x		Ancient Architecture	Light
10	Hung	Male	18	Vietnam	Student	14/07/2022		x	Lanterns	Decorative detail
11	Jim Thornton	Male	50	Australian	Frelancer	14/07/2022			Ancient Architecture	Color
12	Chuong	Male	33	Vietnam	Business	14/07/2022	x		Lanterns	Material
13	Hien	Female	22	Vietnam	Staff	14/08/2022	x		Lanterns	Can be folded to take away
14	Quynh	Female	58	Vietnam	business	14/08/2022		x	Bai Choi	Color
15	Phuc	Male	65	Vietnam	Retire	14/08/2022	x		Lanterns	Light
16	Hui Yin	Male	23	Chinese	Student	14/08/2022		x	Flower garlands and coloured lanterns festival	Color
17	Tatsuki	Male	22	Japanese	Tour Guide	14/08/2022	x		Lanterns	Can be folded to take away
18	Van	Female	41	Vietnam	Lecturer	14/09/2022		x	Ancient Architecture	decorative detail
19	Ying Yue	Female	31	Chinese	Frelancer	14/09/2022		x	Lanterns	Can be folded to take away
20	Da-eun	Female	19	Korean	Student	14/09/2022		x	Lanterns	Light

### 3.5. Limitations

I admit two limitations for this study:

First, my research surveyed people participating in activities at the "Ancient Town's Full Moon Night." I did not have the surveys of everyone after leaving the festival for a long time later. Therefore, lack of objective assessment as well as saving their impression of cultural activities at the festival. In future research, this limitation will be solved after a long time.

Second, my surveys in this study are in the context of the "Ancient Town's Full Moon Night" festival, which is only a tiny part of Hoi An city. Perhaps this specific context is the most potent connection of Hoi An cultural values and is the place to show the traditional invention of Hoi An lanterns most clearly. The particular context of this study may limit the ability to apply my findings to the locality of Hoi An city or, more broadly, Quang Nam province.

#### **4. Results**

4.1. Discovery in my study showed that the "Ancient Town's Full Moon Night" festival strongly impacts the connection of cultural values in Hoi An. These effects also have positive and negative impacts:

On the positive side: diverse cultural activities attract many visitors to participate. For example: in singing "Bai Choi" activities, visitors who come here to join in the game, if they win, will be given a hexagonal wooden lantern wrapped in silk fabric with many colors and decorated with embroidered images of the pagoda Bridge, Hoi An ancient town... These lanterns promote tourism, express the culture, and symbolize Hoi An. In addition, there are also activities of releasing lanterns on the Hoai River, rowing boats to see the old town, unique culinary culture, restaurant spaces, shops, ancient architectural space...

The interior and exterior of the architecture are even hung on trees, bridges, boats, and streets... invention of traditional Lantern elements and traditional stories of lanterns with many designs and colors and unique and unique and eye-catching patterns. In particular, visitors can fold lanterns to bring as gifts to relatives and friends in many different sizes and formats - bringing exceptional cultural value.

These are corresponding cultural values, which are preserved entirely intact with positive elements, supplemented by traditional and modern cultural activities in a harmonious, adaptive, and enriching manner, diverse and attractive to the young generation, but still retain the traditional cultural identity typical in Hoi An towards the eternal cultural values of people: Truthfulness-Compassion-American.

On the negative side: planning, arranging, and arranging cultural activities is not scientific. Many activities are congested, causing traffic congestion. For example, The problem of attracting guests when sailing on the Hoai River, tourists queuing to buy tickets to get on the boat are very crowded, even jostling each other; the number of tourists flocking to Hoi An these days is very crowded, and ancient town. The quiet, ancient Hoi An suddenly looked full of people and vehicles, making the inherent quiet beauty of the old city less valuable.

4.2. Some souvenir products are not specific to the local culture, and many items are widely sold on the streets with materials of unknown origin. At the same time, Hoi An has many crafts and villages. Traditional art has not been fully exploited to be included in the festival "Ancient Town's Full Moon Night."

The study also points out the values of the traditional invention of Hoi An lanterns. But there are also limitations in design; materials have not been new for a long time. Lantern production facilities are not currently planned into a cluster or craft village such as Thanh Ha pottery village, Kim Bong carpentry village, or Phuoc Kieu bronze casting village... but spontaneously developed according to households and production scale small, scattered. The facilities and techniques for production are still modest, the equipment is old, and unskilled labor is the key.

This research can also help scholars understand connectivity issues in social contexts that greatly influence local cultural identity and the invention of traditional lanterns. The development of Hoi conventional lanterns did not exist independently. The story of Hoi



An traditional lanterns is related to the change in social background, the advancement of the economic base, and the strength of science and technology to different degrees; there is a connection between foreign traders when coming to Hoi An to trade and trade and associated with ancient architectural monuments in Hoi An. Ignoring the relationship between traditional lanterns and Hoi An people and Hoi An society has led to the academic limitations of some related studies on Hoi An lanterns.

Therefore, in the process of referencing relevant documents on the historical development of Hoi An ancient town, specifically Hoi An traditional lanterns, we should focus on the relationship between Hoi An lanterns and the past processes of society and artistic products rather than analyzed through production techniques, designs, and decorative motifs. These are two critical aspects of the research topic. Research value adding novelty for lanterns and other cultural activities should be novel to avoid boredom. To contribute to stimulating tourists to return to Hoi An many times.

## 5. Discussion

From my observations and interviews, it is clear that the "Ancient Town's Full Moon Night" festival has provided a positive environment for the cultural values of Hoi An to focus on here. Most of my interview participants are enthusiastic and interested in cultural activities.

5.1. "Ancient Town's Full Moon Night" is the place that most strongly connects the values of Hoi An Cultural Identity

The customs and rituals during the "Ancient Town's Full Moon Night" festival "associated with each specific object monument, creating social traditions and typical festivals of the people of Hoi An people, enrich residents' cultural life. This strong cultural connection has shown through the practical activities of the festival, such as:

The flower garlands and colored lanterns festival on the Hoai River in Hoi An is held every month on the 14th and 15th of the lunar calendar, also known as the full moon day. Light drop activity is considered to bring health and fortune to everyone. When the lamps are dropped, it means lighting the hope of a lucky and peaceful future for family and relatives. This is the festival in Hoi An which tourists most expect.



Figure 2: The activity Flower garlands and colored lanterns festival on the Hoai River in Hoi An

Source: Fieldwork on 14/5/2022

Next is "Bai Choi," bringing a breath of life to the community. And above all, the "Bai Choi" is a cultural memory preserving the identity of the native people. With the cultural

and artistic values and strong vitality held by the Central community, on December 7, 2017, the art of the Vietnamese middle Bai Choi was officially educated, scientific, and scientific. UNESCO's culture is enrolled in the list of the intangible cultural heritage of humanity. (H.T. Long, 2017). For a long time, "Bai Choi" seems to have been lost and faded, but since "Ancient Town's Full Moon Night" (1998), the "Bai Choi" has reappeared and recovered with the characteristics of Unique culture. The art of "Bai Choi" is an integral part of the spiritual and cultural life and is a significant tourism product of Hoi An. Thanks to the typical architectural space and the lighting space from the lantern of "Ancient Town's Full Moon Night," thanks to the number of people and tourists to the festival is increasingly crowded, and "Bai Choi" is maintained until today.

There are also other cultural activities such as culinary culture, calligraphy painting, sculpture wood, and chess...Connected to each other and are enthusiastically responded to by the people and tourists. The typical value of the "Ancient Town's Full Moon Night" in Hoi An is formed on the basis of indigenous cultural traditions, with a cultural exchange between China - Japan, and preserves quite intact the positive factors, supplemented by traditional and contemporary cultural activities in a harmonious, adaptable way, creating abundance, diversity, and vibrant, attractive, but it still retains the rich traditional cultural features of Hoi An.

## 5.2. "Ancient Town's Full Moon Night" is the place the Traditional Inventions of Hoi An Lanterns.

The field survey shows that Hoi An currently has many diverse and unique lantern designs. Creating these artistic lantern products is impossible, not to mention the groups of people in the Association of lanterns which have influenced this invention. Mr. Tran Van An - Deputy Director of Hoi An Center for Cultural Heritage Management, said: "For the lanterns to become a festival of the old town today, the lantern festival here has recognized Mr. Huynh Van Ba as the first to improve the lantern and create a lantern frame with a lantern that can be folded easily." (Hoi An radio - Television Station, 2017).

Mr. Ba's talent was soon noticed by the Japanese, and the Japanese government once invited him to Japan to introduce how to make lanterns in Vietnam. Mr. Nguyen Kim Thanh (56 years old, owner of Thanh Thu lantern production facility) said: "Hoi An lanterns dated more than 400 years ago, It is a Chinese product to bring to Hoi An during living and trade here. However, for the people of Hoi An, the creator of the Hoi An lantern today is Mr. Huynh Van Ba, also known as Mr. "Ba Chicken." He made a delicate and distinctive lantern of Hoi An by tinkering and working hard. Until now, Mr. Ba's descendants are still following the lantern industry" (N.K.Thach, Personal Communication, 2022).

In December 2010, the President awarded Mr. Huynh Van Ba the title of Meritorious Artist. In the past, the lantern type was not folded only in worshiping places: pagodas, and family altars, family, now seeing them in hotels, festivals, and lantern competitions. Today, Hoi An lantern has become a cultural symbol. Whenever mentioning Hoi An and hanging from home, restaurants, hotels, to the alley, the street is lit throughout the way, after being Inventions from traditional lantern elements are created in many sizes, decorative motifs, and different colors; special can be folded...



Figure 3: Different colorful lanterns are sold at a lantern business

Source: Fieldwork on 14/8/2022

After five months of observing and interviewing the participants in the festival of the "Ancient Town's Full Moon Night," stemming from the need to learn about the history and culture of the lantern, about improvement and invention in shape, decorative art, motifs on the lantern to preserve, develop and embellish the unique values of Hoi An, the article made comments and assessments on cultural connections and inventions from traditional elements in practical activities at the "Ancient Town's Full Moon Night" to create the aesthetic value of the lantern, image Hoi An people are described through the talent and creative art of artisans. At the same time, they are identifying the development trend, cultural identity, and tourism promotion as well as the necessary changes in aesthetic value through decorative art suitable to the new era, serving the development requirements of the locality, affirming the role of the traditional lanterns in the panoramic view of Hoi An's artistic painting.

Regarding the limitations of the study, it is important to note that the sample size for the interviews was limited due to time and resource constraints. This may impact the generalizability of the findings to the broader Hoi An community. Additionally, the researcher's personal biases and perspectives may have influenced the interpretation of the data. These limitations were acknowledged and discussed in the study to ensure transparency and accuracy in the research findings.

The research findings suggest that "Ancient Town's Full Moon Night" is a significant event for the people of Hoi An, as it connects the cultural values of the city and serves as the place for traditional inventions of Hoi An lantern. The festival helps to bring the element of cultural identity and creativity of the lanterns to the local people's cultural, social, and economic life. The study highlights the value of traditional lanterns in culture, beliefs, and applied art, and recommends that the Hoi An city government should continue to promote and preserve this cultural heritage.

## 6. Recommendations

Based on the research results, authors make the following recommendations:

6.1 This research topic can be used as a reference for learning, teaching, and creative design. They are improving research and thinking methods and making scientific research documents. Researchers, art workers, universities, traditional Hoi An practitioners, and other groups can use these studies to formulate sound cultural policy and development direction. This research topic can be used as a reference for learning, teaching, and creative design. The topic can be used as a reference for learning, education, and research in schools of culture and art.

Research groups and academics can change their opinion about studying Hoi An traditional lanterns from the perspective of cultural identity and reinvention from the traditional element with the relationship between Hoi An traditional lights and social context. A new perspective will help us see the connection between Hoi An traditional lanterns and Hoi An people, between Hoi An traditional lanterns and Hoi An-Vietnamese society. Then explain the meaning of Hoi An traditional lanterns through the above two concepts. This study argues that the birth and development of Hoi An traditional lanterns, cultural identity, and the reinvention of traditional lanterns after Hoi An was recognized by UNESCO as a World Cultural Heritage city In 1999, it was not an isolated cultural phenomenon of Hoi a traditional lanterns, but an artistic phenomenon under the general influence of people and society.

6.2 Since then, tourism managers and leaders of tour operators have had a comprehensive view, making better policies for attracting tourists and better meeting the needs of international tourists to visit Hoi An city. The research results of the topic are the basis to help tourism managers in Hoi An understand the factors affecting the satisfaction of international tourists and the degree of influence of each element on the joy of international tourists more precisely. The critical value of research work that adds novelty is not only against lanterns but also in other cultural activities should be novel to avoid discouragement—contributing to stimulating tourism demand and encouraging tourists to return Hoi An city more.

Further research on the economic impact of the "Ancient Town's Full Moon Night" festival on the local community would be beneficial. Additionally, investigating the role of traditional lanterns in other festivals and cultural events in Hoi An, as well as their potential to attract more tourists and increase the city's revenue, would be valuable. In terms of practical applications, the Hoi An city government could consider investing more resources in preserving and promoting the traditional lantern-making craft and incorporating it into the city's tourism development strategy. They could also explore ways to involve local communities in the festival's organization and management, which could help strengthen their sense of cultural identity and ownership of the event.

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