

**THE SOCIOCULTURAL INFLUENCES  
OF MANAU FESTIVAL  
ON KACHIN ETHNIC GROUP**

**MA THESIS**

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FESTIVAL ON KACHIN ETHNIC GROUP

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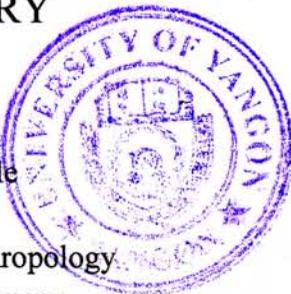


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## Abstract

In every society of the world, each has their own traditional festivals and their cultural elements such as clothing, language, food, music, and dance are celebrated and states during the festivals. Festivals are not only a kind of vehicle to reach ethnic unity and reconciliation but an event to get sociocultural benefits for the community. Myanmar is a multi - ethnic country and decorated by colorful and fantastic festivals. Among them, Manau is a kind of festival celebrated by Kachin people. It is one of the most important identity of Kachin community. This thesis is entitled to “Sociocultural Influences of Manau Festivals on Kachin Ethnic Group”. The aim of this thesis is to find out what socio cultural influences can be found as an important issue of Manau festival. The objectives of this study is to describe the history of Manau festivals, to find out the socio cultural influences of Manau festival from the participation of the community in this cultural process and to explore how the Manau is important to all Kachin ethnic group. The descriptive study design was used in this study. The qualitative research methodology was applied in this research key informant interviews (KIIs), focus group discussion (FGDs) and participant observation were used for collecting data. According to Pages and Connell (2012), people’s interactions bring to the establishment relationship between people and festivals. So, this thesis studied people as a key element of festivals. The research questions lies in why do Kachin people celebrate the Manau festivals? And How Manau can influence on the sociocultural factors of all Kachin people? By doing this thesis, the outcome will highlighted the value and role of Manau festivals in their community and the new generation can understand their traditional customs and effort to maintain their cultural festivals to be safeguarded, conserved the traditional dignity and symbols of the whole Kachin people and revitalized.

*Key words:* festivals, cultural elements, sociocultural influences, ethnic identity

## CHAPTER I

### INTRODUCTION

Festivals are a type of event and a short-term experience created by organizers, participants and spectators which are ordinarily celebrated on timing, location, theme, design and ambiance. Pages and Connell (2012) explained people as a key element of festivals. People's interactions bring to the establishment relationships between people and festivals, thus meaning are attached to that experience. In every society of the world, each has their own traditional festivals and their cultural elements such as language, food and dance are celebrated and stages during the festivals.

Myanmar is composed of over hundred ethnic groups and each of them has been trying to conserve the traditional festivals in various ways and means for the sustainability of their cultures. Kachin is one of the ethnic groups of Myanmar, who live in Northern part of Myanmar hilly region of Kachin State and some are living around the world as diasporas communities. Kachin ethnic group included in six sub-ethnic groups such as Jinghpaw, Lisu, Rawang, Lachid, Zaiwa and Lawngwaw. The Jinghpaw language common too many of the Kachin and has a variety of dialects and is written with Latin based script created in late nineteenth century. A Myanmar script version was subsequently developed. They largely subsisted on the shifting cultivation on hill rice.

Kachin also celebrated their festivals occasionally and annually for various purposes. Among these festivals, Manau addresses the concern of all Kachin ethnic groups and it is the greatest and the most magnificent one. It is most popular festivals in Myanmar. The purpose of holding Manau festival is to be able to free from all dangers and to increase the yield of crops as well. In olden days, this ethnic group had the habit of worshipping spirits (Nats). In accordance with that habit, 'Nats' were to be worshipped in the belief that they will bring about good and bad results. In previous time, there are six types of Manau festivals can be found. Nowadays only Sut Manau or Myitkyina Manau is celebrated as the greatest festival for all Kachins. It is celebrated on Kachin Independence Day at the Manau ground of Myitkyina.

The Manau festivals and Kachin people are intrinsically connected. All of their socio cultural factors such as ethnic identity, economy, unity, political etc are related to the celebration of Manau festival. Every Kachin people said that there are

**Manau** festivals wherever there are Kachin people and wherever there are Kachin people there are Manau festivals.

Almost all of Kachin people changed their traditional religion to Christianity, the practices rely on the animistic ancestor worship are found within all Kachin community. Manau festiva are still popular and it can be stand as one of the important identity symbols of Kachin until now.

## **1.1 Aim and Objectives**

### **1.1.1 Aim**

Approximately over two third of Kachin people are Christians, Kachin people celebrate annually their traditional Manau festival that is an animistic tradition and the Manau ground where the ceremony takes place is the cultural center of the Kachin community. So, the aim of this thesis is to study what socio-cultural influences can be found as an important issue of Manau dance.

### **1.1.2 Objectives**

- To search out the history of Manau festivals
- To find out the sociocultural influences of Manau festival from the participation of the community in this cultural process
- To explores the meaning of Manau and how the Manau is important to all Kachins people

## **1.2 Conceptual Framework**

A framework is the overall conceptual underpinning of the study. In this framework animistic religion can be studied as a root of the occurrence of Manau festival. And related to the Manau festival, processes included in the celebration of Manau and the activities of social organizations are found as two main factors to trace the background history, meaning and role of Manau. These two factors are interrelated with each other. By studying the interrelationship of these two factors, sociocultural influences of Manau festival can be explored among all Kachins people.

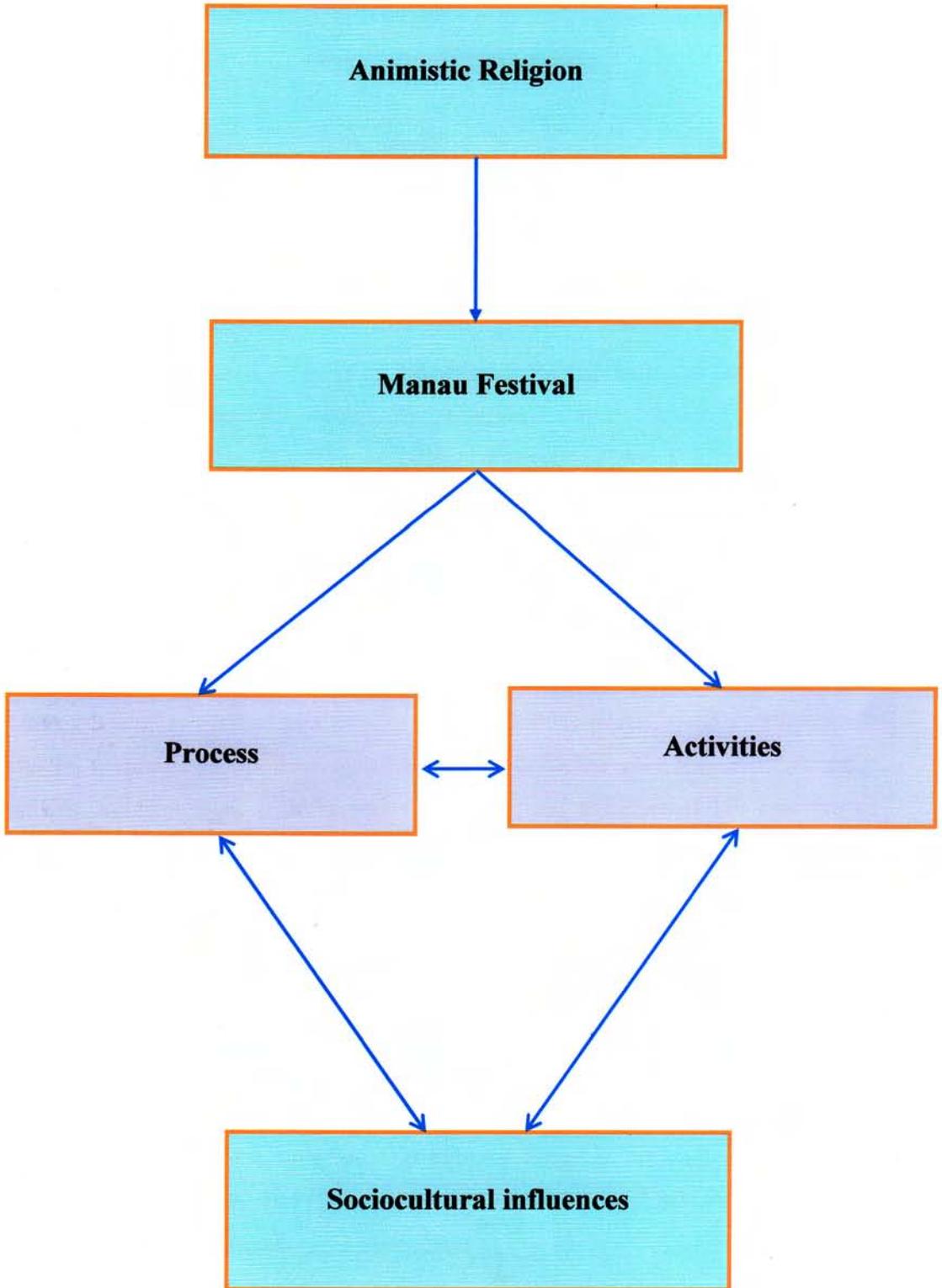


Figure (1) Conceptual Framework

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Definition of Festival

A special day or period, usually in memory of a religious event, with its own social activities, food or ceremonies. A festival is a day or time of the year when people have a holiday from work and celebration some special even, often a religious event.

Festival in British, a day or period set aside for celebration or feasting, up one of religious significance. Any occasion for celebration, up one which commemorates or anniversary or other significant event. An organized series of special events religious significance and performance usually in one place.

Festival in American, a time or feasting or celebration, a periodic religious celebration. A celebration, entertainment, or series of periodically of a certain kind, often held periodically. A festival is an event ordinarily celebrated by a community and centering on some characteristics aspect of that community and its religion or cultures. It is often marked as a local or national holiday or Eid. Next to religion and folklore, a significant origin is agricultural food is such a vital resource that many festivals are associated with harvest time. Religious commemoration and thanks giving for good harvests are blended in events that take place in autumn, such as Halloween in the northern hemisphere and Easter in the southern.

Religious festival, among many religions, a feast is a set of celebration in honor of Gods and God. A feast and a festival are historically interchangeable. Most religions have festivals that recur annually and some, such as Easter (James Frazer's - 1890).

In Ancient Greece and Rome, festivals such as the saturnalia were closely associated with social organization and political processes as well as religion. In modern times, festivals may be attended by strangers such as tourists, who are attracted to some of the more eccentric or historical ones.

#### 2.2 Culture and Identity

The time "identity" refers to the capacity for self-reflection and the awareness of self (Leary Tangney -2003). In Psychology, identity is the qualities, beliefs, personality, looks and/or expressions that make a person (self-identity) or group (particular social category or social group). Identity relates to self-image (one's

mental model of oneself), self-esteem and individuality (Weinreich). One's ethnic identity is defined as that part of the totality of one's self-construal made up of those dimensions that express the continuity between one's construal of past ancestry and one's future aspirations in relation to ethnicity. It dictates to a significant degree how one views oneself both as a person and in relation to other people, idea and nature. Other aspects of identity, such as racial, religious, ethnic, occupational.etc. may also be more or less significant or significant in some situations but not in others (Weinreich and Saunderson- 2003 pp26-34) .

### **2.3 Symbolic Anthropology**

Symbolic anthropology is symbolic and interpretive anthropology; it is in fact the study of cultural symbols that can be used to have a better understanding for a particular society. The goal of the study of symbolic and interpretive anthropology is to analyze the way people give to their reality, and to know how this reality defined by their cultural symbols. Symbols are defined as the basic of culture symbolism when something represent abstract ideas or concepts. Object, figures, sounds and colures would, in the case, be some good examples of symbols symbolism.

For example, Clifford Geertz's described a cockfight in Barlinese society. His suggestion is that the cockfight identifies the status of rivalries among the Barlinese men. The cockfight is referred to as a status of bloodbath. He symbolizes cockfight as the competition among various groups and fractions within the Barlinese community. The interpretation made by Geertz reflects that the natives provide cultural meaning for themselves out of the activities regarding the cockfight.

The symbolic interaction perspective, also called symbolic interactionism, is a major frame work of sociological theory that develops from practical considerations and alludes to people's particular utilization of dialect to make images, normal implications, for deduction and correspondence with others.

Symbolic Interactionism is a micro- level theory that focuses on the relationships among individuals within a society. Communication-the exchanges of meaning through language and symbols-are believed to be the way in which people make sense of their social worlds.

Symbolic Interactionism, formulated by Blummer (1969) is the process of interaction in the formation of meanings for individuals. The inspiration for this theory came from Dewey (1981), which believed that human beings are best understood in a practical, interactive relation to their environment.

Symbolic interaction is a sociological perspective on self and society based on the ideas of George Mead (1934), Charles H. Cooley (1920), W.I. Thomas (1913). Symbolic interactionism is that human life is lived in the symbolic domain. Symbols are culturally derived social objects shared meaning that are created and maintained in social interaction. Through language and communication, symbols provide the means by which reality is constructed. Reality is primarily a social product, and all that is humanly consequential—self, mind, society, culture—emerges from and is dependent on symbolic interactions for its existence.

The theoretical school of symbolic and interpretive anthropology assumes that culture does not exist beyond individuals. Rather, culture lies in individual's interpretations of events and things around them. With a reference to socially established signs and symbols, people shape the patterns of their behaviors and give meanings to their experience. Therefore, the goal of symbolic and interpretive anthropology is to analyze how people give meanings to their reality and how this reality is expressed by their cultural symbols (Clifford Geertz).

All societies can be understood and compared on the basis of both grid and group. Grid refers to the extent to which the status of an individual in society is ascribed based on specific social distinctions and division, such as race, ethnic, sex, descent, and caste status. Groups, in this case, relates to the degree to which people in a particular society are motivated based on the good of the society as a whole or whether they are driven by their own individual beliefs. They are based on caste, age grades, or race are believed to be necessary to sustain the society (Mary Douglas).

#### **2.4 Interpretation of Culture**

Interpretation theory studies all the theories related to all modes of interpretation. It studies hermeneutics, which are particular modes of interpretation.

In model theory, interpretation of a structure  $M$  in another structure  $N$  (typically of a different signature) is a technical notion that approximates the idea of representing  $M$  inside  $N$ . For example, every deductive or definition expansion of a structure  $N$  has an interpretation in  $N$ .

Interpretation is a human activity which goes well beyond the boundaries of literature. Any human activity can be the object of interpretation, from action to language to customs to dreams, from scientific theories to archaeological remains. A theory of literary interpretation should rest, therefore, on a general theory of interpretation.

Cultural Anthropology is the study of human cultures, beliefs, practices, values, ideas, technologies, economies and other domains of social and cognitive organization. The world culture has many different meaning such as literature, music, art and food. Culture is the full range of learned human behavior patterns (Edward B. Tylor).

According to Tylor's notion, the origin of cultures are related to wide ethnographic sense of the community .It include knowledge believe ,art,, morals, laws ,custom and any other habit and capabilities acquired by men as a member of a society.

## CHAPTER III

### RESEARCH METHODOLOGY

#### 3.1 Study Design

This study intended to observe, describe and interpret the sociocultural influences of Manau festival on Kachin community and for conducting accurate and interpretable research descriptive study design was used in this study.

#### 3.2 Study Area

Myitkyina is the capital of Kachin State. Myitkyina, Kachin State, is situated on the westward of the Irrawaddy River in the U-turn. It is between north Latitude 23° 8' and 28° 30', and east longitude 98° 45' and 98° 47'.

A total area of Myitkyina township is (2510.045) square miles, 1,606,429 acres of land. The width of Myitkyina Township is (18.61) miles (East-West) and the length (124.8) miles (South-North).

The townships in the vicinity of Myitkyina Township are: Sumpra Bum Township in the north, Ingyang Yan Township and Wai Maw Township in the east; Momauk Township, Ban Maw Township and Shweku Township in the south, Monyin township, Mokaung Township, Hpakan Township and Tanaing Township in the west.

Kachin nationals live together with other peoples such as Chinese, Gurikha, Bamar, etc. in a peaceful and friendly manner. The weather of Myitkyina Township is temperate; fresh seasonal crops and vegetables are plentiful.

#### 3.3 Methodology

For this research, the key informant interview (KII) was mainly organized with such participants as the patrons of Manau festival, old ages who participated in the celebration of Manau festival, men and women over (40) and under (40) years of age who took part in Manau festivals of men and women participants, the young men group and the young women group, dancers group were mainly interviewed. There were altogether (18) participants who were interviewed for KII Such findings as the meaning of Manau festival, the origin of it, the purpose of holding Manau festival, the meaning of symbols depicted on the Manau Taings were collected.

Focus group discussion (FGD) was used in order to be aware of these point: to find out different points of view of different participants on the same question, and to be able to reexamine the points compared with the findings that had been collected before. Altogether four FGD were organized: two FGD with participants of men and

women whose ages were over (40) and two FGD with participants of men and women whose ages were under (40), with a total of (36) interviewees.

Participant Observation were done during Manau dance, in changing many choreograph, serving food to guest, drawing in costume design, making costume, shopping in snack shop and cloth shop and Jewell shop (Jade and ember) etc.

### **3.4 Study period**

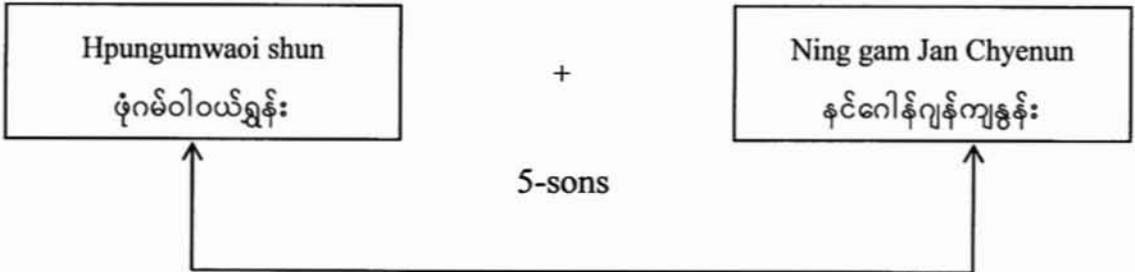
The study period was started from December, 2017 to October, 2018. First of all, literature reviews were conducted at library and online. A total of 48 weeks were allowed to conduct the thesis by going two times field trips, making the interviews, taking photo and then data were analyzed by manual. The detail schedules were shown at the appendix.

## CHAPTER IV

## SOCIOCULTURAL INFLUENCES OF MANAU FESTIVALS

## 4.1 Background History and meaning of Manau Festival

There was a legend, only 'Sun Nat' grandly celebrated this festival. The occurrence of Manau festival celebration by 'Sun Nat' is as follows:



1. Mahtungmahtashalap Gam (မထွန်း ရှုလပ်ကပ်)
2. Munu Naw (မုနုနော်)
3. Mu Ningshe La (မုနင်ရှေလ်)
4. Nbung Tu (အင်ဘုန်ထူး)
5. Madai Tang (မဒိုင်တန်) (မဒိုင်နတ်)

Off the five sons of Hpungumwaoi shun and Ningawn Jan Chenun, the youngest son Madai Tang was ordered by God to hold Manau festival. However, Madai Tang did not know how to celebrate the Manau festival, and so 'God' had to hold the first. Manau festival at sun heaven. In doing so, all living such as man, animals were invited. At the end of the festival, all guests went back to their respective places.

After the celebration of Manau festival by Sun Nat, the first Manau festival was celebrated by fish (Ngawannaga). After that frogs (shukawng) did it. For human beings, the first Manau festival was held in ChaikkuMajoi region by Ding Htan Hkun Seng and the heaven Nat. After that, blue jays celebrated the Manau festival again.

Before human beings celebrated the first Manau festival, the Sun Nat invited human beings to expose the Manau festival in detail. At was because the youngest daughter of Sky Nat and Ding Htang Hkun Seng had got married. However, Madai Nat and other Nats concerned were to be worshipped so that Manau festival was allowed to celebrate at human abode. The duration of Manau festival was only four days the same as that of Sun Nat.

The '**meaning**' of 'Manau' is that all peoples in the world should participate in the festival unitedly without giving any time to practice dancing any more. It is such a festival that each and every body could have to take part actively, happily and unitedly in the festival.

#### **4.2 Different Types of Manau Festival**

The Manau festival has been celebrated for various reasons. The most important ones are as follows:

1. Padang Manau (Manau for victory): When the Kachin gained victory in wars, they celebrated this type of Manau festival teemingly in order to honor their victory taking relaxation after fighting the war.
2. Sut Manau (Manau for unity and richness): The prosperous people celebrate this type of Manau to reveal their generosity and prosperity, to make new friends, and to bring about unity among ethnic groups, regions, and villages spending a great deal of money. The purpose of showing their prosperity is in some way to get voting for the Taing of village head and like this.
3. Ju Manau (Manau for good health): this type of Manau is held when there occur some chronic diseases in a household or some strange ailments assumed to be, and when people have disasters. Those Nats are asked for good health, safety from dangers celebrating this type of festival.
4. Kumran Manau (Manau for housewarming): This type of Manau is arranged when one family member has got married and has move to other location, or when the new house has been built. It is also held when one of the family members has to explore new territory and build new house.
5. Numshalai Manau (Manau for marriage): In olden days, this Manau is carried out when Kachin Duwa got married.
6. Shadip Hpaw Manau (Manau for inviting Nats): This type of Manau is exercised after having founded new territory, and Madai Nat and Shadip Nat are brought into new territory showing them

around territory and asking for them to drive away devils and obstacles.

Among those, Sut Manau can be found as an only one and ongoing as the greatest festival for all Kachin people until now. Among many Manau festival, Sut Manau was selected to be observed. Sut Manau, in fact, is not for an individual, but for the whole village, inviting other villages to the festival, for the whole town, the whole country celebrating teemingly and happily. It is of course spending a lot of money and participating a great deal of people. The duration of festival also lasts longest compared to other festivals.

It was therefore Duwa and the prosperous who had to address this type of Manau to show their prosperity and generosity. The purpose for celebrating this type of Manau festival, spending a lot of money, is to make new friends for the purpose of economics or politics, and to unite among ethnic groups, among villages, among regions, etc. Some prosperous people intend to gain voting for the village head or some other through the use of this Manau festival.

Since the time of 'Nat worshipping', different kinds of Manau festivals have been celebrated. In time of conversion to Christianity for the present time, other types of Manau festivals are rarely found. For the time being, the type of Sut Manau festival is the only one that is commonly found celebrated in a united manner. Sut Manau has been celebrated for different kinds of purposes, but right now it is for the purpose of unity and dignity of Kachin, and for safeguarding the symbol of Kachin, it is found out.

Sut Manau festival is annually carried out for the whole State for all Kachins people at Sitapu Manau Kwin, Sitapu Ward, Myitkyina, Kachin State. Such greatest celebration started in 1948 when Myanmar gained her independence. Sitapu Manau Kwin was located in 2000 by the government of the State in coordination with Kachin people. Manau festival is annually celebrated on 10<sup>th</sup> January, the Kachin State Day, lasting for four days including 10<sup>th</sup>. The reason why Manau festival is celebrated on this time is because the weather is fine, and fruit and food are plentiful in this season, too.

The purpose of celebrating this Sut Manau festival in this Sitapu Kwin is that the Kachin nationals all over Myanmar and other ethnic groups should gather in the same place, making discussions on politics and races as well. It is also to take a rest after the whole year-round hard-working, dancing happily and freely. Future

generation is to take an example for the conservation of traditional heritage, too. (“*kwin*” in Myanmar= field or park)



Figure (2) Manau Kwin



Figure (3) Kachin Ethnic

The most important thing for convening this Sut Manau festival is to safeguard and conserve the traditional dignity and symbols of the whole Kachin people.

A lot of knowledge can be attained through the study of this Sut Manau festival. It can be observed Kachin people greatly value their traditional culture, taking a great deal of preposition time for Sut Manau festival. The relationship between Sut Manau festival and Kachin people is quite important. During the preparation period, they work together unitedly. The relationship between the government and Kachin people, the participation and recognition among others can also be found out.



Figure (4) Sut Manau

#### 4.3 Religious Practitioners of the Kachin Animistic Tradition

During the time of Nat-worshipping, Manau festival was held just for religious beliefs. Accordingly, when Manau festival had to be celebrated, such spirit mediums as Myihtoiva, Ningwawtwa, Dumsa, Hkinjawng-wa, Jaiwa and Hpunlum, etc., were essentially required. Their responsibilities concerned with Manau festival are:

1. Myithtoi-wa: Possess as a spirit and pass the message. To ask for information relating to coming Manau festival.
2. Ningwawt-wa: The person who foretells how many pigs, buffaloes cows are to be killed, when they are to be killed, by whom they are to be killed etc., at the Manau festival, holding the leaves of aubergin.
3. Dumsa: Spirit medium who has to deal with the gods concerned with Manau festival reciting spiritual verses.
4. Hkinjawng: Leader who has to organize and lead the whole Manau festival arrangements, for example, cooking, decoration of Manau kwin, etc.
5. Jaiwa : The speaker praying for the successful implementation of Manau festival, reciting verses and addressing the guests warmly.

6. Hpunlum: The participant who is responsible for warm and teeming Manau festival taking responsibility the whole day from the very beginning to the very end of the festival.

During the Manau festival, some animals are sacrificed to Madai Tang (a) Sky Nat and other gods concerned. At the time of Nat- worshipping, this process as essentially to be carried out. The Nats concerned are:

1. Madai Tang Nat
2. Sun Nat
3. Lunar Nat
4. Traditional Nat
5. Earth Nat
6. Wind Nat
7. Mu Nat
8. House Nat
9. Ga Htung Nat
10. Manaw Nat
11. Sum Nat
12. Ning Sum Nat
13. Nun Shang Nat
14. Manaung put Nat
15. Lamyum Nat
16. Shingram Nat
17. Kyamunsapaw Nat

It believed that the purpose of Manau festival wouldn't be fulfilled if these Nats were not offered. In those Nat-worshipping days, therefore, Nats were worshipped in Manau festivals. This sacred rule was to be strictly followed.

After the conversion to Christianity of Kachin people, Manau festival has continued to celebrate in view of social, racial and enjoyable aspects. Mediums and Nats are not sacrificed with animals any longer. Instead of *kyaungye* (intoxi-cating brew) that was usually delivered to guests, ready-made juices take place as these can be bought easily. Instead of using banana leaves to pack foods for guests, at present plastic bags are being used for packing.

New designs for clothing are also invented and produced as Kachin-made apart from traditional costumes. In olden days, royal drums were only utilized, but now modern sound boxes are also used.

After the conversion to Christianity, Manau festival is still being celebrated with the purpose of gathering at a place for Kachin who have spread all over Myanmar, creating an opportunity to discuss social and economic affairs, and also to make friends with other ethnic groups all over Myanmar.

#### **4.4 Preliminary preparations for the Manau Festival**

##### **4.4.1 Preparations of ration and food**

For the guests who have come from different parts of Myanmar to celebrate Manau festival, the ration and food is beef, pork, chicken, fish, ash pumpkin, rootstock of the taro, rice, salt, liquor, intoxicated brew, etc. these ration and food are collected six months before the festival.

The ration is usually delivered twice a day, in the morning and in the evening. Groups of cooks are assigned in turn in order to dancing and cooking alternately. And thus they will have to spend the day happily.

Liquor and intoxicated brew are essential for Kachin (*Jinghpaw*) society according to traditional custom. Not only in sacred offerings and social activities ceremonies but also in entertainment and hosting ones, liquor and intoxicated brew are used. Accordingly, intoxicated brew is essential for Manau festival too.

Intoxicated brew (*'Khaungye'* in Myanmar) is made from ordinary rice or sticky rice as well. As it lasts without adding water, the intoxicated brew is made one year ahead of the festival. It is usually stored in pots and jars of different sizes, and some are in bamboo tubes.

Liquor and intoxicated brew are mostly required for Manau festival. Bamboo tubes are to be stored sufficiently in order to use them as cups when it is drunk. These bamboo tubes are beautifully made and decorated. All guests and participants in Manau dancing are served well giving delicious and enough food along with rice, intoxicated brew, curry, etc.

##### **4.4.2 Decoration for Manau Kwin**

###### **4.4.2.1 Guest House (or) Rest House**

Guest houses (one-story long buildings) are set up enough near Manau Kwin so that guests from all over Myanmar are to take up conveniently and less

expensively. Signboards are to be attached for each building expressing the name of group and village. It is very easy to look for the building concerned as such names as Myitkyina, Sumprabum, Sadung, Bahmaw, Laukawng, Putao, etc are attached to each building. Guests from far away localities arrive three-four days in advance: some take place in guest houses, and some at the houses of their friends.

#### 4.4.2.2 Manau Tower

Manau Tower is to be set up on the spot where other buildings and Manau Taing can clearly be seen, and so it is required to build it higher than other buildings. ('taing' in Myanmar= post) Previously, Manau Tower was not separately set up. The highest tree that was near guest houses was chosen to build a tent on it and it was used as a Manau Tower. After setting up a separate Manau Kwin, the Manau tower has been set up separately using pieces of wood firmly.

The purpose of setting up Manau Tower is to be able to see other building with the bird's eye-view and to see the beauty of dances, having a chance to take photographs and videos, etc.



Figure (5) Manau Tower

#### 4.4.2.3 Manau Musical Instrument (Drums, Gongs)

The Manau Drum is particularly made for use in Manau festival. The length of it is from 6 feet to 7.5 feet. The width of surface is 1.5 feet in diameter. The person who will make the royal drum must especially be skillful. The Manau drum is a

symbol that shows the expertise of Jinghpaw in handicraft. Not everybody can make Manau drum. Some acquire handicraft derived from their parents, but some acquire it learning from old ages. Cowhide, buffalo hide are used to make these long drums, especially cow hide in generally used. The reason for using cow hide is that it is more durable than others.

As per traditional custom, two drums and three gongs are to be included at the Manau festival. The gongs are about two feet in diameter. Being struck, they reverberate along with the reverberation of the drums. As both the gongs and drums are struck concurrently, the sound of the drum reverberates ever more causing to hear up to faraway places.



Figure (6) Manau Drums



Figure (7) Manau Gongs

#### 4.4.2.4 Manau Taing



Figure (8) Manau Taing

Previously, Manau Taing were set up every Manau festival, but now they are permanently set up in the Manau ground; painting, decorating and cleaning tasks are only carried out before the festival takes place. There are altogether (12) Manau Taing with symbols written on each Taing. The symbols represent the God concerned, the purpose of holding festival, and the meanings concerning with the Manau festival.

There are altogether twelve Taings. Of them the main six Taings are as follows

1. Earth Nat ( Right to left )
2. Mahtungmahtang Nat
3. Sun Nat
4. Lunan Nat
5. Htamahtang Nat
6. Rain Nat

The other six Taings are:

7. The Taing describing Indian pied hornbill at the base.
- 8, 9. There are two Taing is the form of cross mark at the tips of hornbill's tail, the head of the buffalo sacrificed to Sun Nat being hung.
- 10, 11. The ash pumpkin is hung on the two cross poles that is at the head part of the hornbill. The purpose of offering ash pumpkin is to be prosperous just like the seeds of ask pumpkin.
12. The last Taing is to cover the four cross Taings at the back making them firm.

The main six Taings are emphatically used because it was once believed that these Nats were the most powerful and greatest Nats. Depending on such requirements as to have good weather condition at the time of crop cultivation, to protect homesteads and localities from the danger of devils, to attain good health, to be able to carry out jobs conveniently, etc., these Nats were worshipped.

At the base of Manau Taing, the pictures of sun, moon and stars are drawn. Star means to develop ancestors just like stars. The picture of hornbill is to honor the hornbill once led the Manau festival to celebrate. The picture of blue jay is also drawn.

Manau Taing identifies the form of sword. The sword, however, is 'non-strike sword'. The meaning of non-strike sword is that it is blunt, not sharp. The essence is that sharp sword is not used because Sut Manau is for fraternity and unity. The sharp knife identifies aggressiveness; the non-strike knife friendliness and politeness.

Manau Taings are made of flawless standard timber. The two Taings set up at the center are 'male' Taings, and the two Taing set up on each side of the male Taings are 'female' Taings.

The space around the Manau Taing is for people to dance. It is called 'Naura'.

#### 4.4.2.5 The meaning of colour used at Manau Taing

No.	Colour	Meaning	Explanation
1.	White	Day/Light	White and black colours are used to honour day and right, the creation of God, the essential factors for the survival of human beings
2.	Black	Night	White and black colours are used to honour day and right, the creation of God, the essential factors for the survival of human beings
3.	Red / Yellow	Sun	In olden Nat-worshipping days, Sun-Nat was superior, so it is to represent Sun-Nat by using this colour
4.	Green	The leaf of Dhayinkawk	The leaf of Dhayinkawk fern; the colour of trees, bamboo, jewelry Taking the colour of Dhayinkawkfern means the welfare and development of the whole people just like trees and bamboo and to become valued people just like jewels and full of wisdom
5.	Blue	The wing of the blue jay	The colour of the wing of the blue jay in previous Manau festivals, the blue jays also took part, and so this colour, representing blue jay, is used to honor blue jay

#### 4.4.2.6 The interpretations of the symbolic design drawn on the Manau Taing



Figure (9) Symbol of Dhayinkawk

1. This sign represents the leaf of Dhayinkauk fern. By using this symbol, all the Kachin ethnic groups are to be firmly united, it is intended. Moreover, all are to work together unitedly carrying out things that lead to the welfare of Kachin people. And all the Kachin people are to prosper just like the leaf of Dhayinkauk fern.



Figure (10) Symbol of the folds of leaves

2. This symbol, the folds of paper, represents the use of banana leaves that have been mainly used for meals and for offering Nats with meat and fish using banana leaf.



Figure (11) Symbol of the wing of blue jays

3. This symbol refers to the wing spot of blue jay. Once they held the festival in leading role and the use of this design is to honour them.

#### 4.4.2.7 House of Manau Festival

House of Manau is an essential one for the celebration of Manau festival. In the age of God- worshiping, the “shrines of Nats” were set up in the house of Manau. This was also the place where sacred cattle were cooked. Sprit (“Dumsa” in kachin) medium says his prayers the whole night in the houses of Manau separately. It was only built of bamboo, plank, and thatch roofing, being destroyed after the end of festival.



Figure (12) Manau House

At present, the Manau house has been built in the Manau ground, Sitarpu Ward, Myitkyina, Kachin State. The symbol of buffalo head at the top of the entrance of the Manau house represents the emblem of previous Nat-worshipping practice. It is to show that in olden days Manau festival was able to be celebrated by Duwas only and the buffaloes were sacrificed since then. The meaning of beehive drawn outside of the Manau house is property and development. For the time being, the photographs and records concerning with Manau festival are shown in the Manau house.

#### 4.4.2.8 Kitchen

Kitchen is built only when the Manau festival draws near. It is not built using standard timber and planks, instead, temporarily roof and walls are used. Necessary food for all guests including rice, curry, plain tea, meat, fish, etc. are only cooked in

this kitchen. Essential firewood and charcoal are stored enough in the kitchen before the start of the Manau festival.

#### **4.4.2.9 Mess Hall**

Separate mess hall for the convenience of all guests is set up. It is also built temporarily only when the Manau festival draws near. Long-time tables are set up enough for the guest. They are built of bamboos. Enough drinking-water and water for domestic use is stored in the mess hall.

### **4.5 Process and Activities**

This Sut Manau festival is to be held representing the whole Kachin State and gathering all Kachin people; it is therefore to carry out the preparation work for the festival at least one year in advance. It is to take time for preparation work because the cost for expenditure is very great and all the participants present are to be fed sufficiently.

#### **4.5.1 Committee and social groups**

The executive committee of the Manau festival takes the responsibility to accomplish it to be alive with a teeming crowd. There is no exact rule for selecting committee members. The persons who can spend money and who are traditionally able to lead the Manau festival are generally selected as committee members. There is a change of committee members every year. It is because when one does not have enough time to carry out duties, another one is to be assigned, and those who are able to spend money are to be selected. The committee members are between 20 and 60 years of age. As mentioned above, the committee is organized with rich persons, with those persons who are of good knowledge about Manau festival, pastors, youth leaders, etc. The reason for including pastor is because he is to pray and appeal to God throughout the festival. The young men are to carry out tasks actively and to lead their role in the Manau festival.

The committee members mainly discuss and decide to get money for the festival, to get enough food, to make list of guests to be invited, day by day agenda for four days of Manau festival, redecoration of Manau Kwin and Manau Taing, etc. There is no limitation for collecting the money needed for the festival, that is, no one is assigned to insert money hour much. Rich people make donations as much as they can. People who live in foreign countries also do as well. Money needed for Manau festival is collected in that way.

For successful implementation of the Manau festival the working groups are generally divided into four groups. Those are men group, women group, youth men group and youth women group.

Men are to set up guest houses, to collect such foods as rice, oil, salt, chili, onion, and meat (beef, pork, chicken) enough for the festival, and they are to arrange and decorate all the settings of the Manau Kwin as a whole for example such setting as guest house, food centre, cooking site, place for storing generator, seats for guests, numbers of seats and redecoration of the whole Manau Kwin.

The youth men are to carryout jobs instructed by men. They have to fulfill the labour requirement to arrange Manau Kwin. They also have to paint and decorate Manau Taings and to collect bamboo and wood needed to build guest houses. To get enough water for cooking and washing is also this responsibility. Throughout the festival days, the availability of electricity and the arrangement of electrical gadgets in order to be in a usable scenario is this duty. In building guest houses, they work together with men group, too. They have to kill buffaloes, cows and pig and, cut the meat in orders.

Women group in coordination with men group has to make lists and buy food. Their main responsibility is to cook food enough for guests and participants as well taking care to be delicious food. They have to arrange to deliver present to state authority and the authorities concerned.

Youth women group has to work together with women group assisting in cooking, washing, etc. They have to decorate the whole Manau Kwin and guest houses and auditoriums making decorations and arranging flowers. When the guest houses are being build and when Manau Kwin is cleaned, they have to collect rubbish and dispose them.

In collaboration with these groups, the persons who are responsible for dancing and singing and dancing performances. To activate the Manau dance and beautiful women and youth women have to coordinate with each other to make beautiful designs and dresses.



Figure (13) Modernized Costume Design



Figure (14) Manau Leader's Costume

#### 4.5.2 Supportive activities in the process of Manau

People who are to be invited in honour are authorities of the State, donors for Manau festival, pastors to say prayers, guests who are abroad, the former committee members, other ethnic groups, and people who have different faith, and elders. The Manau festival lasts for four days: on the first day, state authorities mainly present; pastors and clergymen ask blessings for successful accomplishment of the Manau festival all four days and the opening ceremony starts. State authorities are offered memorable gifts respectfully, for example, the Kachin bags decorated with Kachin-made one-sets, etc. After that the state authorities and guests are entertained with Manau dance and music. The state authorities and guests enter into Manau Kwin taking part in the band of Manau dance themselves appreciating the dance joyfully.

After that the State authority gives an addressing speech, and they are served with Kachin traditional foods. On the second day of Manau festival, one of the Manau committee members gives a speech on the importance of Manau festival for Kachins and the responsibility of conserving it; a pastor asks blessings, and thus Manau festival has a start. The guest throughout the country participates in dance all day long. At the end of dancing happily, they feel hungry and go into the mess and have meals. Then they take a rest for a while and dance happily again in the evening. On the night Manau dance comes to a stop, and the guests are entertained with songs and music. The guests throughout the country take part in the singing. At the ends of this item, a pastor asks blessings for the enjoyment attained from dawn to dusk and to give strength for coming days after a good night's rest. The third day of Manau festival is just the same.

The fourth day, the last day of the festival, starts with the prayers of a clergyman to participate well in the festival energetically. As it is the last day of the festival, it is to forget the tiredness experienced in the previous days, and all participated in the Manau dance again happily and actively. And then memorial presents for the organizers of Manau festival, donors, and helpers who actively toiled throughout the four days of Manau festival are delivered, and the guests from far away places are thanked. After that it is time for dinner. The clergyman and the pastor give thanks to God and the participants for taking part in the festival from the very beginning to the very end of the festival, and for the accomplishment of the festival, announcing the successful ending of the Manau festival at last. The Manau festival is such ended addressing and welfaring each other, giving local presents in turn.

#### 4.5.3. Participation in Manau Dance, playing music and singing the songs



Figure (15) Manau Dance

The guests and participants far and near come to the festival wearing their best and most valuable dresses. In the Manau dance performance, it is to dance rhythmically in accordance with the beats of drums, oboe, and flute being played in the middle of Manau Kwin.

In earlier time, there are five main instances where the dance is performed, including the gaining of wealth, the blessing of a death of an ancestor, a victory in war, a child moving out of the house or to drive out evil spirits prior to starting a new settlement. But the style of dance is a little bit change in recent time. The two Manau dance leaders called "Nau Shawng" are to lead the dance performance.

As per the traditional custom, there are two exact leaders, neither more nor less. It is because the male leader is to lead and take place on the right side, and the female leader on the left side. The two leaders are generally to wear long coat (robe) and backstrap loom taunshé pasos with the long hats decorated with peacock tails, feathers of birds, tusks of wild boars, etc. Long robes are made of silk and satin decorating with the pictures of dragon, mythical animal (Nagar), bird, along with the pictures of floral designs.



Figure (16) Manau Leaders

A leader dancer always holds a sword; the follower dancers generally hold fans and banana leaf, scarves. However, for victorious Padan Manau and War-cry Manau, fans and scarves are not allowed to hold; instead, arms such as swords and spears are allowed to handle. Dancing is to be carried out in the Nara Manau dancing field. Dancers are to perform dancing according to the rhythm of the drums and gongs being struck regularly in the middle of the Manau Kwin.

The dance led by two Manau leaders followed by dancers one after another leading towards the pavilion is to curtsy the authorities of the State and Duwa; the second dance, dancing around the Manau Taings on and off is to honour the Manau Taings.



Figure (17) A Choreograph of Manau dance



Figure (18) A Choreograph of Manau dance

The dancer waving fans while dancing is to demonstrate the traditional custom where the attendants are to follow holding fans. Moreover, it is dance performance where flower butterflies are fluttering. Besides, such performances as crescent, flying birds in groups, transplanting paddy plant, etc. are to be performed meaning fully.



Figure (19) Other Ethnic Joined at Manau Dance

Every person could participate in Manau dance looking at the nearby dancers. The similarity among the dancers is that every participant who takes part in the Manau dance are quite happy, and young or old alike can participate in the dance.



Figure (20) Foreigner Participant at Manau Dance



Figure (21) A Choreograph of Transplanting Paddy



Figure (22) Foreigner Participant at Manau Dance

#### 4.6. Sociocultural factors

Human being and culture are inseparable. No one stand without culture. Likewise Kachin people and Manau festival are inseparable. It is the grand festival that manifests the dignity Kachin people, and it is a symbol of Kachin people, too.

Manau festival is grand and great, it is concerned with all Kachin ethnic groups and so it is impossible to celebrate individually. All the Kachin ethnic group are to work together unitedly to carry out this work. All the Kachin groups are of opportunity to get more unity and to be united due to this festival.

Each and every individual are obsessed all the year round by the own duty and responsibilities blocking the possibilities by the own duty forgetting matters relating to racial issues. However, in time of this Manau festival all gather in the same place annually and work together unitedly. The rich men donate money as much as they can for the festival hoping the conserve traditional heritage. The Kachin who settle in other parts of the country try to participate in the festival. This shows the fact that everybody value this own traditional customs right away.

A young women about (30) year old, a member of dance sub-committee, said that

*“ The Manau is the greatest festival for our culture and for our identity”*

The Kachin young man about (28) years old from Myitkyina said

*“ We should celebrate Manau festival every year because this means that we still have Kachin State”*

The executive committee numbers of Manau festival and all the labour contributors participate in the Manau festival although they are up to the ears in work although a great deal of money has to be spent showing the importance of Manau festival for Kachin people. Old or young everybody works together coordinatingly and systematically in the festival causing accountability and leadership spirit for the young. Similarly young men are aware of the importance of conservation of traditional culture and customs.

Manau festival also serves to fulfill specific of Kachin ethnic communal purposes. The celebrations offer a sense of belonging for religions, social or geographical groups, contributing, to group cohesiveness. They may also provide entertainment which was important to local communities before the advent of mass-produce entertainment. Festivals that focus on cultural or ethnic topics also seek to

inform community members of their traditions. The involvement of elders sharing stories and experience provides a means for unity among families

The Manau festival is not for just pleasure but it is derived from traditional belief. It is time for present to let these children know all about the symbols and meanings of Manau Taing. Manau festival dedicates a lot of meanings according they use symbolic such as, colour, figures, cloths, way of dancing. Every single symbolic have deeply meaning for all Kachin ethnic group. Manau festival and every symbolic, they use, can interpret what is Kachin ethnic among different ethnic.

As per the (45) years old gentlemen,

*“All the symbols drawn on the Manau Taing have their meanings. The symbols show how such worship emerged. There is no Kachin who does not know the meaning of these symbols”*

A (58) years old Kachin gentlemen also said,

*“I had known these historical traditional features and symbols from old people. It is my duty to teach the young in turn.”*

Conserving the culture of an ethnic group in a State is a way conserving past of culture of that State. Conserving the culture of each State make the culture of the whole country perpetuate. The government of the Union of Myanmar, therefore, emphasizes or giving support for Manau festival that represents the symbol of Kachin people. The government of Kachin State and the invited government authorities attend the opening ceremony of the Manau festival. They also go up to Manau kwin and take part in Manau dance themselves too. When Kachin traditional food is served they enjoy it very much. They also watch and observe pleasantly the Manau Kwin, Manau Taing and other photographs an traditional culture and custom. Moreover security and red-cross for emergency health problem are also arranged.

During Manau festival, some people can make money by selling fruits, costume, jewellery such as amber, jade from their native products. Not only business but also they can share and exchange their product according to social dealing. And thus we can see and study exuberantly different kind of costume design, different food from different city, and different language of Kachin ethnic group at the same time.

Based on Manau festival a good relationship between the government of the State and Kachin people is firmly built, causing the strength of unity between the government and local people derived from coordination each other that is the essential issue for the development of a State. Many advantages come out from the celebration

of this "Sut Manau" festival. The first one is the attainment of unity. The Kachin people throughout the Union of Myanmar have an opportunity to gather unitedly at the Manau festival, and to discuss politics, racial issues, food, costume and shelter, religion, social activities, etc. Relatives from faraway places have a chance of gathering at the Manau festival. The Kachin people who work hard the whole year round can be released by taking part in the Manau festival joyously.

A male about (50) years old said that,

*"We like to celebrate Manau festival because it makes all of us for gathering, relaxation and we feel ourselves we are Kachin and unitedly stay together."*

Young men have a good opportunity to be aware of traditional culture and to conserve it. To be able to celebrate the festival successfully and teemingly, young men have to work together with the other labour contributors, and may come to know the essence of unity and accountability for their country. Elder also have a chance of handing over the traditional culture and heritage to new generation.

Manau festival is also a time of making new friends as everybody can take part in the festival irrespective of race, religion and rank, and thus fraternity and loving kindness can be developed. By occasionally conserving and celebrating the culture and custom derived from traditional worshipping, it is, in some way, called safeguarding traditional culture as well. Until now, all Kachin people celebrate Manau festival to explore prestige identity for Kachin ethnic.

## CHAPTER V

### DISCUSSION

This study explored the sociocultural influences of Manau festival on Kachin ethnic group. In this chapter describing and analyzing the findings of the study is compared with the festivals of others and linked with anthropological theories of symbolism and interpretative anthropology related to research context. It was found that the historical background of Manau festival is based on their traditional religion. After converting their religion from spirit worship to Christian, the value and activities of Manau is also changed from religious festival to social festival. The occurrence of social groupings to facilitate the celebration of Manau festival and how they cooperate and collaborate each other during the procession of festival are also noted. In addition, how old generation handed down their cultural knowledge to new generations and why these cultural knowledge concerned with Manau festival are important for the sustainability of all Kachin people are also discussed in this chapter.

A festival is a special day or period, usually in memory of a religious event, with its own social activities, food or ceremonies. According to James Frazer religious festival, among many religions, a feast is a set of celebration in honor of Gods and God. A feast and a festival are historically interchangeable. Most religions have festivals that hold annually and some, such as Easter. Manau festival of the Kachin people also originated from animistic religion. Even, to day, Kachin people converted to Christian they still celebrate Manau festival as social festival.

Every society celebrates special occasions and function according to their traditions, beliefs and customs based on their societal needs. Moreover they use to pass it over from generation to generation. In this study Manau festival is also celebrated by all Kachin peoples in accordance with their traditional belief system for nearly three decades in Sitarpu Manau Kwin.

In Psychology, identity is the qualities, beliefs, personality, looks and/or expressions that make a person (self-identity) or group (particular social category or social group). Identity relates to self-image (one's mental model of oneself), self-esteem and individuality.

According to Tylor's notion, the origin of cultures is related to wide ethnographic sense of the community. It includes knowledge, believe, art, morals, laws, custom and any other habit and capabilities acquired by men as a member of a society. In this study, the celebration of Manau festival acquired by Kachin people is

dealing with their skill, knowledge, custom, believe and habit. The occurrence of their traditional religion is based on their ethnographic sense. The majority of cultural elements such as dance, music, songs, food and dress are simultaneously found as an ethnic identity in these occasions. So, it is not only a valuable and unique tradition but it is also one of the most important identity symbols of the Kachin community.

According to Barfield, ritual contains a wealth of symbolic information about the participants' social and cultural worlds. A ritual can be defined as a prescribe way of performing religious act the cultural motifs. In this thesis, Manau festival includes religious act and motifs. The Manau Taings are described the motifs with this idea.

Symbolic anthropology studies symbol and the processes (such as myth and ritual) by which human assign meaning to this symbol in order to address fundamental question about human social life.

Each symbol-sun, moon, star, blue jay, hornbill, Dhayinkauk fern – drawn on the Manau Taings has its own meaning. Each Kachin not only knows the historical background of each symbol but also admires and values the meaning of those symbols.

According to Mary Douglas all societies can be understood and compared on the basis of both grid and group. Grid refers to the extent to which the status of an individual in society is ascribed based on specific social distinctions and division, such as race, ethnic, sex, descent, and caste status. Groups, in this case, relates to the degree to which people in a particular society are motivated based on the good of the society as a whole or whether they are driven by their own individual beliefs. They are based on caste, age grades, or races are believed to be necessary to sustain the society.

According to the study of Clifford Geertz symbols operate within culture, as how individual see, feel, and think about the world culture is express by the external symbol that a society uses rather than being locked inside peoples had. He defined culture as a historically transmitted pattern of meaning embody in symbols a system of.

It is therefore clear that the Kachin people, while carrying out the responsibilities of Manau festival, have handed over traditional culture and heritage to young people while they were coordinating and working together during Manau festival.

This handover of cultural heritage to young people is, in some way, called as endeavoring for the sustainable development of traditional culture and national identity.

Manau is very important and great festival for all the Kachin people. Because Manau festival can identify what and who is Kachin ethnic in the world. Not only these, but also culture can pass down from old to new generation by working together and preparing for festival. So new generation may come to know the essence of unity and accountability for one's own country. Elder also have a chance of handing over the traditional culture and heritage to new generation.

All in all, very many advantages come out from the celebration of this "Sut Manau" festival. The first one is the attainment of unity. The Kachin people throughout the Union of Myanmar have an opportunity to gather unitedly at the Manau festival, and to discuss politics, racial issues, eating, clothing and shelter, religion, social activities, etc. Relatives from faraway places have a chance of gathering at the Manau festival. Tiredness caused by working hard the whole year around can be released by taking part in the Manau festival joyously.

The Manau festival is not just pleasures but it is derived from traditional belief. It is time for present to let their children know all about the symbols and meanings of Manau Taing. That is why, Kachin ethnic and Manau festival is cannot separately each other. Manau festival is prestige identity and very important for all Kachin people.

By doing this thesis, the outcome will highlighted the value and role of Manau festivals in their community and the new generation can understand their traditional customs and effort to maintain their cultural festivals to be safeguarded, conserved the traditional dignity and symbols of the whole Kachin people and revitalized.

## CHAPTER VI

### CONCLUSION AND RECOMMENDATION

#### 6.1 Conclusion

The celebration of Manau festival is dealing with social, economic, political and ethnic transactions, and so it is a very important process for all Kachin nationals based on religion, showing social identity. The festival is in fact a good time for family reunion, a scenario to rebuild ethnic unity; and it is festival that leads to reveal their traditional costumes, meals, songs, and dances, causing sustainability of culture and racial activities.

For the successful celebration of the festival, all Kachin people regardless of gender, age, prosperity, social status, etc could take part and coordinate with each other, causing decrease in generation gap as well.

By dancing Manau dances in full uniform, singing songs freely, everybody can reduce tiredness, obtaining full recreation. The celebration, in some way, is partly the conservation of traditional culture, and on the other hand it is to let other ethnic groups know the essence of Manau festival. The conservation of the culture of an ethnic group in a state is the conservation of a part of the culture of a state, and it is the conservation of the culture of each and every state of the country, and it also is the conservation of the culture of the whole country. It is, therefore, our responsibility to conserve Manau festival in a sustainable manner, and to hand over the cultural heritage to next generations.

In olden days, the Manau festival was held within the race, and within the village, but now other ethnic groups who are not Kachin also take part in the festival, for example, other nationals such as Shan, Yakhine, Karen, Kayah, Mon, Bama and foreigners, too, take part accordingly. Along with the development of tourism, tourists and foreigners who come to the festival accidentally or intentionally are quite common. There are the opportunities to let them know all about Kachin Manau festival and Kachin people themselves.

During Manau festival, there is the opportunity to discuss political affairs and racial affairs, the sustainability and the development of tradition literature and culture. It is thus not only the concern of racial activities but also the political affairs.

The study of Manau festival celebrated in Myitkyina Township is important to achieve wider understanding of "festival". Culture and identity issue, economic issue, political issue, feelings and interaction among community members are key elements

for the celebration of this Manau festival. This thesis contributes to understand the cultural meaning of the Kachin community and the community goals behind staging event.

## **6.2 Recommendation**

- (1) Kachin nationals have migrate to other countries and settled down there, and it is found out that they celebrate Manau festival annually where they are. They, thus, safeguard their traditional and ethnic identity. The point here is to encourage other researchers to study and observe the celebrations of Manau festival in other countries along with the present observation and research and thus they can attain more complete research points.
- (2) The conversion of Kachin nationals into Christianity is quite common and so it is recommended that the next researchers should find out how the concept of Christian influence on Kachin people who are Christian in anthropological points of view.
- (3) The coordination work between old ages and the young not only on Manau festival activities but also on social, religious, ethnic activities should be promoted, and thus traditional and cultural heritage can also be built, causing sustainability of traditional culture and heritage.

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မြန်မာဆိုရှယ်လစ်လမ်းစဉ်ပါတီ။ ၁၉၉၇တိုင်းရင်းသားယဉ်ကျေးမှု ရိုးရာဓလေ့ထုံးစံများ။

ဦးမင်းနိုင် (ဘီအေ)။ ၁၉၆၁။ ပြည်ထောင်စုမြောက်ပိုင်းဒေသမှ သွေးချင်းတို့၏ ရိုးရာ  
ယဉ်ကျေးမှု။

လယ်တွင်းသားစောချစ်။ ၂၀၀၄။ မနောမြေမနောအလှ။

