

THE CURRENT SITUATION OF JISHOU DRUM CULTURAL FESTIVAL

Jianxin Liu^{1*}, Nuttavut Phonsri²

^{1*,2}*College of Innovation and Management, Suan Sunandha Rajabhat University, Bangkok, Thailand*

E-Mail: s64584950006@ssru.ac.th^{1*}, nuttavut.ph@ssru.ac.th²

ABSTRACT

Drum is a symbol of spirit, dance is the expression of strength, Xiangxi Autonomous Prefecture in order to promote drum culture, to create a characteristic tourism brand, in recent years to carry out an international drum culture festival. The Jishou Drum Cultural Festival has the characteristics and highlights of inter nationality, interactivity, originality, marketability, etc., and is a grand event for all-round, multi-angle and three-dimensional display of international drum culture; It is a grand event that brings together international drum culture interaction, academic exchanges, performance competitions, national participation, inspiration carnival, and detonating the market. With the theme of "World Inspiration, Inspiring the World", the main body of the event is the "Opening Ceremony Parade International Drum Culture Exchange Conference" jointly carnavaled by drum teams of different colors on five continents, and invites Miao drum players from all over the country to participate in the "China Miao Drum Competition", so that foreign tourists and local people can experience the perfect integration of drum culture and natural landscape and the charm of world drum culture at zero distance. It is also a grand event to realize the productive transformation of intangible cultural heritage items and promote the in-depth integration and development of local cultural tourism.

Keywords: Current, Jishou, Drum Cultural Festival

INTRODUCTION

Traditional sports of ethnic minorities are an important carrier of inter-ethnic exchanges and communication, and an important means to promote the construction of spiritual and material civilization in ethnic minority areas, which is of great significance for improving the spiritual and cultural outlook of ethnic minority areas, enriching the cultural life of ethnic minority people, promoting local economic development, improving labor productivity, and improving people's physical health.

Inspired by the Miao people in Xiangxi, the traditional dance of Xiangxi Tujia and Miao Autonomous Prefecture in Hunan Province, one of the national intangible cultural heritages, is a unique dance art in the Miao region of China, and is spread in Jishou City and Fenghuang, Luxi, Baojing, Huayuan, Guzhang and other counties in Xiangxi Tujia and Miao Autonomous Prefecture in Hunan

Province. According to historical documents, the dance originated before the Han Dynasty and was produced in the sacrificial activities of the Miao people. Inspiration is a popular folk art form used by the Miao people in Xiangxi. It uses drum music to direct production labor, drum music to spread national culture, drum music to entertain body and mind, it organically combines music, dance, performance and other art types, its history is long, the content is rich, and the characteristics are distinct. With the changes of the times, Miao inspiration has become one of the favorite dance art forms of the Miao people. On May 20, 2006, Xiangxi Miao Inspiration was approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list.

As an official ritual activity carrying the intention of disseminating intangible cultural heritage and constructing the identity of the Chinese nation, the Miao Drum Culture Festival uses a set of symbolic, cultural and performative rhetorical symbols to promote the cultural values and national concepts of the local Miao compatriots in this activity. In the past, there were two kinds of Miao drumming in celebrating the New Year and entertaining the gods, but with the changes in the public's aesthetic taste and the inheritance of drum music, the drumming began to be performed in specific festivals or major events such as "April 8", the Spring Festival, and the autumn season. After being successfully selected into the list of representative items of national intangible cultural heritage, the "Drum Culture Festival" made a strong debut as an official ritualized performance. Since the first "Drum Culture Festival" was successfully held in 2013, a "four-stage" ritualized performance structure has gradually been formed: opening ceremony performance, drum king selection, award speech, and cultural forum. In this ritual structure, the Miao drum is the core of the performance project, supplemented by drum corps and singing and dancing cultural exchanges from other places. It can be said that the official performance of a complete set of symbolic systems centered on "drum culture" not only constructs or reconstructs the people's memory of the Miao culture, but also more effectively mobilizes the participants' identification with the Chinese national culture and the construction of the Chinese national community consciousness.

OBJECTIVES OF STUDY

To investigate the current situation of Jishou Drum Cultural Festival

LITERATURE REVIEW

1 Jishou Drum Cultural Festival

Jishou Drum Culture Festival. It is a grand event that comprehensively and systematically shows the national culture to the world, and it has the characteristics of national, academic, competitive, performative, and international, and is a grand event with the participation of the whole people; It is also a grand event to realize the transformation of intangible cultural heritage items and promote the in-depth integration and development of local cultural tourism. The International Drum Culture Festival includes the national character of the traditional culture of ethnic minorities, the internationality of international cultural exchanges, the interaction of promoting cultural exchanges, and the marketability of promoting economic development.

2 Research on Drum Culture

Sun Wei(2020) research on the Miao Drum Culture in Xiangxi put forward the view that the drum culture and encouragement of the Miao Nationality in Xiangxi is a unique national cultural symbol of the Miao region, which is constantly developing and evolving, and in today's information age, the culture is presented to the world through new media, but we have to admit that it is the spiral development of the Miao Drum Culture in the opportunities and challenges. The intervention of new media has undoubtedly made the drum culture in remote areas better displayed to the world, breaking through the boundaries of cultural communication, improving people's awareness, and then building cultural brands. It can be found that many authors, when mentioning the protection and inheritance of Miao inspiration, are more cautious about developmental protection.

Deng Xiaojuan's(2010) "Cultural Interpretation of Tai'an Sheepskin Inspiration" in the article on the cultural connotation of the sheepskin inspiration in Tai'an area has carried out research, which points out that the Tai'an sheepskin inspiration began from a dance form derived from people's life and labor during the agricultural life period, highlighting the cultural heritage of ancient Chinese totems and Tai Chi, and the sacrificial rituals of Tai'an sheepskin inspiration in the early period were developed in this way.

In his research on the inspirational culture of the Yao people, Liu Tao put forward the background and aesthetic characteristics of the Yao culture, and pointed out the closely related human environment and the ecological environment of the people in the area, as well as the influence of the drum culture by the local natural environment and living habits. There are many studies on the Miao Drum culture in Xiangxi, and a large number of scholars have carried out research on the Miao Drum culture in this field and have achieved fruitful research results.

Cheng Zhenming(2007) in his research on the development of Miao culture culture, from the Ming and Qing dynasties to examine the development process of human history and civilization, he pointed out in the study that the drum culture and the strange talk culture form is very similar, and other cultures in the society develop synchronously, and maintain consistency, more creatively pointed out that the Xiangxi Miao Autonomous Prefecture inspiration is not static, not without innovation, stubborn decadent culture, but in the surrounding overall social culture mutual influence, mutual promotion, and the development of the national culture has an overall consistency.

3 Research on festivals and sports activities

Chi Xiaomei's(2018) research on the marketing and management of festivals clearly pointed out that the organizer's strategy and exploration of fashion festivals were quite successful, providing a good case, and the analysis of actual cases summed up the theoretical and practical experience of planning, investment, management, and specific operation of this kind of festivals, and combined with the analysis of the theoretical model of economics, which greatly saved time and cost, and maximized income and optimization of effects as much as possible.

Yu(2005) conducted a study on the management and development of China's festival activities, synthesized the development cases of China's traditional festival activities, summarized the problems and places that should be improved in the development of festival activities, analyzed them from the level of economics and management, and summarized the current situation, shortcomings and future development direction of China's current festival activities.

Sun Qunqun(2014) research on the festival activities of the traditional culture of ethnic minorities in the western region shows that the importance of scientific management in the festival activities also points out the shortcomings, and puts forward several suggestions with strong pertinence,

which provides a clearer direction for the organization and development of the festival activities of the minority culture in the future, and can greatly accelerate the integration of minority culture and local ecology and nature, which is also the goal that folklore experts and scholars continue to pursue.

In his research on the role of festivals to the host city, Cai Libin expounded the economic value of festivals to the host city and promoted the rapid economic development of the city, and on the other hand, the holding of festivals can produce huge social benefits, which not only enhances the popularity of the city, but also improves the basic literacy of urban residents.

Shen(2005) expounded the planning and implementation plan of the festival activities for the first time in the "Planning and Research of Festival Activities", focusing on the procedures and steps of the planning of the festival activities, formulated the implementation plan and operation mechanism of the festival activities, and put forward the organizational principles of the festival activities, which were unanimously recognized by the scholars.

Liu(2005) "Research on Innovation of Large-scale Festivals" is a huge government festival activity, covering many fields such as business, tourism, science and technology, culture, sports, etc., and has very significant cultural and economic value.

To sum up, from the perspective of the research of traditional culture and folklore of ethnic minorities, there are many scholars who combine traditional drum culture and emerging disciplines, which shows that the understanding of drum culture is still in the traditional and ancient cognitive stage, and it is not possible to look at drum culture and develop drum culture from the perspective of new era and development.

It is not difficult to find from the summary of previous studies that most of the previous studies on drum culture are about cultural studies, tourism, folklore and other fields, and these studies are limited to traditional research ideas. The second is the research on the innovation of the organization and management of the Miao drum culture. With the development of national cultural tourism and the development of drum culture festival, the application value of drum culture has been newly reflected, but its organization and management are far from enough. Today, with the rapid development of the economy, under the background of comprehensive fitness in the country, drum culture is an important part of China's traditional culture, with the people's extensive participation and entertainment, ornamentation, and its content is rich and colorful, so it is necessary to study the organization and management of the International Drum Culture Festival.

CONCLUSION

Through this investigation of the Jishou International Drum Festival, we found that in Jishou, a beautiful and mysterious place, people have a special kind of worship for the sacred "symbol" of "drum". Not only is the people's natural worship, the government's strong support for Gu Youhua is also natural. This natural, non-hyped worship of Gu Youhua has made this mysterious place in western Hunan usher in an international feast. Drum and drum enthusiasts from all over the world gathered in Jishou to "inspire the world, and the world inspires."

The flower drum dance of the Miao people in western Hunan has a long history and embodies the spirit and belief of the Miao people. People regard it as a sacred object. Moving forward with the times, it exists to meet social needs and is a cultural form that is constantly growing. In the face of thousands of years of traditional culture, we should integrate traditional national culture into the context of modern society, combine modern civilization with tradition, give full play to the uniqueness of

traditional culture, find our own foothold, and build this traditional culture into a National "quality goods".

The flower drum dance of the Miao people in western Hunan is an intangible cultural heritage. We should do our best to protect it while inheriting it, so as to prevent this "original" drum seed from being lost. Let this folk art flower go out of the country and go to the world, and truly realize "inspire the world, inspire the world"

REFERENCES

- Deng Xiaojuan(2010).Cultural Interpretation of Tai'an Sheepskin Dance,"Journal of Tianshui Normal University" ,24(6).
- Cheng Zhenming(2007).A Historical Anthropological Perspective on the Miao Inspiring Culture since the Ming and Qing Dynasties,Journal of Hubei Institute of Famous Nationalities (Philosophy and Social Sciences Edition,25(1):25-31.
- Yu Qing et al.(2005).A Review of Research on the Development and Management of Chinese Festival Activities, Human Geography,6:56-59.
- Sun Qunqun(2014),Investigation and Research on the Management of Large-scale Mass Sports Festival Activities in Western Ethnic Minority Areas,Modern Marketing,(12):40-41.
- Cai Libin(2005),On the Impact of Festival Activities on Urban Development,Journal of Luoyang Industrial College,15(4):61-64.
- Liu Jinshan(2005),Research on Innovation of Large-scale Festival Activities,Qingdao University.