



Drum Tower of Dong Village in Guizhou Province: Cultural and Negotiating  
Identities of an Ethnic Group in the Minority Development Process of China

Ronghua Cui

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
March 2022

Copyright of Mahasarakham University

หอกลองหมู่บ้านชาวต้ง จังหวัดก๊วยโจว : วัฒนธรรมและการต่อสู้เชิงอัตลักษณ์ของกลุ่มชาติพันธุ์  
ในกระแสการพัฒนาของชนกลุ่มน้อยในประเทศจีน

วิทยานิพนธ์  
ของ  
Ronghua Cui

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

มีนาคม 2565

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Drum Tower of Dong Village in Guizhou Province: Cultural and Negotiating  
Identities of an Ethnic Group in the Minority Development Process of China

Ronghua Cui

A Thesis Submitted in Partial Fulfillment of Requirements  
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

March 2022

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Mr. Ronghua Cui , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

.....	Chairman
(Assoc. Prof. Niyom Wongphongkham , Ph.D.)	
.....	Advisor
(Assoc. Prof. Pitak Noivangklung , Ph.D.)	
.....	Committee
(Prof. Supachai Singyabuth , Ph.D.)	
.....	Committee
(Assoc. Prof. Arkom Sa- Ngiamviboon , Ph.D.)	
.....	Committee
(Asst. Prof. Metta Sirisuk , Ph.D.)	

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

.....  
(Prof. Supachai Singyabuth , Ph.D.)  
Dean of Faculty of Fine - Applied Arts  
and Cultural Science

.....  
(Assoc. Prof. Krit Chaimoon , Ph.D.)  
Dean of Graduate School



<b>TITLE</b>	Drum Tower of Dong Village in Guizhou Province: Cultural and Negotiating Identities of an Ethnic Group in the Minority Development Process of China		
<b>AUTHOR</b>	Ronghua Cui		
<b>ADVISORS</b>	Associate Professor Pitak Noivangklung , Ph.D.		
<b>DEGREE</b>	Doctor of Philosophy	<b>MAJOR</b>	Fine and Applied Arts Research and Creation
<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2022

### ABSTRACT

The research topic: Drum Tower of Dong Village in Guizhou Province: Cultural and Negotiating Identities of an Ethnic Group in the Minority Development Process of China. Drum Tower is the text of this study. Two concepts were adopted in this study: cultural identity and negotiating identity. This research used qualitative research methods and adopted two methods of information collection: field work and literature research. There are four research objectives in this research: First, to study the historical and socio-cultural development of Dong village (ethnic group) in Guizhou province. Second, to study the Drum Tower of Dong village in the aspect of cultural identity of a minority group. Third, to study the Drum Tower of Dong village in the aspect of negotiating Identities of Dong people in the process of commoditization. Finally, to study the unit of analysis case of Dong New year at Zhaoxing village.

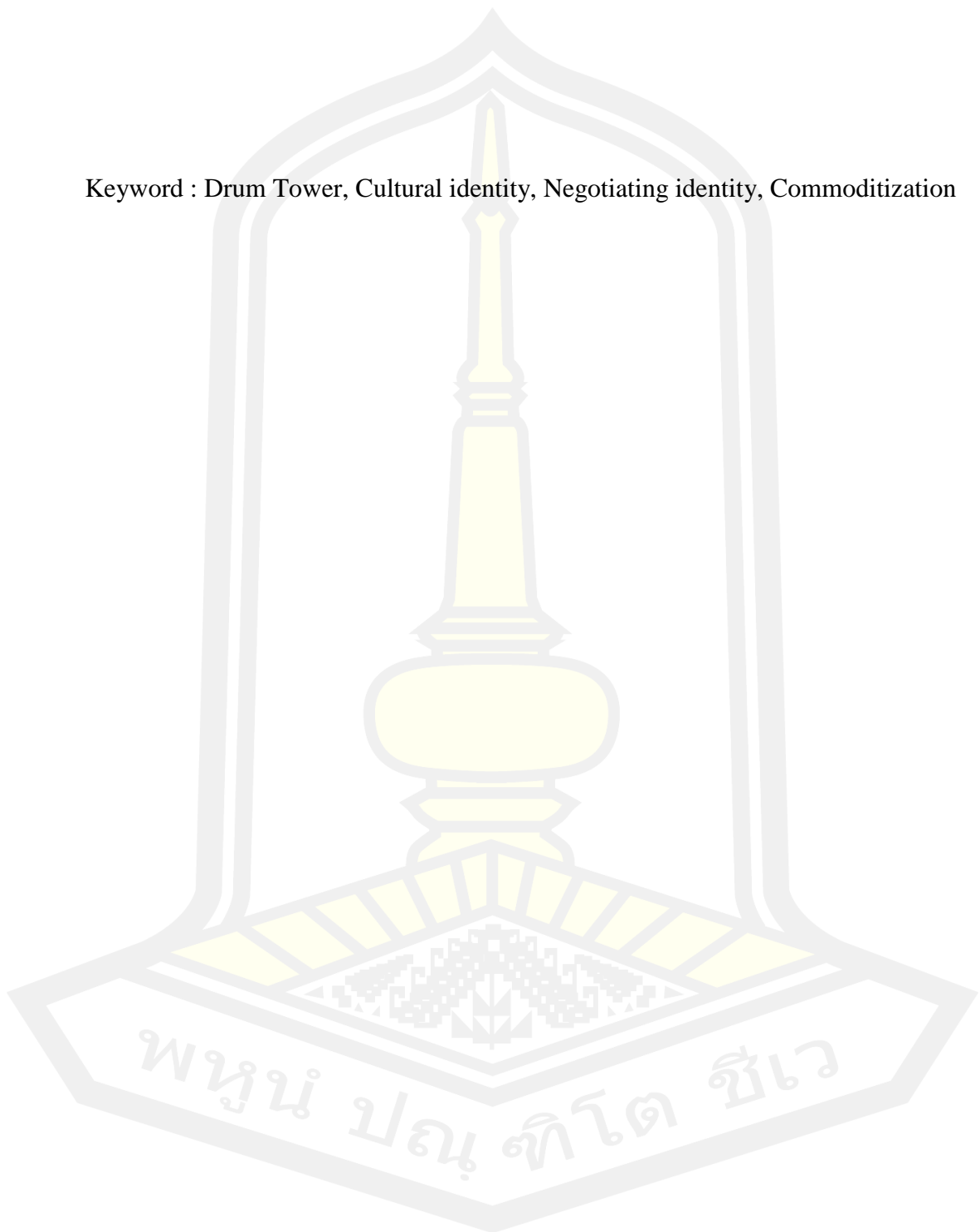
The Dong nationality is a minority in China. Its long history and special natural environment have created a unique society and culture. The Drum Towers of the Dong people are of different sizes and shapes, which are fascinating. Zhaoxing Dong Village has a total of five drum towers, which are unique and attractive. At the same time, the history and social culture of the Dong people provide a strong background for the development of the Drum Tower. The development of the Drum Tower keeps changing with the development of the Dong nationality. From small to large, from simple to exquisite, it has gradually become an excellent representative of the Dong nationality. Certainly, The Drum Tower is closely related to the life and society of the Dong people. It is not only reflected in the decoration of Drum Tower (material level), but also in the customs of the Dong people (spiritual level), such as naming children and singing Dong songs. In the process of getting along with the Drum Tower for a long time, the Dong people have formed a close and firm cultural identity with the Drum Tower. Recently Drum Tower has become a popular tourist site, with tourism on the rise. Tourists from all over the world come to the Dong Villages to tour and take pictures at the Drum Towers. This same Drum Tower's cultural heritage steadily has become an asset, and extensive identification agreements with outsiders (non-indigenous people) were held. The New Year of the Dong nationality is the most characteristic festival. All Dong people will be dispatched, singing and dancing,

holding various activities, and attracting many Chinese and foreign tourists to visit and play. During this period, the Drum Tower played a key role. Also, the Dong New Year has become a venue for performances, and the Dong people and tourists have effectively negotiated the identity of the Drum Tower, thus establishing a satisfactory negotiating identity of the Drum Tower and improving the reputation of the Drum Tower.

In the past research on the Drum Tower, the main content was about the decorative arts, architectural skills, and aesthetic aspects of the Drum Tower. However, this study has made new knowledge discoveries: The Drum Tower originated from the Dong nationality with a long history and unique social culture. Under the background of China's reform and opening up, the decoration and shape of the Drum Tower have undergone great changes. This is Drum Tower conforms to the development of The Times and constantly changes with the changes of Dong and countries (China). The Drum Tower has become a beautiful business card for the Dong people to show to the outside world and a link with the government. Cultural identity is an essential foundation and guarantee for a nation's existence and development. Through my fieldwork, this research innovatively proposes, The cultural identity of Drum Tower is a complex system, it is also reflected in the Dong handicrafts, such as embroidery, paintings, etc., and reflected in the language, songs and other aspects of the Dong nationality. At the same time, the cultural identity of Drum Tower is also a long and constantly changing process. This study proposes that the creation of the Drum Tower is an unconscious and conscious invention, and it is also the product of the Dong people's solution to their normal life needs (for example, warming each other and discussing things). It is also mentioned that the important figures of the Dong nationality have a role in promoting the cultural identity of the Drum Tower, that is, the great man effect. Furthermore, the content of the negotiation of the identity of the Drum Tower by the Dong people has been supplemented. First, it is a process from unfamiliar to skilled (this process develops and changes with the process of tourism development of Dong villages); second, it is a multi- Hierarchical: The basic level (the most direct level) is the negotiation between the villagers and tourists on the identity of the Drum Tower; the second level is the negotiation between the local government and other places on the identity of the Drum Tower; the higher level is the identity of the Drum Tower between the Dong nationality and non-Dong people negotiation. Under the promotion of China's reform and opening up, western development, rural revitalization and other policies, the Dong people have combined their own characteristic resources through the Drum Tower and vigorously developed the tourism industry in accordance with the contemporary social trend, which has injected new vitality into the identity of the Drum Tower, enhanced the status of the Dong nationality in China, and expanded the influence of the Dong nationality in the world. Moreover, the Dong New Year is the most solemn legal festival of the Dong nationality. This research innovatively proposes that the Drum Tower is the key scene to show the Dong culture. A series of activities carried out in Zhaoxing Village during the Dong year revolved around the Drum Tower (either in the Drum Tower or around the Drum Tower). At this time, the behavior in the key scene of the Drum Tower fully reflects the central

position and core value of the Drum Tower in the activities, reflecting the value orientation and social relationship of the Dong culture.

Keyword : Drum Tower, Cultural identity, Negotiating identity, Commoditization



## ACKNOWLEDGEMENTS

When the work of the paper is about to be completed, there are many people and things to be grateful for in the process. Take this opportunity to express.

First of all, I would like to thank my supervisor, Dr. Pitak Noiwangklung, under his guidance, I have been exposed to a lot of new knowledge, taught me research methods, and taught me to complete this research with seriousness and patience. His passion for academic research, rigorous teaching, and amiable attitude will continue to guide my future research and teaching work.

Secondly, I would like to thank Dr. Supachai Singyabuth for giving me a lot of advice, help and encouragement during my study and research. Under his guidance, my research went from naive to mature, so that my research and study were completed smoothly.

In addition, I would like to thank Dr. Mateta Sirisuk and Dr. Peera Phanlukthao, for her help throughout my research process, and patiently explain and answer me when confusion arises during my research. I would also like to thank all the committee members who have evaluated my paper and provided valuable comments on the current research.

Thirdly, I would like to thank the classmates and friends I met in Thailand, who made me spend a pleasant time in my doctoral study and research life. I would like to thank my key contacts in China (Prof. Shi Kaizhong, Shi Qiancheng, Tang Yurong et al.) for their advice and valuable data in my research.

Finally, I would like to thank my parents, wife, daughter, and other family members for their love and support during my studies and research. In addition, I would also like to thank the friends around me for their selfless help and encouragement. No matter what difficulties and challenges I face, you are my warmest harbor and strongest backing.

Ronghua Cui

## TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	G
TABLE OF CONTENTS.....	H
LIST OF FIGURES .....	J
CHAPTER I Introduction.....	1
1. Background of Research.....	1
2. Purpose of the Research.....	19
3. Research Questions.....	19
4. Definition of Terms.....	20
5. Research Methodology .....	21
7. Concepts of Research .....	26
8. Literature Review .....	27
9. Benefits of Research .....	39
CHAPTER II Social, Cultural Development in Dong Minority and Zhaoxing Village .....	40
Part 1: Introduction of the Dong minority .....	40
Part 3: Zhaoxing Village Introduction.....	65
Conclusion .....	74
CHAPTER III The historical development and basic situation of the Dong Drum Tower .....	75
Part 1: Introduction to the definition of Drum Tower .....	75
Part 2: Historical development of Drum Tower .....	77
Part 3: Basic situation of Dong Drum Tower: .....	81
Conclusion .....	106
CHAPTER IV Analyzing the cultural identity of the Drum Tower in Zhaoxing Village .....	108

Part1:Definition of Drum Tower Cultural Identity.....	108
Part3:Cultural identity of the Drum Towers in Zhaoxing village.....	117
Part 4:Re-analysis of the Drum Tower Culture from the Perspective of Cultural Identity:.....	212
Conclusion .....	245
Chapter V The Development of Zhaoxing village in the process of commoditization and Negotiating identity of the Drum Tower.....	247
Part 1: Introduction to Zhaoxing Scenic Area .....	247
Part 2 :Overview of China's tourism.....	249
Part 3 :Specific policies for tourism development:.....	253
Part 5 :Zhaoxing's tourism development: .....	267
Part7:Analysis of the ways to reach the negotiating identity of the Drum Tower in Zhaoxing Village .....	305
Conclusion .....	338
Chapter VI Dong New Year: Case study .....	340
Part1:The introduction of Dong New Year .....	340
Part 2: Detailed description of the 2020 Zhaoxing Dongzhai Dong New Year activities.....	350
The part 3 : The characteristics of this Dong New Year.....	415
The part 4 : The relationship between Dong New Year and Drum Tower.....	422
Conclusion .....	424
CHAPTER VII Summary, Discussion and Suggestions:.....	425
Research Summary: .....	425
Research Discussion .....	432
REFERENCES .....	444
BIOGRAPHY .....	451

## LIST OF FIGURES

	<b>Page</b>
Figure 1 Research Conceptual Framework .....	27
Figure 2 Distribution of Dong Nationality in China .....	41
Figure 3 Young people of the Dong nationality dressed in costumes .....	42
Figure 4 Sanbao Drum Tower.....	58
Figure 5 4: Fengyu qiao (Wind and rain bridge) .....	58
Figure 6 Sing in the Drum Tower .....	60
Figure 7 Dance by the Drum Tower .....	60
Figure 8 :Dong Opera .....	62
Figure 9 Dong silver jewelry .....	62
Figure 10 Dong Woodcut Source:Photographed by Ronghua Cui, 2021 .....	63
Figure 11 Dong Embroidery .....	63
Figure 12 The location of Zhaoxing Village in China.....	71
Figure 13 Location of Zhaoxing Village in Guizhou Province .....	72
Figure 14 Panorama of Zhaoxing Village.....	72
Figure 15 Xieshan Drum Tower .....	83
Figure 16 Xuanshan Drum Tower .....	83
Figure 17 DouGong Structure.....	84
Figure 18 zanjinding .....	84
Figure 19 Single column drum tower Source: <a href="https://dy.163.com/article/DGA6M0N70521V7B8.html">https://dy.163.com/article/DGA6M0N70521V7B8.html</a> , 2020 .....	87
Figure 20 Structure diagram of the single-pillar Drum Tower .....	88
Figure 21 Four columns of drum tower .....	89
Figure 22 Structural diagram of the multi-column Drum Tower .....	89
Figure 23 Fire pool.....	92
Figure 24 Gulouping .....	92



Figure 25 Decorative sculptures and patterns of drum tower	
Source:Photographed by Ronghua Cui, 2020.....	95
Figure 26 Decorative sculptures and patterns of Drum Tower.....	95
Figure 27 Jitang Drum Tower	
Source:Photographed by Ronghua Cui, 2020.....	96
Figure 28 (sǎng) rock.....	96
Figure 29 Drum Tower Decoration.....	98
Figure 30 Zengchong Drum Tower .....	99
Figure 31 Decoration of Zengchong Drum Tower .....	100
Figure 32 Sing in the Drum Tower .....	102
Figure 33 Couplet on the Drum Tower.....	103
Figure 34 Stone tablet .....	104
Figure 35 township regulations and people's regulations tablet (plate).....	104
Figure 36 Rentuan Drum Tower .....	111
Figure 37 Rentuan Drum Tower .....	111
Figure 38 Yituan Drum Tower .....	112
Figure 39 Yituan Drum Tower .....	113
Figure 40 Lituan Drum Tower.....	114
Figure 41 Zhituan Drum Tower.....	115
Figure 42 Ren tuan Drum Tower .....	116
Figure 43 Ren tuan Drum Tower .....	117
Figure 44 The internal structure of the Drum Tower.....	120
Figure 45 The internal structure of the Drum Tower.....	120
Figure 46 Drum Tower's design drawings .....	124
Figure 47 Drum Tower's design model display .....	124
Figure 48 Establish a mainstay	
Source:Photographed by Yuzhao Feng, 2010.....	125
Figure 49 Establish the main frame .....	125
Figure 50 Build the top wooden pillar .....	126
Figure 51 EstablisCompletion of the main structure .....	126



Figure 52 Zhaoxing Village .....	128
Figure 53 Zhaoxing Village .....	128
Figure 54 Yeping .....	131
Figure 55 Yeping's decorative pattern .....	131
Figure 56 Satan .....	133
Figure 57 Stilted Building.....	133
Figure 58 Rentuan flower bridge .....	136
Figure 59 DanceYituan flower bridge .....	137
Figure 60 Lituan flower bridge .....	139
Figure 61 Biande flower bridge .....	139
Figure 62 Well .....	142
Figure 63 The pond in front of the Drum Tower .....	142
Figure 64 pavilion .....	144
Figure 65 Huajie .....	144
Figure 66 The gate of the village .....	146
Figure 67 Slate Road.....	147
Figure 68 Dong embroidery .....	150
Figure 69 dragon pattern.....	150
Figure 70 Zhaoxing's natural environment .....	152
Figure 71 Tree worship ceremony .....	154
Figure 72 Drum Tower's Plant Pattern .....	155
Figure 73 Pattern of weeding farmland on DrumTower.....	155
Figure 74 Patterns of various birds on the Drum Tower .....	156
Figure 75 : Singing in Drum Tower.....	159
Figure 76 Zhaoxing Village .....	163
Figure 77 Long table banquet in front of the Drum Tower .....	165
Figure 78 Spring Festival.....	170
Figure 79 Changxin festival.....	170
Figure 80 :Entertain guests in front of the Drum Tower.....	172

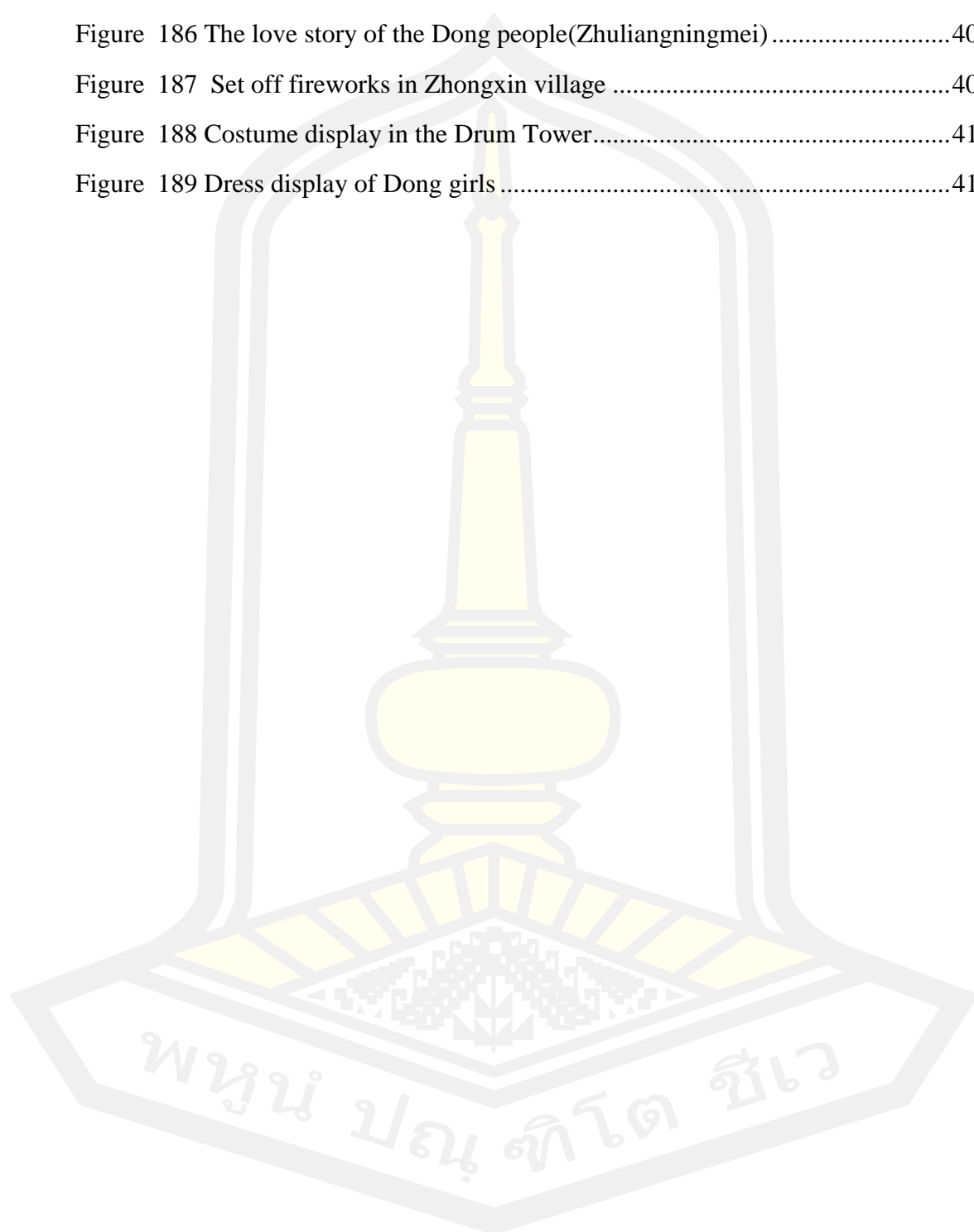
Figure 81 Drum Tower Completion Ceremony .....	173
Figure 82 :Chat and rest in the Drum Tower .....	177
Figure 83 Discuss in the Drum Tower .....	178
Figure 84 Certificates and banners in the Drum Tower .....	182
Figure 85 Certificates and banners in the Drum Tower .....	182
Figure 86 Parking next to the Drum Tower .....	184
Figure 87 Prepare meals next to the Drum Tower .....	184
Figure 88 Discuss related matters in the Drum Tower .....	193
Figure 89 Kuan Stele in Zhaoxing Village .....	194
Figure 90 Kuan Stele in Zhaoxing Village .....	194
Figure 91 Decorative pattern of Xintuan Drum Tower .....	198
Figure 92 Zhi tuan Drum Tower .....	199
Figure 93 The top of the Drum Tower .....	199
Figure 94 Lituan Drum Tower .....	200
Figure 95 Yituan Drum Tower .....	201
Figure 96 Rentuan Drum Towe .....	202
Figure 97 Xintuan Drum Towe .....	202
Figure 98 Patterns of plants on the Drum Tower .....	203
Figure 99 Patterns of animals on the Drum Tower .....	204
Figure 100 The pattern of the Dong people plowing the fields .....	204
Figure 101 Sculptures of various animals .....	205
Figure 102 Bullfighting pattern .....	206
Figure 103 Playing Lusheng .....	207
Figure 104 XingGeZuoYe .....	207
Figure 105 XingGeZuoYe .....	208
Figure 106 Sacrifice to the god Sa .....	208
Figure 107 Zhu Lang Niang Mei .....	209
Figure 108 Banner of the Yi Tuan Drum Tower .....	210
Figure 109 Scene of the Dong ancestors working together (Sanbao Drum Tower) .....	216

Figure 110 Top of the Xin Drum Tower.....	234
Figure 111 Plaques and couplets of Xintuan Drum Tower.....	234
Figure 112 The image of dragon and phoenix on the Drum Tower .....	236
Figure 113 Lu Wenli.....	241
Figure 114 Congjiang Drum Tower (Design by Lu Wenli) .....	241
Figure 115 Lu Dahan .....	243
Figure 116 Lu Dayong .....	243
Figure 117 Zhaoxing scenic spot .....	248
Figure 118 The signing ceremony of the cooperation between Zhonglv Company and Zhaoxing Dong Village Scenic.....	274
Figure 119 Panorama of Zhaoxing Village.....	288
Figure 120 negotiating identity perspective: eight identity domains.....	290
Figure 121 Stamps with a Drum Tower image .....	305
Figure 122 Guizhou floats (with the shape of a Drum Tower).....	306
Figure 123 Guizhou Tourism Promotion Conference .....	308
Figure 124 Colorful Guizhou " tourism promotion meeting opened in Tokyo .....	308
Figure 125 China Drum Tower Culture and Art Festival Source:Photographed by Hongtao Yang, 2013.....	310
Figure 126 China Drum Tower Culture and Art Festival .....	310
Figure 127 2018 CCTV Spring Festival Gala Zhaoxing Dongzhai Branch .....	313
Figure 128 China outdoor leisure and fitness conference activity Liping station ....	314
Figure 129 A special introduction to Zhaoxing Village by domestic media (CCTV-I) .....	315
Figure 130 A special introduction to Zhaoxing Village by foreign (Japanese) media .....	315
Figure 131 Thousand-year-old Dong Village Dreaming of Zhaoxing" named high-speed rail train.....	317
Figure 132 Tourist poster of Zhaoxing Village .....	318
Figure 133 Introductory stele of Rentuan Drum Tower .....	318
Figure 134 Zhaoxing Village Cultural Exhibition Cente.....	320
Figure 135 Books and models about the Drum Towe .....	320

Figure 136 Tourists in Drum Tower interact with locals.....	323
Figure 137 Show the big song of the Dong nationality in the Drum Tower Source:Photographed by Ronghua Cui, 2021 .....	324
Figure 138 The tour guide is introducing the Drum Tower to the tourists .....	324
Figure 139 Drum Tower designer-- Lu Wenli ((worn in black in the middle).....	327
Figure 140 Lu Wenli's works on the construction of drum towers.....	328
Figure 141 Jean Malone (French pianist) interprets the big song of the Dong nationality .....	334
Figure 142 Sing a big song in the Drum Tower.....	334
Figure 143 Zhaoxing Village during the Dong New Year .....	343
Figure 144 Zhaoxing villagers are beating Ciba.....	343
Figure 145 Figure 142:The government held a meeting to determine the Dong New Year as a legal holiday .....	347
Figure 146 Notice of Dong Year Holiday.....	348
Figure 147 Poster for Dong New Year .....	351
Figure 148 Activities for the Dong New Year.....	352
Figure 149 Dong Nationality Big Song Competition .....	353
Figure 150 Dong Nationality Big Song Competition .....	353
Figure 151 List of Participants in the Dong Big Song Competition.....	355
Figure 152 Practice Lusheng in Drum Tower Source:Photographed by Ronghua Cui, 2020.....	359
Figure 153 Ren Tuan Practice Lusheng.....	360
Figure 154 Lusheng competition scene Source:Photographed by Ronghua Cui, 2020.....	361
Figure 155 Lusheng competition scene .....	361
Figure 156 The Dong girl who gave rice wine Source:Photographed by Ronghua Cui, 2020.....	364
Figure 157 The Dong girl who gave rice wine .....	364
Figure 158 Lusheng competition scene Source:Photographed by Ronghua Cui, 2020.....	366
Figure 159 Lusheng Competition Award Ceremony.....	366

Figure 160 Lanmen wine ceremony beside the Drum Tower.....	368
Figure 161 Dinner under the Drum Tower .....	369
Figure 162 Playing Lusheng beside the Drum Tower Source:Photographed by Ronghua Cui, 2021 .....	370
Figure 163 Dance by the Drum Tower .....	370
Figure 164 Everyone chats in the Drum Tower Source:Photographed by Ronghua Cui, 2020 .....	371
Figure 165 Party in the Drum Tower .....	372
Figure 166 Dong Opera .....	374
Figure 167 The wine-blocking ceremony at the gate of Zhaoxing Village Source:Photographed by Ronghua Cui, 2021 .....	377
Figure 168 Tourists are drinking Dong's special wine .....	377
Figure 169 Sacrificial ceremony .....	381
Figure 170 Sing in the Drum Tower .....	382
Figure 171 Taiguanren activity Source:Photographed by Ronghua Cui, 2020 .....	386
Figure 172 Taiguanren activity .....	386
Figure 173 Yue Ye , Zhai Ke .....	388
Figure 174 Yue Ye , Zhai Ke .....	389
Figure 175 Banquet under the Drum Tower .....	391
Figure 176 Sing under the drum tower .....	392
Figure 177 Sacrifice in the Drum Tower .....	394
Figure 178 Caigetang .....	395
Figure 179 Photo exhibition about Drum Tower .....	397
Figure 180 Photo exhibition about Drum Tower .....	398
Figure 181 Bonfire party scene .....	399
Figure 182 Dong wedding .....	400
Figure 183 Performance under the Drum Tower .....	401
Figure 184 Performance under the Drum Tower .....	402

Figure 185 The performance of the big song of the Dong nationality	
Source:Photographed by Ronghua Cui, 2021 .....	405
Figure 186 The love story of the Dong people(Zhuliangningmei) .....	405
Figure 187 Set off fireworks in Zhongxin village .....	408
Figure 188 Costume display in the Drum Tower.....	411
Figure 189 Dress display of Dong girls .....	411



# CHAPTER I

## Introduction

### 1. Background of Research

Drum Tower is a unique architecture closely connected with the society of the Dong minority group of China. Dong Village social events such as entertainment, celebrations, festivals, visits and gatherings, living and producing are inseparable from the Drum Tower. In fact, Drum Tower has become a symbolic emblem of the people of Dong, and its construction, roles, and denotations all display a powerful sense of cultural identity. Recently Drum Tower has become a popular tourist site, with tourism on the rise. Tourists from all over the world come to the Dong Villages to tour and take pictures at the Drum Towers. This same Drum Tower's cultural heritage steadily has become an asset, and extensive identification agreements with outsiders (non-indigenous people) were held. This has improved the earnings of the villagers, and also the reputation of the Drum Tower.

The Chinese name of Drum Tower is "GuLou." Drum Tower first appeared 1200 kilometers away from the Yellow River Basin in Guizhou Province during the Northern Qi Dynasty (561AD-578AD) and the Northern Dynasties (439AD-581AD). According to Ma Jian's "Continuation of Events" during the Five Dynasties (907AD-960AD), "GuLou" records: At that time there were many robbers in Jiaozhou. The villagers built a building to avoid theft and placed a wooden drum on top of the building (Kaizhong, 2012, PP.83).

Moreover, Drum Tower was built during the Ming Dynasty (1368AD-1644AD), according to local documents "Yuping County Records": Nanming Tower was built during the Ming Yongle period (1403AD-1424AD). It is built on a solid foundation and has an enormous pillar and only had three floors. According to the book "Yi Wenzhi" by Zhang Fuyi: Yi Zhi used to own a drum tower. Scholar of the Ming Dynasty Kuang Lu mentioned "LuoHan Tower" in his book: "The building is supported by a huge piece of wood and the upper floor is covered with five-colored tiles that look like fish scales. Dong people of the Ming Dynasty (1368AD-1644AD)

sing and drink happily inside the building.' The Drum Tower had a function of entertainment at this time. Even now the Drum Tower is located in Shudong Village, Yandong Town, Liping County, Guizhou, similar to the description above. Also, Drum Tower of is built on a wooden pillar. On top of the pillar is a five-story building constructed. The locals call this drum tower a single pillar drum tower because there is only one wooden pillar.

During the Late Qing Dynasty (1616AD-1912AD), most of the existing Drum towers were distributed. They had been distributed in the counties of Liping, Congjiang, Tongdao, Longsheng and others. Ethnic policies have revived since the 1980s, and civilian activity has continued to expand. Many villagers in Dong have built new towers with drums. (A brief Clan history.( Dingyong, W,and Daxun W,2007,PP.228-229)

At present, Drum Tower is a very important cultural text in a minority of Dong people in Guizhou province. This Drum Tower is the place of Cultural Identity of insider people of this minority, at the same time, it is a place of negotiating Identity of Dong people in the process of commoditization. Dong people are famous due to their association with Drum Tower. Dong is a minority group of Chinese nationality, most of Dong is located in the province of Guizhou, especially in Zhaoxing, the population being studied in this research. Dong people come from a branch of Baiyue, an ancient Southern Chinese ethnic group. For Yue people, Baiyue is a collective term. Research scholars usually think Dong people come from the branch of Luo Yue or Gan Yue. This ethnic group mostly resides in the provinces of Guizhou, Guangxi, Hunan, and Hubei. ( kaizhong,S,2013, PP.12)

Furthermore, according to data from the sixth census of the People's Republic of China, Dong had a population of 1,431,928, comprising 49.72% of the Dong population in China; there were 1,010,352 people in the Autonomous Prefecture of Qiandongnan, Guizhou Province, and 268,665 in the Liping County, Southeast Guizhou Autonomous Prefecture. Liping County is a county with a considerably huge population of Dong, and it accounts for 70 percent of the total population of the county. In 2016 Zhaoxing Village had 1038 households with 4,150 people, all of whom were Dong people ( kaizhong, 2013, PP13)



Also, the development of Dong minority has gone through historical stages of primitive society, feudal society, semi-feudal and semi-colonial society, and a socialist society. Considering this, Dong people lived a primitive prowling group life during primitive society (about 1,7 million years ago in the 21st century BC), and social productivity was low. Hunting and gathering varied edible foods was the main lifestyle of development. They advocate public ownership of the income from production and equal distribution (Kaizhong, S, 2013, PP. 2)

Besides, Dong distribution area was included in the territory of the central dynasty during the feudal society period (475 BC-1840AD) since Qin Shihuang unified China to send troops south (221BC). Before the period of Five Dynasties (907AD-960AD), the ruling power of the central dynasty had not yet attained the Dong area. Thus, during this period the management of the Dong minority was based on the internal autonomy of the nation and its organization. The organization uses the region as the link, and Kuan is the name of the village-to-village alliance. The organization develops out various compliance agreements for the management of various village issues.

Moreover, In Song Dynasty (960AD-1127A), the central government reinforced Dong areas' development and implemented direct management. Since then, Dong areas have been brought under central government jurisdiction and a feudal system has been established. Weisuo (Government management agency) was established in the Dong area in the early Ming Dynasty (1368AD-1644AD) to strengthen the growth and management of land. In the Qing Dynasty (1639 AD-1912 AD), the "Gaitugiliu" (Agricultural Policy) policy continued to be pursued, further fostering communication between the Dong region and the central government.

Particularly, Dong society became a semi-colonial and semi-feudal state during the Opium War (1840-1842AD). During this time, year after year, unremitting repression of the feudal elite, the heavy tax burden on government departments, and natural disasters put citizens of the Dong ethnic group under heavy pressure, and many families went bankrupt and their lives became impoverished. S kaizhong, 2013, PP3-4). Besides, The Chinese People's Liberation Army launched large-scale bandit combat in the Dong area in 1950. The remaining powers were swept out entirely in 1951, the feudal system was abolished and the capitalist system was created. Under

the leadership of the Chinese Communist Party, the Dong region set up a system of Dong minority self-government that allowed the Dong people to rule themselves and take charge of their own destiny ( kaizhong,S, 2013, PP.2-4)

The relationship between the Dong people and the Drum Tower has also experienced a number of changes as the times have changed. Drum Tower was named "Tangwa" in distant clan culture (from around 10,000 to 4,000 years ago), and its purpose was a place where different leaders live together, and it was also a place devoted to ancestors and to various totems. This same Drum Tower was called the "lou" or "Gulou" in the national autonomous society. At this time the system of social governance was called Kuan, and the society was also called Kuan society. The shape of the Drum Tower became more complicated to me during this period. Not only was it a place to worship ancestors and gods, but it was also a place where people gather to communicate about village issues and meet visitors. ( Kaizhong, S, 2012, PP.12)

Notably, the shape of Drum Tower is very ample in modern times (from 1949 to the present), and its height has risen as well. At the same time, it absorbs the essence of other structures, especially the features of Han architecture, and blends its own advantages to establish the unique architectural art of today. During this period the Drum Tower's functions became numerous. There were various entertainment activities such as singing, Lu Sheng (A musical instrument made of bamboo) playing, square dancing, etc. Presently Drum Tower has become an important tourist area, drawing visitors from all over the world and tourism on the rise.

Furthermore, from ancient times, most of the ethnic Dong villages were located in front of the mountain, facing the river. This pattern of the mountain and water-like villages has become a distinctive feature of the living environment of the Dong people. The region where the Dong people live is full of rivers, including the Qingshui River, the Du Liu River, and the Wuyang River. There are several Dong villages along such rivers. For instance, County Congjiang, Village Pingjiang, Village Langdong, Village Darong, County Rongjiang along the Dujiang River. Another location where the Dong people live is a flat valley surrounded by mountains and rivers, between ranges. Zhaoxing Village, in Liping County, is the representation of this area. (S Kaizhong, PP3-4, 2013). Also, Zhaoxing village is enclosed on all sides by mountains. The village is built inside the valley of the mountains. Two streams

combine into a small river and traverse the village. The village's middle portion joined into a channel named the Zhaoxing Channel that drained downstream, which ultimately flooded into the Paro River.

In fact, each peak was named by locals. The east peak is named Nongbao Peak, the west peak is named Xiguan Peak and the south peak is called Qilin Peak. The peak in the north is called the Tiger -shaped Peak. (S Gancheng, L Genmao, L Yongming, 2018: PP 3) Also, in the Dong minority community, whether on the side of a small stream or a large river, the corresponding mountains and rivers are the Dong people's criterion for deciding where to live. The Dong people believe the landscape is the ideal place to stay. The region the Dong people live in has a moderate climate, plenty of rainfall and fertile land. They enjoy living in villages together and few people stay alone. The region is abundant in cedar trees and the people of Dong used cedar trees to make various buildings. The Dong people are good at architecture, and in 2006 the People's Republic of China rated their wooden building skills as the first national cultural heritage.

Moreover, Dong villages are cleverly arranged according to the terrain. The buildings have different heights, which are both beautiful and practical. There are many buildings in a complete Dong village, and some of the most basic parts should be included are Drum Tower, Satang (a place where ancestors worship gods), Xitai (a place where operas are performed), folk houses, and He Shai (a place where food is dry ), Hecang (a place where grain is stored), Zhaimen (a building imported from the village), Fengyu Bridge (a bridge built on the river for traffic and wind and rain protection), and a pavilion (a pavilion used to avoid heat). These together constitute a complete Dong village. Drum Tower is the most unique and representative building.

In addition, Drum Tower is situated in the middle of the urban complex of Dong and is also the village center. Geping(The open space in front of the Drum Tower is often used to sing), Xitai, and Satang are near the Tower of the Drum. These four buildings are the Dong minority's core circle, and then they surround the Drum Tower closely in the residential housing circle. He Shai and He Cang are a further chain. The Zhaimen is further out, then the pavilion, and the Fengyu Bridge. Also, Drum Tower was built in the village center and is linked to the Feng Shui (A metaphysical technology in China, the academic argument is called Kanyu) peculiarity that Dong

people believe in. The Dong people believe that where the dragon lives, there will be the Gulou. (The Dong people believe the place where they reside is protected by the lord, and the drum tower is the dragon's residence.) Hence the drum tower is holy to the people of Dong.

Besides, Drum towers have varying shapes and heights. From outside to inside, there are unique designs and decorations. Looking distantly at the Drum Tower, it is situated in the middle of the building and is beautiful. Looking at the drum tower from a distance, the structure of the building is dynamic and the construction capabilities are excellent too. The Drum Tower consists of three components: the lower part, middle part, and upper part. The hall is on the left. The eaves are in the center, with several walls. Different drum towers have different eaves but all of them are identical. On top is a single-story roof and a double story roof.

Particularly, Drum Tower decoration can be divided into decoration with sculpture, painting decoration, and other decorations. The decoration of the sculpture is primarily on the wing corners of the Drum Tower level, under the roof ridge and eaves, and on the door arch. The sculpture's material contains various species and beasts, as well as specific characters. Painting decoration is the main part of the Drum Tower decoration, and patterns are painted on each eave. The pictures are colorful, with flowers and trees, insects, fishes, birds and beasts, and various scenes of daily life. A Drum Tower is a painting exhibition hall with diverse contents and rich themes, which deeply attracts people to stop and watch, and keeps them interested for a long time. Other decorations are on a specific small part of the Drum Tower, with hanging plaques, couplets, hanging horns, steles, etc.

Furthermore, Dong people consider the Drum Tower building to be a significant attraction in the Dong Village. Besides, the Drum Tower was constructed in the middle of the village, which indicates prosperity, according to a report on the social and cultural changes of Dong Nationality. Almost every Dong village has the Drum Tower in different types and heights ( Kaizhong, S, 1998, PP. 16-17)

Interestingly, large villages with a lot of populations will have several drum towers. On the other hand, even a small village, consisting of a small number of people, still has a drum tower. In the Dong people's life, Drum Tower plays an

important role, it is closely related to Dong people and society. The above findings mainly reflected the two important aspects given below:

Drum Towers are related cultural identities of the villagers, for example: Building process and Drum Tower Ceremony. Drum Tower construction is a very sophisticated system construction, linked to everyone in the village. Everyone will engage in the construction, and work together to build the Drum Tower. The entire process includes mainly surveying topography, sketching ideas, preparing materials, setting up shelves, tiling, whitewashing, etc.

The process of construction Drum Tower as follows:

Measuring the Topography: the construction site of the Drum Tower is usually on the "meridian" of the ethnic village, which is the center of the village and symbolizes the sun. Private houses, roads, and other buildings and facilities in the village are all around the drum tower (Kaizhong, S, 2016, pp. 40).

Sketching: Gulou's drafting and construction are handled by professionals and is called Zhangmoshi. During the sketch stage, how much concrete is needed for the entire building (e.g. columns, beams) and the specific particulars are also in the mind of the architect. The planner will show villagers the concept of the drum tower through templates or drawings, before agreeing to create a drum tower. If the villagers support the plan of the designer, they can build it.

Preparation of Materials for Construction: The architect will determine the size and volume of the materials according to Drum Tower's construction requirements. They will begin planning materials after informing the villagers of certain data and standards. (The building of the Drum Tower is primarily wood, and the preparing of the materials is mainly wood.) The building of the Drum Tower is a significant task for the community, with everyone actively participating. In the process of finding, obtaining, and transporting materials, there are customs and practices of the Dong nationality. For example, the main pillar of the Drum Tower will use the largest tree from the forest. Before cutting down the trees, the villagers will kill a pig to entertain everyone. After cutting down the trees, they must be carried from the mountain to the village. (Kaizhong, S, 2016, pp.40)

Construction Measurement: After the trees are cut down, they are transported to the construction site. The builder then begins to weigh the wood and make holes

within it. It is a complex work. The Drum Tower's building technique is very unusual, it is a mixture of concrete and iron, without any connection to the center. Also, in the minds of the people, any flaws during the construction of the Drum Tower indicate misfortune, and before the builders begin their work, they will perform a ritual using three pieces of salted fish, a bowl of glutinous rice and a red envelope, so that the gods may bless the project to progress smoothly. (Kaizhong, S, 2016, pp .40)

Setting the main frame of Drum Tower: When the builder completes the components of the Drum Tower, the villagers will choose auspicious days to complete the most important part-setting up the mainframe of the Drum Tower. There are strict rituals for this step: on a propitious morning, builders and wizards use water to exorcise evil, pray to protect gods and ancestors, and ensure the safety of the entire village. The elders in the village chose dozens of young people to help the builders build the drum tower. During this process, all participants could not make a sound, and the builder used various gestures to guide the entire process. After setting up the central pillar, set off firecrackers to celebrate. After hearing the voice, the villagers all came to the scene to watch Shang Liangli (Ceremony to lay the main structure supporting the top of the drum tower.) Simultaneously, villagers in nearby villages took gifts such as pork and wine and decorated the drum tower with benches and decorative items to congratulate (S Kaizhong, 2016: pp 40).

To cover the tiles: the tiles must be fixed at specific locations on each floor to make the drum tower more three-dimensional and more beautiful. Sculptures of tigers, dragons, and other animals are included in the corners. Various patterns on the eaves, such as historical figures, daily life, myths and legends, plants, fish, and insects are drawn. After covering the tiles, the village elders will invite all villagers to participate in a grand event to celebrate the completion of the Drum Tower. The villagers sang, danced, and drank happily, and the activity lasted three days (Kaizhong, S, 2016, pp .40).

Second, In the Dong society, the Drum Tower runs through all aspects of daily life. With the development of the times, the specific roles and contents have also quietly changed. Calling everyone to go to the Drum Tower to handle things: Before the founding of the People's Republic of China (before 1949), the Dong minority had always been an autonomous society. There is a set of social structures centered on the



"Drum Tower" within the Dong society to manage rural affairs. There is a set of social structures incorporated on the "Drum Tower" within the Dong society to manage rural affairs. This kind of society widely recognized by themselves is called the "Drum Tower" society. (Jiaqi,L,and Weiqiong,C,2002,PP. 8--9)

Drum Tower social organization centered on the Drum Tower Council has three levels: one is a family structure composed of several families around the Drum Tower; the second is a rural organization framed by several families. The third is the integration of regional organizations in several villages (L Jiaqi, C Weiqiong, L ming, 2002,PP. 9). The social managers of Dong villages are mainly seniors in the community. They are highly regarded by the people in the village. They are fair, knowledgeable, and well-informed. They usually work like other villagers. When an important event occurs in the village, the villagers are called to come to the Drum Tower to discuss and make a decision together. Once a decision is made, the people in the village must obey.

In fact, Village or family matters must be discussed and decided in the Drum Tower. The historical records of the Drum Tower review are relatively common. Preaching terms: In Dong society, preaching has become an important activity. At a fixed time (a fixed time such as the Spring Festival every year, a particular day in February, August of the lunar calendar), the residents of the village gather in the Drum Tower. The content of the preaching clause is mainly to praise and bless all kinds of beautiful things, for instance; praise young people, bless the elderly, children, praise cattle and sheep, etc. At the same time, rural rules and regulations will be announced. The content of rural regulations and civil affairs agreements is closely related to the production, life of real society. It is complementary to national laws, and some people also call it "customary law". The specific case is as follows: A villager in Congjiang County deliberately felled trees. He violated township regulations and was charged 40 yuan. (Kaizhong, S, 2016, pp. 87-91)

The benefits or function of Drum Tower in the village of ethnic group are entertaining guests, holding entertainment activities and various activities of the important life nodes of Dong people.

Entertaining guests: The Dong people are hospitable, the village is closely related to the outside world, and the relationship is harmonious. This village is also

indispensable to other villages. In the past, during rural leisure, especially during the Spring Festival, individuals and people from nearby villages visited each other. When people from this village go to another village as guests, the guests must gather in the Drum Tower and then arrange for a designated family. Guests' gifts should be stationed in the Drum Tower. When seeing guests off, they will gather in the Drum Tower and then accompany the guests to the direction of Zhaimen (the entrance and exit of the village) (Kaizhong, S , 2016, pp. 96-97).

Entertainment activities: Entertainment activities are mainly divided into festivals and daily celebrations. Ethnic festivals are varied and colorful and can be divided into festivals, production festivals, sacrificial festivals, communication festivals, entertainment festivals, and so on. In Zhaoxing, Liping County, Guizhou, activities such as "DuoYe (A kind of Dong minority's unique entertainment)", "TaiGuan ren"(A kind of Dong minority's unique entertainment)were all completed in the Drum Tower. (Kaizhong, S, 2016,pp.96)

Drum Tower also holds various gestural activities of the important life nodes of Dong people, whether it is giving a name to the child, young people falling in love, a funeral, they all happen around the Drum Tower. In summary, the Dong people have created a unique culture with their wisdom, highly recognized by their people. Drum Tower is a highly concentrated representative of Dong culture. Through the above descriptions, the Dong people have a close relationship with the Drum Tower, which demonstrates that the Dong community is a society centered on the Drum Tower, and fully reflects the ethnic spirit of the Dong people. The Dong people love the Drum Tower culture very much and have formed a profound cultural identity.

Before the 1970s, Dong Villages traffic was congested, and the economy was regressive. At this time, the Dong people lived in relatively locked traditional villages. Society and wealth are self-sufficient. The villagers dominated the agricultural economy, including planting, breeding, and forestry. The industry and commerce in the villages were disconcerting. There was also a negligible movement of rural personnel. In the 1970s, the transit highway was opened, and the villages began to contact the outside world. Especially after the Reform and Opening Up, the commodity economy of the Dong villagers began to develop gradually, and some people started to engage in catering, transportation, daily necessities sales, and other



industries. Since the 1990s, the tourism industry in the villages of Dong began to rise (Gancheng,S,and Genmao, L, 2018,PP.15).

In the Third Plenary Session of the Eleventh Central Committee of the Party (the Communist Party of China) held in December 1978, Deng Xiaoping[1](One of the leaders of China) proposed a policy of Reform and Opening Up, which marked that Chinese socialism and modernization have entered a new historical period. In that year, the establishment of the Guizhou Tourism and Tourism Administration Bureau has gradually improved the tourism administrative departments at all levels throughout the province. In 1979, Hua Guofeng (One of the leaders of China) stated in the "Government Work Report" that "to vigorously develop tourism." On January 1, 1982, the first document on rural work in the history of the Communist Party of China was officially issued, which clearly stated that contracting production to households and contracting households were production responsibility systems of the socialist collective economy (<https://en.wikipedia.org>).

Moreover, the tourist industry of Guizhou started in 1980. The principle of development is "friendship first, economic benefit," and it is a political reception practice called "business reception form." Government controls directly affect the development of tourism. The tourism in Dong villages has not yet started at that time, and it is solely responsible for the government's reception tourism, which is undeveloped land. In 1992, the State Council issued the "Decision on Accelerating the Development of the Tertiary Industry" which explicitly included tourism in the tertiary industry. In 1993, the State Council again issued Several Opinions on the Development of Domestic Tourism, which proposed that the domestic tourism industry be included in the national economic and social development plan, establish a unified, open and orderly competitive domestic tourism market, and strive to develop popular tourism products to satisfy the public.

Particularly, the tourism industry of Guizhou Province devoted itself to the activities of the "China Friendly Tourism Year" (in Guizhou province). Since then, the relevant government departments in Guizhou have held national tourism activities every year to promote the development of tourism in Guizhou. In 1997, the tourism industry was included in the "Ninth Five-Year Plan" of Guizhou Province's National Economic and Social Development and the 2010 Outline of Long-term Goals. The

tourism industry was officially included in the province's national economic and social development plan and listed as a new pillar industry.

Moreover, as the establishment of the Dong villages Township Spiritual Civilization Construction Center and the opening of the tourism promotion website, the tourism reception facilities in the Dong villages have been gradually improved, tourism service capabilities have been continuously improving, and tourism promotion efforts have increased. The number of tourists has also increased, and the villages have also gradually opened tourist facilities such as restaurants and guesthouses to meet the needs of tourism.

Similarly, In 2001, 2007, 2009, and 2014, the State Council issued a "Notice on Further Accelerating the Development of Tourism, Several Opinions on Accelerating the Development of Service Industry, Opinions on Accelerating the Development of Tourism, About Several Opinions on Promoting the Reform and Development of Tourism Industry step by step promote the development of domestic tourism" which has effectively promoted tourism to become an important industry in the national economy. In 2002, the Guizhou Provincial Party Committee and the Provincial Government issued the Opinions on Accelerating the Development of Tourism demanding that the tourism industry be cultivated into a new pillar industry as soon as possible, and Guizhou was built into a widespread tourism province. In 2005, Guizhou Tourism deeply explored the cultural connotation of tourism, condensed the image of Guizhou tourism, formed the brand of "colorful Guizhou" and promoted the tourism industry of Guizhou to the whole country and the world through annual theme activities.

On October 18th, 2017, Comrade Xi Jinping (One of the leaders of China) proposed the strategy of rural revitalization in the report of the 19th National Congress of the Communist Party of China. The issue of agriculture and rural peasants is a fundamental issue related to the national economy and people's livelihood, and the case of "three rural issues" (agriculture, rural areas, and farmers) should always be resolved as the top priority of the work of the whole party. February 4th, 2018, the "Opinions of the Central Committee of the Communist Party of China on the Implementation of the Rural Revitalization Strategy" was published. On March

5th, 2018, Chinese Premier Li Keqiang said in his government work report that he vigorously implemented the rural revitalization strategy. (<https://baike.baidu.com>)

In fact, Subject to the promotion of a series of policies, Dong society has undergone tremendous changes. The Dong people's concepts began to renew, and their original lifestyles also began to change. Now, in addition to farming, villagers have been generally engaged in tourism services and commerce, with increased economic income and continuous improvement in the quality of life. The opening of township roads has greatly strengthened communication and trade with other regions. The living conditions of the villagers have improved, and multi-story buildings have generally been built. In 2005, a limited TV network was broadcasted and TV signals were fully covered. Modern household appliances, mobile phones, and cars have entered the villagers' homes, and hundreds of thousands or millions of deposits have also appeared.

In addition, driven by national policies, the Dong people are taking advantage of their benefits to develop tourism activities, many Dong villages have developed into tourist resorts. The unique drum tower architectural landscape of Dong, rich ethnic customs, beautiful natural surroundings, and traditional farming culture have begun to be shown to the outside world so that tourists can fully experience the unique charm of Dong. With the continuous development of the commercialization of Dong villages, more and more industrialists come here to open hotels, restaurants, bars, and other business activities. Government officials come here to conduct field investigations and make recommendations for local development; tourists come here for a holiday and enjoy the unique culture of Gulou. With the arrival of tourists, the vigorous development of tourism has not only enhanced people's understanding of the Dong minority but also increased the income of villagers and raised their standard of living.

Ultimately, Dong people make use of the policies of the central government to give full play to their advantages and actively and orderly develop tourism, which not only gets rid of the original poverty and backwardness but also fully displays and prospers the Dong culture. It provides a new model for the development of Chinese minority villages.

Notably, Zhaoxing Dongzhai (It can also be called Zhaoxing village) is the largest Dong village in the world, it is a famous tourist destination. Zhaoxing village is famous for its Drum Towers. Its five Drum Towers are unique among the Zhaoxing village, they are of different heights and sizes, beautiful and majestic. In the Guinness Book of World Records, it is called "the hometown of Drum Tower culture and art" (H Jin, 2010: PP 46-49). Zhaoxing is a village with a history of more than 1,000 years. According to the "Clan Genealogy of Zhaoxing Lu" Zhaoxing village began to be built in the third year of the Northern Song Dynasty (986). Before the 1970s, Zhaoxing Village had only 4 mountain paths connected to the outside world, traffic was blocked, and the economy was regressive. In the Third Plenary Session of the Eleventh Central Committee of the Party held in December 1978, Deng Xiaoping proposed a policy of reform and opening up, which marked that Chinese socialism and modernization have entered a new historical period. (Yunxuan,T ,2012,PP.31-33)

Zhaoxing community has been in the process of modernization since 2003 under a series of state, province, autonomous prefecture, county, and town policies. Zhaoxing village is the core scenic spot of the Scenic area of Liping Dongxiang. In 2005 China National Geographic Magazine selected it as "One of the Six Most Beautiful Villages in China." The United Nations World Cultural Foundation has identified it as one of the top ten tourist destinations in the world. In 2014, the China National Tourism Administration awarded Zhaoxing village the title of "National AAAA [1] (China's rating of tourist attractions, the highest level is 5A) Grade Tourist Attraction". (Jin,H ,2010,PP.46-49)

Moreover, in September 2003, the local government of the Liping county formed a Tourism Growth Investment Company and applied for 11-million-yuan government tourism bonds, of which 4.5 million yuan were used for the construction of infrastructure in Zhaoxing village Scenic District. The Liping County Local Government and Guizhou Century Fenghua Tourism Investment Company signed the "Investment and Growth Agreement in Zhaoxing Village Scenic Area" on October 3rd.

After the company entered, the company mainly built the Zhaoxing Hotel, set up the Dong scenery show, and built infrastructure such as Zhaoxing tourist parking lot, circuit reconstruction, and performing arts center construction, which improved the

environment and reception level of the scenic spot. In 2004, the Liping county local government applied for a loan from the World Bank to build Zhaoxing Scenic Area. By 2016, Zhaoxing's cultural and natural heritage protection and infrastructure construction had totaled 500 million yuan.

Currently, the Zhaoxing Dongzhai Scenic Area has complete facilities and orderly operation, creating a comprehensive service system that integrates meals, accommodation, sightseeing, passage, shopping, and entertainment. Catering services facilities: the unique diet culture of Dong people: such as glutinous rice, fish, camellia, rice wine, and other dietary methods; pickled fish, cured meat, grilled fish, etc. Zhaoxing Dongzhai specially set up a dining area and snack area, and at the same time established tea houses and bars on both sides of the Zhaoxing River. There is a wide variety of dining areas serving the special food of the Dong minority.

**Accommodation Facilities:** There are predominantly suburban hotels, rural tourism hotels, youth hostels, and tent areas. The rural hotel fully mobilized the enthusiasm of the local villagers in becoming the family hotel owner and providing tourist services. Rural Holiday Tourism hotels are established in a lovely, peaceful location. Tourists will admire the tourism area's natural scenery, where they stay. The youth hostel and tent area are places for youth and backpackers who like adventure.

**Tourist Information Center management:** Tour guide services can be arranged at each visitor center, service point, hotel, restaurant, and temporary contact arrangement of the scenic spot so that each tourist can enjoy professional tour guide services. Zhaoxing dongzhai established a tourism information management center to provide tourists with various tourist information services.

**Transportation Facilities:** Set up walking tour facilities and vehicle tour facilities. Sightseeing facilities on foot, construct ecological trails in the village, set up guide signs on each road section, and explain cards to facilitate self-help travel for tourists. For car tour facilities, vehicle management is available in the scenic area, and foreign vehicles are not allowed to enter the enchanting area. There is a parking lot at the entrance of the scenic area to facilitate the parking of foreign vehicles. The internal ecological environment-friendly vehicle service is implemented in the scenic area, and tourists can get on and off at any waiting point at any time, without time restrictions.

Services and Facilities: The concept of integrating focus with decentralization is followed by Zhaoxing Dongzhai. Shopping events focus primarily on the main streets and along the river. There are several types of goods, showcasing the Dong ethnic group's features to satisfy tourists' desires to purchase items. Entertainment: Dong people have world-famous Dong songs, special Dong plays, music and dance shows, and their unique styles of entertainment. In Zhaoxing Dongzhai, a song hall, drum tower song, and dance square are set around the core area, and there are bars, tea houses, and other cultural and entertainment places along the coast. Taking advantage of the characteristics of the stage set in the Drum Tower Square, the organizers performed the Dong drama.

Furthermore, with five the Drum Towers, Zhaoxing Dongzhai is actively building tourism projects. Besides, regular Dong cultural events take place in Zhaoxing Dongzhai, a ceremony to welcome visitors at the village entrance, Drum Tower Lusheng, Dong song and dance shows, Xinggezuoye, Gulou chuansheng Dong costume show, Dong food, Taiguanren, Dong drama, etc.

A ceremony to welcome guests at the entrance of the village: Dong people are hospitable. Whenever guests from far come, Dong people will greet, sing, dance, play Lusheng(Dong's musical instrument made of bamboo), and drink the signature wine of the tribe to express their warm welcome to the guests.

In fact, Dong people have the custom of playing Lusheng. Lusheng was transformed by Lusheng craftsmen. Currently, Lusheng has 17 types. The big Lusheng is used to play bass., the medium Lusheng plays the main melody, and the small Lusheng also plays a leading role. When playing big, medium, and small Lusheng together, the high and low bass echo, the sound range is wide, the tones are diverse and the sound is shocking. Lusheng is indispensable in the Lunar New Year and harvest celebrations. Sometimes, locals will hold Lusheng competition, dozens, or even hundreds of people play Lusheng together, the scene is very remarkable.

Similarly, Gulou Chunsheng is one of the most significant inheritance methods of the Dong song. Dong people like to sing, the Dong minority is called the ocean of songs. Dong song pays attention to rhythm and has a beautiful melody. The lyrics mostly use metaphors, which have far-reaching significance. Every night, there are performances in the Drum Tower Square. The sound is pure and pleasant.



Xinggezuoye is the love custom of young men and women of Dong nationality, it is also the first batch of intangible cultural heritage in China. In the evening, the young people gathered in the drum tower, the young boys played the lute, and the girls sang. Young men and women use this way to communicate happily. The performance of Dong minority opera is also very exciting. All Dong operas are sung in the Dong dialect, and the language is vivid and closely related to the music. Dong ethnic opera is rooted in Dong ethnic culture and has a strong Dong ethnic style. It has a strong sense of sound and profound appeal.

Likewise, "Taiguanren" is one of the Dong villagers' extensive folk activities. It has peculiar shapes, exaggerated and captivating performances, and it has rich theatrical colors and national features that the masses love deeply. A teenager plays an official in government. He is wearing a peculiar dress of government and is being cruised through the village. Behind the girl, there are many followers and their dresses are quite distinct, dancing all the way, doing unusual dances, rather amusing. Many people on the way dressed as beggars, blocked their way and "robbed" their belongings.

Besides, there are dozens of girls in the team. When "Guan ren" entered Geping in front of the Drum Tower, the girls provided food to the villagers. A group of girls waiting in front of the Drum Tower asked "Guan Ren" questions and asked for gifts, "Guan ren" was very happy to give them gifts or money. Then, in the square in front of the Drum Tower, start the song and dance carnival of the whole village. "Guan Ren" and his entourage can invite the girls to dance until they rest. During the Spring Festival, Dong village will carry out friendly worship activities, "Tai guan ren" has become the most lively and entertaining event in the mutual visit. The "guan ren" team will go to other villages to repeat this fun game. The village will warmly receive the "guan ren" group and be intoxicated.

Moreover, with the continuous development of Zhaoxing's commercialization, more and more industrialists have come here to set up hotels, restaurants, bars, etc for business activities; government personnel has come here to conduct field investigations and make suggestions for local development; tourists come here for tourism vacations and enjoy the unique culture of Drum Tower. The people outside have made Zhaoxing's Drum Towers into a theater, and the performance in Drum

Tower has become an important connection point for negotiating identity. The local people of Zhaoxing village have a cultural identity with Drum Tower, and they have conducted identity negotiations with outsiders (non-indigenous outside) in the process of commercialization.

As mentioned earlier, the Dong ethnic group is a member of fifty-six ethnic groups in China. It has a long history and splendid culture, especially the unique Gulou architecture, whether it's giving a child a name, young people falling in love, a funeral, or their national festivals such as the Dong New Year, or any events, they all happen around the Drum Tower. Dong people's long-term relationship with the Drum Tower formed the Dong people's cultural identity with the Drum Tower.

Under the impetus of a series of policies proposed by state leaders Deng Xiaoping, Jiang Zemin, Hu Jintao, and Xi Jinping, Dong's society actively attracted foreign investment, vigorously developed the tourism industry, and built various tourist attractions. Since then, the Dong villages have changed a lot, making the remote and backward mountain villages develop into a happy and affluent new modern countryside. More and more tourists, industrialists, and other groups come to Dong Village to travel and set up various businesses.

Furthermore, In the process of interacting with Dong village, Drum Tower, as the most attractive tourist landscape, attracted extra attention from outsiders. They took a group photo with the Drum Tower, watched the Drum Tower performance, carefully visited the Drum Tower, and participated in the Drum Tower long table banquet. Dong people's cultural identity with the Drum Tower gradually formed a negotiating identity with the Drum Tower in this process. Nevertheless, Dong village is a small place, there are large issues. The continuous development of society has produced tourism. The identity of minority cultures has gradually become a commodity, and full identity negotiations have been held with outsiders (non-indigenous outside). Commercialization is a big academic issue. Similar situations are common in China and other parts of the world.

As a doctoral student, also a teacher of architectural engineering, I am involved with architecture, especially the Drum Tower of Dong minority. Certainly, Drum Tower is a pivotal place for Dong people. It is not only a building but also contains a



profound cultural connotation of the Dong minority. This topic is worthy of an in-depth study.

## 2. Purpose of the Research

There are four research objectives:

2.1 To study the historical and socio-cultural development of Dong ethnic group (village) in Guizhou province.

2.2 To study the Drum Tower of Dong village in the aspect of cultural identity of a minority group.

2.3 To study the Drum Tower of Dong village in the aspect of negotiating identity of Dong people in the process of commoditization.

2.4 To study the Dong New year at Zhaoxing village(case study ).

## 3. Research Questions

3.1 Dong ethnic group is a minority of China with a long history and splendid culture. The Dong population in Guizhou province accounts for half of the total population, and the Dong minority in Guizhou has completely preserved its own culture compared to other places. How have the historical culture and socio-cultural of the Dong ethnic group in Guizhou developed?

3.2 Drum Tower is an outstanding representation of Dong culture. For thousands of years, Drum Tower has been in close contact with Dong people, activities such as celebrations, festivals, visits and meetings, existing and producing, are inseparable from the Drum Tower. How does the Drum Tower connect with Dong people and form cultural identity?

3.3 In the past, Dong villages were poor and backward, but as the government introduced various favorable policies to promote the development of Dong villages, Dong people used their unique advantages to develop the tourism industry. A large number of tourists come to visit and industrialists come here to do business, which not only promotes the development of the rural economy but also promotes the development of the Dong culture, especially the Drum Tower culture. How does the state and local government support to the development of Dong village

commercialization? How to negotiate the cultural identity of the Drum Tower with outsiders?

3.4 There are many festivals and activities of the Dong minority that are very entertaining, most of which are centered around the Drum Tower. Especially the Dong New year is the most magnificent and lively festival. This is a highly compressed time and place and is the essence of Dong culture. How did local folk customs reflect Drum Tower culture? How is the unit analysis of Drum Tower in traditional festival of Dong New year?

#### 4. Definition of Terms

##### 4.1 Drum Tower

Drum tower in this research is a unique building in Dong village at Liping county of Guizhou province. It is supporting a lot of traditional customs of Dong people and supports cultural tourism in the Dong community in the present. So, the Drum tower has two roles in Dong village such as support Cultural Identity and Negotiating Identity of Dong People. In fact, Drum tower is the core of this research.

##### 4.2 Dong Ethnic group

Dong in this research is the main research population which is based on the concept of identity. Dong is one of the ethnic groups of Guizhou province. So, the word Dong in this research refers to "Dong people" or "Dong ethnic group".

##### 4.3 Dong minority group

Dong minority in this research refers to Dong people in the whole population of China. So, they are one of the minority groups of Chinese nationality. In the dimension of minority, they are on the process of Minority development with the influence of the Chinese government.

##### 4.4 Cultural Identity

Cultural Identity in this research is the ethnic identity of Dong people in the Zhaoxing village of Guizhou province. Also, it relates to the Drum tower in their community.

##### 4.5 Negotiating Identity

Negotiating Identity in this research refers to an interaction between Dong people of Dong community with outsiders in the course of cultural Tourism.

#### 4.6 Commoditization

Commoditization in this research is the business of Dong people which relates to Cultural tourism.

#### 4.7 The Politics of Culture

Politics of culture in this research is a minority development policy of China nation-state including Dong people.

#### 4.8 Dong New year

Dong New year in this research means that the important annual ceremony of Dong group which organizes In November of the lunar calendar. This is a highly compressed time and place and is the essence of Dong culture. Before Dong New Year, the Dong people are very busy preparing. They clean their houses, make rice cakes, and slaughter animals, and they also make sacrifices to their ancestors, while burning joss sticks and candles. During the festival, Dong people wear traditional costumes and invite their honored guests to a feast. A number of performances are held during Dong New Year.

### 5. Research Methodology

This research uses “Qualitative research methodology” Structure of methodology is given as:

#### 5.1 Research Population

##### 5.1.1 Local people of Dong village

##### 1) Dong ethnic group in Zhaoxing .

Dong in this research is main of research population which consider by Culture dimension. Dong is one of ethnic group of Guizhou province. In Zhaoxing Village, the ethnic attributes of all local villagers are Dong.

##### 2) Builders of the Drum Tower.

The builders played a vital role in the construction of the entire Drum Tower. The locals called them Zhangmoshi, and they were respected by the locals. What style the Drum Tower is to be built is in his heart. They have a deep understanding and professional expression about Drum Tower.

### 3) local residents of Zhaoxing

This is an important folk force to witness, participate in and inherit the development of Drum Tower culture. They personally experienced all about Drum Tower. By 2020, there will be 1,038 households and 4,100 people.

### 4) Performers

They participate in various large folk activities of Zhaoxing village, such as Dong Festival and the song of Dong, Bullfight, etc. They show Drum tower culture from another angle in a unique way, they spread Drum tower culture, and reflect the artistic characteristics of Drum tower culture.

### 5) Scenic staff

Some locals found jobs in Zhaoxing Scenic Area, such as ticket sellers, cleaners, commentators, etc. They go to work every day and receive their due wages every month.

### 6) Businessman

Some locals are good at seizing business opportunities, actively opening restaurants, shops selling specialty products, hotels, etc., they not only serve tourists, but also increase their income.

## 5.1.2 Outsider people :

### 1) Tourists

They come here because of Drum tower's reputation, they came to pay tribute to Drum tower, at the same time, they appreciate the beautiful scenery of Zhaoxing village

### 2) Researchers

They are the main force of studying Drum tower culture and deeply exploring the essence of Drum tower culture. They can be teachers, researchers, librarians, retirees, etc. They query the literature, record relevant information, and demonstrate and promote the Drum tower culture with a unique perspective.

### 3) Artists

There are many artworks in folk activities, such as sculptures, folk painting, architectural decorations, etc. They combine their own professions with Drum tower to gain an in-depth understanding of Drum tower and explore the representative artistic elements of Drum tower, they use these elements for creation.

### 4) Businessman

With the continuous development of Zhaoxing's commercialization, more and more industrialists have come here to set up hotels, restaurants, bars, etc for business activities.

### 5) government personnel

Government personnel has come here to conduct field investigations and make suggestions for local development.

#### 5.1.3 Organization and government :

##### 1) Dong Research Association.

This non-governmental organization is responsible for promoting the Dong culture and carrying out related academic research. The board members are composed of rural elites, scholars, and experts.

##### 2) ZhaoXing Tourism Management Committee.

This is the government department and is responsible for all matters of ZhaoXing.

##### 3) Local government (liping county government)

The development of Zhaoxing village is inseparable from the policy support of the local government. At the same time, it is also the development manager of the tourism business in Zhaoxing village.

## 5.2 Field Research

**I have collected a lot of data through key informant interviews and fieldwork.**

The list of questions was a necessary link and means of research. Asking questions and specific questions as well as time management was crucial, and I developed a good relationship with the interviewees, which also deepened the understanding of the research content and laid a good foundation for the research.

According to the different status of the study population, different question sheets were developed, which can be divided into three categories: Dong people, non-Dong people and local governments. Through interviews with Dong people, I have learned about the characteristics and cultural history of the Drum Tower. Through tourists, commodity buyers and other non-Dong people, I have learned about the popularity and value of the Drum Tower. The local government also provided information on the Dong village design and promotion process.

### **5.3 Data Collection**

**I have collected data by literature reviews.** The documentary data from research articles, magazines, and documents from local government, etc.

#### **5.3.1 Fieldwork**

1)Interview :Formal interview, Informal interview, focus group interview, In-depth interview, and general interview.

2)Observation :General observation, and participatory observation.

#### **5.3.2Documentary data collection**

**I have collected data by review literatures .** The documentary data from research, magazine, documentary from local government etc .

#### **5.3.3Tool or Equipment for data collection**

Camera, notebook, video camera, pen, computer etc.

### **5.4 Data Analysis**

Qualitative research methodology. The two main concepts used in my research: cultural identity and negotiating identities of minority, **I have analyzed** the relationship between the Drum Tower and the society of the Dong minority. Also, **have analyzed** the development of The Drum Tower at ZhaoXing village in the commoditization process.

### **5.5 Research Presentation**

#### **5.5.1 Thesis: Descriptive Analysis and Pictures(Full paper)**

5.5.2 Research article: Publishing in international journal level of “scopus”.

## **6. Scope of The Research**

### **6.1 Population and Place**

The focus groups in this research are Dong people in Guizhou province and people who are connected to Drum Tower.

### **6.2 Social Structure in research**

In this research , the Dong ethnic village in Guizhou Province is under the jurisdiction of the local government(liping county government), at the same time, set up a company to manage scenic spots. Local residents are actively involved in tourism development, such as becoming company employees: actors, and ticket sellers.

### **6.3 Time period in research**

The research period was from the establishment of Zhaoxing Dongzhai in 986 to the present, covering a total of more than 1,000 years.

It is divided into two stages: Before reform and opening up and after reform and opening up.

Before Reform and Opening Up: A.D.1986-A.D.1976.

After Reform and Opening Up:

A.D.1978 -A.D.2020.

### **6.4Unit of analysis**

Unit of analysis is situation which “time and space compression” .I selected traditional New year of Dong people .

6.4.1 Traditional New year of Dong people has a long history and is one of the important contents of Dong. It has deep cultural and artistic values.

6.4.2 Traditional New year of Dong people is very large in scale and has a large number of participants. The space and time of the event are the best conditions for contacting with Drum Tower, and it provides the most favorable opportunity for studying Cultural Identity and Negotiating Identities of a Dong.



6.4.3 The effect of traditional New year of Dong people is the result of the joint efforts and cooperation of civil organizations and government departments at all levels. it allows people to actively participate in it. This also can be better to spread the Drum Tower culture.

## 7. Concepts of Research

### 7.1 Concept and argument for this research

The main concepts of this research are cultural and negotiating identities.

Cultural identity is mainly a study on the relationship between the Drum Tower, ethnic identity, ethnic community, recent changes, and cultural changes and ethnic identity from the perspective of cultural anthropology, highlighting the functional significance of the Drum Tower and the meaning of ethnic identity.

This research focuses on the establishment of a modern commodity economy to understand the modernization of Dong village tourism. In the current tide of socialist economic development, the vigorous development of modern tourism has changed the traditional culture to a certain extent. From this perspective, the commercialization of the Drum Tower culture of the Dong nationality is not only a new economic development system but also a traditional exchange. People outside the village interacted with the Drum Tower through tourism and negotiated their identity with the Drum Tower.

Also, modernization refers to the Drum Tower cultural appeal to other ethnic groups and the government's political role in recognizing the Dong minority. Culture has broken the traditional norms of conservative and closed forms, raised the awareness of ethnic minorities on the development of market economy, promoted the better and faster development of historical culture, and modernized and spread it on a large scale.

When fronting concepts, we need to consider how to build cultural identity. How to negotiate cultural identity with people from different groups? This study will use these two main concepts to analyze the significance of Drum Tower.

### 7.2 Conceptual framework

The framework of this research is based on the research on Drum Tower, with cultural and negotiating Identities as the research concepts, and the background of the research is the development process of the minority in China. There is a series of related policies, the ethnic minority villages in China have achieved prosperity and development, and the Drum Tower culture has continued to expand.

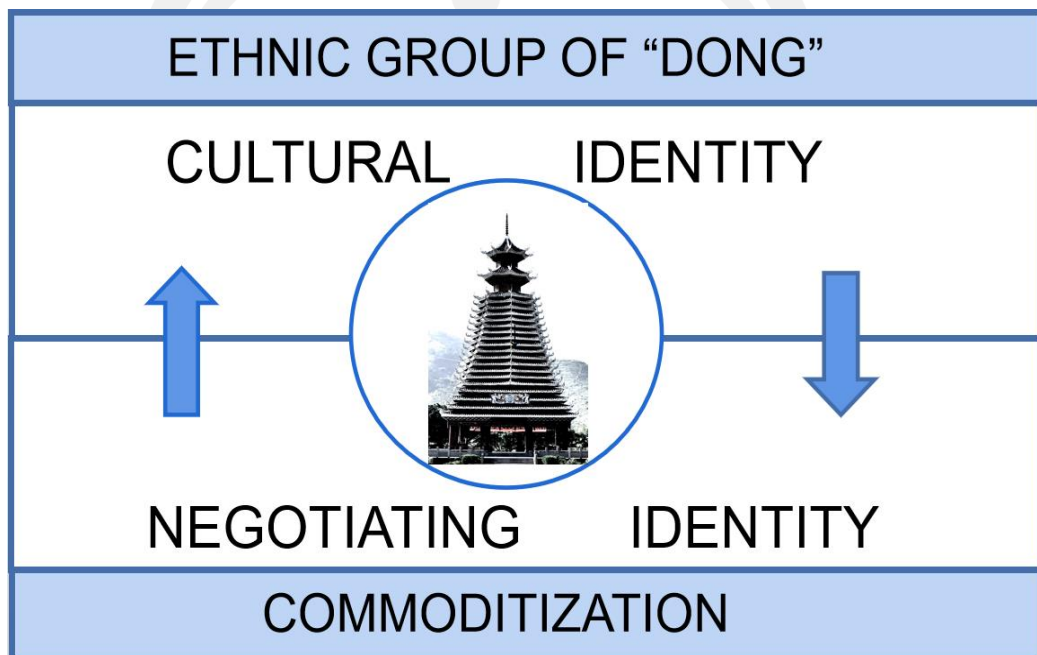


Figure 1 Research Conceptual Framework

## 8. Literature Review

Researchers collected literature focusing on “Drum Tower of Dong Village in Gui zhou Province : Cultural and Negotiating Identities of an Ethnic Group in the Minority Development Process of China”, used them to study and analyze.

### 8.1 Literature Review on research text

Studies on Drum Tower of the Dong minority

Drum Tower of the Dong minority has always been the object of study by scholars. They conducted numerous researches on Drum Tower, which mainly summarized the following aspects: Research on the Drum Tower from the point of ethnology and anthropology. They believe that Drum Tower is a comprehensive public place, integrating political, economic, and cultural aspects. The main ideas of

semiotics and ritual identification are used. Ouyang Weihua, an author of “Cultural Changes and Social Functions of the Dong Nationality's Drum Tower Building Art”, believes Drum Tower of the Dong minority is the materialized ancient books of the Dong minority culture. Drum Tower of the Dong minority recorded every bit of the Dong people. It is the logo of a family or clan. The development of the Dong Drum has gone through the four stages of nesting, dry bar, Luohan building, drum tower, combing the history of the development of Drum Tower will help sorting out the history of the Dong. The Dong Drum Tower, which has injected the hard work and aesthetic concept of the Dong people, is closely related to the life of the Dong people. The Dong Drum House still plays a political, economic, educational and recreational function in the production and living of the Dong people.

Moreover, Wu Daxun and Liu Hui stated in their title “Dong People's Ethnic Identification Manifesting through the Drum Tower” that the Drum Towers play a very important role in their social life. Practices such as entertainments, celebrations, festivals, visits and meetings, living and producing, can not do without the drum-towers. A Drum Tower, with its strong ethnic cohesive force, is a representative symbol of Dong people and its construction forms, functions and denotations all demonstrate a strong sense of ethnic identity. In the thesis of “Zhaoxing Dongzhai Tourism Land Industry Agglomeration : Spatial-Temporal Evolution of Minority Group in the Process of Tourism”, the author mentioned Zhaoxing Village is one of the well-preserved Dong villages in China. Studying the evolution characteristics of its industrial agglomeration can provide a reference for the development and protection of Zhaoxing Village. Using a combination of Participatory Rural Assessment (PRA), GIS technology, and remote sensing imagery, based on the tourism industry clustering data of Zhaoxing in 2008, 2013 and 2018, the research on the tourism industry clustering in Zhaoxing Spatiotemporal evolution. The results show that: (1) the distribution of tourism types in Zhaoxing has gradually become richer and more concentrated, and has been affected by geographical location, forming a pattern of centralized distribution of the types of tourism; The degree change is related to the number of business formats. (3) The agglomeration of tourism industry is the result of the combined effect of location conditions, stakeholders, and market demand.

To analyze the Drum Tower from the perspective of architectural anthropology, they combined the relevant concepts of ethnology and architecture to analyze the Drum Tower. Su Ying, an author of the “Traditional Village Culture(Guizhou Zhaoxing Dong Villages):The Loss and Return from the Perspective of Architectural Phenomenon” believes that the main factors affect the evolution and development of traditional village architecture are not the pursuit of private or public space, but the change of traditional village culture. Guizhou Zhaoxing Dong village buildings, from such dual structure as “wooden structure” to “square box type cement structure” to “brick base with wood top” or “exterior wood with interior brick”, profoundly reveals the conflict and confrontation between modern city culture and traditional village culture. These conflict and confrontation not only involve the exclusion and loss of traditional culture and the yearning and pursuit of city culture, but also reflect the interactive game played among Zhaoxing villagers, local government, tourist interests and cultural aspirations. They also reflect about the tourism resources problem in the commercial context of traditional village culture ecological protection. Based on these analyses, we should seek the return of the traditional village culture by controlling the development trend of excessive commercialization, separating the special cultural protection area and the residential area, and replacing the property rights.

Furthermore, Chen Shengyi stated in his article “Guizhou Minority Architecture (Guizhou Zhaoxing Dong Villages):the Vicissitudes of Minority Group in the Process of Tourism” that Minority architecture, as an important carrier of national culture, has changed due to its tourist function, which is the important expression of tourism to regional culture. The article acquires the perception of minority architectural landscape vicissitudes from local residents and tourists through questionnaires and field interview and thinks that the residents do not know enough about the importance of Dong village architectural landscape and lack adequate protection consciousness. Tourist perception of the Dong culture and architecture stays in the appearance and lacks the in-depth understanding. The study argues that it is the right way to protect the traditional national culture and the development of the minority economy in national tourism destination by recognizing the differences of national culture, enhancing the consciousness of protecting and inheriting the national culture of local residents, improving the

community participation of local residents,deepening the management of tourist destinations,and actively responding to the development of tourism while satisfying residents' reasonable requirements for building reconstruction.

Studying the Drum Tower from the perspective of pedagogy, Drum Tower played an important role in cultural education when there were no schools in the ethnic areas. Researchers use the concept of pedagogy to analyze the Drum Tower. Also, from an artistic point of view, the Dong people sang many songs that praised the Drum Tower. And, the decoration inside and outside the drum tower is particularly vivid. Researchers have used related concepts of music and fine arts to explain Drum Tower art. In thesis of“Dong Village at Zhaoxing :The Art Analysis of Open Space in the process of spatial aesthetics”,studied the open space from the view of spatial aesthetics through three aspects of sight,axis and interface. It enables you see clearly the aesthetics principle beyond a seemingly free space organization and also contributes to the study of the spatial art of Dung Village in Zhaoxing. Besides,this artical tries to bring some enlightenment on the design of urban open space.

In this research,Drum Tower is a unique architecture closely connected with the society of the Dong minority group of China. Dong Village social events such as entertainment, celebrations, festivals, visits and gatherings, living and producing are inseparable from the Drum Tower. In fact, Drum Tower has become a symbolic emblem of the people of Dong, and its construction, roles, and denotations all display a powerful sense of cultural identity. Recently Drum Tower has become a popular tourist site, with tourism on the rise. Tourists from all over the world come to the Dong Villages to tour and take pictures at the Drum Towers. This same Drum Tower's cultural heritage steadily has become an asset, and extensive identification agreements with outsiders (non-indigenous people) were held. This has improved the earnings of the villagers, and also the reputation of the Drum Tower.

## 8.2 Literature Review about research concept

### 8.2.1 Cultural identity

Cultural identity refers to the social psychology of an individual acquiring, maintaining, and innovating his or her own culture by generating a sense of belonging to his or her cultural group. Cultural identity is the manifestation of people's social attributes. Cultural identity, on the one hand, is related to ethnic groups as well as to political life. In the long course of China's historical development, people of all ethnic groups have closely interacted, intermingled and interdependent, forming a cultural pattern of “unity in diversity” in which they share weal and woe. (Clifford, G,2014,pp.34)

Cultural identity is a major issue among many migrant or diasporic populations.calls for purity and “authenticity” are met-within and outside the minority-by pleas for individual rights.change and choice.In the societies described as post-traditional by Giddens(1991).tradition does not go away.but it has to be chosen self-consciously and defended against its alternaives.As described by Gerd Baumann(1996)in a study of a multiethnic English neighbourhood.the options available are as numerous as they are controversial.(Thomas, H.E,2010: pp.303)

Besides, in the development of minority cultures from a cultural identity perspective, the author Qiweihua pointed out that national cultural identity is a confirmation of national cultural identity, and that the profound structure of culture is a fundamental characteristic for establishing cultural identity. The core of national cultural identity is the identification of the needed value and concept of national culture. In the context of globalization and the development of modernization, national culture is confronted with a crisis of identity to some extent, how to maintain the identity of national culture in the process of globalization is a problem that minority culture must face. Therefore, we should reshape cultural identity, rebuild national culture, and make it develop and innovate. Specifically, it should include three basic ways to enhance the consciousness of national culture, enhance the self-confidence of national culture, and realize the self-improvement of national culture (Kevin,V.M,2017,pp.29-30).

Luo Ji and Liang Qinchao stated in their article “Ethnic festivals: ritual interaction and cultural identity,Taking Liping.China Dong Drum Tower Culture and Art Festival as an example” that ethnic festivals are a kind of ethnic celebrations,



offering sacrifices and entertainment, usually in traditional festivals. In modern society, to adapt Due to the needs of Fang's economic and cultural development, more and more ethnic festivals have been "expropriated" by local governments. Like traditional festivals, ethnic festivals in modern society. It is also the aggregation and concentrated exhibition of ethnic culture, which embodies the life, spirit and customs of the ethnic group, and also carries the collective memory and literature of the ethnic group Identification.

Moreover, Concerning the analysis of the cultural identification of the Drum Tower, Yao Lijuan stated in his article "The Symbolic Significance and Identification Ceremony of the Drum Tower" that many important Dong people 's activities are needed to have similar ceremonies, whether it is giving a name to newborns, young people falling in love, a funeral or their national festivals, such as the Dong New Year, or even other national festivals. Also, Cultural diversity is the core of a nation and its indispensable. It is also an important reference point for monitoring the level of development of a nation. So, we need to take the appropriate measures to preserve the Dong culture.

In summary, the Dong people have created a unique culture with their wisdom, highly recognized by their people. Drum Tower is a highly concentrated representative of Dong culture. The Dong people have a close relationship with the Drum Tower, which demonstrates that the Dong community is a society centered on the Drum Tower, and fully reflects the ethnic spirit of the Dong people. The Dong people love the Drum Tower culture very much and have formed a profound cultural identity.

### 8.2.2 Negotiating Identity

Negotiating Identity refers to the methods by which individuals in their relationships achieve agreements on "who is who." If such agreements are reached, citizens are required to remain committed to their presumed identities. And the process of negotiating identity points out what people can demand from each other. Accordingly, identity negotiation provides the emotional "attachment" which maintains connections together. ( <https://en.wikipedia.org>)

In fact, the concept of negotiating identities came into existence in the sociological literature during the middle of the 20th century. A prominent figure in this revolution was Goffman (1959, 1961), who asserted that a "working consensus" or



agreement on the positions each person would play in the relationship is the first order of business in social interaction. Weinstein and Deutschberger (1964), and later McCall and Simmons (1966), built on this research by elaborating interpersonal processes that unfold after interaction partners reached an initial working consensus. Within psychology, these ideas were elaborated by Secord and Backman (1965) and Schlenker (1985).

Likewise, Swann (1987) coined the actual term "identity negotiation" which demonstrated the conflict between two opposing elements of social interaction, behavioral affirmation, and self-verification. Confirmation of behavior occurs when one person (the "perceiver") induces another individual (the "target") to behave in ways which affirm the perceiver's expectations (e.g., Rosenthal & Jacobson, 1968; Snyder & Klein, 2005; Snyder, Tanke, & Berscheid, 1977). Self-verification occurs when the "target" persuades the "perceiver" to behave in a manner that verifies the targets firmly held self-views or identities (Swann, 1983; 1996). (Stella, T, and Tenzin, D, 2019, pp.39-45)

The process of negotiating identity has several components, one of which includes those self-presentation processes people perform in the service of establishing who they are. Negotiating identity cannot be equated with self-presentation, however. Self-presentational activity represents a collection of behavioral tactics designed to achieve various interaction goals (e.g., Jones & Pittman, 1982). In contrast, the process of identity negotiation refers to a much broader set of processes through which people strike a balance between achieving their interaction goals and satisfying their identity-related goals, such as the needs for agency, communion, and psychological coherence. To this end, people generally conform to various principles of identity negotiation that not only facilitate smooth interpersonal interactions but also promote intrapersonal harmony. Furthermore, the motivational forces that regulate identity negotiation processes remain operative well beyond the cessation of self-presentational activity. When, for example, people encounter identity-discrepant evaluations or are compelled to behave in identity-discrepant ways, they may "see" the experience as offering more support for their identity than it actually does. In this way, biases in people's modes of thinking can ensure the survival of identities that have been challenged. As a result, these identities may guide behavior once again. (William, B.G, 2004, pp.195-198)

Besides, In China, there is very little research on negotiating identity. There are only a few articles. No one has studied the negotiating identity of the Drum Tower. In the process of interacting with Dong village, Drum Tower, as the most attractive tourist

landscape, attracted extra attention from outsiders. They took a group photo with the Drum Tower, watched the Drum Tower performance, carefully visited the Drum Tower, and participated in the Drum Tower long table banquet. Dong people's cultural identity with the Drum Tower gradually formed a negotiating identity with the Drum Tower in this process.

### 8.2.3 Commoditization

Commoditization does not belong to the business flow and by currency trade, translation, or modification. It can be bought and sold under the consumer economy situation and monetary equal trade, ethnic minority areas in our country booming the multi-cultural tourism, allowing national culture to buy and sell items, the phenomena of cultural commoditization emerged. American tourism anthropologist Rayburn believes that the tourism economy is experiencing cultural commercialization. To stay in business, residents of tourist destinations are using cultural factors that can legally attract foreign tourists in the form of commodities to provide and sell to tourists, that is, national cultural tourism is sold as commodities. (<https://en.wikipedia.org>)

Furthermore, Tan Yansha, an author of the commoditization of Guangxi minority cultural tourism resources, believes Guangxi is an autonomous region inhabited by 11 ethnic minorities, including Zhuang, Yao, Miao, and Dong, with a rich and unique traditional minority culture. The ethnic minority culture is pushed to the market and becomes a commodity, which has a positive effect on the socio-economic and cultural aspects of Guangxi's ethnic tourism reception areas. At the same time, there are also some negative effects due to human factors. However, such negative effects can be controlled, and therefore the ethnic culture and commoditization cannot be opposed.

Zuo hua, an author of "Ethnic Towns : the Development Strategy of Minority Group in the Process of Global Tourism", believes global tourism is the overall strategic direction for the development of tourism in China, and characteristic towns are an important carrier for the implementation of global tourism. Ethnic tourism towns have prominent problems such as insufficient motivation for sustainable development, insufficient cultural experience, and uneven regional development. Under the development concept of global tourism, through the construction of a spatial circle-

shaped development layout with characteristic towns as "meta-points", the creation of cultural-oriented tourist destinations, and the implementation of the "agricultural tourism integration" industry development path and other strategies, The construction of characteristic towns is an important support for the economic development and new urbanization of ethnic areas.

Several studies found that: (1) The commoditization of minority festival tourism is a dynamic process of development, the role of stakeholders in the actor-network changes, and the network structure is in a state of continuous adjustment. (2) The government leads the commercial development of traditional festivals using administrative recruitment, and its core position is shaken in the process of commodity development. The action logic of community residents in tourism development is affected by multiple factors. The main driving forces for cultural and traditional representatives and community residents to participate in the development of minority cultural festival tourism are adhering to traditional culture and pursuing economic benefits. The right struggle of the community retains the ethnic spiritual beliefs to a certain extent. The advancement of traditional festival commoditization will give priority to the subjectivity of minority groups, align the relationship between minorities and other players, and choose the correct direction of tourism growth for minority areas. ( Guijia, W, and Jia, X, 2019, pp.47-89)

In this research, with the continuous development of the commercialization of Dong villages, more and more industrialists come here to open hotels, restaurants, bars, and other business activities. Government officials come here to conduct field investigations and make recommendations for local development; tourists come here for a holiday and enjoy the unique culture of Gulou. With the arrival of tourists, the vigorous development of tourism has not only enhanced people's understanding of the Dong minority but also increased the income of villagers and raised their standard of living.

#### 8.2.4 Cultural policy

Cultural policy is the government actions, laws and programs that regulate, protect, encourage and financially (or otherwise) support activities related to the arts and creative sectors, such as painting, sculpture, music, dance, literature, and filmmaking, among others and culture, which may involve activities related to

language, heritage and diversity. The idea of cultural policy was developed at UNESCO in the 1960s. Generally, this involves governments setting in place processes, legal classifications, regulations, legislation and institutions (e.g., galleries, museums, libraries, opera houses, etc.) which promote and facilitate cultural diversity and creative expressions in a range of art forms and creative activities. Cultural policies vary from one country to another, but generally they aim to improve the accessibility of arts and creative activities to citizens and promote the artistic, musical, ethnic, sociolinguistic, literary and other expressions of all people in a country. In some countries, especially since the 1970s, there is an emphasis on supporting the culture of Indigenous peoples and marginalized communities and ensuring that cultural industries (e.g., filmmaking or TV production) are representative of a country's diverse cultural heritage and ethnic and linguistic demographics. (Kevin, V.M, 2017, pp.7-9)

Cultural policy can be done at a nation-state level, at a sub-national level (e.g., U.S. states or Canadian provinces), at a regional level or at a municipal level (e.g., a city government creating a museum or arts centre). Examples of cultural policy-making at the nation-state level could include anything from funding music education or theatre programs at little to no cost, to hosting corporate-sponsored art exhibitions in a government museum, to establishing legal codes and creating political institutions (such as the various ministries of culture and departments of culture and the National Endowment for the Humanities and the National Endowment for the Arts in the United States), arts granting councils, and cultural institutions such as galleries and museums. Similar significant organisations in the United Kingdom include the Department for Culture, Media and Sport (DCMS), and Arts Council England. (Jim, M, 2004, pp.17-18)

Throughout much of the twentieth century, many of the activities that compose cultural policy in the 2010s were governed under the title of "arts policy". Arts policy includes direct funding to artists, creators and art institutions and indirect funding to artists and arts institutions through the tax system (e.g., by making donations to arts charities tax-deductible). However, as Kevin Mulcahy has observed, "cultural policy encompasses a much broader array of activities than were addressed under arts policy. Whereas arts policy was effectively limited to addressing aesthetic concerns (e.g., funding art galleries and opera houses), the significance of the transformation to cultural

policy can be observed in its demonstrable emphases on cultural identity, valorization of indigeneity [Indigenous people's culture] and analyses of historical dynamics (such as hegemony and colonialism)."(Throsby David,2010: pp 59-63) A general trend in Western industrialized nations is a shift, since the 1970s and 1980s, away from solely supporting a small number of relatively elite, professionalized art forms and institutions (e.g., Classical music, painting, sculpture, art galleries) to also supporting amateur and community cultural and creative activities (e.g., community theatre) and cultural forms which were not considered part of the Western canon by previous generations (e.g., traditional music such as blues, World music, and so on).

Such a public-cultural policy would remain faithful to the highest standards of excellence from a broad range of aesthetic expressions while providing the widest possible access to people from different geographic locales, socio-economic strata, and educational background, as Dr. Mulcahy said.( Kevin V. Mulcahy,1991: pp21 ) In conceiving of public policy as an opportunity to provide alternatives not readily available in the marketplace, public cultural agencies would be better positioned to complement the efforts of the private sector rather than duplicate their activities. Similarly, cultural agencies can promote community development by supporting artistic heritages that are at a competitive disadvantage in a cultural world that is increasingly profit-driven. In sum, excellence should be viewed as the achievements of greatness from a horizontal, rather than a vertical, perspective and a cultural policy as supporting the totality of these varieties of excellence.(Dave,O, 2014,pp.61-62)

The future of cultural policy would seem to predict an increasingly inexorable demand that the arts carry their own weight rather than rely on a public subsidy to pursue art for art's sake.(Wyszomirski Margaret J, 1995: pp25)Kevin V. Mulcahy dubbed this cultural Darwinism is most pronounced in the United States where public subsidy is limited and publicly supported aesthetic activities are expected to demonstrate a direct public benefit.(Dwork Ronald,1985: pp221) Non-American cultural institutions are less constrained by the need to maintain diversified revenue streams that demand high levels of earned income and individual and corporate donations to compensate for limited government appropriations.(Kevin ,V.M,2017,pp.214)

Furthermore, Song Siyan proposed in her article "Culture Construction of Minority in Harmonious Society" that focusing on the route analysis of culture construction of minority in harmonious society, including concrete routes for spiritual culture and system culture construction of minority nationality. Include: to promote minority architectural culture, meet people's needs; strengthen the cultural construction of minority clothing, protection and utilization of both; to carry out the cultural construction of minority travel, improve resource development capacity; emphasis on minority and artistic creation, and enhance the awareness of the main creators; innovative minority ideological and moral, to adapt to social and economic development; minority cultural policies and regulations, according to the law; implementation of the management reform of minority culture, social management; and minority cultures of qualified personnel, the development of scientific planning; speed up the security system of funding for minority culture, and integration of universal forces, which is beneficial to the construction of harmonious society and socialism modernization construction with Chinese characteristics.

Moreover, Yang Meirong summarized in her article "New China's Ethnic Minority Culture Policies And Their Practice" that New China's ethnic minority cultural policies in several different periods, discusses the practice of ethnic minority cultural policies in Liannian Yao Autonomous County, Guangdong Province and thinks about how to further improve ethnic minority cultural policies. This paper draws a conclusion that the minority cultural policies are constantly developing and changing, and also have been protected and developed in the drive of these minority cultural policies. However, these policies are still unable to meet the needs of protection and development of the current ethnic minority cultures. Moreover, there are problems that need to be perfected in the formulation, implementation, supervision and evaluation of China's ethnic minority cultural policies.

In fact, Subject to the promotion of a series of policies, Dong society has undergone tremendous changes. The Dong people's concepts began to renew, and their original lifestyles also began to change. Now, in addition to farming, villagers have been generally engaged in tourism services and commerce, with increased economic income and continuous improvement in the quality of life.



## 9. Benefits of Research

9.1 Studies on Cultural and Negotiating Identities as research topics are certainly still rare in China, and these two concepts belong to a relatively new area. Those two concepts were used by few to study the Drum Tower before this. This work would fill the gap also in this regard. As interdisciplinary study, this work should address aesthetics, anthropology and sociology. Compared with a single discipline, it will increase the value concluded that research based on this research concept is still in its infancy. Systematic and comprehensive research can enable the results of this research to fill a gap in that particular academic field.

9.2 From the perspective of anthropology, sociology, this research further analyzes the value of Drum Tower culture, helps people to thoroughly understand the significance of Dong culture and Ethnic Group in the Minority Development Process of China, this research about human and society and relations between them, it will enrich the information of future research in this area.

9.3 The development of the Drum Tower from a local unique building to a modern tourist attraction has become the product of the commercialization of Dong villages. At the same time, this research can support minority studies via the Dong group. Especially the research model will be the model for research other minorities in the world which being the same situation with Dong.

9.4 This research finding will help the Guizhou province's local government in preparing development policies for Minority Groups such as income, etc.



## **CHAPTER II**

### **Social, Cultural Development in Dong Minority and Zhaoxing Village**

Drum Tower is a unique building created by the Dong people with their wisdom. For a long time, the Dong people and the Drum Tower have established a unique and rich culture that have gradually formed the identity of the Drum Tower culture. With the implementation of China's reform and opening-up strategy, the Dong villages rely on their rich resources and various favorable policies to actively develop tourism. As the most representative scenic spot, Gulou is sought after by the majority of tourists. In the process of communicating with tourists, local villagers negotiate on the identity of the Drum Tower. They also deal with others appropriately and effectively through habitual conventions. The results are satisfactory.

This chapter mainly introduces the social and cultural development of the Dong nationality and the Zhaoxing Dong village and analyzes the background of the Drum Tower in the Dong village. The first part of this chapter, I will give a brief introduction to the Dong nationality, its population, and origin. Then, according to the time flow I will introduce the historical development of the Dong nationality and finally, introduce the Dong culture. The second part will carry the name and historical development of the Zhaoxing Dong village; also, it introduces the population of the Zhaoxing Dong village; as well, it introduces the basic information such as the geographical location of the village.

#### **Part 1: Introduction of the Dong minority**

##### **1 The basic situation of the Dong nationality**

The People's Republic of China is a unified country composed of 56 ethnic groups. The Dong nationality is an ethnic minority in China with a long history, The Dong people are hardworking and brave, creating a splendid and unique culture. They live in concentrated areas at the junction of Hunan province, Guizhou province, and Guangxi province and the southwestern Hubei province. The approximate geographic

coordinates are 108° to 110° east longitude and 25° to 31° north latitude. The terrain is high in the northwest and low in the southeast, with an altitude of more than 300 to 2000 meters. There are Xuefeng Mountain in the east, the sub-peaks of Miaoling Mountain in the west, Wuyi Mountain and Foding Mountain in the north, Jiuwan Da Mountain and Yuecheng Mountain in the south, and Leigong Mountain in the middle. The main rivers are Qingshui River, Qushui River, Duliu River and Xun River. There are many flat lands or small basins in the mountains, and the land is fertile. The annual rainfall in this area is about 1200 mm, the rainfall is abundant, the average annual temperature is 16 degrees Celsius, and the climate is relatively mild, there is no scorching heat in summer, and the winter is less severe. The climate here is suitable for food crops (cereals, rice, etc.) and forestry development ( Dingyong, W and Kaizhong,S,2016, pp.3)(see figure 1 and 2 below).



Figure 2 Distribution of Dong Nationality in China

Source:<https://image.baidu.com/search/detail>, 2021



Figure 3 Young people of the Dong nationality dressed in costumes

Source: Photographed by Ronghua Cui, 2022

According to the statistics of the sixth national census in 2010, the total population of the Dong nationality is 2,879,974, which is the twelfth largest population in China. The Dong people are mainly distributed in the Qiandongnan Miao, the Dong Autonomous Prefecture, and the Tongren area in Guizhou Province, Xinhuang Dong Autonomous County, Huitong County, Tongdao Dong Autonomous County, Zhijiang Dong Autonomous County, Jingzhou Miao and Dong Autonomous County, and Sanjiang Dong Autonomous County in Guangxi Zhuang Autonomous Region. Longsheng Autonomous County, Rongshui Miao Autonomous County, Enshi Tujia, and Miao Autonomous Prefecture in Hubei Province and other places.

Guizhou is the most populous province of the Dong ethnic group, with 1,628,568 Dong ethnic groups, accounting for 55.01% of the Dong ethnic population and 12.21% of the ethnic minority population in Guizhou. Among them, the Qiandongnan Miao and the Dong Autonomous Prefecture is the largest settlement of the Dong ethnic group in my country, accounting for 40.8% of the total population of the Dong nationality in the country; the Liping County in Qiandongnan Prefecture is the county with the largest Dong population in China, with a Dong population of more than 320,000. Zhaoxing Village is located in the south of Liping County, and the whole village is of Dong ethnic group. In other areas, the Dong people live together mainly

due to work, employment, or marriage migration. Guangdong and Zhejiang each have a Dong population of more than 10,000; in 13 provinces including Jiangsu, the Dong population is more than 1,000, and all other provinces have Dong people. (Kaizhong, S, 2016, pp.13 )

## **2 Dong minority history**

There are different opinions on the historical origin of the Dong nationality.

There are four main points of view: the first view is that the Dong people are aboriginal people and have lived on this land since ancient times. The Dong people are formed by the continuous development and growth of people on this land; the second view is that the Dong people are the primitive residents living in the Wuzhou area on the lower reaches of the Duliu River migrated upstream to the Dong people's gathering area, because there are migratory songs of "Grandpa Going to the River" in the southern Dong dialect area; the third view is that the Dong people migrated from Wenzhou on the lower reaches of the Yangtze River through the Dongting Lake and along the Yuan River, because there is a legendary song called "Zugong Jinzhai" circulated by people in the northern dialect area of the Dong. In the course of long-term historical development, other ethnic elements have migrated from other places and have been continuously integrated.

This research believes that the Chinese nation is a pluralistic and unified national group, and Chinese culture is a pluralistic and unified cultural collection. The same is true for Dong and Dong culture. To explore the origin of the Dong nationality, it is also necessary to establish a concept of "multiple unity", that is, ancestors of the Dong nationality have both indigenous genes and foreign elements. We must analyze and explore the multiplicity according to different times and locations in order to draw conclusions that are more scientific and closer to reality.

From the perspective of the historical development of the Dong nationality, it has generally experienced primitive society, feudal society, warlord melee, the rule of the Chinese Kuomintang, and the rule of the Chinese Communist Party (socialist new China). With a large historical span, many social changes, and complex social nature, the Dong people have written a magnificent history of hard work, courage, and self-improvement.

### Primitive society:

The development process of the Dong society has also gone through a long period of primitive society without classes, oppression, and exploitation. Although there is a lack of literature to investigate, it is impossible to understand its full picture, but from the classic stories about legends and real-life circulated by the Dong people some of the customs in, you can also see remnants or traces.

The "Song of the Origin of Mankind" spread among the Dong people said: In ancient times, there were four grandmothers who "hatched eggs" on the hillside and gave birth to a boy named Song En; they hatched eggs at the foot of the mountain and gave birth to a girl and her name was Songsang. Song En and Song Sang married and gave birth to 12 siblings, including Jiang Liang and Jiang Mei. Later, the flood was so high that people disappeared, leaving only Jiang Liang and Jiang's sister. To breed offspring, they had to match up for marriage. Since then, human beings have gradually developed and formed Han, Miao, Dong, Shui, and other tribes respectively. Although this is a myth and legend, it outlines that the ancient Dong ancestors, like other brothers in the process of human society, also experienced only knowing their mother and not knowing their father, sometimes giving birth here, sometimes giving birth there, and turbulence. The primitive travel group life of residence and the transition from "group marriage" to generational marriage, and then the historical outline of the matrilineal clan society.

The Dong marriage system in matrilineal clan society still exists in the appellation of one's relatives and the customs related to marriage. In the Dong family, in some places, one's wife is called "maix", and other members of the same generation are also called "maix". Brothers and sisters of the siblings or **Fang** brothers and sisters in most areas call their brothers or sisters "jaix", and brothers or sisters "nongx" (nongx). Historically, it was common for the **Ser family** to give priority to marriage for uncles.

Matriarchy is a symbol of matrilineal clan society, which is reflected in the kinship of the Dong people, which is still centered on matrilineal. The mother's sisters and their children are regarded as their mothers and siblings, cannot marry each other; if the mother is abused or persecuted, the uncle has the right to interfere or deal with



it; the mother's dowry property, especially the land, is generally inherited by the sisters. Brothers have no right to enjoy. In addition, among the gods worshipped by the Dong people, most of them are women, such as the so-called "sax tiuk" and "Sadoh". The Han people call "Lei" and "Lei Gong", while the Dong people call it "Lei Po". This is a product of matriarchal social matriarchy.

The social traces of the male-centered patrilineal clan have also survived in life. The Dong people call their distant ancestors "ongs bux", which is a collective term for grandfather and father. This is the product of a large family with more than three generations. The Song of Sacrifice to Ancestors circulated in the Dong area in the south said: When the ancestors of the Dong ethnic group migrated, "grandfather wears a hat in front, grandmother holds an umbrella afterward", and arrives at the place of settlement., Let the children live in the village." It explains that the "elders" of the patrilineal clan represented by the "grandfather" have the power and obligation to manage and control the internal affairs of the clan. At the same time, the social traces of the patrilineal clan are also manifested in the fact that the Dong people live in a group, with villages or clan surnames as the unit of activity. In many places, although there are one or several ethnic surnames in a stockade, each ethnic surname has a certain range of residence and the title, organization, and regulations that represent the family surname. The leader is called "Ning Laox", or "Yangp laox". They are the head of a clan or a village. They are both natural leaders, and they are also highly respected and upright. , A character supported by everyone (Dingyong, W and Kaizhong,S,2016, pp.23-25).

### **Feudal society:**

The area where the Dong people now live was under the jurisdiction of Pu and Yue during the pre-Qin period. During the Qin Dynasty, it was under the jurisdiction of Qianzhong County and Guilin County. In the 29th year of the First Emperor (218 BC), the Qin Dynasty sent General Weituju Lou Shinan attacked the Vietnamese", Send 500,000 troops to attack five different places, and one of them entered southwestern Hunan, "garrisoned in the mountains of Tancheng" (Xu Songshi,2004,pp. 53).Namely the southwest area of Qianyang County today. During the Han Dynasty, the Dong area belonged to Wuling and Yulin County. During the Jianwu period of the Later Han Dynasty, Emperor Guangwu Liu Xiu sent Liu Shang to lead the soldiers to "Wuxi",

stationed troops in the southeast of Chenxi County and built the city to defend (Wangjun Xu, 2007 ; pp.32) resistance of local residents. In the eighteenth year of Jianwu (42 years), he sent Ma Yuan and led more than 40,000 soldiers to the south ( ( Ye Fan, 2000 ; pp. 61)), but he still could not rule Wuxi. During the Three Kingdoms period, the Dong area belonged to Jingzhou Wuling County and Jiaozhou Yulin County. From the Wei, Jin, Southern, and Northern Dynasties to the Sui Dynasty, the old system was followed. Only in southwestern Hunan and southeastern Guizhou, Chiyang County (ancient water name. Chishui) was established in Wuling County, which was later changed to Longbiao County in Yuanling County. Northwest Guangxi in Sanjiang and Longsheng, Yixi County was established under Shi'an County.

In the early Tang Dynasty, the prefecture was changed to a state, and the state was set up as a county, or the prefecture was changed to the governor. The names of the prefectures are divided into two categories: "Economic System" and "Jiji", both of which are set up as provincial governors: the former is directly appointed by the ministries of officials, and the latter is appointed by the governor's office with local chiefs of surnames and inherited by descendants. Among them, the military, political, and financial powers of Jimizhou are autonomous, and only "Fengzhengshuo" is ordered to pay tribute to the people's territory. (Xiu Ouyang, Qi Song, 1060 ; ).

At the end of the Tang Dynasty, the peasants in the Central Plains rebelled and the Li dynasty was on the verge of faltering. The prefectures and counties in southwestern Hunan were owned by the chiefs of local surnames. At that time, the Tian clan ruled the prize, Jin, Yi, and Huang prefectures, and the Shu clan ruled the Xu and Xia prefectures ("Song History-Southwest Xidong Zhuman"). , and Yang Chenglei was named "Ten Dong Leaders" according to the southwest of Xuzhou (now Jingxian County and the east of Liping Tongdao). Yang Zaisi, a member of his tribe, claimed to be Chengzhou Mu in Tanyang and Langxi in southern Xuzhou (now south of Zhijiang to Huitong, Jingxian, and Suining areas). (Tuotuo, Alutu, 1343).

For more than a thousand years in Chinese feudal society from the Qin and Han Dynasties to the Sui, Tang, and Five Dynasties, although the central dynasty established



prefectures and counties in the Dong area, most of them did not have actual jurisdiction. (Song History. Southwest Xidong Zhumanshang"). During this long period, the Dong society still maintained its self-governing social state. That is, the clan rural commune organization, which is based on the geographical connection, still has strong vitality and continues to play an important role. In the seventh year of Xiande (960), after the establishment of the Northern Song Dynasty, local construction was changed to three levels: road, state, and county. According to the records of "Song History·Southwestern Xidong Zhuman", the prefectures and counties set up in the Dong area at that time were as follows: Those belonging to Jinghu Lake Road were: Cheng, Huizhou, Huangzhou, and Sizhou (Tuotuo, Alutu, 1343).

In order to strengthen the rule of the Dong area, the Song dynasty built castles under the prefectures and counties or promoted the villages to counties. In the third year of Yuanfeng (1080), Quyang County was established with Guanbaozhai (now north of Jingxian County) in Yuanzhou and Fushangjiang, Duoxing, Tonggu, Yangzhen, Tanxi, Shanghou, Shangcheng, Tiancun, The Datian regiments set up Luomengzhai and belonged to Chengzhou. In the same year, Huizhou was changed to Shizhu County, under the jurisdiction of Shaozhou. In the second year of Yuanyu (1087 AD), Chengzhou was changed to the Quyang Army, and the "officers and troops" were set up in the area.

Rongzhou belongs to Guangnan West Road. After Emperor Gaozong crossed the south, during the Baoyu period (1253-1258), Lizong set up Bazhou, Tanxi, Hongzhou Boli, Fulu Yongcong, and Rongjiang Bahuang in Liping, Congjiang, Jinping, and other places. Five "military and civilian chief lawsuits", with the local "natives" as the chief officers, inherited by descendants. Since then, the Tusi system began to appear in the southern area of the Dong nationality.

From the Northern Song Dynasty to the Southern Song Dynasty for more than 300 years, the Song Dynasty's development and management of the Dong nationality area prompted the major surnames in this area to take the lead and then join, and the feudal system was further established. At the same time, the political, economic, and cultural ties between the Dong area and the Han nationality in the Central Plains have been increasingly strengthened, which has promoted the development of Dong society.

In the Yuan Dynasty, the political system of the Dong area was based on the Song system: Huangzhou still belongs to Luyang County and is under the administration of Yuanzhou Road. Rongshui, Huaiyuan, and other counties are under Liuzhou Road. In the twelfth year of the Yuan Dynasty (1275), Yuan soldiers entered Guizhou, Sizhou Tian Jingxian accepted the soil and was appointed Sizhou Military and Civilian Comfort Division, later changed to Xuanwei Division. In the following year, Jingzhou was promoted to Jingzhou Road; afterward, it was reduced to a state, under the jurisdiction of Chenzhou Road (later changed to Yuanzhou Road), and governed the counties of Jingxian, Huitong, and Tongdao today.

From the Yuan Dynasty to the 16th year of the Yuan Dynasty (AD 1279), two strategies were adopted for the Dong areas: on the one hand, they carried out peaceful exchanges with the leaders of the various tribes in the southwest and persuaded them to submit to the central government; on the other hand, they continued to fight against and conquered all parts of the Dong nationality. In the 20th year of the Yuan Dynasty (1283 AD), the army of the Yuan Dynasty carried out military encroachment on the Dong areas in southwestern Hunan Province and Southeastern Guizhou Province and set up the General Administration Office under the management of Xuanwei Division on Shun Yuan Road. At the end of the Yuan Dynasty, large and small chieftains ruled the Dong ethnic areas in Guizhou. At this time, the chieftain system developed to its heyday. During this period, the vast majority of the Dong people suffered increasingly more exploitation and oppression ( Dingyong, W and Kaizhong, S, 2016, pp.26-31).

In the fifth year of Hongwu in the Ming Dynasty (1372), Zhu Yuanzhang ordered Jiangyin Hou Wuliang to conquer Wukai (now Liping County, Guizhou) and Guzhou (now Liping Northwest and Jinping, Guizhou) and other Dong ethnic areas, and obtained 223 Dongs with a population of more than 15,000. Zhu Yuanzhang appointed the original officials to the native officials who were attached. In 1414, the Ming dynasty established the Liping and the Xinhua government and appointed Liuguan to directly take charge of the chieftain, and the Dong people's area appeared under "the rule of both land and flow".

The Ming Dynasty set up a large number of military institutions such as guards, suo, tun, and fort in the Dong area to further strengthen the feudal rule of the Dong area. In the thirtieth year of Hongwu (1397), the Ming Dynasty set up bronze guards in

Jinping County today. More than 18,000 troops were stationed and 354 hectares of land were occupied. A peasant uprising led by Lin Kuan broke out in the area of Podong on Jinping.

During the Ming Dynasty, the central government managed the Dong ethnic regions in Guizhou, Hunan, and Guangxi for more than 200 years, which had a profound impact on the region: on the one hand, it ended the separatist rule of the big surnames (especially in Guizhou). On the other hand, it further expanded and developed the feudal regime of the Ming Dynasty, strengthened the relationship between the Dong area and the central dynasty, and facilitated the unification of the Chinese nation.

In the early Qing Dynasty, the central dynasty still followed the Ming Dynasty's "coexistence of soil and current" in the rule of the Dong area. In the eighth year of Shunzhi (AD 1651), the Qing army entered the southwestern part of Hunan and cancelled the Jingzhou and Wuzhou guards that were originally set up in the Ming Dynasty. In the fifteenth year of Shunzhi (AD 1658), the Qing government ordered Luoto, Wu Sangui, and Zhao Butai to lead the army into three routes into Guizhou to counter the rebellion against Li Dingguo and other anti-Qing forces. After fierce fighting, Li Dingguo was defeated and fled to Yunnan, Tanxi, Gu the governors of the state and other places are attached to the central government.

During the Yongzheng period (AD 1722-AD 1735), Ortai implemented the "reform of land and return" to the Dong area. At the same time, the Qing regime adjusted part of the area's health authorities and strengthened the management of convective officials. In 1725, Wukaiwei and Tongguwei were subordinate to Liping Prefecture. In 1727, Tongguwei was changed to Jinping County, Wukaiwei was changed to Kaitai County, Pingxiwei was changed to Yuping County, and Qinglangwei was changed to Qingxi County. In 1729, Zhang Guangsi, the prefect of Liping, calmed down the Miao-Dong area around Leigong Mountain and added Guzhou Hall and Qingjiang Hall in Rongjiang and Jianhe respectively. Through the reform of the local government, the Dong nationality was included in the rule of the Liuguan. In the twentieth year of Daoguang (1840), almost all Dong areas were ruled by Liuguan. So far, the Tusi system in Dong areas was abolished.

After the Opium War in 1840, with the invasion of foreign capitalist forces, the Dong area gradually became a semi-colonial and semi-feudal society. In the late Qing

Dynasty, under the influence of the Taiping Heavenly Kingdom Movement, a great uprising of Dong peasants led by Jiang Yingfang, Jiang Zhiling, and Liang Weigan broke out. This uprising lasted for 20 years and was a heavy blow to the Qing Dynasty (Dingyong, W and Kaizhong,S,2016, pp.42-48).

### **Warlord melee period**

At the end of the 19th century, the Qing government became more corrupt and incompetent. It strengthened its feudal rule internally and succumbed to the imperialists externally. This aroused the indignation of the people of all ethnic groups throughout the country. At the beginning of the 20th century, the bourgeois-democratic revolution led by the great pioneer of the democratic revolution, Mr. Sun Yat-sen, was surging. The Dong people with glorious revolutionary traditions were armed one after another to wage a heroic struggle against the local government of the Qing Dynasty.

With the direct or indirect support of the imperialists, the warlords of various factions in the country have been fighting each other for years. In the remote areas of the Dong ethnic group on the borders of Hunan, Guizhou, and Guangxi, although they did not directly suffer from the war, they have suffered from the indiscriminate forces, large and small bandits, as well as brutal forces crossing the border to grab food and pull the strong to fill the army, and social production in the Dong area was severely damaged.

In February 1912, Liu Xianshi, a member of the "constitutional party" in Guizhou, and others colluded with the Yunnan warlord Tang Jiyao to enter Guiyang and usurp the revolutionary power. The Liping Mansion was ruled by landlords and tycoons. In 1925, there was a severe drought, the fields were cracked, and the rice was too dry. The harvest was less than 1/3. The remnants of Lu Rongting, Han Caifeng, Shen Hongying led fifty or sixty people into Liping, Rongjiang, and the channel area to seize grain for military food. Resulting in a steep rise in root prices. Since 1925, Li Zongren and Bai Chongxi ruled Guangxi: After 1926-1927, Zhou Xicheng ruled Guizhou, and Chen Quzhen included indiscriminate troops and bandits who had endangered the people for a long time, and the social order gradually stabilized. However, at the same time as social production resumed, excessive levies and excessive taxes followed, and the Dong

people who had not recovered their vitality fell into dire straits ( Dingyong, W and Kaizhong,S,2016, pp.85-87).

### **The reign of the Chinese Kuomintang**

(The Kuomintang (KMT or CNP) ruled China from 1927 to 1948).

In 1935, the Kuomintang central government entered Guizhou, replacing the rule of local warlords, governing, and implementing the policy of "administering new policies and employing new people." Most officials above county magistrates were members of the "central system." In the countryside, landlords, tycoons, and upper-class figures from ethnic minorities were used as district heads, joint security directors, and later township heads and security chiefs. Implementation of the "Baojia system", the implementation of "joint protection and joint sitting", 1 household "offended the law", and 9 companies were involved. The same goes for Hunan. In the early years of the Republic of China, there were only more than 60 Baos and 700 Jias in Huangxian. By 1940, it had expanded to 149 Baos and 1,645 Jias (see the printed version of "General Situation of Xinhuang Dong Autonomous County" (draft for comments). In Guangxi there are districts, townships (towns), and Lu (neighbors) under the county, and the "joint protection and joint sitting" are also implemented. At the same time, the military organization was strengthened. The county set up a security brigade, and the district set up a squadron. The local power faction was appointed as the team leader or squad leader, and gangsters were taken in to rule the majority of the Dong people.

The Kuomintang implemented a policy of assimilation of ethnic minorities and put forward the reactionary "same ethnicity theory", discriminating against and oppressing ethnic minorities in every possible way. As early as 1932, Sanjiang County established the "Improved Customs Committee" and formulated "rules" stating that "Miao, Yao, and Dong people's dresses should all be changed to Hanfu."

In August 1937, the Kuomintang government promulgated the "Conscription Law", which stipulated that staff and faculty, college graduates and students who had only one child and the family livelihood should be "delayed, and the duty of military service fell on the poor laborers." In the early days of conscription, young people from the Dong nationality who were full of national spirits actively enlisted in the army.

Later, due to the abuse of recruits by the Kuomintang vehicles at all levels and corruption of food and wages, the masses were afraid.

After the end of the War of Resistance against Japan, the Kuomintang reactionaries tried to grab the fruits of victory from the people and colluded with U.S. imperialism. On the one hand, they frantically launched a counter-revolutionary civil war, and on the other, they tried their best to strengthen their reactionary rule. There is no democracy by dispatching special agents to intervene in schools and administrative organs at all levels, developing reactionary party organizations, and preventing the activities of Communists and progressives. As long as they are dissatisfied with reality, they are considered to be "alien suspects" and they are monitored or arrested, and white terror is practiced. Strengthen military control and increase local armed forces such as "Self-Defense Forces" and "Security Teams". It also colludes with bandits and bullies to form a triad ruling group consisting of officials, bandits, and tyrants, and promotes a policy of "bringing bandits" and "indicating bandits". The society is in turmoil, and groups of bandits are running around, robbing the village, "closing the sheep and hanging the quarry", and blocking the road. The Jiuchaoao in Liping County, Ba Kuangchong in Rongjiang County, Xindongkan in Congjiang County, and Shengkou in Sanjiang County are all the places where bandit activities are most frequent, and countless business travelers have been robbed ( Dingyong, W and Kaizhong,S,2016, pp.107-110).

### **The period of the Communist Party of China**

(Socialist New China)

In November 1949, the Dong people cooperated with the People's Liberation Army to overthrow the reactionary rule of the Kuomintang government, ushering in the liberation of their nation, and the Dong people who had been in the abyss of suffering for a long time gained a new life. In the early days of the founding of the People's Republic of China, in order to strengthen ties with ethnic minorities, the Central People's Government sent ethnic delegations to visit the Dong areas in 1950 and 1951, conveying the deep concern of the Party Central Committee and Chairman Mao to the Dong people and understanding of the Dong people. The aspirations and demands of the people publicized the party's ethnic policy and strengthened national unity. From 1951 to 1952, the Dong nationality area completed the land reform. From 1953 to 1957,



agricultural cooperation and socialist transformation were realized, which liberated the productive forces and promoted the development of the productive forces (Dingyong, W and Kaizhong,S,2016, pp.126-133).

In October 1976, the Party Central Committee smashed the "Gang of Four" in one fell swoop. The 10-year Cultural Revolution was finally over. All counties in the Dong ethnic region held conferences to celebrate the smashing of the "Gang of Four." In December 1978, the 11th Party of the Communist Party of China. The convening of the Central Plenary Session marked the beginning of a new period of reform and opening up. In 1979, the "Decision of the Central Committee of the Communist Party of China on Accelerating Agricultural Development Issues" was issued. Leading cadres and the broad masses of the people in the Dongjing area have studied the spirit of the Party Central Committee documents. Understanding and visiting other places, the ideological understanding has been unified and improved. The land contracting to households was implemented in 1980, and the agricultural joint production contract responsibility system was all Luoshen by the end of 1981. The land contracting period was set in 1981 and unchanged for 15 years, and in 1984. The year is set to remain unchanged for 30 years. After the adjustment of agricultural production relations, the majority of farmers have the autonomy of production, the enthusiasm for production has increased significantly, the economy has developed rapidly, and the standard of living has improved year by year.

On May 31, 1984, the First Session of the Sixth National People's Congress passed the "Law of the People's Republic of China on Regional Ethnic Autonomy." The system of regional ethnic autonomy has been further strengthened and improved. Regional ethnic autonomy has laws to follow. Ethnic work and the development of ethnic minority areas have entered a new stage of development. The Dong areas, like other ethnic autonomous areas, have gradually implemented regional ethnic autonomy under the leadership of the Communist Party of China. In addition to continuing to implement the regional ethnic autonomy law in areas where ethnic autonomy has been established, some new ethnic autonomy has also been established due to the restoration of ethnicity. The newly established county-level ethnic autonomous areas in the Dong area include Yuping Dong Autonomous County in Tongren Prefecture, Guizhou Province (established on November 7, 1984), Zhijiang Dong Autonomous County in Hunan



Province (established on September 24, 1987), and Tongren in Guizhou Province Tongmuping Dong Nationality Township in the city, Gaolouping Dong Nationality Township in Wanshan Special Zone, Tongren District, Guizhou Province.

In October 1984, the "Decision of the Central Committee of the Communist Party of China to Reform the Economic System" was issued, abolishing people's communes, establishing townships, dismantling districts and combining townships, adjusting the agricultural structure, and developing township enterprises. In 1992, after Deng Xiaoping delivered his southern speech and the 14th National Congress of the Communist Party of China, the pace of China's reform and opening-up was further accelerated, and the socialist market economic system began to be established. Like all parts of the country, the reform and opening up in the Dong ethnic area has also moved forward in great strides. A series of measures have been taken to promote economic system reform and expand opening-up. While paying close attention to the construction of material civilization, the construction of spiritual civilization, political civilization, and social civilization has been strengthened, so that the national economy and various social undertakings have achieved greater development (Dingyong, W and Kaizhong,S,2016, pp.169-170).

Since the Fourth Plenary Session of the 13th Central Committee (June 23-24, 1989), the Chinese Communists, with Comrade Jiang Zemin as the main representative, have deepened their understanding of what socialism is and how to build a society in the practice of building socialism with Chinese characteristics. We have accumulated valuable new experience in governing the party and the country, and formed the important thinking of the "Three Represents." The establishment of my country's basic economic system and distribution system in the initial stage of socialism has accelerated the construction of the socialist market economic system. The national economy has sustained, rapid, and healthy development, and social productivity, overall national strength, and people's living standards have reached a new level.

Since the Sixteenth Congress of the Communist Party of China (November 8-14, 2002), the Chinese Communists, with Comrade Hu Jintao as the main representative, have profoundly understood and answered what will be achieved in the new situation according to the new development requirements. Major issues such as development and how to develop have formed a people-oriented, comprehensive, coordinated, and

sustainable development outlook. Effective work of building a well-off society in an all-around way has resulted in a substantial increase in fiscal revenue. The comprehensive agricultural production capacity has increased, and grain production has increased year after year. New progress has been made in industrial restructuring, and infrastructure has been comprehensively strengthened. The level of urbanization has improved significantly, the coordination of urban and rural development has increased, and the people's living standards have improved significantly. Residents' income has grown rapidly, family property has increased steadily, food, clothing, housing, and transportation conditions have improved significantly, and the minimum living standards in urban, and rural areas and poverty alleviation standards in rural areas have been greatly improved.

The Eighteenth Congress of the Communist Party of China (November 8-14, 2012) put forward the goal of building a well-off society in an all-round way: China's economy continues to develop healthily and sustainably, and significant progress has been made in transforming the economic development model. , based on markedly enhanced sustainability, the GDP and per capita income of urban and rural residents will be doubled over 2010. Since the 18th National Congress of the Communist Party of China, the Chinese Communists, with Comrade Xi Jinping as the main representative, have responded to the development of the times and systematically answered from the combination of theory and practice what kind of socialism with Chinese characteristics to adhere to and develop in the new era, and how to adhere to and develop socialism with Chinese characteristics. This major issue of the times created Xi Jinping's thought on socialism with Chinese characteristics in a new era. Under the guidance of Xi Jinping's Thought on Socialism with Chinese Characteristics for a New Era, the Communist Party of China led the people of all ethnic groups across the country, undertaking great struggles, great projects, great undertakings, and great dreams, and pushing socialism with Chinese characteristics into a new era. Now, the Dong people, together with the people of other ethnic groups in China, are working hard to realize a well-off society in an all-round way under the strong leadership of the Party Central Committee with Xi Jinping at the core.

## **Part 2:The culture of the Dong minority**

## **Language**

The national language of the Dong nationality is the Dong language, which belongs to the Dong-Shui branch of the Zhuang-Dong family of the Sino-Tibetan language family. In addition to having some characteristics common to most languages of the Sino-Tibetan language family, it has many similarities with the Zhuang and Buyi languages of the same language family.

By summarizing the similarities and differences of vocabulary, grammatical phenomena, and phonetics in the Dong language, taking the Dong, Miao, and Han ethnic areas in the south of Jinping County as the boundary, the Dong language can be divided into two dialect regions in the north and south. The dialects are divided into 4 native languages. The emergence and formation of Dong dialects are largely influenced by the Han language. Through the comparison of the two dialect areas, it can be seen that the Dong people in the northern dialect area have more contacts and exchanges with the Han people, and they can understand the language and writing of the Han people to a certain extent, compared with the Dong people in the southern dialect area. Their ability to recognize Chinese characters is also higher. Therefore, in the language of the northern Dong dialect, more vocabulary and grammatical forms in the Han language are absorbed, and the pronunciation of the Dong language has become a little simplified (compared to the southern dialect of the Dong). In contrast, the southern dialect of Dong still retains a more primitive form, with vowels of different lengths, and a complete set of cacophony.

Although the Dong language forms two dialect areas within the scope of use, the differences between the dialects are not very large, and the interior is relatively unified and complete. The grammatical rules of the North and South dialects of the Dong language are the same. The similarity of cognate words between the dialects exceeds 70%. After a period of contact and interaction in different dialect areas, the Dong people can communicate smoothly in most cases (Kaizhong, S, 2013, pp.25).

## **Writing**

For a long time from ancient times to the present (in 1949, before the founding of the People's Republic of China), the Dong people only had language but no writing. After the founding of the People's Republic of China, the Chinese People's

Government (national government) has attached great importance to the language and writing work of ethnic minorities and has actively helped ethnic groups that do not have written languages to solve their writing problems. In 1956, the first task force of the Chinese Academy of Sciences' Minority Language Investigation investigated the language of 22 points in 14 counties of the Dong nationality and began the creation of the Dong script. In 1958, a scientific seminar on the language and writing of the Dong nationality was held with representatives of the Dong nationality in Guizhou, Hunan, and Guangxi provinces (regions). The Dong language plan (draft) was formally adopted at the meeting. Since then, the people of the Dong nationality have their writings.

The newly created Dong language is composed of Latin alphabet phonetic characters. The basic dialect is based on the southern Dong dialect, and the pronunciation is based on the pronunciation of Chejiang dialect in Rongjiang County, Guizhou Province. The creation and application of the Dong language have greatly promoted the social, political, economic, cultural, and educational development of the Dong area (Kaizhong, S, 2013, pp.27-34).

### **Art**

There are three treasures circulating among the Dong people. The first is the Drum Tower, the second is Fengyu qiao, and the third is music. Here is a brief introduction:

The Drum Tower is the most iconic building created by the Dong people with their wisdom, and it is also the text of this study. Drum Tower, regarded as the most important public space by Dong people, is located in the center of the village. Every village will build (at least one, and some villages will build more). The construction of the Drum Tower is entirely made of wood (generally fir), without other building materials such as steel bars and stones. It is made of different sizes of wood. Dong people in the drum tower will be elaborately decorated (painting, sculpture, etc.), will also carry out a lot of activities in the Drum Tower, to celebrate the national festival together, is the best carrier of Dong culture concentrated display (the discussion on the drum tower will be carried out in detail in the following chapters)(see figure 3 and figure 4).



Figure 4 Sanbao Drum Tower

Source: Photographed by Ronghua Cui, 2021



Figure 5 4: Fengyu qiao (Wind and rain bridge)

Source: Photographed by Ronghua Cui, 2022

Fengyu qiao (Wind and rain bridge) is a bridge built by the Dong people for convenient communication. However, it is different from an ordinary bridge. It also has a windproof and rainproof building based on the bridge body, which can provide people with rest and entertainment, and is also an important public space for villagers' lives.



The size and specification of the Fengyu qiao are different, but their basic styles and structures are the same. The lower part of the Fengyu qiao (the part across the river) is constructed with stone or concrete, and the upper part of the bridge is constructed by imitating some patterns of Drum Tower building with wood. The general construction position of Fengyu qiao will correspond to the drum tower, which is an important construction of the Dong village Building.

### **Music**

The unique music of the Dong nationality has a long tradition and lofty status in the social life of the Dong people. The big song of the Dong nationality, the pipa song, and the road-blocking song are all outstanding representatives of Dong nationality music. Especially the big song of the Dong nationality is famous overseas for its multi-voice group chorus without a conductor. "Big Song" is the quintessence of Dong music, and its main feature is the formation of polyphonic structure and expressive techniques in music. The main content of Dong's big songs can be divided into seven types: Gulou (Drum Tower) big song, sound big song, narrative big song, children's big song, opera big song, social folk big song, mixed sound big song. The content of the big song of the Dong nationality usually simulates the sounds of nature such as the singing of birds and insects, mountains, and running water. On May 20, 2006, Liping County of Guizhou Province, Liuzhou City of Guangxi Zhuang Autonomous Region, and Sanjiang Dong Autonomous County of Guangxi Zhuang Autonomous Region declared the big song of the Dong nationality to be included in the first batch of national intangible cultural heritage list with the approval of the State Council of the People's Republic of China. In 2009, the big song of the Dong nationality was included in the representative list of human intangible cultural heritage by UNESCO (this information comes from : an interview with Bi Zhitao (music teacher of Guizhou Normal University), 2019, Guiyang)(see figure 5 and 6 below).



Figure 6 Sing in the Drum Tower  
Source: Photographed by Ronghua Cui, 2021



Figure 7 Dance by the Drum Tower  
Source: Photographed by Ronghua Cui, 2021

Besides, there are the following art to make a brief introduction



## Dance

The dances of the Dong nationality have various forms and rich content, which is fascinating. The dances of the Dong people mainly include the Lusheng dance, the "Doye" dance, the dragon dance, and the lion dance. There are many kinds of Lusheng dance tunes, and the dance postures imitate more than 10 kinds of "fish jumping", "cockfighting", "panlong" and so on. Among the Dong people, different scales of **lusheng** competitions are held every autumn after the fall. There are hundreds of participants. Thousands of frames, many villages around the corner will participate, and the audience is crowded. The "Duoye" dance is a dance form that combines the ancient song and dance of the Dong people. When doing the "Doye" dance, the participants hold hands or put their shoulders in a circle, stepping slowly. The lyrics are composed of It is the most popular entertainment in the Dong area (this information comes from : an interview with Li xingchen (music teacher of Qiannan Normal University), 2019, Guiyang)

## Dong Opera

Dong opera is a kind of drama with a unique style of the Dong nationality, which was produced during the Daoguang period of the Qing Dynasty. The Dong stage has simple steps, simple movements, and diverse tunes and vocals. It was first created by Wu Wencai (1798-1845) from Ladong, Liping, Guizhou. It has a history of more than 100 years. Since the development of the Dong opera, there have been many folk opera troupes, and their practitioners have displayed traditional and modern operas in the vast areas of the Dong ethnic group, enriching people's spiritual life.

After the founding of the People's Republic of China (after 1949), the practitioners continued to excavate and refine on the basis of traditional repertoires, innovate the old and bring forth the new, with great improvements in themes or art forms, and modern repertoires showing the new face of the Dong people It has also gradually increased and is deeply loved by the audience. There are many unique folk accompaniment instruments in Dong opera, mainly the Dong people's pipa, corbel piano, erhu, bells, gongs, cymbals, drums (Gunghua,Hand Zuhua,Y,2013, pp.21-23) (see figure 7 and figure 8 below).



Figure 8 :Dong Opera

Source:Photographed by Ronghua Cui, 2021



Figure 9 Dong silver jewelry

Source:Photographed by Ronghua Cui, 2021

### **The folk handicrafts**

The folk handicrafts of the Dong nationality have a wide variety of different characteristics, including embroidery, cross-cutting, weaving, color drawing, carving, paper-cutting, etc., which are practical and beautiful with distinctive characteristics (see figure 9 and figure 10 below).



Figure 10 Dong Woodcut

Source: Photographed by Ronghua Cui, 2021



Figure 11 Dong Embroidery

Source: Photographed by Ronghua Cui, 2021

Dong women are good at embroidering and picking flowers. The patterns are mostly flowers, fish, insects, birds and animals. They are embroidered on breasts, collars, cuffs, headscarves, pillows, quilts, back fans, and socks. The images are interesting and the colors are gorgeous and harmonious. It is woven with colorful Dong brocade, delicately patterned Dong Pai, and various flower belts.

Paintings are generally seen on drum towers, bridges, temples, beams, cornices, and plaques. Meticulous paintings are mostly used. The content is mostly taken from Han historical stories and Dong folk customs. There are also various bird and beast patterns with bright colors and vivid expressions.

The paper-cut of Dong nationality can be simply divided into two types: one is used as the base sample of clothing embroidery; the other is used as decorative paper-cut in festivals and sacrificial ceremonies, of which the former is more complex.

### **Religions:**

The Dong people believe in polytheism. Mountain gods, land gods, water gods, well gods, tree gods, stone gods, fire gods, and thunder gods are the main objects of worship. The people of Dong believe that everything has a spirit and that after death, the soul leaves the body and returns to the place where the ancestors lived, so they worship their ancestors devoutly. The southern area of the Dong people worships many female gods, which they call "Sa", which means grandmother. Among the female gods is the goddess who guards the bridge, and the goddess who spreads smallpox. There is a supreme god among all kinds of goddesses. She is the "Sa Sui". According to legend, she has great magical powers and super powerful magic power. She can command everything in the world (the legend is that this "Sa" is a member of the ancient Dong people. Heroine). There are altars of "Sa" in Dong villages for the Dong people. The altar is very sacred to the Dong people. Special personnel will be arranged to look after and manage them. The New Year is an important day thus every year, the people in the village will worship "Sa" and hold a grand festival. In daily life, such as the villages singing team, theatrical troupe performance, the reed competition or bullfighting activities. You must go to the "Sa" altar in advance to make sacrifices in order to pray for the god of Sa for peace and prosperity (Kaizhong,S,2013, pp.315-326).

### **Festival**



There are nearly one hundred (times) various festivals in a year celebrated by the Dong people. For example, the Dong people in Southeast Guizhou have 84 festivals and festivals a year. There are some festivals that are generally celebrated throughout the Dong nationality, and there are also specific festivals with one village, one family or one surname. The Spring Festival, Tasting Festival, March 3rd, Bull God Festival, Lusheng Festival, Fireworks Festival, Foggy Beam Festival, Forty-Eight Village Song Festival, Bullfighting Festival, and other festivals will be the grandest. The content of Dong nationality festivals is extensive, involving seasons, production, ancestor worship, beliefs, surnames, heroes, love, entertainment, sports, etc. With the integration of ethnic cultures, the Dong people also have traditional Han festivals such as Qingming Festival, Dragon Boat Festival, Mid-Autumn Festival, and Chongyang Festival (Kaizhong,S,2013, pp.119).

### Part 3:Zhaoxing Village Introduction

Zhaoxing village is the largest Dong village in China (also in the world), which is known as the first Dong village in the world. Zhaoxing village not only has rich and well-preserved Dong's material and intangible culture but also is a well-known tourist attraction at home and abroad (the scenic spot is built with 5A level scenic spot, now 4A level scenic spot), attracting many domestic and foreign tourists to visit. At the same time, it is also the destination of this study. Here is an introduction to the basic situation of Zhaoxing village.

#### **The origin of the name of Zhaoxing Village**

Since ancient times, residents of Zhaoxing have called their place of residence "Shao". "Shao" comes from the local Dong language, which means egret bird, and is interpreted in Chinese as a feng shui place where egret birds inhabit. In ancient times, Zhaoxing Village has been called "Zhaodong" for a long time. It was not until 1941 when Zhaoxing Township was established that the original name of "Zhaodong" was changed to Zhaoxing Village. Therefore, the origin of the name Zhaoxing is not only related to the name "Shao", but also the previous use of the name "Zhaodong".

## History of Zhaoxing village

According to the "Lu Clan Genealogy of Zhaoxing", Zhaoxing Village was built in the third year of Yongxi in the Northern Song Dynasty (986 AD) and has a history of a thousand years. Zhaoxing Dong Village is now the seat of the People's Government of Zhaoxing Town, Liping County, Guizhou Province, and the political, economic, and cultural center of the town. Historically, this area has long been under the jurisdiction of the ancient "six caves" (as the center of the ancient "Zhaodong", Zhaoxing included the Sadong, Yundong, Dudong, and Guan at the junction of Liping and Congjiang counties. Dong, Yaodong, Dundong, historically known as "six caves"), this area has always been in the marginal area of the orthodox Chinese empire; in terms of the administrative system, in all periods of history, it was under the jurisdiction of Liping Today, Zhaoxing Village is also a town in Liping County.

Zhaoxing has a long history, and the administrative jurisdiction of the area and has been constantly changing. After a long historical evolution, the area has experienced periods of a feudal dynasty, the Republic of China government, people's power, and local ethnic forces. In the Zhou Dynasty, it was under the jurisdiction of the Chu State, in the Qin Dynasty it was under the jurisdiction of Qianzhong County, in the Han Dynasty it was under the jurisdiction of Wuling County, in the Jin Dynasty it was under the jurisdiction of Tan city county, and in the Liang Dynasty it was under the jurisdiction of Longbiao County The Chen Dynasty belonged to Yuanling County, the Sui Dynasty was under the jurisdiction of Chenzhou, and the Tang Dynasty was under the jurisdiction of Xuzhou and Longbiao counties.

The earliest record of this area in Chinese comes from the records of territory. "Yelang Kao", " In the Tang and Sui dynasties, Bozhou was established under the jurisdiction of Qun Hangge County. The name of this place was called Sanyerlang. In the fourth year of Wude, Ningyi County, an administrative Prefecture under Yizhou, was named Yelang. In the first year of Zhenguan, the establishment of county and section was abolished by the state (the name of administrative unit). In the eighth year, Yelang was established in Longbiao County. In the 16th year, Zhenzhou (the name of the local administrative organ) and Yelang County were established. In the fourth year of Chang'an, Wuzhou (the name of the local administrative organ) was established. In

the first year of Tianbao, it was renamed Eshan. The Yelang official residence in Longbiao should be between Liping and Zhenyuan.

In 977, the second year of Taiping's rejuvenation of the state of the Song Dynasty, the chief executive department of Fulu yongcong was established (compilation group of a brief history of the Dong people. In 1283, the military and civilian general office of Guzhou was established. The documents of "Liping Fu Zhi" and "Kaitai County Chronicle" recorded that in the second year of yuanyingzong to the second year of governance (1322), the court of Li Ping was set up in the southern suburb of the west of Liping County city. Liping was named since then and belongs to the Suzhou Xuanfu Department of Huguang Xingxing province (Daxun, W, 1985, pp.26-27).

In Ming and Qing Dynasties, Zhaodong was under the jurisdiction of Fulu yongcong and yongcong county. The first month of the third year of Hongwu in Ming Dynasty (February 16, 1370) Even then, the Minister of Huguang province said that "Wuzhai" belonged to Jingzhou, bordering Rongzhou, Sibao, and Bobo in Guangxi. In the Yuan Dynasty, five chief departments were set up to manage the Dongmin, which was still the old system. "Litanxi, Liangzhai and other six places are the military and civilian officers, subordinate to chenzhouwei, and Xiurong and other places are the officers. In 1372, the Lu family of Ji'an Prefecture in Jiangxi moved to Wuzhou, Guangxi, where they lived in Gaoli, and then to luoxiang. In the sixth year of Hongwu in the Ming Dynasty, he moved from luoxiang to Zhaoxing. (Guoren, Y, 1987, pp.54)

In September of the 20th year of Hongwu (November, 1387), the commander of Huguang province (the name of the official post) said: "he selected 45000 elite people from Jingzhou, wukai and other places to go to Yunnan for expeditions, and ordered 20000 people to reclaim land and farm.". (Ming Dynasty officials, 1335-1398)

In September of the 21st year of Hongwu (October 28, 1388), in October, qianhusuo (a local administrative organization) was established in Liping and other places of Zhongchao, which is subordinate to wukaiwei (Ming Dynasty officials, 1335-1398). In February of the 11th year of Yongle in the Ming Dynasty (March 1413), the Ministry of political affairs (the name of the local administrative organization) was set up in Guizhou and other places. The Governor-General of Yisi was divided into four prefectures : Sizhou, Xinhua, Liping and Shiqiao.



In March of the 12th year of Yongle in the Ming Dynasty (March 22, 1414), xuanweisi (local administrative name) in Sinan and Sizhou were under the jurisdiction of Guizhou Chief Secretary (name of administrative organ), which respectively belonged to eight prefectures. The officials of Tanxi and Guzhu were subordinate to Liping Prefecture (Ming Dynasty officials, 1402-1422). In November of the ninth year of Xuande in Ming Dynasty (December 7, 1434), Xinhua Prefecture of Guizhou was merged into Liping Prefecture. In Xinhua, hu'er, and other places, the chief secretary was subordinate to Liping Prefecture because of the small size and small population (Ming Dynasty officials, 1402-1422).

On March 21 (May 11, 1727) in the fifth year of Yongzheng reign of the Qing Dynasty, the Ministry of official affairs discussed and replied that: Please change the Wukaiwei County into a county, which is also in charge of the tongguwei area and under the jurisdiction of Liping Prefecture. I will make a careful visit and set up two counties, Wukai County, and Tonggu County, which are beneficial to the local people. Please add one county magistrate and one Dian Shi. There is no school in wukaiwei, so please add one teacher and one tutor. Tongguwei has one professor and one tutor. Please change the professor to the teacher "Follow it (Ming Dynasty officials, 1425-1435). In the second year of the Republic of China (1913), Liping Prefecture was changed into Liping County, and Zhaodong was subordinate to yongcong County; after the 29th year of the Republic of China (1940), Sadong, Yundong, Dudong, and Guandong were subordinate to Congjiang County, and Qiaodong had been under the jurisdiction of Liping County; in the 30th year of the Republic of China (1941), yongcong, Changchun and xiapilin, which were originally located in yongcong County, were included in the jurisdiction of Liping County. In 1944, Zhaodong was named "Zhaoxing", and Zhaodong was changed to Zhaoxing (YLipingzhi Compilation Committee, 2009, pp.7).

After the founding of the people's Republic of China in 1949, the administrative system of Zhaoxing township was followed; in December 1950, Zhaoxing was subordinate to Dushan district and set up Zhaoxing township; in 1956, it was assigned to Qiandongnan Miao and Dong Autonomous Prefecture; in 1957, it was set up as Zhaoxing District, and the district was located in Zhaoxing village; in 1958, it was set up as Shaoxing people's commune, and later renamed as Zhaoxing people's commune, with three major cities Team: advance team, democracy team, Red Star team; on July

28, 1983, with the approval of Guizhou Provincial People's government, Shaoxing people's Government commune was renamed Zhaoxing commune.

In May 1984, the people's Government of Zhaoxing Township was established, and three administrative villages were set up in the Zhaoxing Dong village, namely Zhaoxing village, Zhaoxing Zhongzhai village, and Zhaoxing Shangzhai village. In 1985, Zhaoxing Township was under the jurisdiction of Shuikou District of Liping County. On January 25, 1992, Guizhou Provincial People's government published the document "reply on the change of Administrative Region of building the town, merging Township and withdrawing District in Liping county", which was originally pilin Township in Zhongchao district Zhaoxing Township and Xinping Township in Shuikou district were merged into a new Zhaoxing township (from the original small township to the big township). In 2013, Liping Township was transformed into a town, renamed "Zhaoxing town", and the town people's government was set up in Zhaoxing village. In December 2015, Zhaoxing village, Zhaoxing Zhongzhai village, and Zhaoxing Shangzhai village were merged into Zhaoxing Village (three small villages were merged into one big village). In 2016, Zhaoxing village set up village-level organizations such as villagers' committee, Village Economic Committee, and village women's Federation (Caigui,H,2016, pp.65-66) .

### **Population, last name**

The formation of Zhaoxing Village did not happen overnight, but a historical process of large numbers of people moving in and out. There are two views on the origin of the Dong nationality in Zhaoxing. Firstly, the inhabitants of the world originated from a branch of the ancient Yue people. The ancient song of the Dong people sang "We are all descendants of the King of Yue, there is no distinction between noble and inferior", which confirms the sentiment point. Many historical materials in the Song, Yuan, and Ming dynasties recorded that Liping was the place where a tribe lived. For example, Volume 4 of "Notes to Lao Xue'an" of the Song Dynasty records: "Chen, Kuang, Jing, and other prefectures, there are lings." In the "Liping Mansion Records" during the Daoguang Period of the Qing Dynasty; "Cao Di and Guzhou caves are often dug into the ground. There are many places in Hongzhou, and the Kaitai County also has one."

Secondly, they moved to the Zhaoxing area from Wuzhou in Guangxi or Taihe County in Ji'an Prefecture in Jiangxi. During the Ming Dynasty, to consolidate the dynasty rule in the six regions, the Ming Dynasty implemented the policy of "distributing the army to the village and the people to the village", setting up guards, posts, and garrisons (forts). The officers and soldiers settled in Liping for a long time. Most of them are from Ji'an, Jiangxi. For the convenience of life, the descendants of these Han people changed to the Dong nationality, merged with the local Dong nationality, and eventually became the Dong nationality. "The Genealogy of Lu Qiao" (Wang Shengxian, 1987, pp. 54) in Jitang Village of Zhaoxing Dongzhai Village also records". The originator of the Lu family came from Ji'an Mansion in Jiangxi during the Yuan Dynasty. In the early Song Dynasty, the "Nao" of the two brothers of Lu surnamed "Nuan and Nao" in Jiangxi first came to Zhaoxing and set up a home there. In the early years of Ming Hongwu, due to the imperial government's policy of "sending troops to the station and demolishing the people to the villages", the troops and immigration stations stationed in the surrounding fields and villages caused "Landong". "People Wu Mian led the uprising. The government and the people fought for 8 years. A large number of refugees who were expelled from the dam area and their homes by the government fled to Zhaoxing Valley to find refuge. Many settled there, and Zhaoxing Village expanded rapidly at this time.

By the Hongwu period of the Ming Dynasty (AD 1368-1398), there were already 12 surnames living together. After that, the 12 surnames combined with the five "lou tuans" (inhabited by the Drum Tower). After the population increased, to facilitate production, the Zhao in different historical periods of Xingcun, of some residents were evacuated to settle in surrounding villages, such as Jitang, Laima, and Jilun. These evacuated populations have expanded their villages through continuous development. Zhaoxing Village with the surname Heyi has also become the birthplace of the people surnamed Lu in the surrounding villages. (Guoren, Y, 1987, pp. 54). As of 2020, the Zhaoxing Dong Village has more than 1083 households with more than 4,100 people, all of whom are ethnic groups.

### **Geographical location:**

Zhaoxing Village is located at the southeastern tip of China's Yunnan-Guizhou Plateau. The area is at the intersection of China's three administrative provinces (Guizhou, Guangxi, and Hunan). The geographical coordinates are 25, 54 north latitude, 109, 11. east longitude. Zhaoxing Village is actually under the jurisdiction of Liping County, Qiandongnan Miao, and Dong Autonomous Prefecture in southern Guizhou Province. It is the political, economic, and cultural center of Zhaoxing Township (located in the south of Liping County, Zhaoxing Town). It is 50 kilometers away from the Liping County. Tang'an Village is to the east of the village, and the south is Jilun Village. The west of the village is Luoxiang Village in Luoxiang Town, Congjiang County, and the north of the village is connected to Denggang Village (see figure 11 and figure12 below).

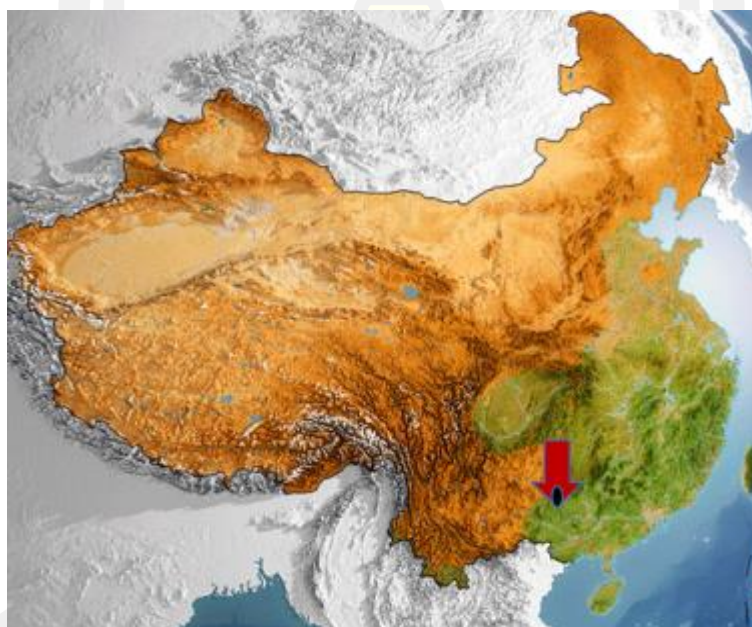


Figure 12 The location of Zhaoxing Village in China

Source: <https://www.163.com/dy/article/GKRT8RPJ0514KPGU.html>, 2021





Figure 13 Location of Zhaoxing Village in Guizhou Province

Source: Photographed by Ronghua Cui, 2021

Zhaoxing Village is located in a valley surrounded by mountains, with mountains and water behind. It belongs to the karst landform, the whole area is mountainous, including low mountains, middle-low mountain canyons, low mountain hills, and other types of landforms, forming a terrain inclined from northwest to southeast. The east, south, and north sides of the village are all high mountains, all above 800 meters above sea level, with an average slope of 25 degrees and an elevation of 410 meters (see figure 13 below).



Figure 14 Panorama of Zhaoxing Village

Source: <https://www.yidianzixun.com/article/0ItmBA8j>, 2019

From ancient times to the present, the people of Zhaoxing Village have regarded their precious place as a big ship that can ride the wind and waves (because the place is surrounded by mountains and long and narrow, it looks like a ship from a distance). By observing the terrain they are in, the locals say "boating in the cave". Nongbaoshan on the east of the village is the bow of the ship, Qilin Mountain and Huxingshan in the south and the north are the two artemisia poles of the ship. The village is like a cabin, and the stern on the west is called Xiguan Mountain. The huge ship in the mountains carries the residents of Zhaoxing Village and travels from west to east.

The forests of Zhaoxing Village are located in the high places of the mountains, and the terraced fields are located in the low places of the mountains and the valleys between the mountains. There are two small streams in the territory, one of which flows from east to west, and the other runs from south to north and merges into a larger river in Zhaoxing Village. This river is called Zhaoxing River. Because it is located at the bottom of the valley between the mountains, if it encounters heavy rain, there may be floods affecting local production and life. The whole area is located in a low-degree and high-altitude area, belonging to a warm and humid monsoon climate zone in the mid-subtropics, with a mild climate, abundant rainfall, abundant rainwater resources, rain and heat in the same season, and a long frost-free period.

The Drum Tower is the most distinctive building in Zhaoxing Dong village. There are five Drum Towers in the whole village, forming a group of Drum Towers. In the Dong nationality, it is the largest number of Drum Towers in a village, which has been recorded in the Guinness world record. The five Drum Towers of Zhaoxing Dong village are located in five different groups (they are called "regiments") respectively, and the whole Dong village is decorated with solemn harmony and unity. The Drum Tower is higher than the surrounding houses, forming a village structure surrounded by Drum Tower and the Drum Tower overlooking the residential buildings. At the same time, Zhaoxing Dong village also preserved the culture of Drum Tower, which is an important resource for tourists and the content of the next chapter (cultural identity of drum tower). (The above information comes from interviews with Shi Gancheng, Lu Genmao, 2020, Liping)

## Conclusion

This chapter introduces the process of the Dong Ethnic group's historical development in Guizhou province. It primarily analyzes the dimension of Dong Ethnic group generation and evolution. Also, this chapter introduces the Dong Ethnic group's sociocultural in Guizhou province and the history and culture of the Zhaoxing Dong Village, a representative village of the Dong nationality in Guizhou Province.

Dong culture is the common understanding of what Dong people do and the meaning of everything they do and think through acquisition. The culture is owned by the Dong people, it often has its boundaries, has been nurtured from a long and deep history, a unique natural environment, also has been passed on from generation to generation, and it is at least somewhat self-governing. The culture of the Dong society determines the composition of social relations, why they are engaged in performing duties, and why they are engaged in these activities. Dong society is a group sustained by a common origin of language and ancient traditions, cultures such as drum towers. Through the characteristic culture headed by the Drum Tower culture, the Dong people strive to draw a clear line between themselves and other groups in the broad society. Dong culture is integrated, it is the result of the history of the Dong people, and it is also the cause and result of events outside the Dong culture. Moreover, the Dong culture is the decisive factor in the behavior of the Dong people, which is closely influenced by the values and is based on the exchange of symbols(the Drum Tower is an important symbol of the Dong nationality).



## CHAPTER III

### The historical development and basic situation of the Dong Drum Tower

The Drum Tower of the Dong nationality has a long history, which is distributed all over the vast Dong villages. The custom of "building the Drum Tower before building the village" is popular in the Dong area. Until now, in some areas of Dong nationality, the Drum Tower is first built. If the Drum Tower is destroyed in a village, such as in a fire or flood, the local villagers will first insert a fir tree in the center of the village, which is the temporary meaning of the Drum Tower. Then they will start to prepare wood for the new construction of the Drum Tower, and then build the damaged houses. The earliest function of the Drum Tower is to provide information and resist foreign invasion. With the development of society, some changes have taken place in the function of the Drum Tower. In addition, the carpenters who make the Drum Tower follow different masters. The Drum Tower has its own characteristics in shape, structure, decoration and other aspects in different Dong areas.

The main focus of this chapter is to analyze the Drum Tower from the overall macro perspective. Firstly, it introduces the origin and naming of the Drum Tower; secondly, it looks at the historical development of the Drum Tower; thirdly, it analysis the distribution, shape, structure, decoration and function of the Drum Tower. Through the analysis of the Drum Tower, a comprehensive understanding of the Drum Tower is established.

#### Part 1: Introduction to the definition of Drum Tower

So far, there is no standard definition of the Drum Tower. Drum, "ShuoWenJieZi" is the sound of vernal equinox. According to the interpretation of musical instruments, a drum is a device covered with a piece of skin on the surface and empty in the middle. In ancient times, drums were mainly used to tell the time, sacrifice, guard of honor and military affairs. Building, in "Shuowen Jiezi" explained drum as: "building like a multi-storey house." Erya: "narrow and curved buildings are called buildings" (Shen Xu, 1963). Literally speaking, a building with drums is called a drum tower. This definition

is similar to what is known in the Dong area. The Dong people call this building a drum tower because they put a big wooden drum on the top of the building, which can spread information. Another source of the definition is according to a record in the records of Huaxian County in 1930: "in the Northern Wei Dynasty, there were many robbers in Yanzhou. When Li Chong was an assassin, he built a building in the village. If there was any theft, someone would beat the drum (Hua County, Henan Province, exclusive Interview with the Historical Records Office, 2016 ; pp. 58). The sound of the drums will spread from one village to another. When the villagers hear the sound of the drums, they will go out one after another to guard the important intersection. Moreover, there are people in ambush at dangerous positions within a hundred Li. Once the robbers are found, the villagers can catch them quickly. As a result, Li Chong started to build buildings and hang drums in various places (Kaizhong, 2012, pp. 11-12).

In the Song Dynasty, Xue Jixuan ordered Wuchang Yixiang to build a building and place drums on them. In case of theft, the drums would be played immediately. In an instant, the drums would spread all over the country. Using this method to control theft, the effect is good. The whole country has followed this method, and most of the counties built Drum Tower. It can be seen that the drum tower was first built in the Northern Wei Dynasty and was created by Li Chong. In order to transmit the signal, easy to catch the thief. Through the definition of these two kinds of Drum Tower, we can see that the meaning is basically the same, that is, the buildings with drums created by the Dong people with their own wisdom originating from their function of disseminating information.

The Drum Tower is called louc in Dong Language (in most areas of Dong nationality). This is consistent with the Han people's name for it; however, there are different names in some places. The Dong compatriots along the Duliu river call the drum tower "bengc" (Mu LI, Fang Li, 1994 ; pp. 93), and in different historical periods, the drum tower has different names, such as Luohan tower, Jutang, etc.

## Part 2: Historical development of Drum Tower

Experts and scholars have many different views on the origin of the Drum Tower. Some people think that it came into being in the period of the Three Kingdoms (220-280). When Zhuge Liang led the army to the south, he once set up a camp in Dong Township for a short time. For the convenience and effectiveness of his command, he built a high Pavilion in the camp, placed bronze drums in it, and pass the orders with the sound of drums, so it became a drum tower. In addition, it is also said that the drum tower is a relic of extraterrestrial creatures (aliens) built on the earth. In ancient times, aliens visited the Dong area and built rockets and flying saucer launchers. The shape of the drum tower is similar to the bracket used to launch rockets. The construction of the attic on the top floor is like the shape of a flying saucer. Now we can see that the shape of the drum tower was built by the ancestors of the Dong nationality according to the architectural model of aliens. Some people think that the drum tower appeared in the Ming Dynasty (1368-1644), but it was not until the Qing Dynasty (1636-1912) that a large number of drum towers were built. Although there were still drum towers built in the period of the Republic of China (1912-1949), many drum towers were rebuilt after the founding of new China (1949). The reason for this situation is that most of the materials used to build the drum tower are wood, which has a long life and cannot be preserved for a long time. In addition, fire and other disasters occur from time to time. But it cannot be said that the drum tower has existed for a short time. It is also a cyclic process of continuous construction, damage, repair and reconstruction.

This research holds that the origin of the drum tower should start from the nest of Yueliao people. There are related records about the nests and ancient documents of ancient ethnic groups in southern China. In Zhang Hua's natural history (Hua LI, 2018, pp. 64), there is "nest dwelling in Nanyue". In the book of Wei (Shou Wei, 2017 ; pp. 57) there are Liao people who "build houses by accumulating wood on trees, and they lived on them, which is called" Ganlan ". However, at this time, the nest was just a place where the primitive society was not fully civilized and the people lived. It was definitely not the Drum Tower now. However, from the origin, all the wooden buildings of Ganlan style are related to the nest; so it is the Drum Tower.

In the Dong society, Drum Tower is regarded as the symbol of the clan, which fully shows that Drum Tower has a close relationship with the family identity linked by blood. This involves another source of the drum tower, that is, the "public housing" experienced by almost all primitive nationalities. Public housing has two levels of meaning: the first level refers to the early human common blood as the link of several kinship families to form a large collective, they help each other live in a house, and implement the public average distribution in food and some means of living, this kind of blood as the core of the family living together is called public housing. The second level refers to the public houses for social activities for unmarried men and women of the right age among some indigenous people (the public rooms are built by villages or tribes, and almost every village has one or several). This custom is actually a remnant of the ancient group marriage system. From the two aspects of clan mark and communication custom function of public housing (mainly refers to the communication between male and female youth). It is very likely that the Drum Tower of Dong nationality also experienced these two forms in the process of development and evolution.

There is a record in the book of Tang that "people gather in places where there are bronze drums and horns" (Jing Wu , 1983). Some researchers believe that this is related to the Drum Tower. During the Ming Dynasty (1368-1644), Drum Tower was called "Luohan tower" in the ancient book *chiya* (Lu Kuang, 1936). During the Qing Dynasty (1636-1912), the ancient book "Qian Ji" - (Zizhang Guo, 2016) is called "Jutang". In Dong language, "Luohan" means young man. "Luohan tower" is a place for young men and women to interact, which reflects the social function of Drum Tower at that time (especially in the interaction between young men and women). The origin of Dong Drum Tower is directly related to the Dong's "Tangka", "tangwa" and "Kafang". In Dong language, "Tang" means a group of people, and "WA" means talking and discussing. The general meaning of "tangwa" is "a place where many people talk together". In Dong villages, all major issues related to the interests of all people should be convened to the drum tower for discussion. Only after the discussion of the whole village can the final decision be made. Therefore, there is a need for a public space in

the village to accommodate many people to discuss things. The earliest form of the card room was a square single-layer wooden house, with four wooden pillars supporting the four corners and surrounded by wallboards. Four wooden benches were placed in the room, and a fire pool was in the middle Earth pits). These settings still keep the original form of "Tangka" on the ground floor of the Drum Tower (also equipped with bench and fire pool). "Jutang" in Qianji of Qing Dynasty and "Tangka" of Dong nationality are almost the same both in construction and function. It can also be said that "Jutang" is the "Tangka" of Dong nationality.

In addition, there is another source of Dong Drum Tower, which is from the Han classical architecture, especially the tower, pavilion, hall and other buildings. It is difficult to find out when such reference began and in which specific era. According to the historical records, before the Song Dynasty (960-1279), the Yueliao people in ancient China mentioned the Ganlan architecture, but there was no special reference to the drum tower. In the Ming Dynasty (1368-1644) and Qing Dynasty (1636-1912), there are records about Drum Tower. In the Wanli period of Ming Dynasty, there were more than 100 village groups, or 70 or 80, or 30 or 50, who set up a high-rise building and a drum. If something happened, the drum was used as a signal to summon everyone to discuss. (Ming Dynasty officials, 1575)

There is a record in Meng Guang Za Shu in Jiaqing period of Qing Dynasty that "every village must have a drum tower" (Jiao Yu, 1988). "Yuanzhou hall annals" records: "before Yizhi (place name), there were many drum towers, which were established in Hongzhi (1488-1505) years, and the scale was magnificent... Now most of them are abandoned." (Zhao Qin, 1757) according to Li Zongfang's Qian Ji in Qing Dynasty, "Guzhou (today's Rongjiang county), Qingjiang (today's Jianhe county), bazhai (today's Danzhai county), etc. The neighboring villages build a building in a high and flat place, several stories high, called Jutang. "(Qing Dynasty) Li Zongfang: records of Guizhou) in Sanjiang county annals written by Jiang Yusheng of the Republic of China, it is said: "where the Dong people live... Drum tower must be built in the village, square outside the drum tower, paved with stone slabs for assembly." (

Local Chronicles of Sanjiang Dong County, 2002) ((Republic of China) Jiang Yusheng: "Sanjiang county annals"). The zengchong Drum Tower in Congjiang County was built in the autumn of the 11th year of Emperor Kangxi of the Qing Dynasty (1672), which has a history of more than 330 years. The Xindi Drum Tower was built in the 26th year of Emperor Qianlong of the Qing Dynasty (1761), which was even earlier than the construction of the drum tower. The Jitang Drum Tower in Liping County was also built in the Qing Dynasty. There are also drum towers in the Dong area of Xuanen, Hubei Province. According to folklore, the drum tower was built in Jingzhou of Hunan Province in the Tang and Song Dynasties, so there is still the place name of the fourth Drum Tower Street.

The Ming Dynasty (1368-1644) was the period when the Han government of the Central Plains developed the southwest region. At the same time, the advanced productivity and culture of Han nationality spread strongly to the southwest border. The contact and exchange between Dong and Han culture increased, and the influence and communication between the cultures of the people were strengthened. This includes the contact and communication on the building, the shape and construction of drum tower we can see now, which was laid from that period. Then, the contact and communication reflected in the drum tower architecture lasted for nearly 200 years. That is to say, through the Qing and Ming Dynasties, Dong people (especially the Dong Builders) creatively completed the development and promotion of drum building construction on the basis of their own experience in building drum tower, and took the shape and form of Han building, which made the ordinary building developed into a tall and magnificent landmark building. Since then, Dong compatriots have two levels of spirit and culture, which can be well owned and representative of their own national characteristics. The mature development of this kind of building fully reflects the excellent wisdom, imagination and creativity of the Dong people, and the strong ability of inclusion and integration of foreign culture. With the progress and maturity of the drum tower, it will become a great national architecture which will go to the world's architectural art hall (Guizhou Provincial Department of Culture, 2002, pp. 130-131)



### Part3:Basic situation of Dong Drum Tower:

#### **The distribution of the Drum Tower**

At present, the distribution of the Dong Drum Towers is uneven. In some areas, Drum Towers are densely distributed, but in some areas they are sparsely distributed. According to a survey, there are 772 Drum Towers in Dong areas, among which 425 are located in Guizhou Province, accounting for 55.2% of all the Drum Towers; 239 are located in Guangxi Zhuang Autonomous Region, accounting for 31% of all the Dong drum towers; 73 are located in Hunan Province, accounting for 9.5% of all Drum Towers; and only 2 are located in Hubei Province. Among the 425 Drum Towers in Guizhou Province, there are 317 in Liping County, accounting for 75% of the total number of Drum Towers in Guizhou Province. The Drum Towers in Zhaoxing Dong village are located in Liping County (Interview with Shi Kaizhou, 2019, Guiyang).

According to the survey, in terms of regional distribution, Guizhou Province has more Drum Towers, followed by Guangxi Zhuang Autonomous Region, and Hunan Province has less Drum Towers, which may be related to the regions of Dong nationality and the degree of Sinicization. In areas with low degree of sinicization, the tradition of Dong nationality is relatively complete, and the number of Drum Towers is more. Comparatively speaking, the degree of Sinicization is higher in high-level areas, Dong people constantly contact, communicate and integrate with Han people. Many customs have changed or even abandoned. The number of Drum Towers are predicated to be less in the future (Interview with Shi Kaizhou, 2019, Guiyang).

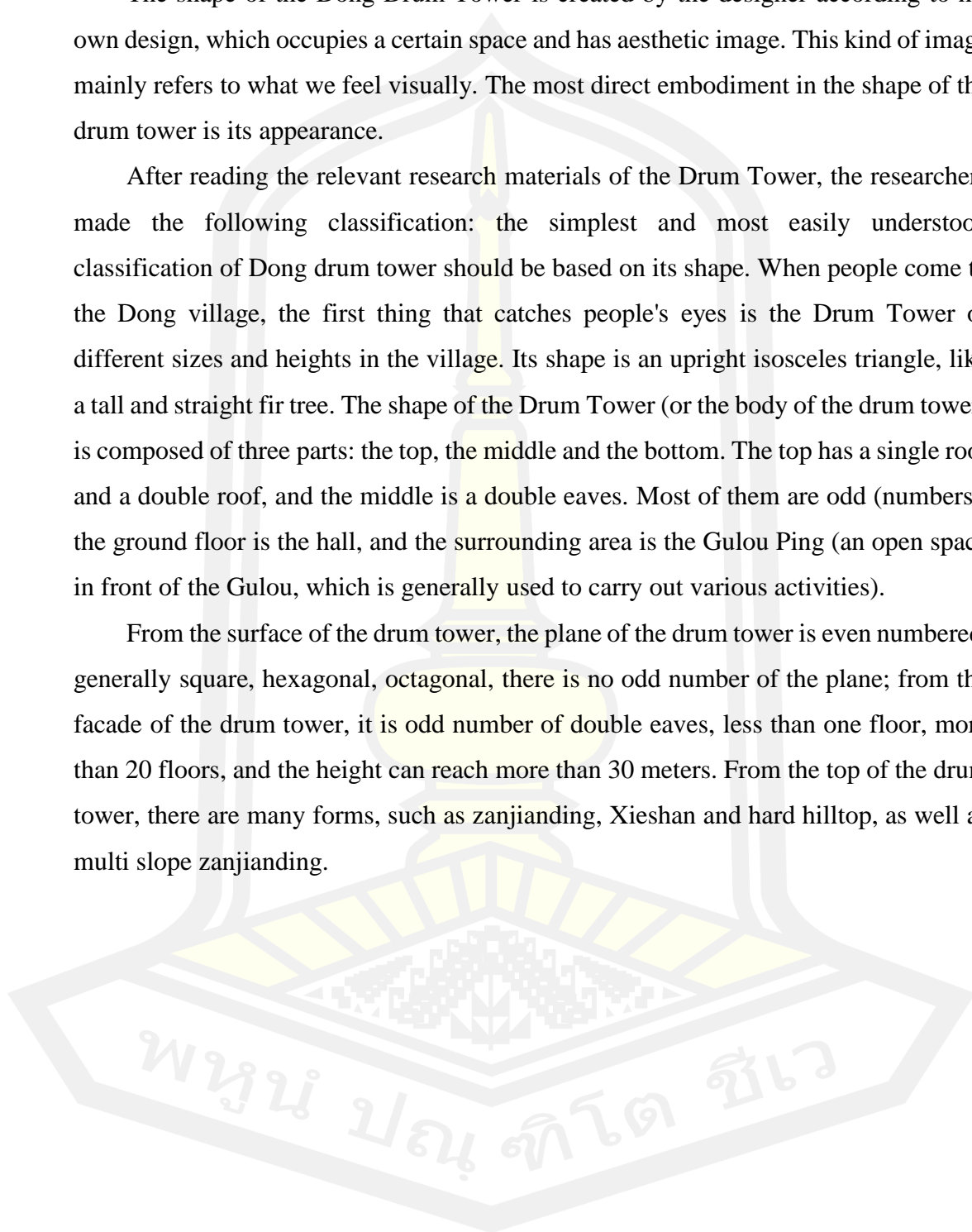
Judging from the time of the building, it is very old. Today, in Dong, when the village is unfortunately burned down by fire, people first insert a fir tree in the village to symbolize the Drum Tower, and then begin to prepare wood to rebuild the drum tower and erect houses. According to the existing historical records, the vast area of the Dong nationality goes to Zhijiang County and Suining County in Hunan Province in the East, Rongjiang County in Guizhou Province in the west, Sanjiang County in Guangxi Province in the South and Xuanen County in Hubei Province in the north, that is, all Dong villages have the Drum Tower. However, due to the different degree of influence of the Han nationality in Dong nationality areas and other reasons, Drum Towers have been abandoned or disappeared in some areas, but some areas are still well preserved till present.

### **The shape of the Drum Tower**

The shape of the Dong Drum Tower is created by the designer according to his own design, which occupies a certain space and has aesthetic image. This kind of image mainly refers to what we feel visually. The most direct embodiment in the shape of the drum tower is its appearance.

After reading the relevant research materials of the Drum Tower, the researchers made the following classification: the simplest and most easily understood classification of Dong drum tower should be based on its shape. When people come to the Dong village, the first thing that catches people's eyes is the Drum Tower of different sizes and heights in the village. Its shape is an upright isosceles triangle, like a tall and straight fir tree. The shape of the Drum Tower (or the body of the drum tower) is composed of three parts: the top, the middle and the bottom. The top has a single roof and a double roof, and the middle is a double eaves. Most of them are odd (numbers), the ground floor is the hall, and the surrounding area is the Gulou Ping (an open space in front of the Gulou, which is generally used to carry out various activities).

From the surface of the drum tower, the plane of the drum tower is even numbered, generally square, hexagonal, octagonal, there is no odd number of the plane; from the facade of the drum tower, it is odd number of double eaves, less than one floor, more than 20 floors, and the height can reach more than 30 meters. From the top of the drum tower, there are many forms, such as zanjianding, Xieshan and hard hilltop, as well as multi slope zanjianding.



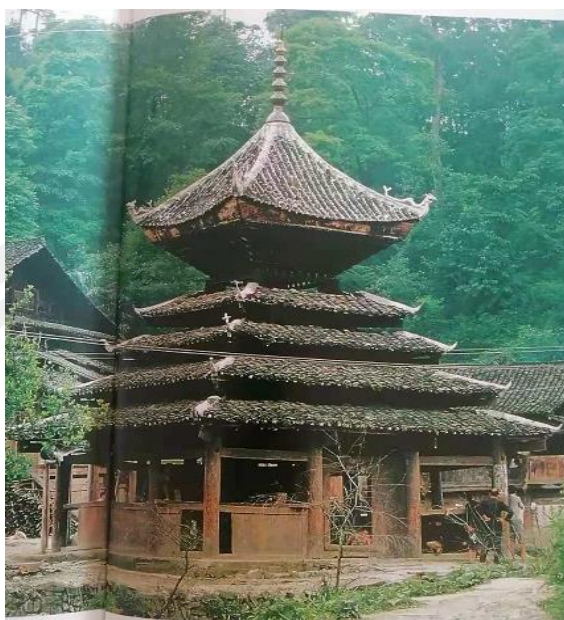


Figure 15 Xieshan Drum Tower  
Source: Photographed by Lu xianyi, 2002



Figure 16 Xuanshan Drum Tower  
Source: Photographed by Genmao Lu, 2020



Figure 17 DouGong Structure  
Source: Photographed by Ronghua Cui, 2020



Figure 18 zanjinding  
Source: Photographed by Ronghua Cui, 2020

From the main bearing column of the Drum Tower, the most important part of the Drum Tower is the main bearing column, which plays a role of fixation and support. Drum towers of different shapes have different main bearing columns. It has one main bearing column, four main bearing columns and six main bearing columns, up to eight main bearing columns. The columns run from the ground to the roof. Generally, there are twelve eaves pillars, eight, fourteen and sixteen.

Judging from the upper and lower parts of the drum tower, the upper part of the drum tower body is mostly odd eaves, while the lower part (bottom) of the drum tower body is flexible and diverse in shape, mainly including "Ganlan style", "Pavilion style", "menque style", "residential style of ground buildings", "hall style", etc. Ganlan type refers to the structure of the lower part of Drum Tower, and the movable space is set on the second floor. It is similar to the Ganlan type residential buildings (that is, the first floor cannot be used to stack firewood or raise poultry and livestock, and the second floor is the living space of people). Pavilion style refers to the bottom of drum tower like loft shape, the space between each floor is large and melon column is long, the top level is the same as the lower floor, can rise to a long distanced. The number of these types of drum buildings is relatively small. Qingyunzhai drum building and yinliangzhai Drum Tower in Congjiang County, Guizhou Province are representative. The two Gulou buildings are located in high terrain. They can be seen from a good perspective and can be used to observe the surrounding trends and can have a good effect of observation and warning. Menque style refers to the bottom of the drum tower with que as its background building. This type of Drum Tower is mostly built at the entrance and exit of the village. The residential style of the ground architecture refers to the bottom of the drum tower is similar to an ordinary house on the first floor, and on this basis, it is built with heavy eaves. Hall style is the most widely distributed and numerous form at the bottom of Drum Tower in Dong nationality area. It mainly includes the following types: one is fully open and unobstructed hall style; the second is semi open and semi closed hall style; the other is fully sealed hall style.

The above classification of drum tower shape is mainly from the appearance and architectural art. However, Drum Tower is not only an art building, but also an important carrier of profound culture. For example, there are many forms of the bottom floor of the Drum Tower (Ganlan style, Lounge style, menque style, etc.), but they all



have the same function of gathering and discussion. In the upper part of the drum tower, there are many kinds of styles, such as Xieshan, zanjianding (zanjianding has double-layer and single-layer), all of which are double eaves. However, in the upper part of the drum tower, no matter what form they are, their shapes are similar to tall and straight fir trees (Kaizhong, 2012, PP. 16-23)

### **Building structure:**

The structure of the Drum Tower refers to the parts or types of the Drum Tower. The Dong Drum Tower, like other ethnic buildings, has large and small pieces of wood. From the perspective of architectural skills, the construction technology of the Drum Tower is very complex. Basically, the big structure sets the small structure, and the small structure sets the smaller structure, and all these are integrated without breaking strength. According to the number of main bearing columns, there are mainly single column type and multi column type drum tower; according to the hall at the bottom of the drum tower, there are open type (no sealing plate), semi open type, semi closed type (space closed by sealing plate), fully closed type (space closed by sealing plate), etc.; there are also residential type, hall type, dry column type, etc.

#### **(1) Single column Drum Tower and multi column Drum Tower**

The single column Drum Tower, as the name suggests, is a Drum Tower with only one main bearing column. At present, there are only two Drum Towers in the Dong area, one in Dudong village, Dudong Township, Sanjiang Dong Autonomous County, Guangxi Zhuang Autonomous Region, and the other in Shudong village, Yandong Township, Liping County, Guizhou Province. The following is a case study of the single column Drum Tower in Shudong, Liping, Guizhou.

The single column Drum Tower in Shudong is 15.6 meters high, with 7 floors. The 1-6 floors are square eaves. From the appearance, the building shrinks layer by layer from the bottom to the top, forming an isosceles triangle similar to an upright one. From the inside of the drum tower, the bottom floor of the Drum Tower is surrounded by hurdle benches. There is a gate facing north. The ground is paved with pebbles. A fire pool is set on the left side of the gate (for people to warm themselves in cold weather). The whole Drum Tower is supported only by a column with a diameter of about 50 cm. This column stands in the center of Drum Tower and



extends straight to the top of the pavilion, also known as the "tower core column". With the center column as the center, square pieces of different sizes are interpenetrated and linked to the center column, just like the connection between the branches of Chinese fir and the trunk. The supporting column of the first floor supports the eaves of the first floor. At the same time, it serves as the supporting bottom of the second floor, supporting each other until the sixth floor. The Drum Tower is surrounded by the drum tower terrace.



Figure 19 Single column drum tower

Source:<https://dy.163.com/article/DGA6M0N70521V7B8.html>, 2020

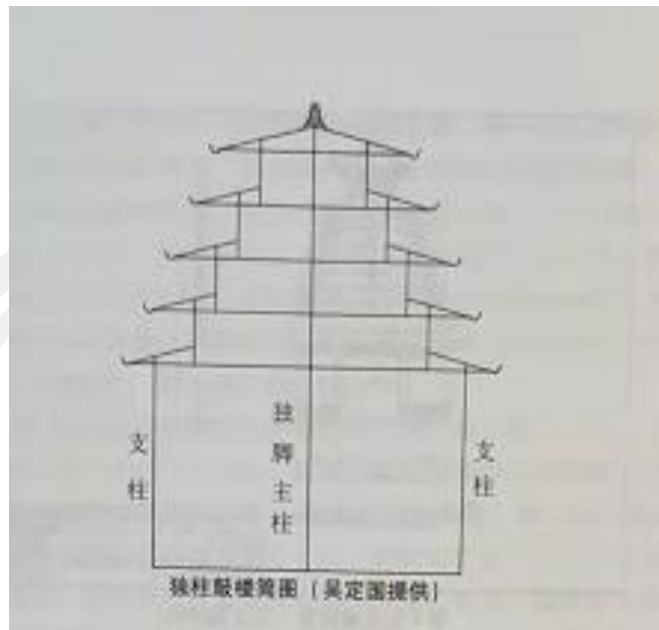


Figure 20 Structure diagram of the single-pillar Drum Tower

Source: Photographed by Wudingguo, 2012

The eaves of the multi column type Drum Tower have four corners, six corners and eight corners. One central column can form multiple corners, while two central columns and three central columns cannot form even corners. Therefore, there are only four, six and eight columns in the drum tower without two or three columns.

Four column Drum Tower is a common type of Drum Tower, which has four thick Chinese fir as the main bearing column, and twelve relatively small Chinese fir as the eaves column, also known as the side column. The four square is used to pierce the middle column and eaves column into the inner column ring and the outer column ring, and then the pavilion square and the water outlet square and melon square are used to intersect the melon column. The purlins and eaves columns are lifted out layer by layer to form the floor support. The top of the building is based on the structure of the building body, with cross square diagonal through the four center pillars, the center of the cross square forked tip column, also known as Lei Gong column or pointed column; each side of the square and then fork two auxiliary columns (also known as honeycomb column) and lattice column (also known as window column), the column body through several groups of Cross Square and melon column, constitute the top frame. This is the structure of the top of the drum tower. The Drum Tower of Xieshan type is made of

four auxiliary columns and lattice columns, with cross Fang and four middle column heads (Interview with Lu wenli, 2020).



Figure 21 Four columns of drum tower  
Source: Photographed by Cuironghua, 2020

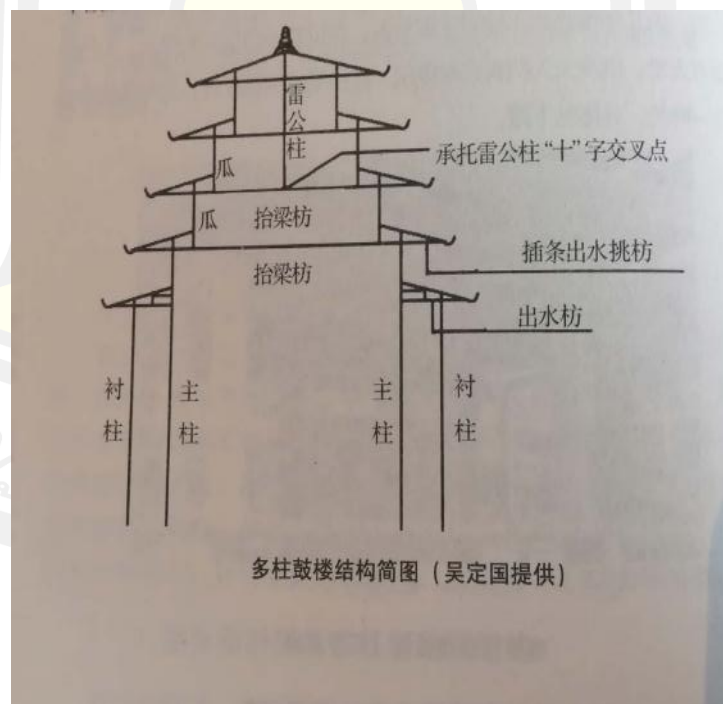


Figure 22 Structural diagram of the multi-column Drum Tower  
Source: Photographed by Wudingguo, 2012

### **The structure of Drum Tower from the hall**

This Drum Tower is similar to the civil house, with four rows of columns and three rooms, which are in the form of Xieshan. It is different from the civil house. The middle two rows and columns do not fall, but ride on the front and rear columns of the building brace. The ridge of the middle hall is higher than the ridge of both sides. Because the fire pond is set in the middle hall, it plays the role of smoke exhaust. The fire pond is equipped with wooden benches to ride on the ends of the ridge and the four corners of the column. The middle row is decorated with gourd shape, which is the simplest one in Dong drum building.

Hall style Drum Tower. This type of Drum Tower is a single story and double eaves building. Its plane is generally a rectangular structure of three rooms and four frames, in the form of a bucket. The four main columns in the middle are raised, the roof is partially raised by the beam lifting roof truss, and the double eaves are stacked, which do not only enriches the changes of the internal space of the architectural modeling, but also facilitates the smoke exhaust and heat dissipation and the transmission of drum sound. This type of Drum Tower has many similarities with traditional Chinese wooden buildings in terms of architectural form, structure and even the detailed decoration of some components. There are many drum towers of this type.

No matter which form of Drum Tower, the basic framework is basically the same, but the size is different. When it comes to the structure of two, three, even more than ten or more floors, there are some changes with the different forms of Drum Tower. This change is shown in four different structures: the first is the structure with Lei Gong column, the second is the structure without Lei Gong column, the third is the mixed structure, and the fourth is the single column structure.

Drum Tower with Lei Gong column structure. The structure of this Drum Tower is on the first, second and third floors.

They are square rectangles with a certain size. The distance from the base to the top is equal. The higher the number of layers, the smaller the number of layers. The number of layers is odd. The top of the drum tower is closed in the form of Xieshan or zanjian. Lei Gong column does not fall to the ground, but falls on the square rectangle of the first to the third floor, and the intersection of the two cross into the cross of the "ten" shaped lifting tower Fang. The four main pillars are connected with wood from

all directions. The stable and vertical Lei Gong pillar rises in the air and becomes a strong foundation for "rooting", firming up and supporting. This structure of the drum tower from the bottom to the top shows a shrinking trend, to the eaves with Lei Gong column level is different, from the square rectangle to the octagon. On this basis, they are reduced layer by layer along the height to the top. This drum tower is like a giant fir with thick branches and luxuriant leaves, which is the structure of octagonal Drum Tower. The same is true of the hexagonal drum tower, with the Leigong column as the center point, according to the drawing method of hexagon.

The top structure of the drum tower is called the top of the drum tower. There are two kinds of top structure: Xieshan and Xuanshan (also called zanjinding and hard hilltop). The top structure of the drum tower can be divided into single-layer and double-layer. The protruding part of the top is made of porcelain with a gourd shaped top, a wooden drum is placed inside the top, and the eaves of the top are decorated with honeycomb or windowpane.

### **Fire pool.**

According to the relevant survey data, there are mainly the following types of fire ponds in the Drum Tower of Dong nationality: One is a round fire pool, with a diameter of about 1.5 meters. It is surrounded by different materials, some by arc-shaped bluestones, and some by pebbles in the river. The second type is a square and rectangular fire pool, each side of which is about 1.5 meters long and surrounded by bluestone strips. Another type is the oval fire pool, whose scale is different, mainly according to the size of the drum tower fire pool, surrounded by bluestone, pebbles and other materials. In addition, there is also a kind of fire pool, which is only suitable for the "dry column" Drum Tower. The first floor is a suspended space, and the second floor is an activity space. Because of the need of fire prevention, this kind of fire pool cannot be built on the floor, so the designer cleverly created the hanging foot fire pool. During the construction, the fire pool ground frame is designed in advance, and the surrounding and bottom of the fire pool are enclosed with wooden boards. The middle is filled with more than two feet of soil, and then the fire pool is made on the soil. This type of fire pool is usually paved with rock slabs to prevent fire. From the shape point of view, there are probably square, oval, round.





Figure 23 Fire pool

Source: Photographed by Ronghua Cui , 2020

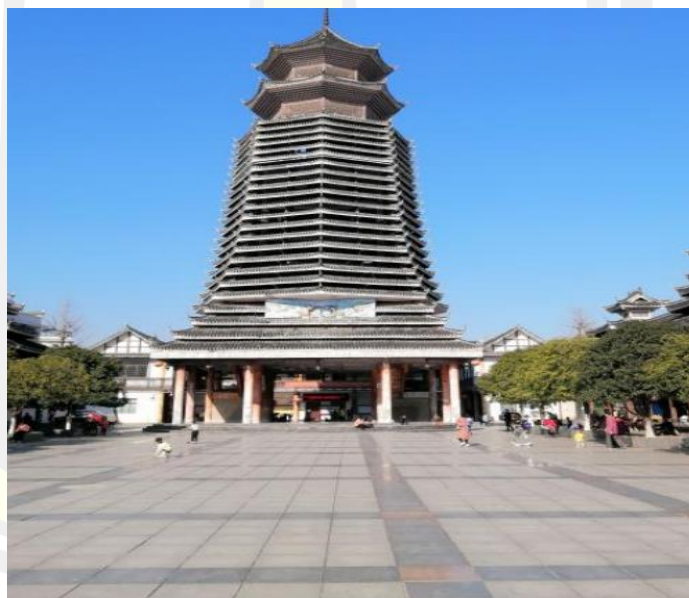


Figure 24 Gulouping

Source: Photographed by Ronghua Cui , 2020

There are wooden benches around the fire pool, which serve as seats. It is an indispensable part of the drum tower. There are two kinds of wooden stools: fixed type and mobile type.



The fixed wooden stool is made of wide and thick wood, which is fixed on the peripheral or both sides of the column base through the tenon. Some of the columns are equipped with external cantilevered tube columns, which are put on fangpian and railings. They are like a rectangular armchair, which can be used for both riding and sleeping. There are two kinds of mobile wooden stools: one is straight wooden stool, the other is arc wooden stool. The surface of the straight stool is a wide, thick and long board. The short board has four feet and the long board has six feet. This kind of wooden stool is suitable for use in the square fire pool. The surface of the curved wooden stool is a wide and thick curved wood board. This kind of curved degree is similar to that of a large circle with a small circle, which is suitable for the arc fire pool. The two ends of the stool surface are not right angles, but outer arc acute angle and inner arc obtuse angle. Several stools form a big circle.

### **Gulouping**

In some places of the Dong people, gulouping is called Gongping and lushengping. It is a place for Dong people to carry out various activities and welcome and see off guests. In terms of entertainment, the Drum Tower of the Dong Village sometimes plays a whole village, such as lushengsai, singing YeGe and so on. Due to the limited indoor space inside the drum tower, it cannot accommodate more people, so a relatively wide space is opened up outside the drum tower to make up for it. This Ping (this space is locally called Ping) was first used by Dong people to play Lusheng, which is called Lusheng Ping. Later, because of the large space and the close distance from their living house, all kinds of entertainment activities are here gradually developed, also known as Gongping. Gulou Ping is generally surrounded by the Gulou, and are also located in the side of the Gulou, but no matter where it is there are many kinds of Gulou Ping, which are inlaid with cobblestones or paved with large stone slabs.

### **Cowhide drum**

Cowhide drum is made by hollowing out a few feet or more long piece of wood (with tung wood or other wood) and covering both ends with cowhide. There are different sizes and lengths of drums in the drum tower. There is no standard size. The drum is hung on the top of the drum tower. In the past, the Dong people used to climb

up the stairs and hit the drum on the stage. Some drum towers tied the drum stick to the rope. When they needed to hit the drum, they grabbed the rope and tugged it hard. After a long period of development, some changes have taken place in the place where drums are placed. According to investigations, there are the following situations: first, they are still placed in the original position on the top; in addition, the drum tower is suspended on the square on the first floor of the Drum Tower; second, they are placed in a corner of the drum tower hall. With the passage of time, some Drum Tower, especially the new drum tower, has no trace of drum .

### **Decoration of the Drum Tower**

After the completion of the drum tower, decoration has become an essential content, and it is also a concrete manifestation of the small wooden work of the drum tower. The decoration of Dong Drum Tower mainly includes sculpture decoration, painting decoration and other decorations.

#### **Sculpture decoration**

Traditional Dong Drum Tower sculptures are made of flat iron, tung oil, lime and glutinous rice paste. In the past ten or twenty years, reinforced concrete has also been used as sculpture materials. Sculpture decoration is mainly in the wing angle of each floor of the building, the roof ridge and eaves of the top floor, and the door brace. The contents of the sculpture are as follows: on the wing corner, there are birds in the shape of crane; on the top ridge of the pavilion, there are dragons; on the first and second floors and partitions of the lower part of the pavilion, there are dragons, monkeys and tigers. For example, the bottom floor of Jitang Drum Tower in Liping County of Guizhou Province is square, and the top is octagonal, with nine eaves and four corners. The top is made of iron, and the bottom is decorated with Ruyi Dou. The roof is white, and the wings and horns are high. There are animals, such as lions, tigers, phoenixes, monkeys, rabbits, snakes, insects and birds. Between the eaves on the first and second floors of the building, there is a wooden carving of "Erlong Xizhu" and a gold plaque of "Xingfu hall" on the gate.



Figure 25 Decorative sculptures and patterns of drum tower

Source: Photographed by Ronghua Cui, 2020



Figure 26 Decorative sculptures and patterns of Drum Tower

Source: Photographed by Ronghua Cui, 2020



Figure 27 Jitang Drum Tower  
Source: Photographed by Ronghua Cui, 2020



Figure 28 (sǎng) rock  
Source: Photographed by Ronghua Cui, 2020

(sǎng) rock, a kind of building stone component, is installed on the position of the column on the platform. Part of it is buried in the platform foundation, and part of it is

exposed, which means the stone pier under the column. Compared with the (sǎng) rock style of residential buildings, the (sǎng) rock style of the drum tower is still different. Its (sǎng) rock is generally drum shaped, with large diameter and wide pressure bearing area, which can withstand the huge pressure of the drum tower column. The lower part of the Drum Tower (sǎng) rock is a square rectangle, the upper part has a drum shaped surface, and the middle part has a thin waist shape. All kinds of patterns, such as flowers and grass, drum nails and other artistic patterns, are engraved around it, which makes it strong and beautiful.

There are many exquisite decorations on the main and auxiliary columns of the drum tower. Some of them are painted with gold and jade, some of them are painted with paint and oil, and they are gorgeous. They do not only have the effect of anti-corrosion on the supporting beams and pillars, but also show their artistic beauty.

On the large and small tenons with horizontal and vertical fangs, there are carved pig's mouth ivory, bird's head and fish's tail. On the overlapped tenons, some are engraved with water waves, and some are made of hollow flower boards. There are hanging ends of hanging pillars, lanterns and torches, pumpkin petals, porcelain bowls and dishes. On the railings, gourds, vases, drums and dishes of various sizes and shapes are carved. The patterns are rich, colorful and lifelike. On the overlapped eaves corners and enamels, the gourds are sawed with wooden boards and nailed to the eaves. The corner can not only block the wind and rain of hangtong, but also reflect the characteristics of national craft. On the edges and corners of the overlapped eaves, white lime is used to build a suitable inclined ridge, so that the eaves have a distinct boundary. On the edge of the eaves, cast animals and plants in various shapes are used to make the eaves curl up vigorously, showing the organic combination of natural objects and architectural objects.





Figure 29 Drum Tower Decoration

Source: Photographed by Ronghua Cui, 2021

On the overlapped eaves, there are majestic lions sitting in the town and bow bent shrimps turning. For example, there are fat carp in the tail, beautiful peacocks in the wings, red dragonflies in the body, and bizarre curved roots in the stretch. At the top, craftsmen use a big iron pot with the bottom to knock one eye at the cave, put it on the top of the Lei Gong column, cover it on the green tile of the top beam, put a big bottomless porcelain altar on the anchor, put a small bottomless porcelain altar on the big porcelain altar, and put a bottomless vase on the small porcelain altar, forming a string of top columns from big to small gourd shape. The joint filling with lime slurry in these connecting places can not only play the role of rain leakage, but also have the effect of stability. On the top of the vase, there are more interesting artistic decorations: lime and iron wire, or copper, iron and other metals cast into meaningful mascots. Some of them are birds and pigeons, some of them are cranes, some of them are flaming torches, and some of them are shining five stars. Birds and pigeons symbolize harmony, cranes symbolize auspiciousness, the torch symbolizes light, and five stars symbolize progress. It has profound meaning and beauty in it.

A more interesting decoration is that thin copper spring shrapnel is cleverly installed in the mouth of birds, pigeons and cranes. When the wind blows, it makes a



clear and pleasant sound. Some people install wind leaves on it. When the wind blows, pigeons and cranes jump, which is full of fun and exquisite skills.

There are four big columns in zengchong Drum Tower and eight auxiliary columns outside, which are connected with the inner column by Chuanfang. Each layer has eight short melon columns, which are stacked vertically to the 11th layer. On the 11th floor, there are two other eight eaves and octagonal pagodas with umbrella top: these two floors are of bucket arch structure, with exquisite workmanship. There is no floor in each floor of the building, empty to the top. There are dragon, Phoenix, fish, crab, shrimp and other animal patterns on the outer eaves of each layer, with exquisite workmanship.



Figure 30 Zengchong Drum Tower

Source: Photographed by Huibo Liang , 2021



Figure 31 Decoration of Zengchong Drum Tower

Source: Photographed by Huibo Liang , 2021

Painting decoration has long existed in traditional Chinese architecture. Li Jie's "creating a French style" in Song Dynasty. It is recorded in detail in the "painting system" in the book, "the production of color painting: the first time to set the ground, the first time to make a background color, and the second time to paint the color on the image. Dong Drum Tower painting in the traditional use of this method, and in some painters, this method is still relatively intact. If it is said that sculpture decoration was originally developed for the purpose of reinforcement, then painting decoration purely reflects the level and School of Dong painters, is the artistic representation of Dong People's life, is the hope and sustenance of people's soul, and is the main part of Drum Tower decoration.

From the perspective of the whole drum tower, the painting of the eaves sealing board is the most prominent part. Some of the eaves sealing boards on each floor of the drum tower are painted with pictures, and some are at the bottom or lower floors. These colorful pictures are symmetrical with the cornice boards on a white background, which makes this pagoda style building unique. In some places of the Dong nationality, there are not only pictures on the eaves, but also color pictures on the beams inside the drum

tower. The walls of the drum tower are also painted with different craft prints. These paintings are colorful and various, including flowers, plants, landscapes, animals, birds, fish and shrimps, dragons, phoenixes and peacocks. And fairies and beauties. When people come to Dongxiang to watch the drum tower, just looking at a drum tower painting from the inside out or from the outside to the inside is enough to make you stop for a long time and be attracted by its many contents.

The eaves board is painted with white paint as the base color. On it are painted green leaves, red flowers, dark branches, purple vines, orange fruits, yellow valleys, blue sky, blue water, Shuanglong paobao, Phoenix Chaoyang, peacock wings, fish and shrimp swimming in the water, and birds and animals foraging for food. It can be said that there are many kinds of things, the beauty of form, the depth of connotation and the essence of technology. Under the background of white lime tile foot, the overlapping, bending and curling angles are decorated into a colorful picture.

### **Other decorations**

Other decoration mainly refers to the decoration attached to a certain part of the drum tower to achieve the purpose of decoration. Such as hanging plaque, couplet, hanging horn, stele, village regulations about stele (card), etc.

### **ecoration with plaque**

Plaque is a common decoration in the Drum Tower. When a village builds a drum tower, villagers from other villages will come to extend congratulations. They do not only send food, but also have an object to express their congratulations on the completion of the new drum tower. This is the plaque. As a result, the gift of Chaohe was happily hung in the drum tower by villagers, which became a good decoration for the drum tower. In Dong areas, sending plaque to celebrate the establishment of the Drum Tower has become a kind of etiquette, which does not only expresses the profound friendship between villages, but also enriches the decoration of Drum Tower. For example, the red and white plaque of "happiness building" is hung on the Drum Tower of Jitang in Liping County, Guizhou Province, and the plaque of "Wan Li He Feng" given by Xin Di Su in 1830 is hung on the inner wall of zengchong Drum Tower in Congjiang County, Guizhou Province. In addition, awards for participating in sports and entertainment activities will be displayed in the drum tower. For example, in the Drum Tower of Zhaoxing District, Liping County,

Guizhou Province, there are awards for participating in basketball games and cultural and recreational activities; the drum tower in Pingtan River Valley of Tongdao Dong Autonomous County in Hunan Province also has this kind of decoration.



Figure 32 Sing in the Drum Tower

Source: Photographed by Ronghua Cui, 2021

The Drum Tower is a public place for people's activities. People also need to take good care of it. People who pay for the construction of the drum tower should always remember it. Therefore, it is a unique decoration to hang a list of donors on the drum tower terrace or inside the Drum Tower (some engraved with steles, some written on the wall). For example, Linxi in Sanjiang Dong Autonomous County, Guangxi Zhuang Autonomous Region, neatly listed several lists of people who donated money for the maintenance of the drum tower, and wrote the names of the people who donated money and things when building the drum tower, so that their boundless merits and virtues can last forever (Interview with Shi Kaizhong, 2019, Guiyang).

### Couplet

The antithetical couplets hung or pasted on the gate and main bearing column of the drum tower are also one of the contents of the decoration of the drum tower. The main contents of the couplet are praising the beautiful environment, a prosperous society and wishes for a better life. CHEJIANG Drum Tower in Rongjiang County is surrounded by a 2.2m high brick wall. 8 meters to the south of the building is the suspended hilltop wall gate, which is 6 meters high. There are two doors under the wall, 2.9 meters high and 1.4 meters wide. There is a couplet on the door, surrounded by

rivers and mountains, Chejiang dam is 30 li away; it is the first floor in the east of Guizhou Province. There is a horizontal plaque of "CHEJIANG Drum Tower" on the forehead of the main building (see Figure 32).



Figure 33 Couplet on the Drum Tower

Source: Photographed by Ronghua Cui, 2021

### **Hang horns**

Dong people will hang buffalo horns or nail iron nails with the size of their thumb on the pillars of the drum tower, which is a special decoration with Dong characteristics. Because every family of Dong villagers raises cows, they also like to hold bullfighting competitions between the villages during the slack season. After the cows die, they will hang their horns on the drum tower as a memorial.

### **Stone tablet, township regulations and people's regulations tablet (plate).**

In the Dong nationality, when people agree on something, it will be printed on the stone tablet for people to abide by. If anyone violates the provisions on the stone tablet, he will be punished according to the relevant provisions. It is usually placed in the drum tower or on the drum tower terrace. For example, the stele of "village regulations and people's conventions" in mapang, Sanjiang, Guangxi, and the stele of "eternal fame" in zengchong, Congjiang, Guangxi, etc. With the development of the times, the custom of planting inscriptions in the drum tower or on the drum tower terrace has been gradually



replaced by the village regulations and people's regulations and tablets (see Figures 33 and 34).



Figure 34 Stone tablet

Source: Photographed by Ronghua Cui, 2021



Figure 35 township regulations and people's regulations tablet (plate).

Source: Photographed by Ronghua Cui, 2021



In many places, the drum tower has become a place for night school (giving lessons to local people in the evening to impart relevant knowledge) and family planning (a kind of policy on fertility in China) publicity and education, so it is also full of such brands, which has become one of the new contents of drum tower decoration. Some drum towers in pingpinghe River Basin of Tongdao Dong Autonomous County in Hunan Province have such school signs (Interview with Shi Kaizhong, 2019, Guiyang).

### **Drum Tower function.**

The Drum Tower in Dong village has the function of "gathering the heart with things". It is a functional building for Dong people to gather the house, the branch, the village and the people. In the old days, it was also the central place of folk politics, military affairs, conventions, administration, culture and entertainment. The functions of Drum Tower endowed by Dong people are mainly reflected in five aspects.

The Drum Tower is a place for villagers to discuss affairs collectively. No matter in the past or in the present, whenever there is a big or important event, the village elders will call all the clansmen or villagers together to discuss and decide on all matters in the drum tower. For example, under the leadership of the village elder or the elder of the house clan of the Lou regiment, the negotiation of funds, the making of contracts, the enforcement of laws, the major public welfare matters, and the matters of going out to fight against the enemy in the old days, etc. So the drum tower in the village has the function of public discussion.

The Drum Tower is a place to mediate and adjudicate internal disputes. There are disputes between house owners or villagers. Such as marriage disputes, forest disputes, theft, mistakes, etc., when both sides can't solve them, both sides or one of them often ask the elders of loutuanfang clan, the village elders, and even the headmaster of the fund to call all the people to the drum tower for a collective discussion, judge right and wrong, and deal with them in public. All matters dealt with through the drum tower consensus ruling are the final ruling, and the parties concerned cannot go back. Therefore, the drum tower has the nature and function of "court" for law enforcement.

The Drum Tower is a place for warning, informing and fighting against the enemy. The loutuanfang people or villages must go up to the building and beat drums to show the alarm when they encounter major emergencies or festive events, such as fire, enemy invasion, catching thieves, major festivals, etc. and personal letter, must go to drum tower assembly, listen to Fang clan elders or village old command disposal. Drumming can be divided into alarming and truth reporting, such as fire alarm, enemy invasion, and taking thieves as warning, such as the arrival of the Spring Festival, for good news. The warning drums are urgent, especially for enemy invasion, fire alarm, water situation, etc. The drum of good news is soothing and peaceful. Therefore, the setting of "letter drum" in the drum tower reflects the function of early warning and information reporting of the drum tower.

The Drum Tower is a place for cultural inheritance and entertainment. All the important festivals of loutuanfang people or villages, such as duoye, sacrifice, song contest, Sheng contest, greeting and seeing off guests, singing and entertainment, are carried out under the drum tower. Usually after tea, leisure, noon, evening and other leisure time, people also go in the drum tower for leisure. All these reflect the drum tower's cultural heritage and leisure and entertainment functions.

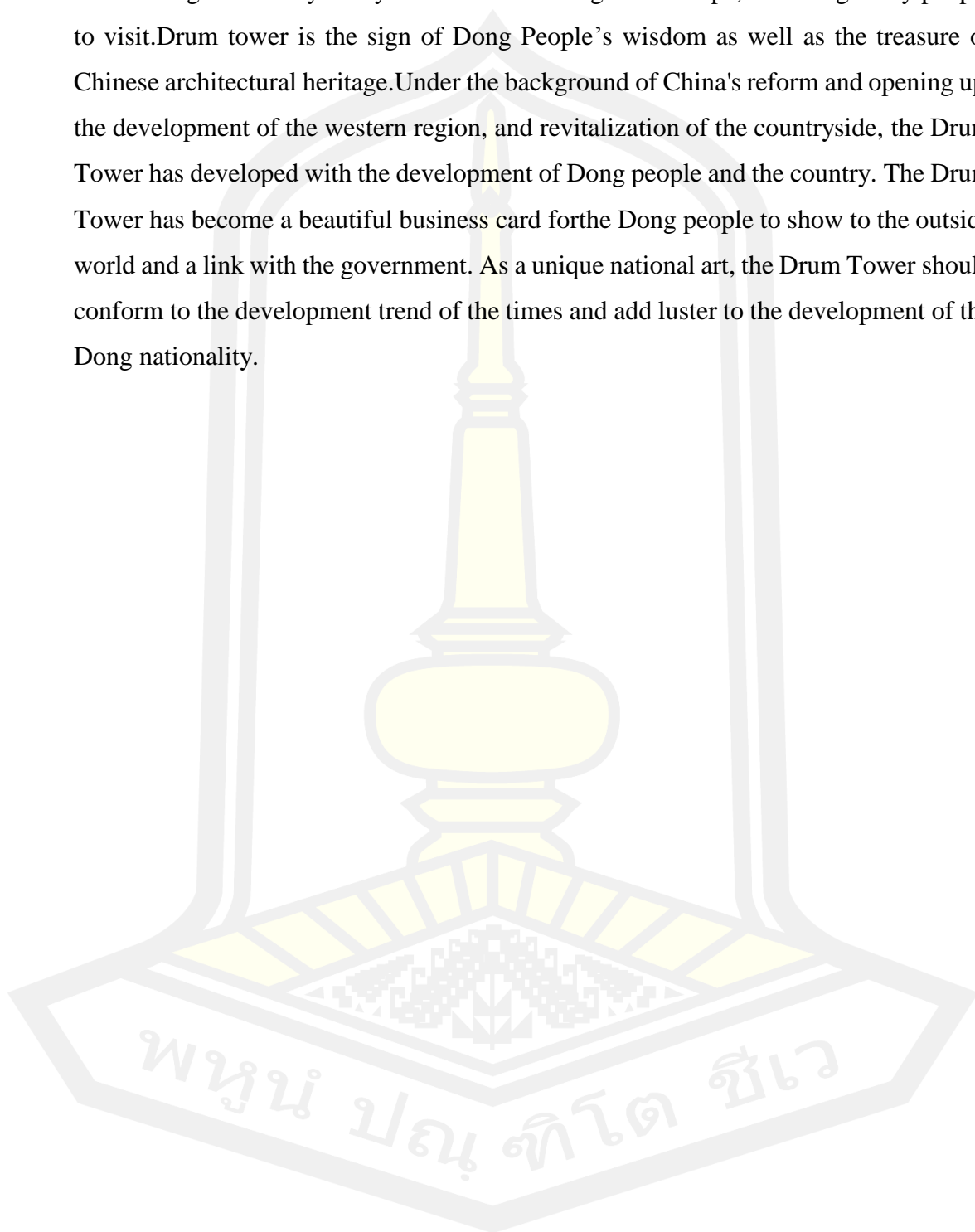
The Drum Tower is a place for public welfare and charity. Loutuanfang people or villagers need to do charity and other charity activities, such as giving straw sandals and clothes, collecting lost property, carrying cold water to help passers-by quench their thirst, and setting up firewood in the drum tower fire pond in winter to warm people up. In addition, when the old people of loutuanfang clan die, some also held funeral and farewell ceremonies in the drum tower. All these reflect the public welfare function of the Drum Tower.

## Conclusion

This chapter mainly introduces the basic situation of the Drum Tower, including the origin and naming, historical evolution, structure, shape, decoration and function of the Drum Tower. So that everyone has a more systematic understanding of the Drum Tower in the Dong area.

In order to distinguish themselves from other groups, members of the Dong nationality will deliberately emphasize some cultural differences, which is the symbol

of the group---the drum tower, tall and extremely delicate, is the most obvious building of the Dong nationality. They are different in height and shape, attracting many people to visit. Drum tower is the sign of Dong People's wisdom as well as the treasure of Chinese architectural heritage. Under the background of China's reform and opening up, the development of the western region, and revitalization of the countryside, the Drum Tower has developed with the development of Dong people and the country. The Drum Tower has become a beautiful business card for the Dong people to show to the outside world and a link with the government. As a unique national art, the Drum Tower should conform to the development trend of the times and add luster to the development of the Dong nationality.



## CHAPTER IV

### Analyzing the cultural identity of the Drum Tower in Zhaoxing Village

The Drum Tower is a unique building created by the Dong people in China. The Drum Tower has been with the Dong people for a long time that it has now become part of their cultural identity. This chapter is divided into four parts. First, an introduction of the cultural identity of the Drum Tower, and the Drum Tower in Zhaoxing Village. The rest of the chapter presents a detailed analysis of the cultural identity of the Drum Tower in Zhaoxing Village. This part is the focus of this chapter. It will analyze the cultural identity of the Drum Tower from all aspects in a comprehensive manner; and lastly, a re-analysis of the culture of the Drum Tower from the cultural identity perspective (that is, a supplementary analysis of the cultural identity of the Drum Tower).

#### Part1: Definition of Drum Tower Cultural Identity

Cultural identity refers to the social psychology of an individual acquiring, maintaining, and innovating his or her own culture by generating a sense of belonging to his or her cultural group. Cultural identity is the manifestation of peoples' social attributes, whether ethnic groups or political life. Cultural identity is a major issue among many migrant or diasporic populations. According to Clifford Geertz (1999, pp.34), calls for purity and "authenticity" have been made within and outside minority groups for individual rights, change and choice to be respected. In the societies described as post-traditional by Giddens (1991), tradition does not go away, but it has to be chosen self-consciously and defended against its alternatives. As described by Gerd Baumann (1996), in a study of a multiethnic English neighborhood, "the options available are as numerous as they are controversial" (Thomas Hylland Eriksen, 2010, pp. 303).

Regarding "cultural identity", Samuel P. Huntington once pointed out that what it (cultural identity) answers is "who are we?" and people of different nationalities often

answer "who are we" with the things that are most meaningful to them", that is, using "ancestors, religion, language, history, values, customs, and systems to define oneself", and use some kind of symbol as a sign to express one's cultural identity, such as a flag, a cross, a crescent, and even a head cover and many more (2010, pp. 3). Huntington believes that "cultural identity is the most meaningful thing for most people." (Samuel P. Huntington, 2010, pp. 3. Luo Ji and Liang Qinchao stated in their article "Ethnic festivals: ritual interaction and cultural identity, Taking Liping, China Dong Drum Tower Culture and Art Festival as an example" that ethnic festivals are a kind of ethnic celebrations, offering sacrifices and entertainment, usually in traditional festivals.

Cultural identity refers to people's tendentious consensus and recognition of culture. Because human beings exist in different cultural systems, cultural identity varies with different cultures. Different nations, regions and countries may have different cultural identities. Different cultural systems have different cultural identities. Cultural identity is manifested as the sense of belonging to their cultures, and it may also become the boundary to distinguish different cultures, That is, the boundary between "I" and "he" in the cultural sense (Xiaoyun, Z, 2008, pp271).

In this study, cultural identity of the Drum Tower refers to the Dong People's tendentious consensus and recognition of the Drum Tower culture. This concept includes the Dong People's cultural identity at different levels, such as the specific geographical environment, historical development, ethnic culture, local culture, immigrant culture, spiritual culture and the contemporary global cultural influence. On this basis, the Dong ethnic identity and national identity are established and expressed through the identity of the drum tower. This chapter focuses on the drum tower cultural identity of the Zhaoxing Dong village in Guizhou Province. A certain type of cultural identity of any nation, country or region that is directly related to its geographical environment, historical development, social conditions, etc., and cultural identity of the Dong Drum Tower is no exception. These aspects will be analyzed by combining relevant literature and field research materials.

## **Part2:Introduction of Drum Towers in Zhaoxing village**

The analysis in this section comes mainly from interviews with Lu Genmao (2019). At present, there are five Drum Towers in Zhaoxing village, which are called

Rentuan, Yituan, Lituan, Zhituan and Xintuan, respectively, thus forming a Drum Tower complex. They have different heights, shapes and rich culture, which is the most prominent symbol of Zhaoxing Dong village. In 1993, Zhaoxing was named "hometown of the Drum Tower culture and art" by the Guizhou Provincial Department of culture. In 2001, Zhaoxing the Drum Tower Group has been listed as the worlds largest in Guinness.

Rentuan Drum Tower, formerly known as "Gaojie Drum Tower" by villagers, is located in the east of the village "Gaojie". It is the local Dong language, which means the front of the village in Chinese. Because the word "Ren" was chosen from the five word order of Ren, Yi, Li, Zhi and Xin, it is now called "Ren Tuan Drum Tower", which was built for the four Nei surnames of yuan, man, long and Ying in the village. The earlier rentuan Drum Tower was built in the 16th century with three stories of double eaves and a sharp top. It was later destroyed by a fire in 1965. The existing drum tower was rebuilt in 1982. It was built by Tang'an village Drum Tower Master Lu Jixian. The drum tower faces south from the north, with double eaves, four corners changing into octagons, single crown and sharp roof, and double eaves of 7 floors. The height of the building is 18.47 meters, the floor area of the building column is 64 square meters, and the overall floor area is 92.16 square meters. The drum tower is relatively low, sparse layer spacing, simple and generous. People use it as a symbol of the character of the hostages of loutuanfang people (see Figures 35 and 36).

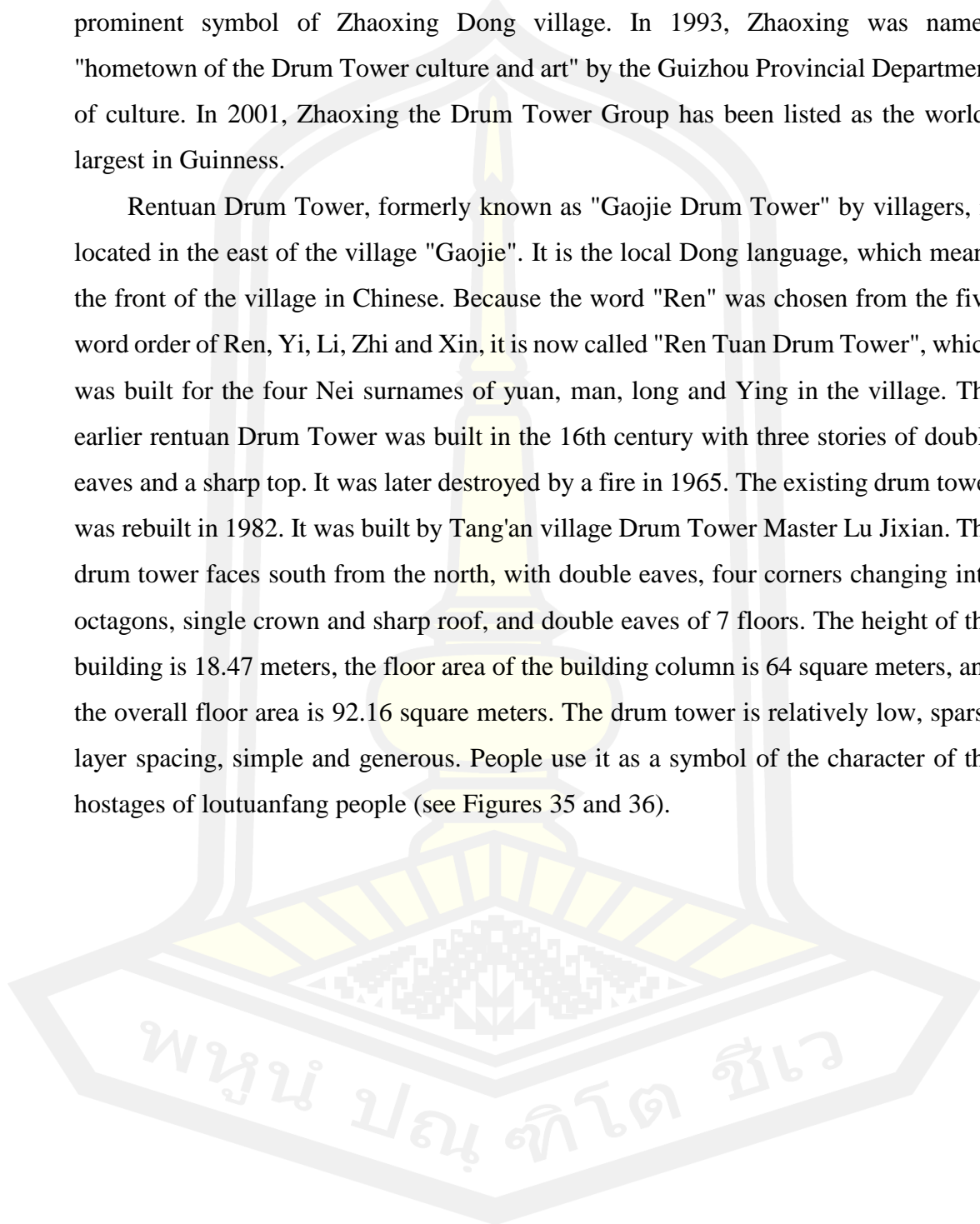






Figure 36 Rentuan Drum Tower  
Source: Photographed by Ronghua Cui, 2021



Figure 37 Rentuan Drum Tower  
Source: Photographed by Ronghua Cui, 2021

Yituan Drum Tower, formerly known as "diange Drum Tower", was built at the foot of the mountain in the north of the village by the three Nei surnames of long, yuan and man. At that time, in the order of benevolence, righteousness, courtesy, wisdom and faith, the corresponding word was "righteousness", so it was called "Yituan Drum Tower". The old Yituan Drum Tower has only five floors. It was destroyed in the 1860s. The existing drum tower was rebuilt in 1982 and built by Tang'an village Drum Tower Master Lu Jixian. It is an 11 story Drum Tower with octagonal eaves and a single crown. It has 16 floor columns, covering an area of 80 square meters, with a total floor area of 115 square meters and a height of 23.36 meters. The location of Yituan Drum Tower is just integrated with the wood and bamboo landscape of Huaqiao, river, Village Road and houlongshan, presenting the pictures and charm of Drum Tower, small bridge, flowing water, wood and bamboo and other people (see Figures 37 and 38).



Figure 38 Yituan Drum Tower

Source: Photographed by Ronghua Cui, 2021



Figure 39 Yituan Drum Tower

Source: Photographed by Ronghua Cui, 2021

Lituan Drum Tower, was formerly known as "diandun Drum Tower" by the local people. Located at the foot of the mountain in the southeast of the village, it was built for the four Nei surnames of Ying, Deng, man and long. According to legend, "diandun" is also known as "lituan". The lituan residential area is the first place where the ancestors of Zhaoxing Dong Village settled down. Because their ancestors saluted and took in countless refugees from other places to settle in Zhaoxing, the "diandun" people are famous for their courtesy. Because the word "Li" is selected from the five words of benevolence, righteousness, propriety, wisdom and faith, the name is "Li Tuan Drum Tower". The earliest lituan Drum Tower was built in the 15th century, with a total of nine floors of double eaves. Due to frequent fires, it was repaired many times, and later destroyed in the 1860s. In 1982, the current lituan Drum Tower was built under the leadership of Lu Wenli, a famous Drum Tower master in Jitang village. It is also the first Dong Drum Tower built by Lu Wenli. The building faces north from the south. It is a 13 story Drum Tower with double eaves and single crown. Its height is 21.37

meters. Its columns cover an area of 72 square meters, and its overall area is 110 square meters. The eaves of the building are dense and large in volume. The eaves of the lower two floors are square inverted water facades, the eaves of the upper 11 floors are square inverted water facades, and the crown of the building is single crown with seven precious gourds (see Figures 39 and 40).



Figure 40 Lituan Drum Tower

Source: Photographed by Ronghua Cui, 2021





Figure 41 Zhituan Drum Tower  
Source: Photographed by Ronghua Cui, 2021

The Zhituan Drum Tower is called "Doumen Drum Tower" by the local people (Doumen is the name of the local Dong language, which means "the village beside the well" in Chinese). It is located at the foot of Qilin Mountain in the middle of the village. It was built by the four inner surnames of Meng, Xia, Bao and Cao. In the order of benevolence, righteousness, propriety, wisdom and faith, it corresponds to "wisdom". The former Zhituan Drum Tower was a three story double eaves Drum Tower, which was built by the drum tower master of Jitang village. Later, it was probably destroyed in the 1860s. The existing drum tower was rebuilt in 1982. It was built by Zhaoxing Drum Tower Master Zhang genyin ZhangMo. It has nine eaves, symbolizing that Zhituan people are composed of nine small branches. The drum tower on the top of Xieshan Mountain is 16.1 meters high, and the floor column covers an area of 77.44 square meters, with an overall area of 108 square meters.

Xintuan Drum Tower is called "Douli Drum Tower" in Dong Language ("Douli" is the local Dong language, which means "village tail, loutuan at the back of the

village") in the west of the village tail; it is built for the Bai people. In the order of benevolence, righteousness, propriety, wisdom and faith, the villagers choose "Xin", which is called "xintuan Drum Tower". The original xintuan Drum Tower is a 7-story double eaves tower, which was destroyed in the 1860s. The existing drum tower was rebuilt in 1982. It is an 11 story Drum Tower with octagonal double eaves and single crown. It was built by Tang'an village Drum Tower Master Lu Jixian. The height of the tower is 24.37 meters, the floor column covers an area of 79.21 square meters, and the overall area is 118.81 square meters. This building has a rigorous structure, appropriate density and unique shape. The second floor under the eaves is a four corner facade, which is a square inverted water type, and the upper nine floors are octagonal, which is an octagonal inverted water type. The crown of the building is a seven treasure gourd high mast, straight into the sky (see Figures 41 and 42).



Figure 42 Ren tuan Drum Tower

Source: Photographed by Ronghua Cui, 2021





Figure 43 Ren tuan Drum Tower

Source: Photographed by Ronghua Cui, 2021

### Part3:Cultural identity of the Drum Towers in Zhaoxing village

#### **Analysis of Zhaoxing Drum Tower construction technology**

The unique architectural skills of Zhaoxing Drum Tower is an important aspect of its cultural identity. There are five drum towers in Zhaoxing village, all of which are Dong buildings of the same period, with similar architectural structure and skills. The building materials are made of high-quality Chinese fir, with 4 main columns and 12 side columns. The facades are from square to octagonal (that is, the lower two floors are square facades, and the upper several floors are octagonal facades). The roof is in the form of 4 zanjinding and 1 Xieshan (Zhituan Drum Tower), so it is called "variable angle Drum Tower" or "four angle to eight angle Drum Tower". The first floor is a hall type, with no enclosure. Four benches are set between the four main pillars, and a fire pool is set in the center of the ground for people to rest and heat. The floors are odd, not even, and the eaves are covered with small green tiles. The cornice and the front of

the second floor are elaborately decorated, with carved beams and painted buildings, dragon leaping and fish leaping, standing tall and phoenix flying.

The four main bearing columns of the main frame drum tower are all made of 100 year old Chinese fir, which are erected from the ground to the bottom of the crown, so as to connect the architraves of the upper floors and support the whole building. The 12 side columns of the drum tower are also made of old Chinese fir. They are erected from the ground to the eaves of the first floor to support the main beams and hanging columns of each floor and direction above the second floor. The main frame of the drum tower is composed of 4 main bearing columns and 12 side columns. The fangs of the drum tower are connected from the second floor. The main fangs can be divided into waist fangs and corner fangs. The waist fangs are connected and fixed with four main bearing columns, while the corner fangs are connected with the main bearing columns in their respective directions and four corner columns in the side columns, thus forming the main fangs framework of the second floor of the drum tower. Therefore, the integral connection and fixation of four waist brace, four corner brace, four main columns and four corner columns among 12 side columns on the second floor are the basic framework of Zhaoxing Drum Tower. Although the upper structure is complex, it is constructed layer by layer on this main framework.

### **Floor construction**

After the establishment of the main structure, the construction mode of more than two floors (except the crown) is basically the same, but the number of components is different. There are four kinds of columns above the second floor, including false column, eaves column, melon column and tip column, which are all erected on the architraves of all levels, and do not fall to the ground. The false column (i.e. suspended column) is erected on the outside of the four main columns and is located on the four corner main beam; The eaves column is set between the false columns, suspended on the square Fang or the octagonal Fang, which is used to connect the square Fang and the octagonal Fang to support the eaves of each floor; The melon column is erected on the corner brace and outlet brace of each floor to connect the melon brace and support the eaves of each floor; the pin column is mainly used for the crown base frame, sitting on the cross brace on the top of the building to support the crown frame.

There are more than two layers of Fang, including Jiao Fang, Sifang Fang, Bafang Fang, chushui Fang, guafang, Yaofang, Shizi Fang, etc. Among the four main columns, only the corner Fang, waist Fang and cross Fang are connected, and the rest are connected to the false column, eaves column and melon column. Because of the different layers and heights of the drum tower, the number of waist Fang and corner Fang is also different. There are three, five and seven layers of Fang, but the cross Fang is only used in the top floor (the bottom of the crown), so as to fix the four main column heads and support the crown structure.

Outside the cross brace and base plate at the bottom of the crown, the center of the drum tower frame is empty to the bottom of the crown, and there is no cross connection between the brace and column in the middle, while the brace and column crisscross around the middle column. The square and octagonal conical building bodies are formed by layer by layer retracting the angle brace, water outflow brace, melon brace, melon column and eaves column. The top main brace is crossed and butted into a cross. Through the pin column frame, it supports the honeycomb crown and the herringbone shaped bucket arch, and then hangs the surface and saves the tip, thus forming a pagoda style drum tower frame with big bottom and small top. After the tile decoration, it becomes a towering and magnificent Drum Tower building.

No matter the main structure or the floor structure, the five Drum Tower Buildings in Zhaoxing adopt this new Dong drum tower construction technique. These new Dong drum tower construction techniques are more complex, rigorous and mature than the traditional four corner drum tower construction techniques. The structure is the connection between the wood, without one nail and one rivet. They are supported layer by layer through mortise tenon connection and lever mechanics, and one layer higher than another, one layer smaller than another, unique and beautifully shaped, give people a magnificent impression, full of majestic and mysterious color. This kind of architectural technique has been praised by ancient architectural experts at home and abroad, and has become the best of Chinese wooden tower architectural art (see Figures 43 and 44).



Figure 44 The internal structure of the Drum Tower

Source: Photographed by Ronghua Cui, 2021



Figure 45 The internal structure of the Drum Tower

Source: Photographed by Ronghua Cui, 2021



### **Analysis on the construction process of the Drum Tower**

The construction process of the drum tower is also an important aspect of the cultural identity of the drum tower. In this process, the Dong people created rigorous procedures and unique rituals to build the drum tower with the help of the whole village. The whole process takes more than ten days to one or two months. The construction process of the Drum Tower refers to the whole process of the Drum Tower from design, material selection, and erection to final completion.

There is a legend about the construction of the Drum Tower in the Dong nationality area : In ancient times (the specific time is ominous), there was a bright and eager young man named Manlin. He is very good at observing life. Whenever he works in the mountains, he often sees birds nesting on fir trees. They gather in groups and make a "chirp" sound, as if birds are chatting and discussing things that belong to their own world. Manlin was inspired by this, thinking that birds gather in fir trees, nests and other places to "chat" and discuss affairs. We humans should follow their example and create such a place where people can get together to chat and discuss matters. So he told the villagers the idea and got their approval. So he began to take action. First, he made a model of a wooden building from the cut stem of papyrus (a kind of herb). The people in the village thought it was good, so they cut a lot of fir from local materials and built it according to the model. After a period of cooperation, they finally built the drum tower.

Although it's just a legend, and it does not mention the specific process and procedure of the drum tower building, the first draft and model mentioned in it still have inspiration and practical significance for us.

Drum Towers are related cultural identities of the villagers, for example: Building process and the Drum Tower Ceremony. The Drum Tower construction is a very sophisticated system construction, linked to everyone in the village. Everyone will engage in the construction, and work together to build the Drum Tower. The entire process includes mainly surveying topography, sketching ideas, preparing materials, setting up shelves, tiling, whitewashing, etc.

### **The Drum Tower construction process**

**Measuring the Topography:** Foundation selection is a very important link in the construction process of the Drum Tower. In the past, it was usually through several prestigious old people in the village to select a site for many times, to discuss repeatedly and put forward an alternative plan. This plan is determined by a comprehensive analysis of many factors such as the geographical location, landscape and dragon vein of the village. After the proposal is put forward, the whole village will be called together for a collective discussion and voting. After the proposal is approved by the majority of the people, the famous geographer will be invited to conduct on-the-spot investigation, and the final decision will be made. The construction site of the Drum Tower is usually on the "meridian" of the ethnic village, which is the center of the village and symbolizes the sun. Private houses, roads, and other buildings and facilities in the village are all around the drum tower (Kaizhong, 2016, pp. 40)

**Sketching:** The Drum Tower's drafting and construction are handled by professionals and is called Zhangmoshi. During the sketch stage, how much concrete is needed for the entire building (e.g. columns, beams) and the specific particulars are also in the mind of the architect. The planner will show villagers the concept of the drum tower through templates or drawings, before agreeing to create a drum tower. If the villagers support the plan of the designer, they can build it.

**Preparation of Materials for Construction:** The architect will determine the size and volume of the materials according to the Drum Tower's construction requirements. They will begin planning materials after informing the villagers of certain data and standards. The building of the Drum Tower is primarily wood, and the preparing of the materials is mainly wood. The building of the Drum Tower is a significant task for the community, with everyone actively participating. In the process of finding, obtaining, and transporting materials, there are customs and practices of the Dong nationality. For example, the main pillar of the Drum Tower will use the largest tree from the forest. Before cutting down the trees, the villagers will kill a pig to entertain everyone. After cutting down the trees, they must be carried from the mountain to the village (Kaizhong, 2016, pp. 40).

**Construction Measurement:** After the trees are cut down, they are transported to the construction site. The builder then begins to weigh the wood and make holes within it. It is a complex work. The Drum Tower's building technique is very unusual, it does



not use construction materials such as screws and nails, and is only connected by wood of different sizes. Also, in the minds of the people, any flaws during the construction of the Drum Tower indicate misfortune, and before the builders begin their work, they will perform a ritual using three pieces of salted fish, a bowl of glutinous rice and a red envelope, so that the gods may bless the project to progress smoothly (Kaizhong, 2016, pp .40)

**Setting the main frame of the Drum Tower:** When the builder completes the components of the Drum Tower, the villagers will choose auspicious days to complete the most important part-setting up the mainframe of the Drum Tower. There are strict rituals for this step: on a propitious morning, builders and wizards use water to exorcise evil, pray to protect gods and ancestors, and ensure the safety of the entire village. The elders in the village chose dozens of young people to help the builders build the drum tower. During this process, all participants could not make a sound, and the builder used various gestures to guide the entire process. After setting up the central pillar, and set off firecrackers to celebrate. After hearing the voice, the villagers all came to the scene to watch Shang Liangli (a ceremony to lay the main structure supporting the top of the drum tower). Simultaneously, villagers in nearby villages took gifts such as pork and wine and decorated the drum tower with benches and decorative items as a sign to congratulate (Kaizhong, 2016, pp. 40)

**To cover the tiles:** The tiles must be fixed at specific locations on each floor to make the drum tower more three-dimensional and more beautiful. Sculptures of tigers, dragons, and other animals are included in the corners. Various patterns on the eaves, such as historical figures, daily life, myths and legends, plants, fish, and insects are drawn. After covering the tiles, the village elders will invite all villagers to participate in a grand event to celebrate the completion of the Drum Tower. The villagers sang, danced, and drank happily, and the activity lasted three days (Kaizhong, 2016, pp .40)

After the completion of the drum tower, the village elders held a meeting in the drum tower to select the preachers to manage the drum tower "Chuan Shi" - a Chinese saying. Dong people use Dong language called "dian", translated into Chinese as "foot", extended to "running errands". His responsibility is to climb the drum tower under the instruction of the village elder, beat the drum to convey information, clean the drum

tower at ordinary times, and burn a fire for everyone to bake in winter. Generally, he is a person who is willing to help others and has no other expertise.

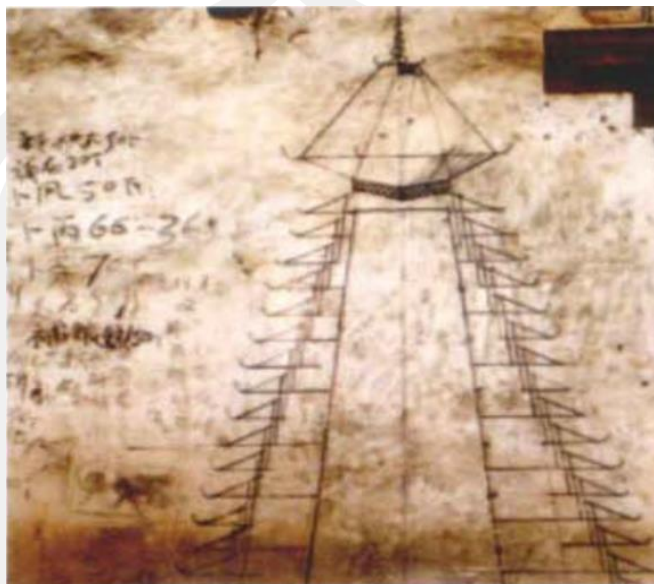


Figure 46 Drum Tower's design drawings

Source: Photographed by Yuzhao Feng, 2010



Figure 47 Drum Tower's design model display

Source: Photographed by Yuzhao Feng, 2010



Figure 48 Establish a mainstay  
Source: Photographed by Yuzhao Feng, 2010



Figure 49 Establish the main frame  
Source: Photographed by Yuzhao Feng, 2010



Figure 50 Build the top wooden pillar  
Source: Photographed by Yuzhao Feng, 2010



Figure 51 Establishment Completion of the main structure  
Source: Photographed by Yuzhao Feng, 2010



The five drum towers in Zhaoxing Dong village are the symbols of the five clans (in the village). Because of the public function of the drum tower, people endow the drum tower with multi-dimensional cultural image and folk connotation, including astronomy, geography, history, folk custom, totem and so on, which is an important embodiment of the cultural identity of the drum tower.

### **The custom of odd number of double eaves in the Drum Tower**

The number of double eaves of the drum towers in Zhaoxing Dong village is odd. The minimum is 7 floors (rentuan Drum Tower), and the maximum is 13 floors (lituan Drum Tower). This is because the Dong people regard odd numbers as auspicious numbers, so the construction of drum towers will not have even layers (this custom is not only used in Zhaoxing Dong village, but also in any other construction of the drum towers).

### **"Ship type" building custom**

Zhaoxing village is surrounded by mountains and four rivers. Therefore, from ancient times to the present, Zhaoxing people think that their residence is like a "sailing ship". Therefore, nongbaoshan is regarded in the East as the "bow", Qilin Mountain in the South and tiger shaped mountain in the north as two "poles", the location of the village as the "cabin", xiguanshan as the "scull" and "stern", and think that the "giant boat" is sailing from west to East on the valley carrying thousands of households. This traditional concept of residence corresponds to the drum tower building in the village. It is believed that the rentuan Drum Tower at the head of the village is located at the "bow" position; so it should be built short so as not to suppress the bow. The Yituan Drum Tower and lituan drum tower are located in the "pole pole" position, so the size and height of the two "pole" should be moderate. The Zhituan Drum Tower is located in the "canopy" position, so it should not be built too high, and the crown cannot be built into the "zanjian type", but to build the "Xuanshan type", which is like a canopy; The Drum Tower of xintuan is located at the "stern" of the ship. It must be built tall to hold down the stern and raise the bow. It is believed that only in this way can Zhaoxing "giant ship" ride the wind and waves and never sink. The shape, size and height of the

five drum towers in Zhaoxing Dongzhai are built according to the folk custom of "boat type".



Figure 52 Zhaoxing Village

Source: Photographed by Ronghua Cui, 2021

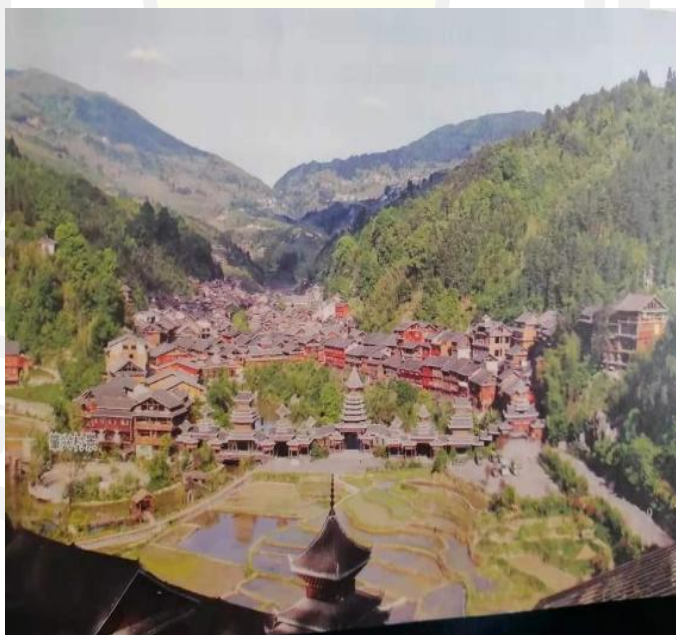


Figure 53 Zhaoxing Village

Source: Photographed by Genmao Lu, 2021



### **"Gan Zhi" building custom**

Since ancient times, when Zhaoxing folk built drum towers, they used the traditional knowledge of heavenly stems and earthly branches. They paid great attention to the procedures of choosing building sites and materials and components. They had to choose a good day, set a compass and offer sacrifices. In the East, South, West, North and middle of loutuanfang people and their villages, the drum tower should choose the position of "middle", which is regarded as "loess" and the image of "heavenly heart". The main body of the drum tower is in the "middle" position, with four main pillars representing and symbolizing the four seasons of spring, summer, autumn and winter, and 12 side pillars representing and symbolizing the twelve Branches of Zi, Chou, Yin, Mao, Chen, Ji, Wu, Wei, Shen, you, Xu and Hai and the twelve months of the year. The square facades of the drum tower represent and symbolize the four directions of East, South, West and North, respectively, and the eight facades represent and symbolize the directions of the eight trigrams of Qian, dui, Li, Zhen, Xun, Kan, Gen and Kun, respectively. The false pillars and melon pillars on the drum tower represent and symbolize the entry of foreign surnames; the number of floors represents and symbolizes the League branches and so on, reflecting the ancient calendar concept of "Ganzhi".

"Totem" building custom Zhaoxing Drum Tower lintel, cornice, eaves angle, floor ridge sculpture, painting, wooden grid and other decorations are mostly folk totem worship. Such as dragon, snake, turtle, fish, tiger, leopard, lion, figures and statues are the concentrated reflection of Dong People's concept of "everything has a spirit" in the Drum Tower architecture. Some of the ancestors of the Dong nationality are in the same line with the Wuyue nationality in ancient times, and the totem worship is almost the same. Today, the "Five Dragon Tower" (xintuan Drum Tower) in Zhaoxing Dong village is a sculpture of "Five Dragons". It is because there are five "dou" people in the village, and one dragon represents one "dou". It is the common language of the building, which symbolizes that "Wudou" always belongs here. The rich architectural language and multi-dimensional cultural images of Zhaoxing Drum Tower contain people's good spiritual sustenance, such as good luck, prosperous harvest, harmony and happiness,

which is the image of people's spiritual ideal Sign. Therefore, Zhaoxing Drum Tower is not an art decoration in architecture, they have endless cultural and folk connotations.

### **Cultural identity of Drum Tower in Zhaoxing - Analysis from village layout**

Drum tower plays an important role in Dong village, and other buildings are centered on it. Dong Village building is a big system, in addition to the drum tower, there are stage, wind and rain bridge, village gate and so on, and the following is the layout of the Dong village analysis of the drum tower cultural identity. In addition to the drum tower, Zhaoxing Dong village also has Huaqiao, diaojiaomulou, Zhaimen, Xilou, Yeping, Satan, Huajie, Shuijing, pond, etc., thus forming an integral village pattern with the drum tower as the center and other buildings from the inside out.

### **Yeping**

"Ye" is an ancient form of song and dance of the Dong nationality. "Yeping" is the place for this ancient song and dance performance. It connects the drum tower, Huaqiao and theater, forming a "four in one" public cultural and entertainment place. There are six Yaping in Zhaoxing Dong village, one of which is located in the cultural performance square in the village, and the other five are located in front of five drum towers, which are used as both Drum Tower Ping and Yaping. Because of the terrain, Yeping is large and small, covering an area of 100-300 square meters. In the past, the people of Zhaoxing were paved with stone slabs, so it was also called shibanping. Villagers believe that Yaping (shibanping) in front of the drum tower should be taken seriously. If it is not well paved, it will bring misfortune to their village. In addition, the laying of Yeping (slate) is very particular. The order must be from the inside to the outside, not in the opposite direction. The central area of Yaping is mostly made of cobblestone inlaid with flowers, and the center of the circle is the eight trigrams pattern, yin yang fish pattern or sun pattern symbolizing auspiciousness and convergence. All around with other types of pebble round map or supplemented by bluestone slab. For example, in front of the Drum Tower of xintuan, there are eight trigrams, which Zhaoxing people believe can subdue demons and protect villagers' health. The Yaping made of pebbles and stone slabs has good weather resistance and anti-corrosion functions, and can be used for a long time. In addition, the layout of points, lines and surfaces in Yeping's design is reasonable, showing a high level of stone collage

technology and aesthetics, and also expressing the totem culture of Zhaoxing villagers. Every Spring Festival, Zhaoxing people are concentrated in Yaping "duoye". The people of our village should do more on Yeping, and the people of guest village should do more on Yeping with the people of the main village when they come to visit their relatives. During the festival, Yeping, Drum Tower, theater and Huaqiao are full of joy.



Figure 54 Yeping

Source: Photographed by Ronghua Cui, 2021



Figure 55 Yeping's decorative pattern

Source: Photographed by Ronghua Cui, 2021

People in Zhaoxing all worship SA (a female protector) and worship her in important seasons. The tuanfang people in the fifth building of Zhaoxing have their own Satans, which are set up near the drum tower. There are two types of saertan in Zhaoxing, one is Wuyu altar, and the other is Lutian altar. Wuyutan, built with hexagonal or octagonal wooden pavilion (also built with hexagonal or octagonal brick walls), is hollow in the pavilion, covered with small green tiles, and built with pebbles to form a round temple. An evergreen tree (*Euonymus japonicus*) is planted on the palace, covered with a green slate, and three white porcelain tea cups are placed. A half closed paper umbrella is inserted on the top, and a fan is hung under the umbrella to place three pairs of straw sandals Boat shaped cloth shoes, cloth socks, dresses, jewelry, dishes, textile appliances, etc. In the temple of open heaven, a round temple is built with cobblestones. An evergreen tree (*Euonymus japonicus*) is also planted on the temple. Three white porcelain tea cups are placed on it. A half closed paper umbrella is inserted on it. A fan is hung under the umbrella, and an earth rock wall is built around it. The five Buddhist altars in Zhaoxing are guarded by the dengsa of the tuanfang people in their respective buildings. At ordinary times, no one is allowed to go in or out at will. Most of the dengsa altars are hereditary, and they are dedicated to their duties all their lives. On the first day and the fifteenth day of the lunar calendar, they always offer incense and tea to the God of SA.





Figure 56 Satan

Source: Photographed by Genmao Lu, 2019



Figure 57 Stilted Building

Source: Photographed by Ronghua Cui, 2021

**Satan is closely related to the drum tower.**

1、 From the location, Satan is located near the drum tower, and is the "close neighbor" of the drum building. For example, the Satan of Zhituan is located in the high place opposite the Zhituan drum building, and the straight-line distance is also more than 10 meters. It can be said that the Satan of Zhituan corresponds to the Zhituan Drum Tower. 2、 From the moral meaning contained in both, it is mentioned in the front of sutan that she is the product of Mother Worship of the Dong people in matriarchal clan society. She is the supreme god of protection in the eyes of the Dong people and is cordially called the goddess of SA. Moreover, the Dong people in the original myth motif in the process of historical spread continue to integrate, and finally formed the accumulation of the body of the mother myth system. This is the unique culture of the Dong people. This culture shows the maternal tenderness and considerate characteristics. In contrast, the Drum Tower is the highlight of male masculine

characteristics. Two different buildings, Satan and the Drum Tower symbolize the feminine softness of motherhood and masculine masculinity, so-called Yin and Yang in Chinese traditional culture. Satan and Drum Tower exist in the village layout of Dong nationality at the same time, which symbolizes the living wisdom of the harmony between yin and Yang of the Dong people, and also an important clue for the close relationship between the culture of the Dong nationality and the culture of Drum Tower.

The theater building, also known as the stage, is the place where people sing Dong opera and watch Dong opera. There are five theatrical buildings in Zhaoxing Dong village, namely one for each group, respectively built near the drum building of each building group, and together with Gulou, Huaqiao and Yeping, the cultural and entertainment center of loutuan Fang ethnic group is formed. Zhaoxing theater buildings are mostly Qing Dynasty buildings, with similar structural shape and stiletto buildings. They are decorated with Chinese fir stand. The platform is 2m away from the ground, and the front and rear cover are open. There are two side doors left in the back wall for actors to use. The platform is 13-14 meters long and 7-8m deep. It is two stories high about 9 meters. The front of the theater building is decorated with colorful wood carvings such as dragon and Phoenix characters, birds, insects and fish. The front column is written with couplets and poems. There are many two dragon looting and crane Ling standing in the middle of the tile ridge and the corner. It integrates architecture, color painting, sculpture and poetry on the first floor, which is exquisite, unique and beautiful.

During the investigation, I heard the old people say that there are certain regulations on the construction and decoration of the stage (uploaded by the ancestors), and the number of tile eaves of the stage cannot exceed that of Drum Tower. In addition, the setting of the stage performance mouth cannot face to face with the main door of the drum tower. Moreover, the stage is decorated with figures and various animal and plant patterns. However, the characters drawn on the stage cannot be important Heroes (these patterns can only appear on the Drum Tower), but only ordinary characters. The animals depicted on the stage are generally gentle birds such as magpies and sparrows, and the more fierce and large birds such as eagles cannot appear (these patterns are generally shown on Drum Tower).



The theater building is just like the drum tower, which is indispensable in Dong village. At the festival, the village and community building groups are all dressed in festival costumes. They gather in Yaping, which is located in front of the theater building and under the drum tower. People play Sheng, Doye, sing and perform, which is a good name for the Dong opera that started singing on the stage. In the drum tower, on the stage, the atmosphere was lively and peaceful.

### **Stilted Building (Villager's house)**

According to relevant statistics, there are more than 1000 stilted wooden buildings in Zhaoxing Dong village, with a history of 30-130 years. Among them, 20 buildings are still in use for more than 100 years, and 150 buildings are still in use for 50-80 years.

Zhaoxing Dong village is one of the most well preserved traditional wooden buildings. These Ganlan dwellings are called "Diaojiao wooden buildings" because they are built on several floors above the first floor with hanging columns, showing the shape of "inverted gold" with big upper and small lower.

Wooden structure building is a traditional building in Zhaoxing with a long history. The stilted buildings in Zhaoxing Dong village are all herringbone roofs with water pouring from all directions. Originally covered with wood or thatch, they are all replaced with small green tiles. From two and a half floors to three and a half floors, most of them have three bays, and others have four or five bays. Most of them have three or five columns in depth, as well as seven columns. Before the 1980s, the ground floor of these wooden buildings was closed for raising livestock and storing farm tools. They lived on the second floor and on the third floor or stored grain. The second floor is the main body of the whole wooden building. The front trunk is an open corridor, and the peripheral waist bar is used for rest and as a dining hall. After the fire pool is dried, the kitchen is not only used for cooking, but also for the winter family sitting around heating and hospitality. Since the 1980s, the way of living has been gradually reformed. The first floor is used as living room, kitchen and dining hall. Or business facade, second and third floors are used for living and storage of grain.

**HuaQiao architecture** (Huaqiao is a special name for bridge in Dong nationality area) Each clan in Zhaoxing Dongzhai has built a flower bridge. After the original

highway bridge has been changed into a flower bridge, there are six existing flower bridges, forming a flower bridge complex.

**Rentuan Flower Bridge** is located on the river opposite to rentuan Drum Tower, which was built by rentuan residents. The original bridge was built with thick fir as a bridge, crossing the river with a single hole, which was destroyed by the flood. Later, the bridge was built by craftsmen Lu Changxian and Luo tingzhang in 1938. The bridge is composed of 12 fir logs. The piers in the middle of the river are made of bluestone, supporting the beams across to the other bank of the river. Then a layer of fir log longitudinal beams is laid on the beams, and several bridge columns are erected on the beams to form a three in one bridge building and bridge corridor framework. The deck is paved with thick fir bridge slab. The bridge is 10 meters long, 4 meters wide and 5.1 meters high. The bridge has double eaves and green tiles. The two ends and the inner eaves are painted with folk paintings such as Dong festivals and folk customs. The clay sculptures on the tile ridge in the middle have double dragons playing with pearls, and the clay sculptures on the four corners have angled flying birds. Huaqiao, Drum Tower, Xilou and Yeping form a public entertainment place with four in one (see Figures 57 and 58).



Figure 58 Rentuan flower bridge

Source: Photographed by Genmao Lu, 2021



Figure 59 Dance Yituan flower bridge  
Source: Photographed by Genmao Lu, 2021

**Yituan Flower Bridge** is located in front of Yituan Drum Tower. It was built in 1920 under the leadership of Luo Jiantong. The bridge is made up of 11 thick fir logs and spans the river bed. The bridge is 13.7m long, 4.2m wide and 5.3m high. On the crossbeam, there are three main column type bridge corridors, with a length of 12.2 meters. The structure of the bridge is similar to that of Rentuanhua Bridge. There are benches in the corridor for people to rest, folk paintings such as "Eight Immortals crossing the sea" are painted on the eaves, and animals such as double dragons playing with pearls, four corner clay sculptures, birds and animals are molded on the ridge of the bridge.

**Lituan Flower Bridge** is located on the river to the east of lituan Drum Tower. In 1994, after the original bridge was damaged by the flood, it was rebuilt into a stone arch bridge in 1995. Lu Qiwei, a member of Li Tuan, presided over the construction of the bridge, and built three flower bridge corridors of dry column type on the stone arch. The bridge is 10 meters long, 5 meters wide, 5.3 meters high and 6.2 meters high. The

inner cornice is painted with folk painting, and there are benches on both sides of the bridge corridor for people to rest.

**Zhituanhua Bridge** was built on the original stone arch by Zhituan man Zhang genyin in 1995 after the original bridge was damaged by the flood in 1994. Now there are three main column type bridges. Because Zhituan Drum Tower is Xieshan Drum Tower, Zhituan Flower Bridge is Xieshan Bridge. The bridge is 105 meters long, 5 meters wide and 5.5 meters high. There are benches on both sides of the bridge corridor for people to rest. The inside eaves are painted with panoramic view of Zhaoxing Dong village and folk customs.

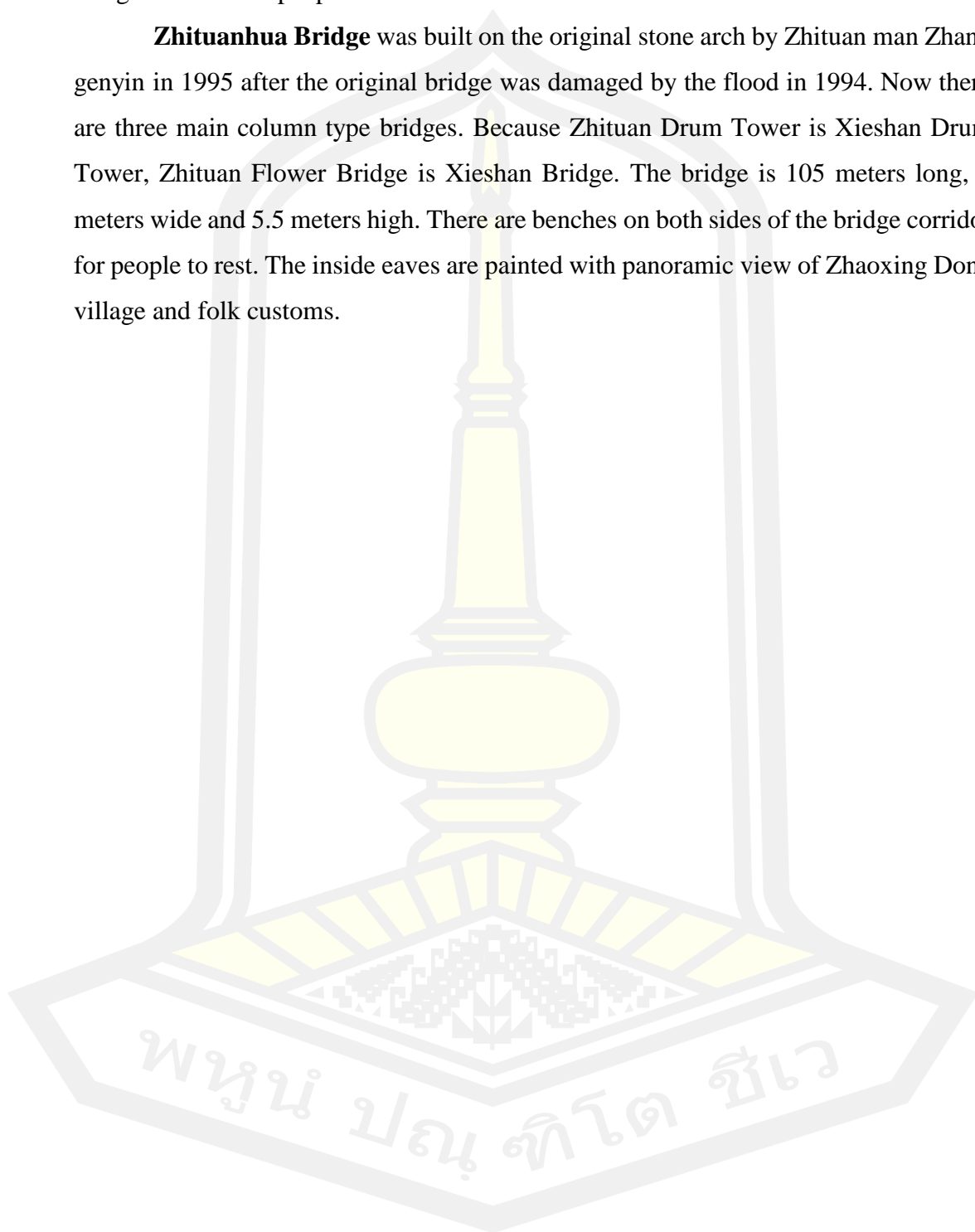




Figure 60 Lituan flower bridge  
Source: Photographed by Genmao Lu , 2021



Figure 61 Biande flower bridge  
Source: Photographed by Genmao Lu , 2021



Xintuan Flower Bridge, also known as mengmao Flower Bridge, is a flower bridge at the end of Zhaoxing village. The original bridge was built in 1965 to facilitate villagers' production and travel to the north. It is also called "mengmaohua bridge" because there is a small river beach under the bridge (the local people call the river beach "Meng"). The bridge is made of 11 thick fir logs, which span both banks of the river. Three main columns are built on the bridge. There are bridge benches on both sides of the bridge corridor for people to rest. There are two dragons playing with pearls on the tile ridge of the bridge. The bridge is 11.3 meters long, 4.2 meters wide and 4.1 meters high.

"Biande" Flower Bridge, also named the flower bridge of xiatianba. The original bridge was the highway arch bridge built in 1986 when Zhaoxing pilin highway was built. In 2012, it was built on the stone arch bridge as a gallery style flower bridge with 6 rooms, 1 floor and 2 pavilions. The bridge is 18 meters long, 6.7 meters wide and 13.7 meters high. The bridge tower has five stories of double eaves, and the bridge pavilion has three stories of double eaves. There are benches on both sides of the bridge corridor for people to rest, and there are still cars on the bridge, which is the access to the northwest of Zhaoxing Dong village.

Zhaoxing villagers built ordinary, simple and practical bridges into luxurious buildings with pavilions, platforms, buildings, pavilions, paintings and sculptures. This is related to the formation and development of local people's primitive religious concepts and old "Fengshui" concepts. Zhaoxing's Totem Culture believes that heaven and earth have spirit, all things have spirits, and people between heaven and earth are also subject to heaven and earth. In terms of the concept of residence, people pay attention to the continuous "dragon vein" of their residence, and the mountains and rivers gather Qi and do not disperse. Where they think there is "leakage", they will find ways to find out the leakage and make up for the deficiency, so as to keep the "dragon vein" and "dragon Qi". Therefore, building a kind of flower bridge similar to "long dragon Wobo" to connect the mountains and protect the dragon and gather Qi has become one of the ways for remedy. "Huaqiao" came into being on the basis of "bridge". When Huaqiao develops from the meaning of passage to the building of

people's spiritual sustenance, the more perfect the Huaqiao building is, the more spiritual comfort people get. As a result, the flower bridge is getting better and better, bigger and bigger, and more exquisite in decoration. The bridge construction technology is also constantly improving, and finally becomes a classic building of this ancient concept and Bridge custom culture.

The flower bridges in Zhaoxing village are all built on the riverside below the loutuanfang people's settlement, where people think there is "spirituality", and echo with the Drum Tower of the Fang people, thus forming a scene of "building bridge echo, yin and Yang match each other" (Zhaoxing people think that the Drum Tower is masculine, while the wind and rain bridge is feminine).

There are three treasures in the Dong nationality. The first treasure is the drum tower, and the second treasure is fengyuqiao. Therefore, Huaqiao, like the drum tower in the village, occupies an important position in the hearts of Zhaoxing people, and becomes the sustenance of people's good wishes for disaster relief, prosperity and good luck. So everyone cherishes Huaqiao. In case of damage, they will contribute money to repair and rebuild the flower bridge.

### **Well**

Zhaoxing Dong village is located in a valley with many springs. Most of the wells are in the village, beside the village, or even in the drum tower. It is very convenient for people to get water. Now, although all villages use tap water, there are still six springs and wells in the village, and they are not dry all the year round. There are bamboo ladles, plastic ladles and small bowls beside the well for people to drink. It is forbidden to put the bucket into the well to take water directly, so as to keep the well water clean. Zhaoxing village does not build open-air wells, but mostly uses bluestone as well plate and well cover. Some even carve dragons, Phoenix and couplets on the bluestone pillars at the wellhead, giving the well water an ancient cultural charm. People use thick green stones to chisel into stone trough, and the spring water continuously flows out, which is always alive and fresh, enough for people to use.



Figure 62 Well

Source: Photographed by Ronghua Cui, 2021



Figure 63 The pond in front of the Drum Tower

Source: Photographed by Ronghua Cui, 2021

### **Pond**

Ponds are common in Dong People's life. In Zhaoxing Dong village, beside the xintuan, Zhituan and rentuan drum towers, there are ponds (one of which is between the xintuan and Zhituan drum towers, located on the left side of the xintuan Drum

Tower and just below the Zhituan Drum Tower). The reservoir of rentuan Drum Tower is located on the upper left, a little far from the villagers' houses). These ponds are filled with water. Usually, they are mainly used by villagers to store water. They can regulate the microclimate and raise fish in them. The local villagers told me that there is another important use of the ponds - fire fighting. Because the houses before Zhaoxing Dong village were all built of wood, there were no fire-fighting measures during the construction, so there would be fires, In order to put out the fire in time at the first time, we generally build reservoirs to prevent fire and put out the fire in time if there is a fire. In addition, the villagers of Zhaoxing, a branch of Baiyue in the south, have lived in an environment full of ponds since ancient times. It is also a custom left by the ancestors that the villagers of Zhaoxing generally built ponds.

**Huajie** (the main street in the village, with many shops)

Zhaoxing Dong village has a main street connecting the East and west of the village, and seven roadways of different lengths connecting the residents of each building group, which are called Douli, Yangliu, Jingguo, Jingmeng, dengguiyi, Yajia and Gaojie respectively. Before the 1980s, these roadways were paved with bluestone slabs, and after the 1980s, they were gradually changed into cobblestone streets. In 2013, after the construction of the ring road, transit vehicles were forbidden to enter the village, and the main street was changed into a pedestrian street, inlaid with cobblestone Flower Street, etc. As a result, the streets and alleys in the village have become flower streets inlaid with pebbles.

**Pavilion**

The pavilion is built according to the shape of the drum tower. It is similar to the drum tower in structure, but the overall decoration is simpler than the drum tower. Generally speaking, people can see from afar, just like a drum tower standing here. In the hearts of the villagers, the construction of the pavilion always runs through the whole process with a drum carving mold, in order to protect the safety of the passing people with the power of the drum tower. Therefore, the Dong people also call the pavilion "Drum Tower Pavilion".



Figure 64 pavilion

Source: Photographed by Genmao Lu, 2019



Figure 65 Huajie

Source: Photographed by Ronghua Cui, 2021

There are three pavilions in Zhaoxing Dong village, which are all built near the spring well between xiguan'ao (place name) and Guima Village (place name), for passers-by to enjoy the cool, shelter from the rain, rest and drink the spring water. These pavilions are all wooden pavilions, ranging from one to three. They are decorated with



carved beams and painted buildings, covered with green tiles. The columns are written with auspicious words such as "good weather, peace of the country and the people". There are benches in the pavilions for sitting, wells and springs beside them for drinking. They are surrounded by woods and bamboos, mountains and flowers, cicadas singing and birds singing, making them quiet and elegant.

**The gate of the village**, also called the gate tower, is built at the main entrance and exit of the village. In the old days, it was mainly used to prevent the invasion of beasts and bandits, so it was opened in the daytime and closed at night to ensure the safety of the village. Nowadays, most of the village gates are used to decorate the village and meet and see off guests during festivals. There were four gates in Zhaoxing Dong village, which were simple and small gates for entering and leaving the village. Later, they were damaged due to fire and the construction of transit roads. At present, four Zhaimen are restored and newly built, namely Guima Zhaimen, xiguan'ao gate, scenic spot Zhaimen and dongzhaimen.

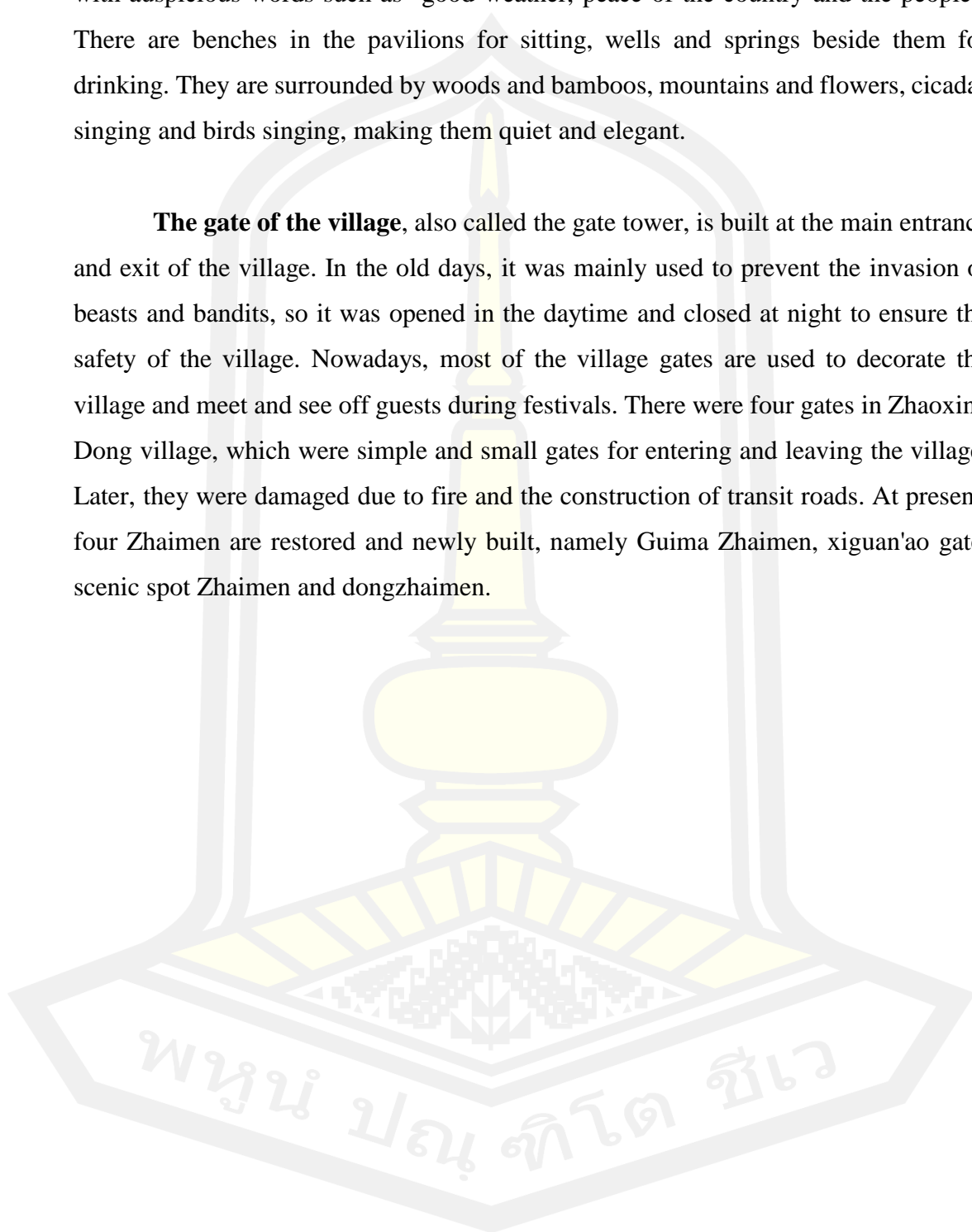




Figure 66 The gate of the village

Source: Photographed by Ronghua Cui, 2021

Guimazhai gate is the largest, 137 meters long, 12 meters wide, 21 meters high, covering an area of about 1640 square meters. It is composed of 11 pavilions, platforms, buildings and pavilions. It is magnificent. The gate is 100 meters long, covering an area of 8630 square meters. It is composed of more than 10 pavilions, platforms, buildings, pavilions and corridors. Inside and outside, there are wide Ping and waterscape. The gate is magnificent, and the gate is composed of two pavilions and one floor. Under the gate, there are passageways.

The doors of Zhaoxing village are all made of wood, with exquisite decoration. The cornices and angles are unique and beautiful. With bamboo and wood, they are full of charm. In Zhaoxing Dong community, people like to be friends and guests. When friends and guests go back and forth, people in the main village have to blow Lusheng and salute to welcome and see off guests at the gate of the village. People stand in the way of singing and toasting to express their respect and enthusiasm for their guests. If you do not stand in the way to sing or toast, it means you have not shown the host's hospitality. Similarly, the guests are not blocked by the host, ask songs, toast, and also cannot show the dignity of the guests. Therefore, the host and guest sing to each other across the roadblocks, and they will have a strong feeling for each other. As a result, the gate of the village has become the door for people to enhance friendship.

Zhaoxing Dongzhai gate has distinct characteristics, which is closely related to the drum tower. The main points are as follows: the overall design style of the gate is consistent with the drum tower, the material is made of wood, the construction structure is also made of mortise and tenon structure, the shape, especially the top of the gate, is made of the sharp top of the drum tower. In addition, some decorations are similar to the drum tower. For example, there is a 7-story Drum Tower building above the village gate in the scenic area. If you only look at the part above the village gate, it is a drum tower, which is no different from other drum towers. The wooden structure has a sharp roof. Between the first floor and the second floor, there are four red striking words of Zhaoxing Dong village, and couplets on the main column.

### **Slate Road**

Stone road is paved with large stone slabs. The length of the stone slab is different. It can lay the main road, auxiliary road and mountain path. All the paving stones were brought back by villagers from the mountains. The stone road should be laid according to the rules, that is, it must start from the front of the drum tower, then spread to the roads in the village, and then extend to the narrow mountain road.



Figure 67 Slate Road

Source: Photographed by Ronghua Cui, 2021

Why must the stone road be laid in front of the Drum Tower? According to legend, there is an old man in Dong village who had a dream in his sleep. If he wants to make the Dong Village peaceful for generations, he must invite the sun god to the drum tower in the village. The old man went to ask Taibai Jinxing (an immortal in China) how to invite the sun god. Taibai Jinxing said that as long as a very solid silver belt was made to connect the Milky Way in the sky, the sun god could be led to the drum tower. When the old man woke up, he told the villagers about the dream one by one. The old people were worried about the restlessness in the village. After listening to the old man, the old people gathered the Dong people to discuss how to connect the Milky Way in the sky and invite the sun god to come. Finally, they decided to pave a long and winding road like the Milky Way with stone slabs. After this idea was put into practice, he then told the sun god the built silver belt by offering sacrifices to heaven. The sun god looked down from the sky, and it was really good. He saw that there were long silver belts beside the towering Drum Tower in the Dong village. So he came to the Drum Tower and took his place. He has been with the drum tower all the time, guarding the Dong village day and night, So that the Dong people can live a peaceful life.

For the Dong village, there is a close relationship between the stone road and the drum tower. If a section of the road is damaged, the Dong people will immediately repair the stone road. In short, the stone road in Dong village does not only has the function of transportation, but also has beautiful legends.

The system of Zhaoxing Dong village, which centers on the main building of Drum Tower (this center is not necessarily the absolute geographical center, but it is arranged around it), and is surrounded by Huaqiao, Diaojiao wooden building, Zhaimen, theater building, Yeping, Satan, Huajie, well and pond, is the Dong people's love for Drum Tower, which reflects the important position of Drum Tower in Dong People's life. It also reflects the important position of the Drum Tower in Dong People's life and strong cultural identity of Drum Tower.

### **The expression of Zhaoxing Drum Tower cultural identity in the Dong embroidery / Dong brocade and other crafts**

The unique overall pattern of the Dong village is also vividly reflected in the Dong People's embroidery and other crafts. After a lot of in-depth research on Dong embroidery, I found that many Dong embroidery have the same layout as the Drum Tower on Dong land. This similarity is mainly reflected in two aspects: first, the composition of Dong embroidery - Many of the composition of the Dong embroidery are very regular, with fixed forms, showing a gradual expansion from inside to outside. This form of composition is like the Drum Tower Center, the surrounding dwellings, the stage, the wind and rain bridge and so on. Although the two expressions are different, they are both expressions of the Drum Tower and its surrounding environment by the Dong people in their respective carriers. Second, there are many dragon patterns in the embroidery patterns of the Dong nationality. I have discussed the worship of dragon (or the worship of dragon and snake) by the Dong people before. The Dong people regard snake as God. Now we can see that the image of dragon is evolved from the worship of snake. The ancient Yue people in Southern China were a nation with dragon and snake as the main totem. The custom of breaking hair tattoo and rowing dragon boat was the phenomenon of this totem culture. When the Dong people built the stockade, they had fully demonstrated the cultural expression of the dragon image. Fengshui, folk houses, stockade gate and Fengyu Bridge are all related to the dragon image.

As a complete independent Drum Tower, it is also a symbol image of a complete dragon. However, here, it is not a flying and stretching dragon, but a coiled, sitting and lying dragon, which is the most vivid and clear from the ring-shaped eaves of the drum tower. If you look down vertically from the high sky, the effect will be more realistic. The layers of tiles seem to be the scales of the dragon. The top of the tower is the dragon head, and the drum tower looks like a lying dragon, a dragon guarding the village. They think of the drum tower as a Wolong. This deep feeling for the drum tower is expressed on the cloth by the dragon image created by Dong women. Moreover, all kinds of dragon images are in the center of Dong embroidery, which is consistent with the drum tower in the center of Dong village layout (see Figures 67 and 68).





Figure 68 Dong embroidery  
Source: Photographed by Ronghua Cui, 2021



Figure 69 dragon pattern  
Source: Photographed by Ronghua Cui, 2021

One side is the layout of Dong people (mainly Dong men) when designing their own homes, and the other side is the patterns made by the Dong people (most of them are Dong women) with needles and thread on the cloth. It seems that there is no connection, but there are many similarities. In my opinion, although they are different carriers, they are all the Dong People's understanding and expression of the drum tower and their own life in this common living environment. It is precisely because the Dong people fully identify with their Drum Tower and their life that the expression of the Drum Tower with different styles exist.

### **Drum Tower Cultural Identity - Analysis from the relationship between the Dong people and nature**

#### **Natural identity**

The identity of the Drum Tower culture formed by the Dong people in the Zhaoxing village during their own development is the most extensive and basic way of identity of the Dong people's culture. There are two main ways to identify the natural identity of the drum tower culture in Zhaoxing Village:

One is the influence of the natural environment in which the Dong people live on the cultural identity of the Dong drum tower.

The Dong people depend on the natural environment they live in, obtain the material materials needed for survival, at the same time, and develop a material culture suitable for the geographical environment. The emergence of Dong Drum Tower culture is all related to the geographical environment in which it exists. In the process of being dependent on the geographical environment, the Dong people have also reached the identity of the Drum Tower culture and formed the identity system of the Drum Tower.

I have visited Zhaoxing many times for inspections and the natural environment of Zhaoxing village has left a deep impression on me. It is surrounded by mountains and has lush vegetation. The village is built in the valley between the mountains. The climate here is mild (belonging to Subtropical monsoon climate), summer is not very hot, and winter is not very cold (sometimes there will be short-term extreme weather in winter, that is, snow and ice weather). There are many rainy weather throughout the

year, and the annual rainfall is 1300 mm. Most Precipitation is concentrated in spring and summer, and rain and heat are in the same season. This climate is very beneficial to the growth of plants, especially forest trees (see Figure 69).



Figure 70 Zhaoxing's natural environment

Source: Photographed by Ronghua Cui, 2020

In addition, the special lithological strata of Zhaoxing Dongzhai are the decisive factors for the formation of lush vegetation, terraced fields and mountains, and abundant water resources. During an interview with Mou Yongzhong, a teacher of Guizhou University for Nationalities, (he holds a PhD in Geology), he said that he had done detailed research on the geology and soil of the area. He pointed out that Zhaoxing Village is located in a sandstone formation. The soil layer is relatively soft, with well-developed pores and many fissures, which can store water well. The soil fertility is high and the soil layer is deep, which is conducive to the growth of vegetation. In addition, Zou Gaoyuan is a senior forestry engineer at the Qiandongnan Forestry Institute in Guizhou Province. He also mentioned that the forest coverage rate here is very high, reaching 65%. It is mainly composed of cedar trees, which is known as the "hometown of cedar trees". The unique geological conditions here make the growing trees significantly better than other areas.

Zhaoxing Dong Village, with its good climate and superior geological conditions, makes the natural environment of this place superior, which is very suitable

for the survival and development of Zhaoxing people. In the process of getting along with nature for a long time, Zhaoxing people also summarized the way of survival with nature and cultivated superb life wisdom and artistic level. The old man (Lu) who visited the Zhaoxing Dong Village in Zhaoxing told me that the wood used to build the Drum Tower in the village was cut directly from the surrounding mountains. There are many cedar trees in the mountains, and many of them are more than 30 meters high. The cedar tree grows fast, the color of the wood is white, the wood grain is flat, and there is a fragrance. Cedar trees are easy to process and not easy to corrode. It is also said that the cedar tree is shaped like a tower, the trunk is straight, the leaves are like long needles, and the fruit is spherical. It can shelter from the rain, so the Drum Tower is also called "shading tree" on some occasions.

During the inspection, I learned from the Zhaoxing villager that because of the rapid growth of cedar trees, there are eight-year, ten-year, and eighteen-year cedar in the local area. In addition, the cedar trees grow very well, and the number is relatively large. After the cedar trees are cut, their roots will not die. They can also grow small trees. The locals regard fir trees as "tree fairy". This point can be mutually corroborated by the cedar tree sacrifice rituals circulating in the local area. The cedar tree is regarded as an auspicious tree with vigorous vitality that is beneficial to people's production and life in the local area. People believe that such a tree can bless them, so simulating people with objects and using people as objects will naturally make the Drum Tower look like a cedar tree.





Figure 71 Tree worship ceremony  
Source: Photographed by Genmao Lu, 2017

The Zhaoxing people planted cotton on the surrounding mountains, spun the cotton into threads, then weave them into cloth, and then use the plant dyes from the mountains to dye them into cloth (the locals call it Dong cloth), and then make clothes. Local women will dye the thread into various colors to embroider various rich ethnic patterns on the cloth.

The Dong people's love of nature is also well expressed in the painting decorations of the Drum Tower. Natural landscapes, domestic animals, poultry, fish, and wild animals and plants painted on the Drum Tower are also paintings; the five buildings in Zhaoxing are different in size and height. There are various flowers and trees painted on the Gulou. They may be used as the background or the theme (usually the figure painting on the bottom cornice is the main plant as the background, and the higher is the plant-based painting, with flowers and grass. The combination is mainly.





Figure 72 Drum Tower's Plant Pattern

Source: Photographed by Ronghua Cui, 2020

The unique geological structure of Zhaoxing makes this place an ample water resources, and the local residents are descendants of the ancient Baiyue ethnic group, an ethnic group with a long history of rice cultivation. Rice farming, as the main industry, has been developed to a more sophisticated level in the traditions of the Dong people from generation to generation. For example, three-harrow plows can be used to plant seedlings. At least two seedlings are planted. Cattle are used in ploughing fields. All these have been put into the Drum Tower paintings by the Dong painters as a main subject and content. In Xintuan Drum Tower, there is a pattern of plowing and planting seedlings.



Figure 73 Pattern of weeding farmland on Drum Tower

Source: Photographed by Ronghua Cui, 2020

Although the Dong people are an ethnic group dominated by rice, they also carry dogs and carry gunpowder guns to hunt in the mountains in their spare time. They have the custom of "seeing the one who has a share" with respect to the prey, which is also part of the paintings of the Drum Tower. Many people feed eagles, harriers, owls and other matchbirds, thrushes, yellow tails and other matchbirds. They also have "bird halls" to catch birds. This special and interesting industry has also been drawn on the eaves of the Drum Tower with new content to the Gulou painting and various bird patterns are painted on the Drum Tower of the Zhituo.



Figure 74 Patterns of various birds on the Drum Tower

Source: Photographed by Ronghua Cui, 2020

The Dong people are dependent on nature, and another unique way of expressing the harmonious coexistence is the big song of the Dong people, which is also the third treasure of the Dong people.

The Dong family who have lived in the mountains for generations have survived, reproduced and developed in such an environment. They have a special liking for this area: they have deep love and emotion for the continuous mountains, the endless water, the forests all over the mountains and valleys, the grasses, the impermanent birds and beasts, etc., and they use them together. The singing expresses that sincere emotion.

Listen carefully

Listen to me sing a cicada song to everyone

March cicadas start to scream

May cicadas keep screaming

Pipa bursts with singing  
 Male singing and female singing are like rivers rushing  
 Dong Village by the Dulu River  
 Men and women on the Drum Tower and in Huaqiao meet up for a love affair  
 Good soil in Dongjia Village  
 Real estate silver native gold  
 Cunninghamia lanceolata and bamboo all over the mountains  
 Tung, tea oil and water to hold the boat  
 Manjiang fish and shrimp are endless  
 The reflection of the banyan tree on the riverside  
 I don't love the golden rank of the palace  
 Just love this Dongjia Village  
 Heaven is not better than home  
 Throughout the ages, singing constantly  
 -----The Song of the Dong Nationality "The Song of the Cicada"

Zhitao Bi, Ph.D. of Musicology at Guizhou Normal University, commented on the Dong Dage: The main popular area of the Dong Dage is the southern Dong dialect area, namely Liping, Congjiang, Rongjiang and other counties in the southeast of Guizhou, and the Dong inhabited areas in Guangxi Sanjiang. Among the small villages in the county, the popular big songs in the Liudong, Jiudong, and Shidong areas bordering Liping, Congjiang and Rongjiang are the most famous, and they are also the original place of the Dong people's big songs. The big song of the Dong nationality is called "big song" because it has four main characteristics:

First, the structure of the music is complicated and there are many parts. From the perspective of musicological classification, the music of Dong ethnic group's big songs belongs to the range of polyphonic music. Her musical structure is often not a fixed and equal rhythm. The syllable structure is long or short, and the beat is fast and slow. The difference is very large. There is both a rigorous side and a free-play side; the difference between the height of the notes is large, Low octave and high octave notes often appear in the same syllable; the voices are often two-voice, three-voice, and

even all four-voices appear in an interval at the same time, intertwined horizontally and vertically, magnificent, and go hand in hand, mixed into a harmonious melody.

Second, solemn and grand. The big songs of the Dong nationality are used and sung in public occasions, such as welcoming and sending guests, occasions of major festivals, etc., and there are many people participating in the singing, and the scene is also big; the content of the big song is mainly narrative and narrative, and it is serious. Not casual, large in length, and large in capacity. Men, women and children alike can sing and listen.

Third, there is no accompaniment and no conductor. When singing a big song, there is no need for orchestration and vocalization. With the usual strict training and the tacit understanding of singing, the singers can do it in one go, and they are often perfect.

Of course, in addition to these three characteristics, the Dong nationality big song also has a vocal big song that mainly shows the beauty of the tune and the sound, and the lyrics are concise. But despite the simple lyrics, the musical style of the big sound song is equally complex and changeable and solemn. It seems to be more lyrical and perfect and meaningful.

Such as the lyrics of "Buggo", with only six sentences:

In March, the weather is good  
A pair of grasshoppers jumped high,  
Cuckoo cuckoo sound  
People sow soon  
Season has come  
Cuckoo, Cuckoo, Cuckoo...

The lyrics are very simple. But when singing, through the change of voice and the combination of imitation sound, it is very artistic and individual. The simple lyrics seem to no longer exist in the texture of the sound, and only the extremely beautiful harmony is revealed. It can be called a treasure in the big song.

The big song of the Dong nationality is the result of natural enlightenment and good fortune. It is the result of the Dong family's simulation, imitating, exploring and perceiving nature (many of them imitate the sounds of nature, such as the sound of birds and cicadas), reflecting the Dong people's love for nature. The Dong people especially like to sing. There is a popular saying in the local area that "foster one's health and



cultivate one's heart by singing". During the investigation of Zhaoxing Dongzhai, the fellow (Lu) told me that everyone here can sing. I look down on you, and I can't even ask my wife. In Dongzhai, people who teach songs are called Geshi, and they are much respected.

There are many kinds of Dong songs; the subject matter is also very wide and rich, and the tunes and vocals are different, thus forming a huge system. Judging from the materials that have been mastered, there are as many as 100 Dong folk songs with different names, different styles, different tunes, and different singing methods circulating in various places. However, there are still no accurate data on how many kinds of songs there are. It is difficult to classify these more than one hundred kinds of Dong songs. The big songs of the Dong nationality are divided into Gulou big songs, narrative big songs, etc. depending on their use, occasions and content. They are the most popular, the most harmonious, and the most common cultural significance and value of human culture and enjoy a high reputation at home and abroad (From the interview with Bi Zhitao, 2019, Guiyang).



Figure 75 : Singing in Drum Tower

Source: Photographed by Ronghua Cui, 2020

Professor Shi Kaizhong from Guizhou University for Nationalities said that there is a special Drum Tower song. Gulou Dage is specially sung in Gulou or Gulouping. The big song was originally just a kind of Dong people's multi-voice song, that is, a kind of multi-voice song (al dees louc) sung by the male and female singers in the Drum Tower with "dry race" as the beginning and end of the song. Because this kind of song runs through the Gulou antithetical song, other polyphonic songs are only



interludes, so it becomes the representative of the Dong people's polyphonic songs. Later, it was established by convention that people regarded "big song" as the general term for the multi-voice song of the Dong nationality.

The Dong nationality is a nation that is good at singing, so the Dong nationality area is hailed as the "sea of songs". After the autumn harvest is the season for singing, singing, and teaching songs. In the autumn night, the Drum Tower is brightly lit. The elderly teach songs here, the adults sing here, and the children listen to or learn songs here. The Drum Tower becomes a place where Dong songs (plays) are sung. When the bamboo becomes a material, the young people go up the mountain to chop bamboo, and invite the master lusheng to make lusheng and train the lusheng performers in the Drum Tower.

It can be seen that singing the big song of the Dong nationality in the ocean of this song has flowed like blood in the body of the Dong family. A good atmosphere for teaching, learning, and singing songs has been formed here. These activities are often carried out in the Drum Tower. Moreover, there are many kinds of songs in the big songs of the Dong nationality, among which there are songs dedicated to praising the Drum Tower, such as :

Set down a square table and four stools;  
 Friends and relatives sit around and listen to me praise the village.  
 (All together) Yes!  
 At the foot of the village is a towering old tree with three arms,  
 The village is covered by large black tallow trees;  
 The crows are here to incubate their eggs, and the magpies are cheering.  
 The Drum Tower is tall and towering,  
 The top is covered with colored glaze, and the eaves hang down with jade beads,  
 Real and majestic, all kinds of beautiful.  
 The flower bridge is long and long, and the Liuli Pavilion is on the top,  
 The jade beads eaves the bottom, rich and magnificent, and powerful.  
 The mountains are clear and beautiful, better than other villages.  
 (All together) Yes!

(Interview with Shi Kaizhou, 2019, Guiyang))

Regarding the relationship between Drum Tower and Dage, when I interviewed Dong writer and scholar Shi Gancheng, he described Dong's Dage music as an "auditory art" and Dong's drum tower architecture as "visual art" both intensively embodying Dong's cultural thoughts and the characteristics of artistic thinking. Without the unique cultural and artistic thinking of the nation, there can be no unique national cultural and artistic works. Dong Dage Music and Dong Drum Tower Architecture are two different art categories, but these two types of art are actually different art forms produced under the same artistic thinking mode. In other words, they are works of art of different types and same models. If we visually express the art structures of these two different art categories with graphics, then the structure of Dong Drum Tower architectural art is a vertical tower structure; while the Dong's Dage music art structure is a horizontal structure.

Obviously, they are all "three-dimensional composite" structural art. This "three-dimensional composite" artistic structure model is exactly the artistic thinking model of the Dong people. The Dong Dage and the Dong Drum Tower are the art under this mode of artistic thinking. The Dong Drum Tower is supported by four central pillars and twelve side pillars. It is a building composed of hanging pillars, melon pillars, piers, floors, eaves, spires, sculptures, paintings, letter drums, etc. It is a typical three-dimensional composite visual architectural art treasure of the Dong nationality. The artistic language of the Drum Tower is very rich and clear, and the symbols are also very prominent, and even each part has symbols and language. When the Dong people create the big song, they have made a series of artistic treatments such as monophonic, harmony, synchronous mixing, asynchronous mixing, etc. on the horizontal melody (sound), giving the sound an imbalance of change. In the vertical direction, He also made artistic treatments capable of presenting low, medium, high and other sound levels, giving the sound a sense of hierarchy. Through the vertical and horizontal combination, a three-dimensional composite "sound organic whole" is formed (The Interview with Shi Gancheng, 2020, Liping).

In the Dong people, people build drum towers based on nature and sing big songs in the drum tower. This combination of drum tower and big songs have created

the unique culture of the Dong people; fully demonstrates the harmonious relationship between the Dong people and nature, and also shows the Dong people Superb life wisdom and artistic level. This combination of Gulou and Dage is what I call the "Guge" combination. At the same time, this creative combination of the Dong people's relationship, that is : the beautiful association of singing in the building, and mingling with the building songs reflects the Dong people's pursuit of a better life and a better world.

Second (the second aspect of the natural identity of Zhaoxing Dongzhai Drum Tower culture), is the different lifestyles, marriage systems, fertility systems, social systems and various cultural habits formed by the Dong people during their own development. Drum Tower culture is a unique building created by the Dong people themselves, and belongs to the label of the Dong people. This process of formation and development of the Drum Tower culture is the process by which people recognize the Drum Tower culture. Drum Tower culture has been developed and is also recognized by the Dong people. The gradual formation of this identity will in turn have a new impact on the Drum Tower culture, making the Drum Tower culture a relatively stable form, which is the Drum Tower cultural tradition. This kind of Drum Tower culture, which is formed in the course of its own development and different from other national cultures, is its identity. It is the connotation of the natural identity of the Drum Tower culture, and it is also an important way of cultural identity.

### **Living customs**

The ethnic attributes of the residents of the Dong Village in Zhaoxing are all Dong. Their living habits and customs are relatively consistent. They have formed a relatively stable tradition in weddings and funerals and other ceremonies, reflecting the common national psychological and cultural characteristics of the village residents. The traditional ethnic festival that everyone in the village participates in is grand, and it has become an important form and beautiful business card to show the characteristic culture of the Dong nationality.

### **1. Living environment□**

The Dong people believe that a place with mountains and water is the most ideal place to build a home. Since the village was built, Zhaoxing Dong Village has been built in a similar ship-shaped valley by the Zhaoxing River. It is surrounded by mountains and rivers. The Zhaoxing River passes through the village. Both ends of the village are fertile fields with wide views. Most residents of the Dong people in Zhaoxing live in wooden stilts. Such stilts generally have a "her"-shaped roof with a steep slope around them to facilitate drainage. In the past, people were mostly covered with veneer or thatch, which is common in modern times. Cover the blue tiles. There are mostly three floors, with stairs on both sides of the building for people to go up and down; the ground floor is equipped with farming tools and livestock, the second floor is for people, the front half is a loggia, and there are semi-corresponding rails and seats for rest; the third floor is for accommodation or storage cereals.

Zhaoxing Dong Village has 5 Drum Towers, which are divided into 5 groups, embellishing the entire Dong Village with solemnity and harmony. The Drum Tower is higher than the surrounding dwellings, forming a village architectural pattern in which dwellings surround the Drum Tower and the Drum Tower overlooks the dwellings.



Figure 76 Zhaoxing Village

Source: Photographed by Ronghua Cui, 2021

Before the Dong people build the village, they must choose the best location to build the drum tower. If it is really limited by financial resources, the area will be vacated, and the drum tower will be built when conditions are available. This is the traditional practice of the Dong people. When Zhaoxing Village was being built, the Drum Tower was also built first. It is a symbol of the village. The people of Zhaoxing used the abundant wood (mainly cedar) to build the Drum Tower. I have interviewed many villagers in Zhaoxing, and they all said that Dong villages must have Drum Towers. If they do not have Drum Towers, they will not be Dong villages. The fact that the Drum Tower can always stand in Zhaoxing is a manifestation of the high recognition of the Drum Tower culture. If we do not recognize it, it is estimated that we will not see the magnificent beauty of the five Drum Towers today.

## **2. Unique eating habits**

According to the interviews and observations, the main dietary customs in Zhaoxing and other Dong villages are as follows: 1. The staple food of Zhaoxing Dongzhai villagers is the local unique glutinous rice. It can be made into a variety of special delicacies, such as glutinous rice cakes for festive occasions, colorful rice made with natural dyes for the villagers, and rice-filled rice that is usually made by working in the fields. 2. The diet of Zhaoxing Dongzhai villagers prefers sour. The specialty foods are pickled foods with a sour taste, such as pickled fish, meat, and vegetables. In the past, they were reluctant to eat, and they would take it out only when the VIPs came. 3. Like to drink camellia is another major food culture characteristic of Zhaoxing villagers. They even regard the number of people who can eat camellia or eat camellia with guests as the standard of hospitality. Especially for the "Full Moon Tea" offered during the "Three Dynasties" and "Full Moon" (A traditional custom of the Dong nationality) period, relatives must gather together to eat camellia oleifera; when being a crowd of customers, they must also solicit customers to eat collective camellia oleifera in several households; and so on. 4. Wine is a necessity for Zhaoxing people to welcome guests. Sing toasts when "blocking the road to welcome guests", drinking when "eating and finding a banquet" and wedding banquets. No wine is not a feast, and no wine is not a courtesy. Zhaoxing wine is good, the wine custom is also strong, and the wine



song is even more colorful. In Zhaoxing Dong Village, in the activities of blocking the road to welcome guests and walking away from the crowd, the banquet is often mixed with the song meeting, making it difficult to distinguish whether it is a banquet or a song meeting.

During activities such as "ZouZhaike" (a kind of social activity between villages) in Dong villages in Zhaoxing, eating "joining feasts" is a common way for people to entertain guests. Every household in the village brings together good wine and good dishes. In the upper floor of the Drum Tower or in the Gulouping, join a group of dishes to host a banquet to receive guests. If the guest is a male guest, one man from each household will participate; if it is a female guest, one woman from each household will participate; if there are both male and female guests, the parents of each household will accompany the guests. During the banquet, men accompany male guests, women accompany female guests, not mixed men and women. This kind of banquet is called "long table banquet".



Figure 77 Long table banquet in front of the Drum Tower

Source: Photographed by Ronghua Cui, 2021

The eating habits of the Dong nationality were formed by the Dong people in a specific environment and have been passed down to this day. Such eating habits cannot be passed down unless recognized by the Dong people, especially the "long table banquets" held in the Drum Tower or in the vicinity of Gulouping on every major

festival or event have been deeply rooted. Only when the Dong people recognize it, then will the "long table banquet" be held again and again.

### 3. Unique national costumes□

The residents of the Dong nationality in Zhaoxing have their own traditional costumes. They are cloths made of cotton grown by themselves. People are used to calling them Dong cloths. The Dong people's weaving craft has a long history. It is said that before the widespread use of cotton as a textile material, the Zhaoxing people used the skins of plants called "press" (ramie), "zhangnian" (*pueraria lobata*), and "Mesa" (*Broussonetia papyrifera*) for textiles material. People peeled off the skins of these plants, soaked, washed and beaten them into silk, then wound them into ingots with a spinning wheel, and spun them on the machine to make them into cloth. The traditional weaving machines that have been preserved and used in Zhaoxing up to now include cotton threshing machines, rubbing boards, hand-spinning wheels, pedal spinning machines, looms, etc. Through these traditional tools, people can weave high-quality goods made from a variety of raw materials. Dong cloth includes linen cloth (including plain and color), white cloth, blue cloth, and bright cloth.

Dong brocade, called "panmiao" by Zhaoxing people, mainly includes brocade and embroidered brocade. The brocade, embroidery, and flower picks in Dong brocade are the accessories that Zhaoxing women are good at and love, and they are also works of art that beautify people's lives. They have a long history and exquisite craftsmanship, which have been passed down from generation to generation in Zhaoxing. Women often design various patterns according to their own needs, aesthetic habits and perception of the surrounding environment. Some use flying beasts, flowers, plants, insects and fish as mascots to enshrine good weather, abundant grains, and happiness.

The unique Dong costumes are made by the Dong family relying on the local natural environment to select the corresponding plants through a unique process. It fully reflects the Dong family's love for nature and the use of nature. On this land, they have created their own unique culture. There are many similarities in the pattern with the decorations on the Drum Tower, such as the images of flowers, grass, birds and beasts. These costumes and accessories are still being worn by the Dong people, especially during the Dong people's festivals and important events, they will be carefully dressed up and attended, especially when they are unveiled at the Drum Tower, and they are

dazzling and very eye-catching. This ethnic characteristic costume and its manufacturing process have been preserved and passed on a lot, which is a concrete manifestation of the cultural identity of DrumTower.

#### 4. Marriage and Family □

##### (1) Marriage customs

XingGezuoye is an ancient way of communication and love for young men and women in Zhaoxing, which has been inherited to this day. The venues for singing and sitting at night are all indoors, and the objects are young men and women of different clan. Young men and women of the same clan or group are prohibited from XingGezuoye. Zhaoxing young men and women perform XingGezuoye, ranging from two men and two women together, and as many as five women and eight men. Generally, one man and one woman are not allowed to sit alone at night. When Zhaoxing young men and women sit and sing at night, they do not need to avoid their parents and brothers. In the past, the line songs of the farming slack season sat at night, and sometimes did not end until dawn. Zhaoxing people's love and marriage are mostly at night, and they communicate with each other in the form of singing and partying. Through XingGezuoye, young men and women get to know each other and love each other, and after obtaining parental consent, they can set up marriage and get married.

Drum Tower is a sweet place for young men and women of the Dong nationality, because it is a place for young men and girls to talk about love. Young men and women of the Dong ethnic group often choose their ideal spouse through "antiphonal songs", and antiphonal songs on the Drum Tower are only the beginning of the love of young men and women. At that time, hordes of young men will board the drum tower of the Dong family, looking for girls to sing and give tokens to each other. In antiphonal songs, everyone first sang a humble solo. Then there are successive "pan songs"(Ask each other questions by singing), the content of cross-examination is extremely rich, from literary geography, historical events, celebrity allusions, local customs, to flowers, birds, insects and other natural and agricultural knowledge. Smart girls often learn about the man's personality, hobbies, sentiments and ideals through antithetical songs. After a period of contact. The girl will choose a person she likes. At

this time, she tells him quietly that young men can go upstairs alone in the future, and singing to each other is only the beginning of love between young men and women.

The marriage of the Dong nationality is monogamous. Generally speaking, young people of the Dong nationality have freedom of love and freedom of marriage. In the old society, women from middle-class families and above were mostly arranged by their parents for arranged marriages. In order to seek true love and break through the feudal family, some young men and women must go to a Drum Tower of Dong Village to appeal the misfortune of arranged marriages. Although there is no stipulation on the contract, because of shyness, the bride is afraid to pass in front of the Drum Tower in the first year of marriage. The bride always chooses the remote alleys and detours, while the groom is afraid of going to the Drum Tower for entertainment with his companions. It shows the innocence and shyness of the young men and women of the Dong nationality (This is from an interview with Zhaoxing elderly people, 2020, Zhaoxing).

## **(2) Family structure type □**

Based on the family's population reproduction function (natural function), the analysis of the family structure types that have emerged so far in Zhaoxing's village can be divided into complete nuclear family, incomplete nuclear family, complete traditional family with three generations under one roof, and incomplete family structure. There are several types of traditional families with three generations under one roof, and intergenerational families.

The marriage customs and family structure of the Dong people are unique expressions of the reproduction of the Dong people, and an important guarantee for the cultural identity of the Drum Tower. The generation of the Dong people has multiplied to this day, and the Drum Tower culture has continued to flourish.

## **Dong Festival**

Zhaoxing festival culture mainly includes seasonal festivals, sacrificial festivals, social festivals and so on. Due to the different nature of festivals, the cultural connotation and image of festivals are also different.

## **Spring Festival**

Zhaoxing Dong people spend the Spring Festival at the same time as other nationalities. But the form and content of the festival are not exactly the same. On December 27 of the lunar calendar, Zhaoxing people have to clean up the villages, drum towers and stilts to prepare for the New Year. The men of every family are busy killing pigs and preparing meat, while the women are busy steaming glutinous rice and spring rice cake. On the evening of the Spring Festival, every household burns incense and paper, and then has New Year's Eve dinner. After Chinese New Year's Eve, the men go to the drum tower fire in the village to "Sousui" (On Lunar New Year's Eve, people stayed up until the New Year's Day) . As soon as midnight passes, the "Xin drum" on the drum tower is sounded to get rid of the old and welcome the new. On the morning of the first day of the lunar New Year, people go to the altar of Sakyamuni to work for Sakyamuni, go to the earth temple at the entrance of the village and set off firecrackers on the Tianba, and then step on the hall in front of the drum tower. From the second day of the New Year, relatives and friends invited each other for New Year's dinner, and the village began to sing Dong opera. The troupe first performed in the village for a day, and then invited each other to perform. People have also started the annual "Zuodongke" activity (the villagers entertain each other for a banquet). Until the Lantern Festival "after the new year", every family once again hit Ciba. It shows that the Dong People's Spring Festival does not end until the Lantern Festival.

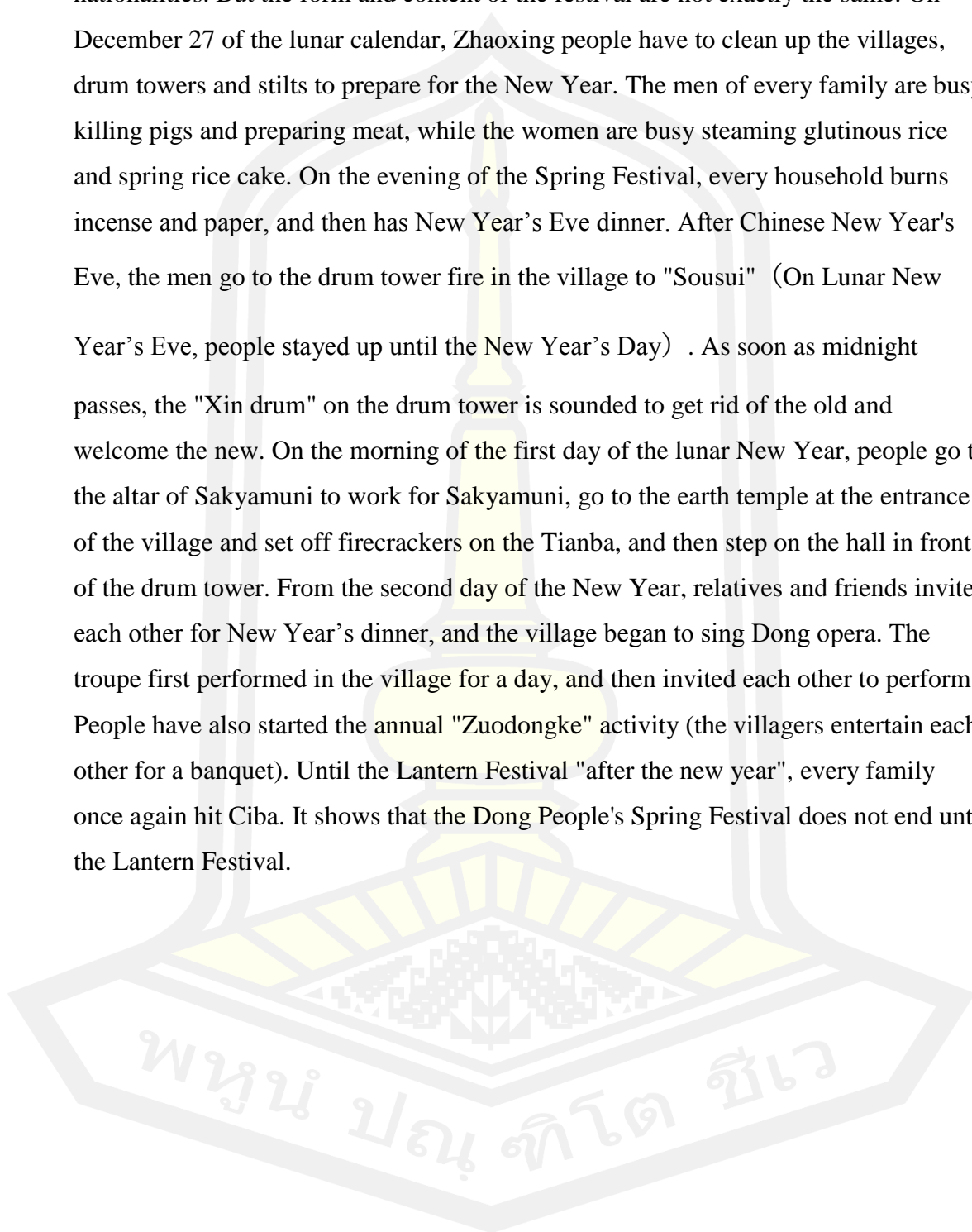






Figure 78 Spring Festival

Source: Photographed by anonymous, 2021



Figure 79 Changxin festival

Source: Photographed by anonymous , 2021

In addition to the festival, they also choose a day in October or November of the lunar calendar to celebrate the year of Dong, offering fish sacrifices to their ancestors and entertaining guests (this festival will be detailed in Chapter 6.)

### **Changxin festival** (A festival to taste fresh food)

Dong villages in Zhaoxing celebrate this festival every year on the sixth day of June. It means that a year has passed and the seedlings in the field have budded, and the melons and beans in the garden have already produced fruit. This festival is celebrated for a good harvest. On the holiday, every household opens fields to catch fish, slaughter chickens and ducks, and prepare festive delicacies. Then, the melon beans and rice are cooked into porridge, and the tender ears of the new rice are placed in each bowl of porridge, vegetable bowls, and wine glasses, and burned with fragrant paper to worship the ancestors; "taste fresh food" for the ancestors of the past dynasties, and wish good harvests and family safety. After the ancestor worship, family members, relatives and friends gathered together for the festival.

### **ZouZhongke**

It is one of the traditional social communication forms of the Dong people. This kind of activity belongs to the social activities between the main village and one or several guest villages. In the Zhaoxing Dong community, the number of participants is often hundreds or thousands. Such large-scale social activities between Dong villages are usually held on the first month or November of the lunar calendar. The main village sends out public posts and sends special personnel to the guest village. Kezhai received an invitation to organize singing teams, theater troupes, lusheng teams, etc., to teach songs, rehearse, make lusheng and other preparatory activities, and attend the meeting on time. As soon as the guests arrived, the host set off three iron cannons and firecrackers at the entrance of the village, beat gongs and drums, and played the lusheng to greet the guests. Then sing the road-blocking song, respect the road-blocking wine, etc. to express a warm welcome. After the road-blocking ceremony is completed, the main village guides the guests to the "Sa God Altar" to hold a sacrificial ceremony, and then leads the guests into the Drum Tower Duoye Datang in the village. The guest and host each sing three songs and ask the "Sa God" to protect them. Then, the welcoming ceremony came to an end.

In the next few days, people played sheng and performed Dong opera during the day; in the evening, the young men and women between the main village and the Kezhai (the village where you are a guest) , or between the Kezhai and the Kezhai, "stepped on the hall" and sang antithetical songs. After the guests stay for three or five days (both are odd numbers), the host will let the guests go home.



Figure 80 :Entertain guests in front of the Drum Tower

Source:Photographed by Ronghua Cui, 2021

### **"Weiyelou"** (means being a Drum Tower guest)

The Dong people attach great importance to the construction of the Drum Tower. When the Drum Tower is completed, large-scale completion celebrations are often held. In the Dong community in Zhaoxing, when the new drum tower in a village was inaugurated, men, women and children from nearby villages would go to the village to show congratulations and friendship. The activity time is generally one day.

The number and reception of Drum Tower guests are roughly the same as those of the public, but the content of the event is different, and the atmosphere of the event is livelier. Nearby villagers will organize hundreds of "face-painted" teams to "carry officials," step on stilts, pretend to be warriors, farmers, businessmen, beggars, and beautiful women. People carried congratulatory plaques and couplets, beat gongs and drums, played lusheng, and congratulated before setting off firecrackers. A team of dozens of girls, dressed in festive costumes, holding a red tarp umbrella in their hands, and a basket of Timmy flowers, followed along. When the guests entered the new Drum



Tower, they circled the Drum Tower three times, and the "Lian huan Team" (A group of people celebrating and hosting a party) began to do various interesting performances. They handed out kippers, and the girls tossed sweets. The sound of firecrackers, singing, and cheers were mixed together, creating a lively atmosphere.



Figure 81 Drum Tower Completion Ceremony

Source: Photographed by Yuzhao Feng, 2021

In addition to the above festivals, there are also "March 3", festival of sacrificing cattle God, surname Festival, etc. in some areas, Dong people also celebrate Han festivals, such as eating Tangyuan (food name) on the Lantern Festival, Tomb Sweeping Day, eating zongzi (food name) on the Dragon Boat Festival, ancestor worship on the mid Yuan Festival, moon cake (food name) on the Mid-Autumn Festival, and Ciba (food name) on the Double Ninth Festival.

In other word, the festivals in Zhaoxing Dongzhai community are rich and colorful, with various kinds, strong participation of the masses, and outstanding national characteristics. It is a happy and warm fertile land full of strong local characteristics and full of creativity. The common Dong Festival is an important embodiment of the Dong People's cultural identity of the drum tower. It is a good carrier to show the culture of the drum tower, express the sincere feelings of the Dong people, and gather national unity. In the festival, the Dong People's cultural identity of the drum tower has been better consolidated and deepened.

**In addition, the cultural identity of the Drum Tower is achieved through the following ways:**

**The cultural identity of the Drum Tower is also obtained through contact and blending with other cultures**

The contact and blend of culture is an inevitable reality in the development of human culture. The same is true of Drum Tower culture. Although Zhaoxing Dongzhai area is deep in the mountains, it is not that it does not have social contact with the outside world. Like other Dong villages around, Zhaoxing Dong village is rich in timber resources. As early as the Northern Song Dynasty, it had timber trade with Han areas, especially in the Qing Dynasty. In the process of long-term trade exchanges, the Dong people have come into contact with many advanced cultures of the Han nationality. Reflected in the drum tower, the Dong people fully learn from the relevant elements of the Han architecture and use them in the construction of the drum tower, making the drum tower more tall and powerful.

After identifying with different cultures, they may accept different cultures and learn something beneficial to their own development, so that their own cultural system can be adjusted and updated. Any kind of culture can get new development only in contact and exchange with other cultures, and the mechanism of actively absorbing the beneficial elements of different cultures and integrating them into their own useful things can promote a culture to gain new impetus. In this sense, the identification of different cultures is very important; if you cannot get approval, you cannot accept it; only by identifying with different cultures can we accept them. The identification with different cultures is often the premise of development.

### **Identity in the process of national differentiation and integration**

In the history of human beings, the formation and development of many big nations have experienced continuous differentiation and new integration. In this process, a very important point is the issue of identity.

The cultural identity of the Dong Drum Tower is based on the identity of the prosperous ethnic group (mainly the Han nationality) and constantly innovates and develops: first, when the Han culture is prosperous (especially in the Ming and Qing Dynasties), it will certainly be recognized by other ethnic groups including the Dong,



and the Chinese culture will also have a broad and profound impact on the Dong culture. Secondly, in the Ming and Qing Dynasties, the central government was also culturally developed, so it was recognized by other nationalities, including the Dong nationality. At that time, Dong nationality was relatively backward, so it would be influenced by Han culture.

The Drum Tower is mainly reflected in the absorption of Han classical architecture, especially the palace, pavilion, tower and other architectural elements. There is no clear evidence for when this kind of absorption came into being. According to the relevant historical records, as early as before the Song Dynasty, there were records of Ganlan architecture, but it was not until the Ming and Qing dynasties that there were books recording the drum tower. In the Ming Dynasty, the central government strengthened the import of Han culture into southwest China. Dong and other surrounding ethnic groups gradually integrated with Han culture, and the interaction between different cultures was also strengthened. The shape of the drum tower we see now probably started at this time, and this kind of cultural exchange lasted for more than 200 years. In the Ming and Qing Dynasties, the Dong people successfully completed the creative integration of the drum tower on the basis of learning from the Han people's Pavilion architecture. Since then, the Dong nationality has had the classical architecture which completely belongs to and represents its own nation in spirit and culture.

### **Identity in the radiation of subject culture**

In a country or a region, there is often a subjective culture. This subjective culture is generally more developed and advanced, and based on a more powerful nation and material civilization.

After the Dong nationality area was brought under the central jurisdiction, the main body's Han culture continued to radiate and influence the Drum Tower culture. In the long process, there were conflicts with the main body's Han culture, but in more cases it was still subtly influenced by the main body culture. It also produced a cultural identity with the subject. Under the influence of the main Han culture, the Dong Drum Tower culture has undergone changes and new integrations, and finally formed a new Drum Tower culture with main cultural factors. This kind of culture is a process of

integration under the influence of the main culture; that is, the Drum Tower culture of the Dong people continues to identify with the new culture, and is an important way for the development of integration.

### **Mandatory approval**

Mandatory identification refers to the identification achieved under power. In the past, Dong villages were often invaded or harassed from other places. For example, in the late Qing Dynasty, the government faced internal and external troubles and intensified its rule over the Dong areas (including Zhaoxing Village). , Burning down the villages (including the Drum Tower) and driving away the local villagers, the Dong people couldn't bear it and rose up to resist. The government forces carried out armed suppression and brutally killed the peasant uprising army. After the suppression, the Dong people were forced to identify with the culture of their authorities. However, this compulsory identity did not gain the fundamental identity of the Dong people. They built new Drum Towers in the original burnt down areas, and on the contrary, they strengthened the cultural identity of the Dong people with Drum Towers as the core.

The above points are the general ways and mechanisms for Dong villagers including Zhaoxing Dongzhai to obtain the cultural identity of the Drum Tower. It is the Dong people who finally realize the cultural identity of the Drum Tower through a variety of identification methods.

### **Zhaoxing Drum Tower Cultural Identity - Analysis of the Drum Tower's Role in the Life of the Dong People:**

Drum tower plays an important role in Dong People's life, which is an important part of Drum Tower cultural identity. The Drum Tower of Dong Nationality in Zhaoxing village is a place for discussion, welcome, entertainment and other activities. They are built in the center of the clan and village settlement. One drum tower is a symbol of a clan, and five drum towers become the symbol of Zhaoxing Dong village.

In the field research, I found that the drum tower is closely related to the life of Zhaoxing village, or that the drum tower has been embedded in the life of Zhaoxing Dong people. At the same time, the drum tower also has many important "missions". The following analysis is based on my research:

**Drum Tower is a public place for Zhaoxing villagers to rest.** At ordinary times, Zhaoxing village is peaceful and quiet. When the villagers are free, they will go to the drum tower to greet each other, or sit on the bench to talk about their family's life, what they have heard and seen. The time I went to investigate was the coldest time of the year (December 13-18, 2020). However, in the drum tower, it was the warmest and most popular time. Everyone gathered in the drum tower to make a fire (the firewood they made was contributed by everyone, mostly from the mountains, and also from their own home). They sat around on the bench and warmed up and chatted. According to my observation (I live in the B & B near Rentuan Drum Tower, and I can see the whole picture of Rentuan Drum Tower through my room window), the fire of the drum tower started at six or seven o'clock in the morning (the villagers near the drum tower started the fire) and didn't go out until the villagers went home to sleep at night.



Figure 82 :Chat and rest in the Drum Tower

Source:Photographed by Ronghua Cui, 2021



Figure 83 Discuss in the Drum Tower  
Source: Photographed by Ronghua Cui, 2021

When I visited Yituan (the name of one of the groups in Zhaoxing Village), I noticed that there was a TV set in the Drum Tower of Yituan. Villagers could sit in the drum tower and watch TV programs, which not only gave them a rest, but also added to their spiritual world. During the inspection of the Lituan (the name of one of the groups in Zhaoxing Village), I saw villagers playing chess (Chinese chess) in the Drum Tower, with two people playing. There were many people around watching and talking about the advantages and disadvantages of the game from time to time. The atmosphere was very lively. When one side finally wins, the winner and his supporters will be very happy, while the loser and his supporters will discuss the reasons for losing chess together. Although there will be a loser in chess, they can communicate with each other by playing chess, and they are happy with each other. In addition to playing Chinese chess, Zhaoxing villagers also have a local chess game that they also like to play. When they play chess, many people come to watch the game, and the atmosphere is very harmonious.

In addition, villagers will play with mobile phones and smoke in the Drum Tower (old people will smoke homemade cigarette bags). Some will sit and close their eyes.

Women will also do some sewing work in the drum tower, such as sewing clothes or making embroidery. Children will play in small groups in the drum tower, while younger children will spend happy time in the drum tower with the help of adults. During the inspection, I deeply feel that the drum tower is an indispensable part of Zhaoxing people's life, a good social public space among villagers, carrying the simple and harmonious life of Zhaoxing villagers.

**Drum Tower is a "temporary office" to convene villagers to discuss matters.**

During this investigation, it coincided with the most grand festival of the Dong nationality---Dong nationality New Year (which will be described in detail in Chapter 5). Therefore, the villagers of the Dong nationality will be very busy and have many things to do. The Dong Village in Zhaoxing is no exception. When I inspected the Ren Tuan, I could feel their busyness during the festival, because the Ren Tuan organized several large-scale activities throughout the village during the Zhaoxing Dong Year, so it was necessary to coordinate the various groups of the building group and other building groups. In this case, they need to call everyone to the Drum Tower to discuss specific things. There is a wooden cabinet in the Drum Tower of Rentuan with a set of sound amplification equipment. The Zhai Lao of Ren Tuan uses this device to notify relevant personnel to come to Drum Tower for a meeting and discuss together to participate in the activities (in the Drum Tower ) of Specific matters. During the inspection, I heard a notice from the old Ren Tuanzhai (a leader elected by the villagers, but no official position, just a non-governmental organization) to come to Drum Tower to discuss matters.

In addition, I was interviewing the father of the villager **Lu Zairong**. He said that when there is something in the building group, the Zhailao will inform everyone to come to the Drum Tower for a meeting, discuss together, and make a final decision. If everyone in the Drum Tower has reached a consensus on something and there is no objection, the decision cannot be changed, and everyone should implement it according to the decision made at the Drum Tower meeting. He said that when discussing matters in the Drum Tower, everyone was very motivated. As long as the villagers at home had no special circumstances, they would participate. There are also flexible and diverse ways to notify the villager. There are verbal notifications, phone calls to send messages,



or through the audio equipment in the Drum Tower. He said that the building group is not big, as long as one person informs each other, everyone will do it. I know, I will participate on time.

In Zhaoxing Dongzhai Village, everything encountered (the things mentioned here are mainly of a non-governmental nature, such as holding celebrations, repairing buildings, etc). Those policy matters are left to the village committee, town government and other government administrative departments at all levels. Everyone informs each other, gathers at the Drum Tower to discuss and make decisions that most people agree with. This is an efficient and democratic way of handling affairs with the whole people involved. Drum Tower acts as a temporary office in the process. In the Drum Tower, everyone talks freely about something, expresses their own thoughts, opinions or suggestions on the matter, and discusses them together to finally reach the best solution to the problem. This is the creation of the wisdom of the Dong people. The Drum Tower is the "witness" of the whole process, witnessing the smooth resolution of one thing, witnessing the conflict and reconciliation of the Zhaoxing people. . . . At the same time, Drum Tower is a place of harmony in the minds of Zhaoxing villagers who speaks reason and justice.

### **Zhaoxing people's rehearsal performance place for entertainment activities.**

As mentioned earlier, the Dong people have many festivals and customs, and they all have a close relationship with the Drum Tower. During this inspection, I personally experienced the Dong's New Year in Zhaoxing Dong Village. During this Dong's New Year, there were a series of activities, such as the Dong's big song contest, the reed-blowing contest, the "Taiguanren" folklore activities, and the Dong's activities. The rehearsal or performance of these activities are closely related to the Drum Tower. On the eve of the Dong's big song competition, all the representative teams were rehearsing nervously in the Drum Tower.

The Ren Tuan Drum Tower where I live is like that. After dinner, the members of the singing team will gather in the Drum Tower and practice songs under the guidance of the singer. At this time, the Drum Tower is their karaoke room. They are actively preparing, hoping to show the highest level of practice in the competition and win the competition. The same scene also appeared on the eve of the Lusheng competition. The

Ren Tuan Drum Tower team called the team members to practice the Lusheng music in the Drum Tower before the competition. In the rehearsal, they found problems and improved them in time, and strived to win good results in the competition. The folk activities of the "Taiguanren" are carried out around the drum towers. In addition, as a custom of the Dong guest, the host prepares meals and wine in the drum tower to warmly entertain guests from afar. On the evening of the Lusheng Blowing Competition, the Yituan villagers hosted a banquet in the Yituan Drum Tower and warmly received guests from Guangxi Province. They ate and drank, sang and danced, chatted and laughed in the Drum Tower. The scene was lively and harmonious.

During the inspection, the villager Lu Jie also told me that major festivals or activities of the Lou Tuan Fang clan, such as Duoye, sacrifices, welcoming and sending off guests in Weiye (village communication), singing entertainment, etc., were all carried out under the Drum Tower. From this, it can be seen that the Drum Tower is the "main battlefield" of Zhaoxing people's entertainment activities, an important spiritual activity highland for Zhaoxing people, and a spiritual paradise for Zhaoxing people's spiritual world.

#### **The exhibition place of the honor of the village.**

Many awards and flags are hung in the five Drum Towers in Zhaoxing. These are the honors that the building group has won from participating in various competitions. The villagers believe that they have achieved good results in sports or recreational activities, which is for the Drum Tower. For example, in the Drum Tower of the letter group, there are: the first prize in the 69th Lusheng Competition in Luoxiang in August 2017; the second prize at the Lusheng Provincial Capital of the Second Frozen Fish Festival in Qingyun Town in October 2017; In 2019, Zhaoxing Village won the second prize in the competition of "March 8th" Women's Day in Zhaoxing Village-Dong Nationality Big Song (Youth Group).



Figure 84 Certificates and banners in the Drum Tower

Source: Photographed by Ronghua Cui, 2021



Figure 85 Certificates and banners in the Drum Tower

Source: Photographed by Ronghua Cui, 2021

During my inspection, I also learned that horns used to be hung on the main pillars of some drum towers. The local villagers have the habit of raising cattle, and they will organize bullfighting competitions during the slack time in the farming period. Gradually, bullfighting has become an important activity for the village to show its strength and win honor. It is a custom of the Dong people that when the winning bull

in a bullfighting competition dies, its horns will be hung on the main pillar of the Drum Tower to express their memory and tribute to it, and it is also a kind of pride. The honor of the bull; the horns of the bull killed in the bullfighting competition will also be hung on the main pillar of the Drum Tower. The intention is to let the villagers remember the loss, take this as a warning, and encourage the villagers to work hard to raise more a strong cow will complete the "revenge" in the next game and win.

Walking into the Drum Tower is like walking into the honor exhibition room of the group. The various honors and awards and banners seem to tell you their outstanding performance, their unity, hard work and forge ahead. They feel that the Drum Tower is the unit. The love of the collective, and their strong identification with the Drum Tower culture.

### **Drum Tower is a must-visit place for tourists to visit Zhaoxing.**

Through the previous introduction, we can see that the Drum Tower in Zhaoxing Dong Village is the most famous. It is the first attraction for tourists when they come here, and it is also the place where the tour guide focuses on explaining. During my inspection, I found that many tourists were visiting the Drum Tower and experienced life in the Drum Tower firsthand. They could not help taking pictures with their mobile phones or cameras. For tourists, the Drum Tower is a must-visit attraction, leaving beautiful memories in front of the majestic and distinctive ethnic architecture is an important link for them to visit the Zhaoxing Dong Village and experience the unique Dong ethnic customs. At this time, the Drum Tower is the best window for tourists to tell the Dong culture, and it is also the best representative of the Dong image.

### **A temporary place for parking and storing items.**

In Rentuan Drum Tower, I found that some vehicles would park near the Drum Tower every night. Because this place is relatively flat and spacious, when parking in other places is relatively crowded, the villagers living around the Drum Tower park their vehicles near the Drum Tower. In addition, during the days when Ren Tuan celebrates the Dong Year, as the activities are carried out in the unit of the building group. It is necessary to prepare some useful items, which will be temporarily stored in the drum tower, such as rice, vegetables and other items used to entertain guests. . In

addition, the public items of the building group will also be placed in the Drum Tower, such as wood, lusheng (the reeds of different sizes used in the competition are usually placed in the Drum Tower, if you want to use it, you can get it at the Drum Tower) and so on.



Figure 86 Parking next to the Drum Tower

Source: Photographed by Yanlong, 2020



Figure 87 Prepare meals next to the Drum Tower

Source: Photographed by Yanlong, 2021

### Places for collective work



During the Dong Year, all the building groups have to carry out various activities. These activities often require all the group members of the building to be dispatched. Everyone has a division of labor and cooperation, and the work site is in the Drum Tower. When entertaining the Elong (the name of a village), Lusheng team at Ren Tuan Drum Tower, everyone came to do something: some washing vegetables, some steaming rice, and some were in charge of cooking. Everyone was very busy. At this time, the entire Drum Tower became a big kitchen. From preparing ingredients, cooking, to setting tables and chairs, serving dishes, etc., everyone worked together to do their work well and entertain them far and wide.

### **The location of commercial activities.**

In Drum Tower, there will be some commercial activities. For example, in Xintuan Drum Tower, there are shops nearby, some selling specialty goods, some selling clothes, there are supermarkets, and so on. When night falls, there will be night markets and barbecue booths near Xintuan Drum Tower. Because Xin Tuan Drum Tower is on the main street, there are many tourists passing by. From time to time, tourists will spend at the stalls while they eat. barbecue or sipping beer, while watching the gorgeous Drum Tower as a pleasant leisure time. There are also different types of shops around the other four Drum Towers. Hotels exist around the Drum Tower, forming a business circle centered on the Drum Tower. Because tourists visit the five Drum Towers, there are many shops near the Drum Tower. Business is developing well. At this time, the Drum Tower became an important attraction for the development of commerce.

### **The place where the funeral is held.**

During the inspection, I personally experienced the funeral in the Drum Tower. I heard the local people say that the local custom is that all elderly people who have passed away normally at the age of sixty, or those who are well-known by the masses who have died under the age of sixty, can carry their coffins to the drum tower for a grand funeral. To mourn the dead. I heard from Lu Jinmei, a villager of Rentuan: In Zhaoxing, when an old man died, the family of the bereaved would set off three-ringed iron cannons to report the funeral. The parents of the clan will immediately come to discuss the specific matters of organizing the funeral. If the deceased is a male, shave

his sideburns and put it away by his family; if the deceased is a female, put her makeup away. When changing clothes for the deceased, there are usually three or five sets, white on the inside and green on the outside, all new clothes of Dong fabrics, and up to nine sets (the number of clothes here can only be odd, not even). Then, a dedicated master will determine the time and method of the funeral ceremony. If the time is right, you can be buried immediately; if the time is not appropriate, you have to wait for the right time to be buried (the time to be buried is variable, ranging from one or two days to three to five days). It is believed that if the funeral is not carried out at the right time, it will damage the safety and luck of the bereaved family and animals.

**The place to name the child (in the Drum Tower of Zhaoxing Village).**

The traditional personal naming system of the Dong people changes with age and whether they are married or not. Specifically, the longer a member of the Dong ethnic group lives, the more generations they change, and the more they are named. When the baby is full moon, it must be carried into the Drum Tower for naming activities. At this time, the naming is called milk name. When he (she) is 11 or 13 years old, he or she will go to Drum Tower for a second time naming. This time the naming is called "Drum Tower Name". When he got married and had children, he went to Drum Tower for the third naming. When he had a grandson, his name would also change, but he usually named his father instead of Drum Tower for his grandfather. The naming of places other than this place will be deemed invalid, and no other naming places will be admitted. Because the entire village was required to be present when the Gulou was named, once the name was taken, everyone would know it, so it was spread.

**Drum Tower (in Zhaoxing village) is the embodiment of the collective honor of this village.**

The Dong Drum Tower is the symbol of the Dong village and the symbol of the clan. If there is no Drum Tower in any village, or the Drum Tower is low and simple, the villagers' faces will be dull. In contrast, the majestic and gorgeous Drum Tower will add luster to the villagers. Therefore, all villages of the Dong people will actively save money to build drum towers. At the same time, to make the built drum tower tall and magnificent, it will be decorated inside and out to reflect the material and spiritual

outlook of the village (This information was recorded during the interview with Shi Qiancheng, 2020, Liping).

### **Activities prohibited in the Drum Tower**

When interviewing the leader of Rentuanzhai, Lu Honggao, he said, the Drum Tower of Dongzhai Village in Zhaoxing is a place for villagers' public recreation and entertainment, but it does not mean that all activities are allowed. The villagers have established township regulations to restrict villagers' behavior, including some precautions for the Drum Tower. The villagers of Zhaoxing Dongzhai believe that the Drum Tower is a sacred and important place, and they cannot do anything against merit in the Drum Tower. For example: Do not fight in the Drum Tower to hurt others; Do not spread false news and illegal pyramid schemes in the Drum Tower; Do not engage in illegal activities such as gambling in the Drum Tower; Do not make scandals of uncivilized men and women in the Drum Tower. . . . If someone violates the above regulations, once discovered, the villagers will call the old villagers to deal with it on the spot. If the situation is serious, it will be handed over to the higher-level management department for disposal. It can be seen that the Drum Tower is a place for the villagers of Zhaoxing Dongzhai Village to establish righteousness and promote positive energy.

It is the people of Zhaoxing Village who have endowed so many functions and meanings above the Drum Tower that make the Drum Tower cultural identity colorful and make them highly identify with the Drum Tower culture.

### **Cultural Identity of the Drum Tower - Analysis from the social organization of the Dong nationality (the relationship between people and the society of the Dong nationality)**

#### **The unique surname of Zhaoxing Dong Village**

The surnames of Dong villagers in Zhaoxing are very interesting. They have two different surnames, one is the internal surname (the internal surname refers to the surnames of the house in the village), and the other is the external surname (the external surname refers to Zhaoxing Villagers, the unified surname used externally, their unified

surname is "Lu"). With the rapid increase in the population in Zhaoxing Village, in order to facilitate intermarriage, the villagers agreed to retain the original surnames of the house clan in the village, so two surnames, internal and external surnames were created. According to the "Genealogy of Lu Family in Zhaoxing" (Jiangxi's Genealogy), the surnames in the village had Xia, Cao, Bao, Ying, Man, Guo, Long, Meng, Bai, Ma in the 13th year of Hongwu in the Ming Dynasty (AD 1380). These 12 surnames are still in use today, becoming the unique surname culture of Zhaoxing Village, and it is the unique feature of Zhaoxing Village Drum Tower culture.

### **Loutuan, fangzu people in Zhaoxing Dong Village**

Loutuan and Fangzu (these two are the names of the same ethnic group) are the foundation of Zhaoxing folk organizations. In Zhaoxing, the Fang people were called "dou". There were 12 Nei surnames. Each Nei surname was a Dou, which was divided into 12 Dou. In the history of Zhaoxing, people once lived together with their surnames. Now 12 "dou" have crossed, divided into five relatively independent residential areas, and the Drum Tower building as their respective representatives, the local people are called Gaojie, Diange, Diandun, Doumen, Doupo five building groups, a Drum Tower is a building group, so there is a five groups. In the early 1980s, after discussions among some villagers, they decided to choose the five Chinese characters Ren, Yi, Li, Zhi and Xin to name the original Drum Tower respectively, so the names of Ren Tuan, Yi Tuan, Li Tuan, Zhi Tuan and Xin Tuan came into being.

No matter the surname Fangzu or Lou Tuan plays an important role in the village. The same rules should be observed in the house family, including marriage, sacrifice, public activities, etc., which should be organized and carried out by the house family as a unit, and jointly support and subsidize the elderly, children, and infirm members. The clan leader is a noble, fair, knowledgeable and well-informed elder of the Fang clan. He is responsible for mediating the disputes within the clan, maintaining the order of the Fang clan, and organizing and preparing the public affairs of the Fang clan (From an interview with Lu Genmao, 2020, Liping).

### **Unique social organization of Dong Nationality**

### 1. "Kuan" organization

After the formation of the Dong nationality, the central feudal dynasty also continued to penetrate into the Dong area. Before the Tang Dynasty, the feudal government set up "Fang state" (the name of the administrative organ) in the Dong area, and there was no state or county under the county. In the early years of the Tang Dynasty, the county was changed into a state, under which there were funds or counties. States are divided into two categories: one is "Jinzhi" state (name of administrative organization), which is directly appointed by the Ministry of officials to govern and manage; One is the "Jimi" state (the name of the administrative organ), which is appointed by the governor's office as the local chief with a big surname. The descendants are hereditary, and the military and political financial power is independent. Dong nationality area is under the jurisdiction of Jinzhi Prefecture. Due to the influence of Han culture, it is assimilated by Han nationality and becomes a part of Han nationality; a large number of areas are under the jurisdiction of Jimi state. Here, people act according to the traditional social organization of Dong people, Kuan organization and autonomous organization.

Zhou qufei of the Song dynasty recorded in his book a reply outside the mountains: "gather the villagers together to discuss important matters, and issue relevant vows to abide by them, so it is called Kuan." In the Dong society, as an organization form of national and folk autonomy, "Kuan" makes friends sincerely through mutual vows. Therefore, the meaning of "Kuan" of Dong nationality is basically the same as that of "Kuan" in Chinese. Although the feudal dynasty set up a management organization in the Dong area, it did not actually have substantive jurisdiction over the area. They were in the situation of self-management (the system of self-management is Kuan). According to research, in the late Tang and Five Dynasties, the Kuan organization of Dong society already existed.

According to the literature, Kuan organization has its own structure. The combination of several villages is called small Kuan. The combination of small Kuan forms middle Kuan, and the combination of middle Kuan forms large Kuan, sometimes called "Lian Kuan" or extra-large Kuan.



Zhaoxing Dong Village was also the area where the "Kuan" system was implemented in history. At that time, Zhaodong District had 13 "dou" and 26 natural villages centered on Zhaoxing Dong Village. This was the composition system of "Zhaodong Kuan", is a huge consortium, but it only belongs to the "middle Kuan". When Zhaodong Kuan joins Kuan with five other caves in the neighbouring community, it forms a "six-dong big Kuan; the six holes are combined with other "nine-dongs" to form a big Kuan. The Dong community relies on this The "Kuan" form is united to form the entire nation's "Kuan system, which is coordinated and cooperated inside and outside the system to prevent foreign invasion and banditry, but also maintain the order of internal life and production in accordance with the Kuan" agreement.

Drum Tower, as the symbol of "Little Kuan" (dou), shows that there are several Drum Towers in the village, that is, there are several "Little Kuan" organizations. The five drum towers of Zhaoxing Dong Village are the symbols of the five "dou" (Little Kuan") ("Six-dong Kuan" is because it includes Guandong, Yundong, Sadong, Tangdong, Zhaoxing Dongdong). It is named after "a small Kuan". The situation of joining the middle Kuan" or the big Kuan" in the form of a village or a small Kuan" is different from that of a single family joining a village or a small Kuan". Joining a small Kuan is the behavior of a certain household. Joining Xiao Kuan is called "changing the surname into the clan", and this kind of joining is the joining of the whole group, which is called "He Kuan" or "Lian Kuan".

**The Kuan organization is composed of Kuan Chief, Kuan Army, and KuanJiao.**

**Kuan Chief.** It is divided into small Kuan Chief, middle Kuan Chief, and big Kuan Chief, or joint Kuan Chief. Because of the different levels, the sources are also different. Small Kuan is characterized by his old age, social experience, impartiality and selflessness, and knowledge of his nation's history and witchcraft. The middle Kuan Chief is first recommended by the small Kuan, and the big Kuan Chief, is first recommended by the middle Kuan.

**The Kuan Army** is composed of young and middle-aged men from various villages. They usually participate in labor and production, and in emergency situations. They take up arms to resist foreign invasions. They are the backbone of the Dong society. Among this group of male youths, there is always one who can speak well. He is the leader among them, and he is the commander when he sets out to fight against foreigners. **KuanJiao's** main responsibility is to send orders and guard the Drum Tower. In case of emergency, he will sound the leather drum on the Drum Tower and send emergency information to neighboring villages. But more often, people directly call him by name. Generally, a Drum Tower has one KuanJiao.

Kuan is not only reflected in the organizational form, but also in the culture. The original "Kuan Ci" is a kind of unwritten legal agreement such as the covenant offer and township rules and folk conventions that stand stone as an oath. It is called "stone law", but all the people regard these unwritten stones as the law, and they are well-known. Everyone knows the appointments and content. Later, with the development of society, in order to facilitate the recitation and memory and to inspire and remember the section when it was released, the Kuan leaders adopted the form of "words" and looked for some vivid language to express the content of the section rules. Make the paragraph into a kind of oral inheritance text that is more witty, profound, elegant and refined, with seriousness, legality, and artistry. At first, the Kuan word was only verbally released by the Kuan chiefs, and the content was limited to expressing agreed matters. Due to its lofty prestige among the villagers, the application scope of Kuan word gradually expanded and developed into an inclusive national history, national concept. The oral records and inheritance templates of important events and affairs have become the Kuan cultural system of the Dong nationality in social regulations, history, literature, law, art, folklore, and beliefs. Including hero Kuan, custom Kuan, sacrifice to Kuan, etc. Kuan culture has become one of the main parts of Dong nationality building culture.

As said in "Everyone Set Off Together":

Today there are monsters crossing the river and witches entering the village;

Today there are eagles catching chicks, and owls catching birds;

A group of old men, a group of leaders,

Initiated to unite various villages,

Take the lead in uniting Kuan.

Young people take knives, and mature people take guns.

Fight bravely, causing the enemy to flee,

This is a good time, and the battle is sure to win.

Let us launch Kuan, expedition and battle!

Kuan expeditions (that is, organize and gather people to resist the invasion of outsiders, and swear an alliance before the expedition. The content is mainly to boost morale, call on everyone to unite and help each other, protect the village, and fight the enemy bravely) are generally released in the Drum Tower, in the Drum Tower Start payment.

....

The Drum Tower is tall and big,

Covered with rubble,

The eaves drooping jade beads,

Strong and majestic,

All kinds of beauty!

This is a blessing and praise Kuan (mainly means to praise the Drum Tower). It is a phrase used by the Dong people to bless and praise each other in social activities. Such as "Praise the Drum Tower", "Praise the Elderly" and so on. These Kuan words are not only beautiful and catchy, but also accurate, concise and concise, fully demonstrating the depth of the Dong culture. It is this kind of system and culture that has long given the Dong community peace, harmony and tranquility. Therefore, the "Kuan" system in the Dong area has become a political myth and a political totem, and it has become a highlight in the culture of the drum tower of the Dong nationality, which remains today. Kuan organizes activities including talk about Kuan, open Kuan and gather Kuan. To talk about Kuan means to read and explain the Kuan oath to the people of the Dong nationality; to open Kuan means to convene a Kuan people's assembly to deal with cases where the people violate Kuan's regulations; to gather Kuan means to convene a big Kuan meeting. Lead the crowd to gather for a meeting. Talking about Kuan's activity gives Gulou a special political significance. Talking about Kuan on the Drum Tower is a very noble and serious thing for all Dong people, and it requires every Dong people to take it seriously. The Kuan ceremony continued until the end of the Qing Dynasty without any changes.



Figure 88 Discuss related matters in the Drum Tower

Source: Photographed by Zhixun Yang , 2017

At the beginning of the ceremony, it was said that the Kuan people held offerings such as wine, meat and incense paper to worship their ancestors on the Drum Tower, and then went up to the Drum Tower to talk about Kuan. After entering the period of the Republic of China, the Kuan speaking ceremony gradually improved. Before each Kuan speaking, the staff in the drum tower would beat the gong to inform everyone. When the crowd arrived, the scene was very serious and quiet. The well-dressed Kuan people stepped up to the drum tower with serious faces (for example, at night, the Kuan people must hold a bright square lamp).

At this time, everyone held their breath, silently. When talking about Kuan, the Kuan people took a piece of Dong brocade with their right hand and waved to everyone, and then asked: "Are you all here?" The voices replied: "It's all here!" When the Kuan people spoke, they recited Kuan words. Every time after the Kuan people recite a paragraph, everyone echoed in unison: "Yes!" Just like that, a paragraph of Kuan words echoed, one after another, "wave after wave, until the whole Kuan atmosphere is pushed to a climax. At this time, everyone's heart is rising. Waves of escalating emotions, like taking an oath, make up your mind, everyone abides by it, and all of you execute it! It can be seen that the old Kuan way is still more effective. Through the Kuan agreement, through the unanimous echo of everyone, it is again in such a sacred place in front of

the Drum Tower, in this situation, people have to consciously observe and implement the Kuan Agreement.



Figure 89 Kuan Stele in Zhaoxing Village

Source: Photographed by Genmao Lu, 2019



Figure 90 Kuan Stele in Zhaoxing Village

Source: Photographed by Genmao Lu., 2019



### Village organization

In the Dong society, the village is divided into two words. Generally speaking, Zhai is the smallest village organization unit, and Cun is composed of several Zhai, with a relatively large range and population. The Dong nationality is an ethnic group living in a village with one surname, or a village with multiple surnames with one surname as the main surname. The people of the same surname in the village believe that they come from a common ancestor, and the Dong language is called "douc" (兜). Dou (**dou**) is the basic unit of Dong social organization, under which is "Ji", "gong" and "ran".

Dou (dou) is the pronunciation of the Dong language, which means that a group of people with the same blood relationship live in a place in the village, which is still the case in the Dong villages today. According to the survey, people in Zhaoxingzhai are mostly named Lu, but they are divided into five "dou" (dou) of benevolence (Ren), righteousness (Yi), courtesy (Li), wisdom (Zhi), and faith (Xin). Each "dou" (dou) has a Drum Tower, so there are five Drum Towers in the entire village.

Each Dou has a leader, who naturally emerges among the elderly in Dou according to age and experience, and is often the oldest, shrewd and capable candidate. Dou is the largest organization in the family organization, and there are smaller parts or cells below it.

**Ji**, it is made up of the growing and growing number of branches. It is a group of close and distant relationships. "Ji" and "Ji" are still brothers. Men of the same generation in Ji are brothers, and their relationship with Dou is the same as each other. Intermarriage with Ji is forbidden. Ji is an organization second only to Dou, but greater than the "gong" organization.

Gong is a group of people who share the same male. They are made up of uncles and brothers, including several or more families. This is determined by having several sons. In "Gong", everyone helps each other with small things, while the big things are shared by the members of "Ji". Gong's family live in similar places, or are neighbors to each other. When they get delicious food, they will share it with each household.

Ran, in Dong language, means one family. It is the smallest unit in a family organization and is composed of parents and their unmarried children. Ran, although literally can be understood as a family, but in fact, Ran and the family are still nuanced. More precisely, Ran refers to the people of a stove. The person living in a house does not necessarily belong to one Ran. There may be multiple "Rans". The method of determination should be based on how many stoves are burning.

Social organizations such as NingLao, laHan and GaoBan (the mass organizations belonging to the grassroots in the Dong society)

Ning Lao is a Chinese character written in Dong language, meaning old man. Ning Lao Organization is an organization for the elderly, generally for the elderly over 60 years old. Ning Lao's organizational structure is relatively loose and easy to access, but it is an organization with decision-making. It usually does not have any regular activities, but it requires them to come forward and make final decisions when dealing with major events inside and outside the village. The Ning Lao Organization is mainly composed of elderly men. If it is discussed in the Drum Tower, all elderly men will participate (If you are discussing matters in your hometown, sometimes elderly women will participate and express their opinions, but this kind of venue is relatively rare). Compared with other social organizations, it is authoritative.

The Lahan Organization refers to the Young Men's Organization or the Young Men's Organization. All men between the ages of 15 and 36 must join this organization. The organization nominates one or two people with the ability to call for "leaders" who are responsible for organizing relevant affairs. The responsibility of the Lahan organization is to participate in all large-scale social entertainment activities, such as implementing the resolutions of the Drum Tower meeting and Kuan's oath, welcoming and singing against the female singers from outside the village, and undertaking public welfare undertakings in the village.

For a long period of time when the Dong nationality was not under the central rule, the Kuan system operated in the Dong nationality area. It is actually the customary law of the internal autonomy of the Dong people. Its specific place of operation is in DrumTower. With the passage of time, the Kuan system has ceased to exist, but DrumTower said that Kuan has been retained as a fixed festival project. Dong villagers are still implementing it.

**The various contents described above are related to the cultural identity of the Drum Tower and embodied in varying degrees in the decoration of the Drum Tower.** The five drum towers of Zhaoxing Dong Village are rich in decoration content, exquisite patterns, and profound meanings, but the basic content is to express the life and culture of the Dong people, which fully reflects the Zhaoxing people's love for the drum tower culture. The following is a detailed interpretation of the decoration of Zhaoxing Drum Tower.

On the front of Xintuan Drum Tower (that is, facing the main street), there are two dragons facing each other in the center of the eaves on the first floor. The dragon on the left is yellow, and the one on the right is blue. Both dragons have their mouths open, their claws stretched out, and their bodies are on the wooden poles. There is a small sculpture in the middle of the two dragons. The upper part of it is circular, just in the middle of the mouths of the two dragons. In the middle, there is a small red ball protruding from the surface. In the middle of the vertical direction, there is a rod supporting the circular part, and a butterfly-like part is fixed here. Behind the dragon is a pattern with various fish and water plants painted in blue as the base color. This group of sculptures is called "Two Dragons Robbing Treasures" by the locals. The two dragons are majestic and powerful. On the top of the Drum Tower, there are three dragons, one on the left is yellow, one in the middle is green, and one on the right is blue. There is a round object in the middle, and a fish sculpture on each side. The three dragons are agile and colorful, entrenched in the Drum Tower, as if guarding it at all times. The sculptures of dragons on the bottom and the top of Xintuan Drum Tower have the most dragon sculptures, forming a unique scene that echoes from above and below. The dragon sculptures of this Drum Tower are really amazing.

In addition, there are many patterns painted on the body of the Drum Tower. On the first floor of the front of the Drum Tower, there are pictures of female workers pounding cloth, singing love, reunion party, stepping on the singing hall, and Dong nationality big song. On the second floor, there are pictures of spring plowing, weeding, fish every year, digging the land to plant cotton, weaving, dyeing cloth and drying cloth. There are tigers, leopards, bears, lions, birds and fishes on the corners of the eaves.

Below the front of the building crown, there are also two military commanders with spears and swords. They eliminate evil spirits and protect people in the environment.



Figure 91 Decorative pattern of Xintuan Drum Tower

Source: Photographed by Ronghua Cui , 2020

The Drum Tower of Zhituan is significantly different from the other 4 drum towers. It is the roof form of this Drum Tower. It does not have a gourd mast to accumulate a spire, but a "hanging mountain-style" square water pouring shape, with a radiant shape in the center of the top ridge. On the red sun, the horns at both ends are shaped like a fishing cormorant, with its head facing outwards and its tail facing inward, symbolizing the totem and aspirations of Lou Tuan people. The front center of the eaves on the first floor is also molded with "Two Dragons Grab the Treasure". The corners of the eaves are decorated with all kinds of birds in the sky and underground beasts. The denominations of the eaves are painted with various landscapes, figures, and fish.



Figure 92 Zhi tuan Drum Tower

Source: Photographed by Ronghua Cui , 2020



Figure 93 The top of the Drum Tower

Source: Photographed by Ronghua Cui , 2020



In addition to the "two dragons grabbing treasure" on the front of the eaves on the first floor of the LiTuan Drum Tower, there is also a big fish on the "two dragons", looking down, seeming to want to run back to the sea. With double eaves and horns rising layer by layer, all kinds of birds and beasts stand at the tip, looking vertically in a line, looking horizontally in a formation of geese flying across the sky. The statue of the Dong people's ancient love story-"Zhulang Niangmei" sculptured on the front cornice of the second floor expresses the image of interdependence between life and death and the immutable heart, which is exactly the ideal pursued by the members of the ritual group. The cornices are painted in different poses, flowers, grass, birds and beasts.



Figure 94 Lituan Drum Tower

Source: Photographed by Ronghua Cui , 2020



Figure 95 Yituan Drum Tower

Source: Photographed by Ronghua Cui , 2020

The eaves, statues and paintings on the eaves of the Yituan Drum Tower are unique. On the front door lintel, the sculptured "Fish Boy" rides on the back of a red carp. The "Fish Boy" and "Two Dragons Grab the Treasure" together Like Tengxiang heading straight to the East China Sea to roam the Dragon Palace, it is said that people use this to symbolize the totem worship and pursuit of the Lou Tuanfang tribe.

Rentuan Drum Tower has a small number of floors (a total of 7 floors), but the decoration patterns are still very rich. On the second floor of the front, there is a sculpture of "Two Dragons Playing with Beads", and different patterns are painted on the cornices of each floor. The difference between this Drum Tower and other Drum Towers is that the drawn patterns are expanded in paragraphs, similar to a comic strip, which expands one segment after another. In the lower half of the Drum Tower, the patterns are mainly narrative. For example, women make Dong cloth, men and women sing and fall in love together, and villagers stay together as guests. The upper part of the Drum Tower is mainly decorated with plants and animals, including orchids, bamboo, chickens, dogs, rabbits, etc.



Figure 96 Rentuan Drum Towe  
Source: Photographed by Ronghua Cui , 2020



Figure 97 Xintuan Drum Towe  
Source: Photographed by Ronghua Cui , 2020

Concluding narrative: The decorations of the five drum towers in Zhaoxing Dong Village mainly include sculptures, paintings and wooden lattices, especially the paintings on the eaves of each floor are rich in content, which can be said to cover all aspects of the production and life of the Dong people. The details are as follows Analyze:

In the first category, there are folklore works of animals, plants and totems painted on the drum towers in Zhaoxing. There are various flowers and trees painted on the five Drum Towers of different sizes in Zhaoxing. They can be used as backgrounds or as themes (usually on the cornices at the bottom, paintings of figures are used as the background for the main plants). The plant-based paintings are based on the combination of flowers and grasses. There are also sculptures or pictures of various animals and totem folklore events, such as the large clay sculpture "Erlong grabbing treasure" decorated on the front of the second floor of the Drum Tower. There are also numerous statues of tigers, leopards, lions, deer, tortoises, etc. on different levels and orientations of the Drum Tower.



Figure 98 Patterns of plants on the Drum Tower

Source: Photographed by Ronghua Cui, 2021





Figure 99 Patterns of animals on the Drum Tower

Source: Photographed by Ronghua Cui, 2021

The second category is works that take real life such as production, labor, culture and entertainment, and village friendship as the content and subject matter, and show the Zhaoxing people's optimistic spirit and folk customs.

In Zhaoxing, rice farming, as the main industry, has been developed to a more sophisticated level in the traditions of the Dong people from generation to generation. For example, plowing fields and planting rice seedlings, cattle are doing great work in plowing fields, all of which are used by the Dong people. The painters have moved to the Gulou picture as a main subject and content. For example, the pattern of "spring plowing" is painted on the cornice of the first floor of the Drum Tower of Zhaoxing Xintuan, which vividly expresses the life of the Dong people in rice farming.



Figure 100 The pattern of the Dong people plowing the fields

Source: Photographed by Ronghua Cui, 2021



The Dong people also lead dogs and carry gunpowder guns to hunt in the mountains during their leisure time. They have the custom of "seeing one's share of the prey", which is also part of the Drum Tower paintings. Many people feed eagles, harriers, owls and other matchbirds, thrushes, yellow tails, and other matchbirds, as well as "sparrow halls" to catch birds. This special and interesting industry has also been painted on the eaves of the Drum Tower. The Drum Tower painting adds new content. An eagle is painted on the Drum Tower of Li Tuan.



Figure 101 Sculptures of various animals

Source: Photographed by Ronghua Cui, 2021

"Bullfighting" is one of the Dong people's favorite entertainment, popular in Liping, Rongjiang Jinping and other places. According to Kangxi's "Guizhou General Records", there was a "bullfighting" custom in this area in the early Qing Dynasty, and it flourished for a while. During the slack season, each village of the local Dong people has bullfighting. Some cattle are raised in the Drum Tower, and there are special personnel to take care of them. Before the bullfight, the young man played the lusheng and went to the Waizhai for a fight, and then played the lusheng, sounded gongs and drums and set off firecrackers in front of the "Bull King" circle who had promised to participate in the war. During bullfighting, the entire bullfighting arena is crowded with people, and the fighting bull is led by the owner three times around the field, commonly known as "stepping on the pond". On this day of bullfighting, the whole village is as lively as a festival. This custom has a long history in the Dong area. After a thrilling

battle, the winner is happy, and the loser is disappointed. All these give the artist a deep impression, so this kind of scene is often shown by them with paintbrushes. A bullfighting pattern is painted on the Drum Tower of Xintuan.



Figure 102 Bullfighting pattern

Source: Photographed by Ronghua Cui, 2021

There is a custom of playing Lusheng (a musical instrument) in the Dong area. At that time, young men and women wear festive costumes. The Lusheng team will play "March" after the three-ringed iron cannon and hold the entrance ceremony. A high mast circled the field three times. At this time, the sound of gongs and drums resounded far away, and firecrackers sounded in unison, which was very lively. After all the Lusheng teams entered the field, the audience played wildly for a while. Thousands of reeds screamed in unison, the colorful flags were on display, and the crowd was full of joy. The girl in the main village who wears gold and silver, carries a red barrel on her shoulders, and holds a green umbrella in her hand to give the visiting team Lusheng a sweet wine to quench their thirst. This unforgettable lively scene was condensed by the painters into the picture of the Drum Tower. There is a picture of playing a reed in the Drum Tower of Xintuan.



Figure 103 Playing Lusheng

Source: Photographed by Ronghua Cui, 2021

"XingGeZuoYe" is an activity for young men and women of the Dong ethnic group to sing, have fun, and talk about love. When night falls, the offspring play the pipa by hand and go to the girls' "Moon Hall" to play the piano and sing, and they talk to each other. On festivals, young men and women hold hands "Duoye" in Gulouping, singing and dancing, in a lively atmosphere. The Dong people have the custom of visiting each other between villages. When a guest enters the village, the host must set up an obstacle at the gate of the village to "block the way", and then ask and answer with songs before they are allowed to enter the village as a guest. Such an unforgettable scene, of course the Gulou painters would not let it go. On XinTuan and Ren Tuan Drum Tower, there is this pattern: XingGeZuoYe, Duo Ye, a visitor between villages.



Figure 104 XingGeZuoYe

Source: Photographed by Ronghua Cui, 2021



Figure 105 XingGeZuoYe

Source: Photographed by Ronghua Cui, 2021

The third category, works with historical figures as the subject and content, belong to works that express the folklore image and connotation in folk literature. Sa is the only supreme deity believed by the Dong people. Every older village has a Sa altar for people to burn incense and worship. When it comes to the big sacrifice or sweeping the village, the whole village will worship. This is the biggest religious activity of the Dong people. It is reasonable to be the content of the drum tower painting.



Figure 106 Sacrifice to the god Sa

Source: Photographed by Ronghua Cui, 2021



There is a love story in the Dong people that has been sung to this day, that is, "Zhu Lang Niang Mei", which strives for marriage independence. Zhulang and Niangmei are a pair of lovers in the Dong folklore. In order to resist the traditional marriage system, the two fled to a foreign country and left many moving stories. In order to express their nostalgia for them, they do not only make up the Dong opera but also painted on the eaves of the Drum Tower. On the front corner of the second floor of the LiTuan Drum Tower, there is a picture of Zhulang holding a pipa (A musical instrument) on the left, and Niangmei with a bag on the right. The two face each other with affection.



Figure 107 Zhu Lang Niang Mei

Source: Photographed by Ronghua Cui, 2021

At the same time, there will always be a national hero in the Zhaoxing Dong Village. He is Dahan Lu. From the fifth year of Xianfeng (1855) to the second year of Guangxu (1876) in the Qing Dynasty, Dahan Lu led the "six holes" including the Dong Village of Zhaoxing. The peasants revolted against the Qing army and strived for a better life for their compatriots. In the end, the struggle was ultimately defeated due to the stronger Qing army, and Lu Dahan also died heroically. Although he is no longer there, the hero's deeds are still being extolled. The image of this hero is painted on the first floor of the LiTuan Drum Tower.

The decoration of the five drum towers of Zhaoxing Dong Village is rich in content. Each graphic and each picture scroll reflects the strong characteristics of the Dong nationality, and tells its own touching stories and unique culture. In addition, since the Drum Tower is a symbol of the village, the people in the village who get good results by participating in sports or recreational activities will certainly win the face of



the Drum Tower. Therefore, the award certificates obtained by participating in sports and entertainment activities have become an important content in the Drum Tower. The award certificates obtained by participating in the activities, pennants and other honors will be hung in the Drum Tower to show their abilities.



Figure 108 Banner of the Yi Tuan Drum Tower

Source: Photographed by Ronghua Cui, 2021

The Drum Tower is a public place for people's activities, and it is also everyone's public property. When building it together, the whole village donated work and materials to build it. People offer materials regardless of whether they are rich or poor. Donor workers are entirely voluntary, and all men, women and children are dispatched. Generally speaking, the large materials used in the Drum Tower, such as the center pillars, the top pillars and the beam pillars, must be donated by people who are famous or have a certain amount of family resources in the village. If the descendants of such a family are incapable, they can be donated or purchased by other people. The brothers who are related by blood also have the habit of donating the long pillars or the four benches around the fire pit. Those who donate aniseed items also have to pay for the ceremonial supplies. For example, in 1981, Zhaoxing Yi Tuan rebuilt the Drum Tower. Of the four central pillars, the left front pillar was donated by Lu Fuchengfu, the right front pillar was donated by brother Lingmo; the left back pillar was donated by Lu Fuyue; the right back pillar was also donated by brothers Lu Qingyu

and Lu Qingzhen, following the practice of their parents. Shao Zhu and Liang Zhu (the construction of the Drum Tower) were also donated by Lu Bingwen and Lu Guangyi for generations. The whole Drum Tower shared about 80 cubic meters of wood. Except for the above big materials, the rest were donated by the villagers according to their ability.

### **Analysis of the Drum Tower cultural identity from the language of the Dong nationality (Dong language)**

When analyzing the cultural identity of the Drum Tower of the Dong nationality, it is easy to overlook one factor, that is, the language spoken by the Dong people-the Dong language. In the long history, the Dong people created their own language with their own ingenuity. When talking about the relationship between language and culture in "Cultural Anthropology", it is mentioned that "In the formation of language, people will unconsciously choose those things that are of great significance to society and give them certain language symbols. Objects that are not important to members often have no separate names in the language, or only a general name. But for a very important thing, it is often given more than one name..." (Mahai Feng, 2003, pp.85)

Drum Tower has many expressions in the Dong language. At first, people called this "public house" "bai" (meaning "small shed"); later it was called "tangka" (meaning "public house in the village") or it was called "Tangwa" (meaning "public activity place"); later it was called "lou" and "gulou". The title "Gulou" came after the "Xin Drum" was installed in the building, and it was called "lougu" in Dong language. From the evolution of the title of Drum Tower, it embodies the development of Zhaoxing and the entire Dong culture. This shows that the Dong people have a deep affection for the Drum Tower. In addition, the Dong people use Dong language to talk in Drum Tower, tell stories in Dong language, and sing big songs in Dong language. The Dong language has been integrated into all aspects of the life of the Dong people, and has become an inseparable part of the life of the Dong people like the Drum Tower. Although the language is invisible and intangible, the Drum Tower is a statically visible

building, but they are closely related and have a very important position in the Dong culture.

The Dong language plays an important role in the cultural identity of Gulou. It does not only communicate the relationship between people, but also connects the relationship between people and Gulou, making Gulou culture more colorful. At the same time, the Dong language represents the Dong nationality to a certain extent, and can gain mutual recognition in the Dong nationality group. Secondly, the unique grammatical structure and expression of Drum Tower in Dong language have strengthened the close relationship and strong identity between Dong language and Drum Tower culture.

#### Part 4: Re-analysis of the Drum Tower Culture from the Perspective of Cultural Identity:

##### **1. Analysis of the reasons why the Dong people built the Dong Drum Tower**

I think the most fundamental reason is the needs of people (for example, taking a cool day in summer, roasting in winter, sheltering from rain in rainy days, etc. are all instincts or basic living needs of individuals as individuals). The development process is the result of the combination of accident and necessity. The accidental reason is that the origin of the Drum Tower must have been built by someone because of some kind of thinking or accidental behavior of ideas. After being built, it has met people's various urgent needs to some extent, and has been generally accepted by everyone. Slowly becoming a necessity of their lives.

The inevitable reason is that they are almost isolated from the outside world in the remote area surrounded by mountains. The harsh natural environment makes them dependent on the local natural resources to survive, and they become more united. Closely combined to form a team (with team awareness and division of labor and cooperation), everyone gathers together to discuss something, unanimously fights against the unfavorable environment, and survives and develops together. At the same time, the specific environment they live in, in the narrow flat land between mountains and rivers, makes them live together, with houses next to each other, thus lacking public space for activities. In addition, they are nourished by unique and abundant natural

resources. With his experience and wisdom becoming more and more mature, he gradually formed a dry-bar-style wooden building using local wood as the building material. On this basis, he creatively built the Drum Tower, a treasure of Dong architectural art, in combination with his own needs.

To sum up, the Dong people have a strong need for their own survival and life; a certain person or group of people at a certain moment in a whim or inspired by a certain thing; coupled with geographical factors, and make full use of the local unique nature Resources; under the combined effect of the three areas, the Drum Tower of the Dong nationality was conceived.

## **2. Cultural identity is a long-term cultural process**

Cultural identity is a dynamic concept that accompanies the development of human society, and the Drum Tower of the Dong nationality is no exception. The Dong society has developed from primitive times to today, and it has undergone many changes. The Dong people's understanding of nature and themselves has also undergone tremendous changes. While the Dong culture is undergoing changes, as a drum tower cultural identity, naturally, it will not stagnate at a stage, but will change with cultural changes. The cultural identity of a period can only reflect the cultural conditions of this period, so the connotation of the Drum Tower cultural identity is always changing. The changes in the Drum Tower cultural identity are all inherited from one generation to another and have their traditional connections.

Therefore, in this sense, the connotation of cultural identity changes with cultural changes, and it is also a dynamic and long-term process in itself. Only by taking the Drum Tower cultural identity as a dynamic concept accompanying the development of Dong culture can we truly grasp the essence and era characteristics of the Drum Tower cultural identity. Drum Tower cultural identity is also a cultural process in itself. Because in the development of Dong nationality society, as the thematic factor of culture, what is recognized and what cannot be recognized by people, what are the reasons, and how to achieve recognition? This involves various aspects of the cultural activities of the Dong nationality, and it is also very important. A complicated cultural process. The Drum Tower cultural identity itself is related to these various factors, so

the Drum Tower cultural identity is also a kind of cultural activity, and the process of the cultural identity is also a cultural process.

Since Drum Tower cultural identity is a dynamic and long-term historical process, and the development of Dong society is not disorderly, according to the development of Dong society, the author believes that the cultural identity of the Drum Tower can be divided into **five different periods**.

**1. The embryonic stage of Drum Tower cultural identity (pre-identification period)** This period belonged to the early stage of the Dong society. It was a long primitive society without classes, oppression, and exploitation. The Dong society at that time was not yet aggregated by culture, but only relying on blood ties to maintain people in a dispersed state. Small-scale gregarious state. At this stage, the Dong people's understanding of things is still very rudimentary, and it is still not possible to reach a consensus on many things, especially cultural phenomena, in a cultural group. The production and life of the Dong people are completely dependent on nature. They strive to find a way of survival in nature and gradually accumulate the experience of survival.

In the primitive society, when social productivity was low, hunting and gathering were important ways to maintain life. Although the Dong nationality has long developed into an agriculture-oriented nation, the early production activities in the Dong community are still preserved as traditional customs in some areas. At the beginning of the 20th century, in Liping (including Zhaoxing Dongzhai), Congjiang "six holes" and "nine holes", every family domesticated and raised hounds for hunting, and often organized collective hunting and domestication of eagles and harriers. Such as bird hunting activities, these customs have retained some relics of primitive hunting life. Women's activities such as picking wild fruits and picking clams and shrimps are the legacy of women in primitive society.

The relics of the primitive social production relations of public ownership of production materials and equal distribution are still faintly visible in the Dong areas: some villages or clans occupy land, forests, fish ponds, pastures, rivers, creeks, etc., shared by the same clan and villages, and are not allowed to be privately occupied. In some places, where the village have public banquets, weddings and funerals, there is



no noodles, and the food is divided according to the head. These customs are the products of the economic foundation of primitive society. I have personally experienced this during the inspection. All the group activities of the building group, whether men, women, or children, will participate. When eating, they will gather together and divide the meal according to the head. They are orderly and the scene is harmonious.

The ancestors of the Dong nationality in ancient times experienced a long clan society. Early matrilineal clan society centered on motherhood. Most of the gods believed by the Dong people are named "sa" (sax, meaning grandmother). Until now, many villages in the southern region have set up "Sa altars" and are offering sacrifices to Sa as the supreme Virgin. These all reflect the history of matriarchy at that time. The social traces of the patrilineal clan are manifested in the fact that the Dong people live together in groups and use the village or clan surname as the unit of activity. In many places, although there are one or several ethnic surnames in a stockade, each ethnic surname has a certain range of residence and the title, organization, and regulations that represent the surname of the ethnic group. Every ethnic surname or village has a fixed meeting place. The clan assembly or the village assembly is the highest authority organization that handles the affairs of an ethnic group or a village. When a meeting is held, the male head of the household generally participates, and if there is no male head of the household, the female head of the household can also attend the meeting, and has the right to speak and vote. Resolutions passed by the conference must be implemented and must not be violated. These are all reflections of patrilineal clan society.





Figure 109 Scene of the Dong ancestors working together (Sanbao Drum Tower)

Source: Photographed by Ronghua Cui, 2021

In fact, the knowledge and experience of the Dong people's livelihoods related to nature accumulated in the process of living in dependence on nature is the beginning of the cultural identity of the Drum Tower. But this period does not have systematic knowledge yet, it is in a very rudimentary state. Dong society is a long evolutionary process. In the early days of Dong society, the Dong people's understanding of the Drum Tower culture has not yet formed a systematic and stable norm, and naturally it is impossible to establish a corresponding identity system. Although it may not be recognized by people in a certain aspect, or there may be partial recognition, for example, the belonging of blood relationship cannot be said to be an identity, but the systematic nature of identity is the sign of identity formation, and the long process before that it is the pre-identification period. The shape of the Drum Tower at this time is very simple, it may be a simple space surrounded by a cedar or a few pieces of wood; people gather here, share food, discuss things, and entertain (sing, dance...); they think the Drum Tower is a fairy Tree, auspicious tree.

**2. The stage of the formation of the Drum Tower cultural identity** (only a broad consensus has been formed within the Dong group, and it has not been communicated and disseminated with the outside --- roughly the time is from the late clan society to before the Tang rule).

The areas where the Dong people are distributed have been included in the territory of the Central Dynasty since the first emperor of Qin unified China and sent

troops to the south. However, in the Han Dynasty, the Three Kingdoms, the Sui Dynasty, the Tang Dynasty, and the Five Dynasties, within the Dong society, because the ruling power of the central dynasty could not fully reach, the rural communes with geographical connections still played an important role. The formation stage of Drum Tower cultural identity is a period in which the Dong people's identity to Gulou culture has gradually formed a relatively stable and systematic system. The formation of Drum Tower cultural identity is accompanied by the formation of the Dong culture. During this period, the Dong culture has formed a relatively stable cultural system. This cultural system is based on the Dong group or the Dong nationality as a carrier, forming a unique Cultural model.

**The following will analyze from several aspects:**

According to the viewpoint of "Ethnic Identity": the conditions of an ethnic community: a common ancestor worship, a totem symbolizing a clan or nation, and religious beliefs and production methods in this culture. Festivals, singing and dancing, thinking patterns, etc. (an ethnic group is a cultural collective, which emphasizes the role of blood myth and historical memory, and is identified through one or more cultural differences (such as religion, customs, language, system, etc.) come out). Analysis of the Dong community based on the six main characteristics of the ethnic community [or use the French term *ethnie* (ethnic group)]:

**An appropriate collective name** Dong nationality, calling itself "Gian" or "Geng", or "Jin". In some places, Dong nationality is also called "Jin Lao", "Ge Ling" "Ling" is the self-proclaimed name of the Dong nationality, and it has become a single clan name and recorded in the annals of history as early as the Song Dynasty. It has a history of more than a thousand years. The Han people call it the "Dong family." After the founding of the People's Republic of China, it was called the Dong people.

**A myth about a common ancestor (or a common ancestor worship or religious belief or a totem that symbolizes a clan or nation)** In the Dong people, they have a common ancestor myth: the folks of the Dong people "Song of the Origin of Mankind" said: In ancient times, there were four grandmothers who "hatched eggs"

at the foot of the slope and gave birth to a boy named Song En. They hatched eggs at the foot of the mountain and gave birth to a girl named Songsang. Song En and Song Sang got married and gave birth to 12 brothers and sisters, Jiang Liang and Jiang Xun. Later, the flood was so high that people disappeared. Only Jiang Liang and sister Jiang were left. In order to breed offspring, they had to match up for marriage. From then on, human beings gradually developed and formed Han, Miao, Dong, Shui and other tribes respectively. The Dong people believe in many gods. Mountain gods, land gods, water gods, well gods, tree gods, stone gods, fire gods, and thunder gods are the main objects of worship. The people of the Dong people believe that everything has a spirit, and that after death, the soul leaves the body and returns to the place where the ancestors lived, so they worship their ancestors devoutly.

The southern area of the Dong people worships many female gods, which they call "Sa", which means grandmother. Among the female gods, there are the goddess who guards the bridgehead, the goddess who spreads smallpox, and so on. There is a supreme god among all kinds of goddesses. She is "Sa Sui". According to legend, she has great magical powers and super powerful magic power. She can command everything in the world (the legend is that this "Sa" is a member of the ancient Dong people. Heroine). There are altars of "Sa" in Dong villages throughout the Dong people. The altar is very sacred to the Dong people, and special personnel will be arranged to look after and manage them. On the first and fifteenth day of the month, the "Sa Sui" will be burned with incense and worship; the annual New Year is an important day, and the whole village will worship the "Sa" and a grand ceremony will be held at that time.

**Shared historical memory**----- (lifestyle, production methods. Festivals, singing and dancing, thinking mode). This part has been described in the previous section, only a brief introduction is provided here)

**Lifestyle:** The Dong people like to live in an environment that is backed by mountains and water. The buildings are of dry fence type. They use wood from the mountains to build houses (usually called stilts). The houses are mostly clustered together as a family unit, and the center of the house will first of all, have a drum tower, where they will meet and discuss matters. The usual eating habits of the Dong people are also closely related to their environment. Because this area is rich in rainfall and

sunshine, the vegetation is luxuriant and the animals are abundant. They eat rice as their staple food (especially glutinous rice), and their dishes prefer sour taste. The costumes of the Dong people are self-made based on the local environment, simple and generous.

**Production methods** The Dong area belongs to the mountainous terrain, and the Dong people all live on planting and hunting. The Dong people inherited the tradition of ancestors in planting rice, and carried out agricultural cultivation (human farming and livestock farming), and cultivated a series of terraces on the mountain to grow rice. Vegetables are grown in dry land to meet the needs of daily life.

### **Festivals**

The various festivals and activities of the Dong people throughout the year are rich and colorful. There are festivals that are commonly celebrated by the entire nation, and there are also festivals in which there is one village, one village, and one family and one surname. Festivals such as Dong New Year, Huolu Festival, Tasting New Festival, March 3rd, Bull God Festival, Lusheng Festival, Fireworks Festival, Forty-Eight Village Song Festival, and Bullfighting Festival are the most grand festivals. The festival has a wide range of content, involving seasons, production, ancestor worship, beliefs, surnames, heroes, love, entertainment, sports, etc. With the integration of national cultures, the Dong people also have traditional Han festivals such as Qingming, Dragon Boat Festival, Mid-Autumn Festival, and Chongyang Festival.

### **Mode of thinking**

In the Dong society at this stage, people in Dong villages will gather everyone through the village Kuan to discuss and decide what to do. The reason why Dong Kuan can be observed and implemented is because of its mass and democratic nature, which fully embodies the democratic thought of the Dong nationality. It can be said that the Dong nationality is a very early civilized nation. Although there are funds in the history of the Dong people, the leader of Kuan is also one of the ordinary Kuan citizens. When the leader of Kuan also cultivates the fields to support his family, the leader of Kuan violates the agreement, and everyone will still be punished after consultation, which reflects the fairness of the Kuan agreement. . At this time, the Dong community has neither the national centralized authority nor the various administrative organs. There



is no official position, no prison, no military police, and of course imprisonment is impossible and unnecessary. Therefore, some scholars call the Dong Kuan system era a "kingdom without a king."

According to my investigation, the Dong society has been a loose, equal, and harmonious society for a long time. The Kuan system did not gradually weaken until the "tusi system" was intensified. Before the chieftain ruled the strongman, the Dong community had always been in no class, no distinction between noble and inferior. Everyone in the society was equal, and everyone was self-reliant. It was a very beautiful social system. The Kuan of the Dong nationality prohibits bullying, bullying, exploitation, and exploitation, and encourages mutual assistance and harmony.

### **One or more distinctive common cultural elements**

The formation and implementation of the "Kuan" system: In the Dong area, when the patrilineal clan society has developed to a certain stage, there has been an alliance organization between the village and the village with the region as the link. It is the unique culture of the Dong nationality. (For the introduction of "Kuan", please refer to the previous description) In addition, at this stage, people in the Dong area worship "Sa" and call her "Sa Sui". "Sa" means "grandmother", and "Sa Sui" means the great grandmother of the Dong family. In the legend of the Dong family, she is a beautiful and brave woman. For any Dongzhai village, the first to be built must be the "Tangsa". The Dong family has the rule of "Building a village before building a building, and building an altar before building a building". To set up an altar, that is, to build a "Tang Sa", a grand "welcome Sa" ceremony and a "place Sa" ceremony must be carried out.

### **Connection with a specific "ancestral land"**

The Dong nationality is a branch of the ancient "Luoyue". "Huangzhou Office Records" said: "The administrative scope of the office extends to Longbiao in the east and Luoyue in the west." Huangzhou is the main settlement area of "Luoyue". According to historical records and related documents of the Ming Dynasty, the distribution of the Dong people in ancient times was very wide. "Guangxi General History · Zhuman" said: "Gaozong Shaoxing time", "baiting down the Dong people and

other thirty-one ethnic groups..." And said: "Wuzhou, Xunzhou, many Dong people." "Tianxia Jun Guoli Disease Book" Say: There are "Yao and Dong people in Cangwu County." "Where did the ancestors of the Dong people come from" also said: The ancestors of the Dong people came from Wuzhou and other places. At the same time, the "New Records of Guizhou Maps and Scriptures" records that there were "dong people" in Liping Prefecture (local administrative unit). It can be seen that as of the Ming Dynasty, not only the Dong people in the Wuzhou area of Lingnan, but also the Dong people in the border area of Hunan, Guizhou and Guangxi.

### **There is a sense of unity among the main components of the population**

The Dong people form a family with a family as the basic unit, and form a village with a family as a large unit. They have a strong cohesion in the main composition of the population. They cooperate in all aspects of life and production, and they work hard to safeguard the interests of their own groups. In the event of an invasion by foreign enemies or damage to their interests, they will attack them in groups, showing unprecedented unity to defend their own interests. In the unique Kuan system in the Dong society, if there is an incident that hurts their Kuan alliance, they will convene everyone to join Kuan to focus their discussions and decide their response. They are extremely united under the operation of this system. Do your best to protect your own interests.

Through the above analysis of the elements of the Dong group community, we have every reason to believe that the Dong is a good ethnic community formed with the Dong people as the team. At this stage, it has slowly formed and gradually matured in its own territory; develop and grown in its own unique way, endlessly.

At this stage, the Dong Drum Tower culture has a new development: the primitive Dong Drum Tower has three forms: One is a big tree that can shelter from the rain; two is a simple canopy built up, or a house close to a residential building; third, it is a multi-storey wooden tower building with four-sided pouring water and no decoration, covered with thatch Or veneer. At this time, a relatively mature "Kuan" organization has gradually formed, and the specific implementation is carried out in the Drum Tower. If anything happens, drumming and calling everyone to the Drum Tower,

focus on discussing things, fully promote democracy, and finally make a decision that most people agree with.

In the Dong society at this time, “the first to build a village is to build a drum tower”, and a consensus has been formed, and a residential layout with the drum tower as the center and the surrounding dwellings has been formed. At this time, most of the people who gathered together were families or large families with blood as the bond. They were a natural community of destiny with the drum tower as a unit, working together and sharing weal and woe. The Drum Tower at this time is already a symbol of their group, and also a symbol of the entire Dong community (group).

Formed a more unified understanding or worship of Drum Towers (pillars, cranes, fish nests) ----- From the perspective of symbolic metaphor, Drum Towers are a huge culture of Dong nationality. Symbol, which implies a multi-layered cultural accumulation. These cultural accumulations naturally require the expression of a certain image. These images are also deeply integrated into the sense of form of the Drum Tower.

As some scholars of the Dong nationality have said, the image of the Drum Tower of the Dong nationality comes from an imitation of a cedar tree. From a distance, the overall outline of the Drum Tower is a huge cedar tree. The symbolic image of the drum tower shape has a cultural basis. To some extent, the fir tree can even be regarded as the most primitive form of the drum tower. This involves the religious beliefs of the ancestors of the Dong ethnic group. In the ancient songs and legends of the Dong ethnic group, there are many legendary descriptions of the fir tree. When it comes to the construction of Drum Tower, there are examples in Dong folklore that directly tell that Drum Tower was built in the shape of a cedar tree. Linking the Drum Tower with the Giant Tree and Big Pillar actually gives the Drum Tower a sacred identity culturally, and establishes a relationship between the Drum Tower and the oldest religious belief of its own nation. This is also the basis for the deepest cultural legitimacy of the later Drum Tower with the symbol of clan authority.

In the context of giant tree worship, the symbol of the giant tree reaching the sky gives the space around the tree a sacred space. Many sacred affairs are held around this holy pillar. Later, a complex structure was developed based on the tree pillars. This new building inherited the nature of the sacred space. The Dong people regard this kind

of "pillar" as a road that leads to heaven and god. (Why do pillars become objects that pass into the sky? This involves the religious views of the primitive people. The primitive natural religion is actually a simple religion of the universe. In this religious culture, the universe and the world in which people live are closely related in spirit. It is connected. And almost every primitive inhabitant positions their place of life as the center of the world. And this center must have a sign that connects with the larger and boundless universe in form, so they chose pillars or sacred trees. As this sign, this pillar is symbolically regarded as the "pillar of the world." Therefore, where the pillar stands, it becomes a ceremonial sacred space).

On the whole, the Drum Tower of the Dong nationality is such a sacred cultural pillar. But its predecessor was just a big tree or a big wooden pillar. This can still be seen in the customs of the Dong people today. The Dong people must first build the Drum Tower to establish a village. If it is impossible for the financial resources, material resources and manpower to do so, a cedar pillar must first be erected as a substitute for the Drum Tower. The far view effect of the Drum Tower is indeed very much like a huge cedar tree. The Dong people use the four main pillars in the drum tower to symbolize the four directions and the four seasons, and the twelve hour pillars to symbolize the twelve months. It shows that the ancient cedar tree or big pillar worship is a source of the sacred origin of the Dong Drum Tower. We don't know whether the Dong people have the belief and custom of using fir trees as totems. There is not enough information to prove this. However, even if the "totem" factor is excluded, the fir tree can still have a sacred symbolic identity. The reason is that it is connected with the religious cosmology of the ancestors of the Dong nationality. The Drum Tower later became a symbol of the family. The sanctity of the family cannot come from the family itself. It must come from the heavens and from the existence of the larger universe. Therefore, it is very important to find a sacred source for Drum Tower. The giant tree has played such a metaphorical role from religious beliefs.

The Drum Tower built by the Dong people is based on the cedar tree in the symbolic meaning of the symbol, and it also has the symbolic meaning of its vigorous vitality. The cedar has a characteristic. After the old cedar has fallen, new saplings will continue to emerge from its roots, and more and more saplings will become forests

every day. For the Dong family, which regards the Drum Tower as the symbol of the clan, its symbol cannot be better.

The source of the third symbol of the Dong Drum Tower is the fish nest. The ancient Baiyue ethnic culture is a water-related culture. The relationship between Yu and the ancient Yue people is also very close. The Dong people of the Yue descent naturally keep this culture in their own memory, even in their own way of life. After the Dong people moved to the mountains, they still did not forget to bring the fishing habit here. Many ponds have been opened for fish farming inside and outside the villages of Dong villages. Fish is a delicious food and nutritional supplement for the Dong family, and culturally, fish has become the carrier of the Dong family's memory of its roots. The most important sacrifice for the Dong people when offering sacrifices to their ancestors is fish. Fish has become a cultural symbol that connects future generations to their ancestors. Its cultural meaning has gone far beyond the meaning of food.

In the Dong village, the fish nest is a kind of tower-shaped net-like structure built with wooden fences in the pond, and its shape resembles a drum tower.

There is such a description in the ancient song "Where do the ancestors of the Dong nationality come":

The field must have a fish nest,  
There must be a drum tower in the village.

.....

The carp is looking for a nest in the middle of the pond,  
People will find a good place to stay:  
Our ancestors opened a stockade,  
Building the Drum Tower is like a big fish nest.

The function of the fish nest is to gather the fish in the pond, and the function of the Drum Tower is to reunite the people of the village. The similarity between these two things is so obvious, using it as a symbolic metaphor, naturally it goes without saying.

There are also scholars of the Dong nationality who believe that the drum tower resembles the image of a crane in its shape. When you look at the Drum Tower from a certain angle, you can feel that the corners of the wings on the outlines of the Drum



Tower's two wings are lifted, very much like a line of cranes standing on the stairs, spreading their wings and about to fly. Looking at the "silver training hanging in the sky", it became a shadow of a crane in the sky. Looking closely at the two corners of the wings in the middle of the Drum Tower, they look like cranes in various postures staring at the ground from top to bottom, forming columns from top to bottom (This information comes from the interview with Shi Gancheng, 2020, Liping).

**The Drum Tower at this stage has the following functions:**

Drum Tower is a place to meet the needs of life among group members. The Dong people take shelter in the hot summer, hide from the rain when it rains, and set fires to keep people warm in winter, all of which are carried out in the Drum Tower. Important events in the life of the Dong people, such as the birth of a newborn and the death of the elderly, also hold related ceremonies in the Drum Tower. In addition, the important festivals of the clan, such as sacrifices, are carried out under the Drum Tower. At this stage, if the Dong people encounter important things, the Fang clan or village elders will gather all the clan or villagers in the Drum Tower to discuss and decide on various matters. Such as the discussion of Kuan, contracting, law enforcement, and anti-enemy matters under the auspices of the old Zhai or Lou Tuanfang clan elders. Therefore, the drum tower in the village has the function of public discussion. At the same time, entanglements occurred among the villagers. For example, when both parties are unable to resolve the issue, such as stealing or making mistakes, both parties or one party often ask the elders of the building group house clan, the old villagers, and even the head of the fund to convene everyone to the Drum Tower for a collective discussion, judge right and wrong, and deal with it in public. All matters dealt with through the Drum Tower's arbitration are the final judgments.

In the villages of the Dong ethnic group, the drum tower has the function of conveying information. In the event of a major emergency or festive event, you must go upstairs and beat the drum to show the warning letter. When individuals hear the drums, they must go to the Drum Tower to gather and follow the instructions of the Fang clan elders or Zhai elders. According to data, the drum beats for drumming reports are not the same. The drum beats for warnings (such as fire alarms) will be quick and orderly; the drum beats for Annunciations (major festivals, etc.) are soothing.

In the early days of Dong society, when people established a relatively stable cultural model based on their own wisdom, survival experience, and knowledge of nature, the influence of mutual communication between cultures was relatively small. During this period, the Dong people's influence on the Drum Tower was relatively small. The formation of cultural identity is the result of the survival and development of the Dong people themselves and the influence of the different natural environments they live in. Therefore, they are primitive. Different cultural models and corresponding identity systems coexist, constituting the difference of human culture. The Drum Tower of the Dong nationality is an original cultural form. The core of its cultural model is the result of the cultural creation of the Dong people, and the corresponding identity is relatively stable once it is formed. The formation period of Dong Drum Tower identity is a necessary stage that accompanies the development of Dong society, and it also has a long-term impact on the subsequent development of Dong.

### **Identity integration period**

The formation of Dong Drum Tower culture was formed in a relatively closed environment, and the role of communication and integration is not significant in this. However, with the passage of time and the development of productive forces, the Dong people's contact with the outside world and their exchanges have expanded. The Dong society has naturally entered a period of great contact and integration due to various reasons. The natural inter-personal communication, intermarriage, commodity trade, etc. among the ethnic groups in the Dong area have been impacted by the previously closed Gulou culture, forming a new round of integration of the Drum Tower culture. This integration of Drum Tower culture is no longer a process of integrating a culture into its own system in the process of cultural formation, but a comprehensive integration of systemic Drum Tower culture under the impact of foreign cultures (mainly Han culture). It also incorporates the content of other cultures.

In the period of cultural identity integration of Drum Tower, the most important factor is the identity of different cultures, which is also the most meaningful period in the whole process of cultural identity of Drum Tower. Prior to this, the cultural identity of the Drum Tower of the Dong nationality was a natural cultural behavior, which originated from the accidental and inevitable choice of the native people, and built its

own identity system on top of this choice. The Drum Tower culture in the fusion period faces one or more cultures, and two or more identities (the Drum Tower cultural identity and the identity of other cultures) coexist, but each other's cultures and cultural identities are at different development momentum or Attached to powers of different strengths, under such unequal conditions, one kind of culture may be incorporated into another culture for reference. Therefore, the identification of Drum Tower culture, to a certain extent, is not a question of the merits of Drum Tower culture, but a question of cultural existence and even survival of the Dong nationality. This is the important reason why the Dong nationality, a relatively weak ethnic group with a small population and a small area, can always stick to its drum tower culture.

During the period of the cultural integration of Drum Tower, the Dong people's identification with Drum Tower culture often stems from the needs of their own nation. This is the same whether they adhere to their own cultural identity or identify with other cultures. In fact, the development of the drum tower culture of the Dong nationality depends on the various mechanisms within the nation and the natural environment in which it is located, as well as the interrelationship with other cultures (mainly Han culture). The process of the Drum Tower cultural identification with foreign cultures may be a process of knowing oneself and enriching oneself by absorbing other cultures, or it may lead to the production of closed and narrow consciousness.

From the Northern Song Dynasty to the Southern Song Dynasty for more than 300 years, the Song Dynasty's development and management of the Dong ethnic area prompted the major surnames in this area to take the lead and then rejoin, and the feudal system was further established. At the same time, the political, economic, and cultural ties between the Dong area and the Han nationality in the Central Plains have been increasingly strengthened, which has promoted the development of the Dong society.

In the Yuan Dynasty, the political system in the Dong area was basically based on the Song system. At the end of Yuan Dynasty, the rural economy in the Dong area was adjusted. After the Ming Dynasty was established, measures were taken to restore and develop production, encouraging farmers to reclaim wasteland, build farmland water conservancy, and emigrate to new areas. After the thirteenth year of Hongwu (1380), the people from Ji'an, Jiangxi, moved to the Xinken area of Hunan. Due to the migration of the Han people in the south of the Yangtze River, advanced production tools and

technologies have been brought in, and the labor force has been increased, so that social production in the Dong area in southwestern Hunan has been rapidly restored and developed.

The Ming Dynasty operated the Guizhou, Hunan, and Gui Dong areas for more than 200 years, basically ending the separatist regime of the big names in the Dong areas of Guizhou, consolidated and developed the feudal regime, strengthened the relationship between the Dong areas and the central dynasty, and promoted the unification of the motherland. In the early years of the Ming Dynasty, due to the central dynasty "allocating the army to the villages and the people to the villages", the number of Han people in the south of the Yangtze River moved to the Dong area and brought about the exploitation of usury. As a result, usury exploitation began to appear in Dong society. In the early Qing Dynasty, it was still due to the Ming system.

The time when fir entered the market in the form of a commodity is impossible to test. But according to legend, in the Ming Dynasty, Hunan merchants went to Maoping and other places to buy timber. During the Qianlong period (1736-1795), merchants specializing in the timber industry in the Jianghuai area successively entered Maoping, Wangzhai and other places to purchase. In the Jiaqing and Daoguang years, many merchants came here, a large amount of timber was transferred to Jianghuai, and the transaction volume increased unprecedentedly.

### **Han culture education promotion**

With the continuous progress of the society and economy, the cultural and educational undertakings in the Dong ethnic area have gradually developed. Some famous literati and scholars from the past dynasties successively came to the Dong area and played a positive role in spreading Han culture and promoting the development of cultural education in the Dong area. For example, Tang Jinshi Wang Changling, and the father and son Yang Guangli, the chief surnamed Chengzhou, etc. Song Renzong ordered the opening of a Han culture school and academy in Fanzhen (name of the local administrative unit).

Since the feudal dynasty promoted the "imperial examination system" in the Dong area, and established "fuxue", "county school", "yixue" (the name of the school), etc., it gave local Dong young people the opportunity to study, so there were many Dong

children Passed the "Xiucai", "Linsheng", and "Gongsheng" (names of government administrative officials). According to local chronicles, in the fifty-fourth year of Qianlong (1789) and the twenty-third year of Daoguang (1843), Wu Hongren and Yang Tingfang of the Dong nationality in Guzhou passed the examination of "Juren" (a name for administrative officials). These people accepted and spread Feudal culture, some even became officials, and they played a positive role in popularizing the cultural level of the Dong people and promoting the development of Dong society.

During the Ming and Qing dynasties, the dynasties (Ming and Qing dynasties) imposed class and ethnic oppression on the Dong areas, which aroused the strong resistance of the majority of the Dong people, and broke out many heroic struggles, giving the feudal rulers a heavy burden. The attack promoted the development of Dong society. For example, in the third year of Hongwu (1370), in order to wipe out the remnants of the Yuan dynasty in the southwest, the Ming court carried out armed conquest of the Dong area, restored the chieftain system of the Yuan Dynasty, and wantonly ravaged the people. In the fifth year of Hongwu (1372), the people of 80,000 Zhudong in Guzhou first rose up to resist. In June of the 11th year of Hongwu (1376), an armed resistance led by Wu Mian broke out in the Dong area.

In the period of cultural identity integration of Drum Tower, there are new contents in the following aspects:

### **(1) Reflections on the value of the Drum Tower culture itself.**

In the process of blending between Drum Tower culture and other different cultures, it is inevitably a reflection of Drum Tower culture itself. Different cultures are like a mirror reflecting Drum Tower culture itself, triggering a new understanding of Drum Tower culture. Especially when the Drum Tower culture is still at a disadvantage (compared to the strong development of Han culture), this effect seems to be more obvious. Since the Dong area was brought under the jurisdiction of the central government, the central forces have strengthened their control over the Dong area. Especially during the Ming Dynasty, the establishment of guards and a large number of troops in the Dong area have brought heavy oppression to the Dong people and forced them. Displaced, life is more difficult. But at the same time, in the process of interacting



with the Han people, the Dong people came into contact with the advanced culture and technology of the Han people.

In the process of comparing with the Han people, the backwardness of the Dong people is obvious. In the face of the huge gap, the Dong people began to face the reality, reflect on themselves, and actively learn from the advanced culture and technology of the Han people and apply them to their own development. This kind of reflection also exists in Drum Tower culture. In front of the tall and magnificent buildings of the Han nationality, the drum towers created by the Dong people themselves are much inferior. In the face of such a strong contrast, the masters who built the drum towers of the Dong people have to recover from the proud ideal buildings created by their own wisdom. In the face of this fact that they are inferior to other buildings, the Dong people, especially the builders of Drum Towers, began to think and carefully pondered how to achieve the same level and height as them. The building is more majestic and beautiful. When foreign culture enters, this kind of reflection is inevitable, which is the prerequisite for gaining new cultural identity and further development of Drum Tower.

### **The generation and enhancement of self-awareness.**

When the central government did not reach the Dong area, the Dong people did not have the opportunity to touch the buildings outside, and there were no buildings to contrast with the Drum Tower. The understanding of Drum Tower culture was self-centered and did not form a kind of self-consciousness. However, when the Gulou culture and Han culture (especially the Han architectural culture) collided and blended, the Dong people (especially the builders of the Drum Tower, people who are proud of the Gulou architecture) saw what the Drum Tower building they created was like. In contrast, the Dong people began to realize that their Drum Tower is short, simple and majestic. In this situation, a corresponding sense of crisis has emerged. At the same time, they want to make the Drum Tower even better. A strong desire for high-level development has also emerged, and there will be a newer and deeper understanding of one's own Gulou culture. At this time, the self-awareness of Drum Tower culture will gradually form.

Drum Tower culture is formed with the Dong nationality as the carrier, and the self-consciousness of this Drum Tower culture is to some extent the Dong nationality

consciousness. The essence of the self-consciousness of Dong nationality drum tower culture is first to strengthen the consciousness of existence. In the process of cultural fusion, the Dong people first realized not only their own consciousness of existence in their original environment, but also their existence in two or more cultural environments (mainly the Han cultural environment). This kind of environment will produce a new understanding and reflection on the Gulou culture, and seeing the existing crisis stimulates new development, and the existence of these series of problems is based on the existence of the Gulou culture. Furthermore, the self-consciousness of Gulou culture is manifested by various factors in Dong culture as symbols of Dong people. Once the self-awareness of the Drum Tower culture of the Dong nationality is produced, it will exist for a long time until the culture dies. The more intense the Dong people's cultural exchanges aggravate, the more prominent the self-awareness of the Drum Tower culture will be.

Cultural feelings. Cultural sentiment refers to the emotional orientation of people towards their own culture. Due to cultural differences, people's emotional orientation and value orientation are different. Dongxiang people have been influenced by their own culture for a long time, so that people have a strong identification with the drum tower culture in which they live, and this identification will naturally be expressed in people's feelings. The cultural atmosphere of the Drum Tower of the Dong people is complementary to the feelings of the Dong people, and the feelings and emotions of the Dong people are also the reflection of their culture in their spiritual world. In the process of cultural integration, the Dong people's identification with Gulou culture has also entered a new period, and their cultural feelings will also change, and they have new meaning and value.

The emotional orientation of the Dong people is based on their own Gulou culture, but in the process of cultural integration, all aspects of the Gulou culture will conflict and give birth to new changes. This change must also be reflected in the feelings of the Dong people. , Causing emotional fluctuations. At this time, the Drum Tower culture of the Dong nationality is in the process of blending with the Han culture, and there is a big antagonism or contrast in the value orientation. In this process of blending, the cultural sentiment of the Dong people fluctuates greatly. This is the cultural pairing. The embodiment of Dong people's emotional influence. On the other hand, the Dong

people's feelings for the Drum Tower are profound. In the process of interacting with foreign cultures, their attitudes towards foreign cultures (mainly Han culture) are gradually accepted, which makes the Dong people willing to learn from the Han. A better culture of people promotes the better development of the drum tower culture.

Secondly, the cultural identity of the Dong nationality drum tower will affect the value orientation of the Dong nationality culture. In the process of cultural exchanges, the damage to this value will hurt the Dong people's drum tower cultural feelings. At the same time, the Dong people's feelings towards Drum Tower culture are also related to their awareness of Drum Tower culture. When the strong Han culture intervened in the Dong area, due to the rising period of the development of the Han culture, under the control of the central government, the weak and backward Dong drum tower culture changed its original appearance, and even destroyed the symbol of the Dong culture. Drum Tower culture hurts the feelings of the Dong people. At this time, the existence of Drum Tower culture made the Dong people aware of the crisis, and the emergence of such a crisis would be reflected in the emotions of the Dong people, and strengthen the Drum Tower cultural feelings of the Dong people. In short, once the emotion of Dong drum tower culture is formed, it will exist in the mind and heart of Dong people for a long time. This is a special inherent emotion that is stable and not easy to change.

**During the fusion stage of Drum Tower culture, Drum Tower has undergone new changes and developments, as follows:**

The Drum Tower is regarded as the totem of the dragon. The Dong people compare the Drum Tower to a crouching dragon. The layers of the Drum Tower are its scales. The Drum Towers are giant dragons looking up to the sky, tall and mighty dragons. The formation of the dragon totem can be traced back to the ancient Fuxi era. The Fuxi family was the well-deserved founder of the dragon totem and created the civilization of the Chinese nation. It can be seen that the dragon totem is an important influence of the Central Plains culture on the Dong nationality.

In the stage of blending cultural identity of the Drum Tower, the changes reflected in the Drum Tower are: the modelling is more diverse, tall and complex. During this period, not only the strong Han culture entered the Dong area, but Buddhism and Taoism also spread to the Dong Township. Therefore, temples and Taoist temples that

have never appeared before in the Dong area came into being. For example, in the Jingzhou area, the "Yanshou Temple" was built during the Tang Dynasty and the "Guangxiao Temple" was built during the Song Dynasty. In the Yuanzhou area, Emperor Gaozong of the Tang Dynasty successively built religious buildings such as "Jingxing Temple" and "Yuan Miaoguan". Under the influence of Han culture, Buddhism, and Taoism culture (mainly the influence of Han culture, the most direct is the architecture of the Han nationality) Drum Tower architecture has gradually changed. The main points are as follows:

The top part of the Drum Tower is more exquisite and beautiful. It is very similar to the architectural styles of the Han nationality such as palaces, high towers, and show pavilions. It may be that the builders of the Dong Drum Tower have a corresponding reference-the top of the Drum Tower is generally the same as the Xieshan Peak of the Han nationality. Similar to Zanjinding. Second, most of the top of the Drum Tower at this stage adopts more complicated dougong decoration. Dou Gong is a unique design of Chinese Han architecture. In the Han culture, the dougong is also endowed with deep connotations. It has become a symbol of identity and status (in the Han society, only the buildings of the emperor, such as palaces, etc.) can be installed. Moreover, the Han society to express someone's status, grade is based on the size and number of floors of the bucket arch. The application of the dougong on the Drum Tower fully reflects the absorption and application of the Drum Tower to the Han culture, and also highlights the important position of the Drum Tower in the Dong society.

Chinese characters appeared on the decoration of the Drum Tower, mainly embodied in the couplet and plaque on the main supporting column of the Gulou. For example, there are three Chinese character couplets in the Drum Tower of the Dongzhai Yituan in Zhaoxing. One of the paintings is: The Shanglian (first sentence) is "Drum Tower Rebuilding the Beauty of Mountains and Rivers", and the second sentence is "Yuzhu Restoration of Dongzhai New". The horizontal batch (the middle sentence) is "revitalizing China". In addition, the new change in the Drum Tower is the decoration of hanging plaques. I heard from the locals that when the main village was building Drum Tower, the villagers from all the Kezhai villages would come to congratulate them.



Figure 110 Top of the Xin Drum Tower  
Source: Photographed by Ronghua Cui, 2021



Figure 111 Plaques and couplets of Xintuan Drum Tower  
Source: Photographed by Ronghua Cui, 2021



Most of the Dong people pay attention to etiquette and do not come empty-handed. In the past, they mainly presented food such as wine and meat. Influenced by Chinese culture, plaques with handwritten Chinese characters began to be presented. The plaque sent by the guest village to congratulate the court, the people of the main village will happily hang it in the conspicuous place of the Drum Tower, which becomes a new decoration of the Drum Tower. This way of sending plaques to congratulate the establishment of Drum Tower has almost become a fashion in the local area, so there are more Drum Towers with plaques. For example, the Drum Tower of the Xintuan has a plaque with black characters on a white background that says "Permanent Momentum", which was presented in 1984 when all the villagers of the Yituan congratulated the Drum Tower of the Xintuan on its completion.

Although the Dong people have their own language, they do not have their own scripts (except the Pinyin scripts established after the founding of New China). In addition, they are deeply influenced by Chinese culture. People are proud of being able to speak and write Chinese characters. Youzeshi is equally popular among the Dong people. Therefore, when telling history in Gulou, apart from telling the long history of this nation, it also tells the legends and stories of other nations. "The Romance of the Three Kingdoms", "Water Margin", and "Journey to the West" (a famous novel in ancient China) of the Han nationality are also circulated in the vast areas of the Dong ethnic group. At the same time, these stories also appear in the paintings of Gulou. The "Bagua pictures" of the Han nationality, peacocks, dragons, snakes, and Chinese zodiac signs are also painted on the Drum Tower.



Figure 112 The image of dragon and phoenix on the Drum Tower

Source: Photographed by Ronghua Cui, 2021

During the fusion stage of Drum Tower culture, the layout of Dong villages was continuously improved. Drum Towers, residential buildings, Fengyu Bridge, Zhaimen and other buildings were established, and the central position of Drum Tower was consolidated in this layout. This can also be seen in the embroidered patterns made by the Dong people. Most of their compositions are regular, with the pattern in the center in the shape of a dragon, which expands outward in a regular circle. This kind of composition on the plane and the three-dimensional layout of Dong villages are both regular layouts, with an obvious center in the layout.

As mentioned earlier, the Dong nationality encountered the rule of the central government, which made the originally autonomous "independent kingdom" strongly suppressed by the political power. Especially the Ming and Qing dynasties imposed class and ethnic oppression on the Dong areas, which inspired the majority of the Dong people. Intense resistance has erupted countless times of large and small resistance struggles. In the constant wars, the Dong people have suffered greatly and the Drum Tower culture has also been deeply destroyed, but they have developed a strong identification with the Drum Tower culture.

At this time, the cultural identity of Drum Tower also appeared new functions. Drum Tower is an early warning, a place where Kuan (the unique autonomous system of the Dong people) fights against the enemy. As mentioned earlier, the Dong people

were oppressed by the central government, which aroused the courageous resistance of the Dong people. In the Lou Tuan Fang clan (name of the grassroots mass organization) or in the village, if there is a major emergency, such as an enemy invading, the Dong people will immediately board the drum tower and sound the wooden drum to give the entire clan a warning letter. When everyone hears the drums, they will immediately rush to the Drum Tower and follow the instructions of the Fang clan elders. If the enemy is pressing, the villages are required to inform each other and jointly discuss the countermeasures against the enemy, which is called Kuan to fight against the enemy. Therefore, the Drum Tower is a place to convey emergency information and deal with emergency affairs.

Drum Tower is a place for cultural heritage and leisure and entertainment. Major festivals in the villages are held in the Drum Tower (partially or fully). For example, Lusheng Race (traditional festival in the Dong Autonomous Prefecture of Southeast Guizhou Province, held on September 27th of the lunar calendar for a week.) Yueye (a social activity for villages and villages to visit collectively as guests, mostly after autumn or during the Spring Festival Carry on.) to welcome and send guests off, sing and entertain, etc. In short, the Drum Tower culture of the Dong nationality at this stage has entered a more open development path, and the influencing factors are more complicated. The construction of the Drum Tower is taller, majestic, and gorgeous. At the same time, the Dong people have a stronger identity of the Drum Tower culture.

In addition to the above stages, Drum Tower cultural identity also tends to **the same period (this part of the content is related to the following chapters, see Chapter 5 for details, and no further analysis here.)** From the above discussion, we can see that the cultural identity of the Drum Tower in Zhaoxing Village is a continuous development and long-term process. It has the following several features: First, the Drum Tower went from non-existence to creation, from simple to luxurious, from establishment to not only destruction and then destroyed and rebuilt; second, the cultural identity of Drum Tower is becoming stronger and stronger, and it is changing from pure culture to Drum Tower. Identified to multiple cultural identities (such as the cultural identity of the Han nationality); third, the cultural identity of the Drum Tower has ranged from only local people, to compatriots of many other nationalities within China, and to many foreigners outside of China. With the expansion, there are more

and more people who identify with the cultural identity of the Drum Tower, and this has an increasing influence on people.

### **The "Great Man Effect" in the Process of the Drum Tower Cultural Identity**

Cultural identity starts from the individual, and group identity is no exception. Individual thoughts, behaviors, discoveries, and inventions may gradually be recognized by everyone to form a common identity in the group, and be passed on steadily in one culture, or spread to other cultures by means of communication to form other cultural identities.

In the cultural identity of the Drum Tower , personal thoughts, behaviors, discoveries, and inventions play an important role in the generation and development of the Drum Tower and its cultural identity (such as the builders of Gulou), precisely because they creatively built the Drum Tower and spread it. After the continual development of Drum Tower culture, the Dong people's identification with Drum Tower culture has become higher and higher.

### **Drum Tower Builder**

There is no conclusion about who created the Gulou, and it is difficult to find out the answer. However, in the process of inheritance and creation of the designers and builders of the Dong nationality from generation to generation, the construction skills of the drum tower have been preserved to this day and have become a model in the history of architecture in China and the world. Therefore, the builders of the Drum Tower have played a very important role in the cultural identity of the Drum Tower.

The chief designer of the Drum Tower , the Dong people call it "the ink-handler" (because they do not design drawings nor make models, but only build with ink, so it is most accurate to call it "Master Mo"). They are all architects who started from the construction of wooden buildings for residential buildings, and then developed to the high-level Drum Tower construction technology. Although the builders of the Drum Tower do not have high cultural knowledge, they have good memory, savvy and artistic aesthetic qualities.

During the inspection, I found that their memory, comprehension, and technical imagination are extraordinary, even amazing. The densely eaves-style dougong drum

tower in Zhaoxing Dong Village and nearby villages, the top cornices are all higher than the following floors. This kind of architectural art was deeply amazed by the domestic and foreign ancient architects who visited Zhaoxing and thought it was a typical antipathy. The ancient Chinese tower building is a conventional building.

During the inspection, I found that their memory, comprehension, and technical imagination are extraordinary, even amazing. The dense eaves-style dougong drum tower of Zhaoxing Dong Village and nearby villages, the top cornices are all higher than the following floors, this kind of architectural art was deeply amazed by the domestic and foreign ancient architects who visited Zhaoxing.

There are several branches of Drum Tower builders in Zhaoxing area, and the Drum Tower architectural art of each branch has its own different style. The first is the inheritance of the technology of "adding false columns to transform the facade" represented by Lu Peifu in Jitang Village and his apprentice Lu Wenli; the second is the technology of "adding false columns as lattice columns to maintain the facade" represented by Lu Jixian Inheritance; the third is the now lost technology of "the center pillar does not fall to the ground and does not change the facade". These branches are the main designers and construction instructors of Drum Tower buildings in Zhaoxing area.

Since 1963, Lu Peifu has been designing and guiding the construction of more than a dozen Drum Towers in his hometown and other places, and has taken charge of the maintenance of 3 Drum Towers. His debut work is the Drum Tower of Jitang Shangzhai Village, which is now listed as a provincial cultural relic. This Drum Tower is regarded as one of the specimens of Dong Drum Tower architectural art by domestic ancient architects. At that time, it was only Lu Peifu who was the master of the wooden house. After the old drum tower in Benzhai was burnt down. Volunteer to undertake the task of building a new Drum Tower. He took the Jitang Xiazhai Drum Tower built a hundred years ago as a model. On the foundation of the original Drum Tower in the village, he reconstructed the flat square façade with four corners and octagonal corners. The Drum Tower construction techniques of the People's Republic of China form a single branch. This is the embodiment of Lu Peifu's amazing understanding, memory and artistic creation. Although all the drum towers built by Lu Peifu belong to dense multi-eaves drum towers, their planes and elevations vary a lot. Among them, the planes



are quadrilateral, hexagonal and octagonal. The roof of the building has both saved tip type and Xiaoshan type. His architectural art is not only based on the skills of his branch, but also absorbed the skills of other branches. In the whole Zhaoxing area and even the whole Dong ethnic area, he is a famous builder of drum towers (multi-eaves drum towers on different planes and facades).

**Lu Wenli** (Lu Peifu's apprentice) has both theoretical knowledge and practical experience in the construction of the Drum Tower. In 1980, Lu Wenli or local-style dwelling houses building teacher's qualification to follow his teacher Lu Peifu learning drum tower building techniques, but soon mastered all dense double-hipped roof type drum tower building skills; also can draw the structure of the drum tower building and construction drawings, changed the history of the loosened floor construction not drawings, becoming the first man to dong ethnic drum tower building construction drawing. There are many drum towers built by Lu Wenli. For example, it was he who built the Drum Tower of the Li tuan in Zhaoxing Village in 1981, which was a 13-story double-eaves with pointed roofs and square corners turned into octagonal ones. During my investigation in December 2020, I had the honor to visit Lu Wenli. Although he is more than 80 years old, he is still in good health, with good memory and clear logic. During the nearly one-hour interview, Master Lu talked freely about his deep relationship with the Drum Tower. In the interview, what impressed me most was his mastery of the Drum Tower. All the construction of the Drum Tower was in his head, and he kept every part of the Drum Tower in his own mind. I think it is the persistent pursuit of generations of builders like Lu Wenli that gives rise to the grand shape and strong cultural identity of the Drum Tower today.



Figure 113 Lu Wenli

Source: Photographed by Ronghua Cui, 2021



Figure 114 Congjiang Drum Tower (Design by Lu Wenli)

Source: Photographed by Ronghua Cui, 2021

Drum tower builders in Zhaoxing area are all promoted from folk dwellings wooden tower masters, so the technical quality is generally high. Drum tower builders are excellent representatives of a large number of residential building masters. They all

had a complete set of building tools of various functions, most of which, including iron, were designed and made either by themselves or by blacksmiths, depending on their use.

Drum tower builders are a group, but in the construction of a specific drum tower, it is a builder who presided over the design and construction. It is the continuous exploration and innovation of the drum tower builders from generation to generation that gives rise to the grandeur of the drum tower and leads to a good cultural identity of the drum tower. From this perspective, the builders of the drum tower have indeed played a great role in the formation and development of the cultural identity of the drum tower.

## **2 Lu Dahan**

Lu Dahan was a hero who led the "Six Caves" peasant uprising, which included the Dong village in Zhaoxing. From the fifth year of Xianfeng (1855) to the second year of Guangxu (1876) of the Qing Dynasty, Lu Dhan led the peasant uprising, which lasted for 21 years and occupied the vast areas adjacent to Guizhou, Hunan and Guangxi successively. He vigorously developed the economy and the people lived and worked in peace and well-being. Therefore, in the Dong area there is a song: "Han army to drive the officers and men, six holes a peaceful. Eighteen years of free food tax, food and clothing is really peaceful." It was the Dong peasant uprising army led by Lu Dahan who fought hard for every bit of land in the battles with the Qing government, especially the Drum Tower, a symbol of the Dong, which made the cultural identity of the Drum Tower stronger and more stable. Undoubtedly, Lu Dahan played a great man's effect in this process.



Figure 115 Lu Dahan

Source: Photographed by Ronghua Cui, 2021



Figure 116 Lu Dayong

Source: Photographed by Ronghua Cui, 2021

### 3. Lu Dayong

Lu Dayong, male, was born in 1810 in the fifteenth year of Jiaqing (Qing Dynasty) in the "Six Caves", which is now Zhaoxing Dong Village, Liping County, Guizhou Province. He is well known in the Dong villages in Liping, Rongjiang and Congjiang counties of Guizhou Province and Sanjiang County of Guangxi Province. He is one of the most famous singers of the Dong nationality, known as "Sage of Song". He not only

composed songs of the Dong people, but also traveled to villages to teach them. Wherever Lu Dayong went, people respected and loved him. Everywhere he went, people would gather under the Drum Tower and ask him to teach songs and sing songs. So the Dong people all call the songs he composed and sang "Ga Dayong", that is, "Dayong Song". The songs he composed and sang were deeply rooted in the hearts of the Dong people, and the Dong people are still singing the songs he created. In this special way, he played a great role in the cultural identity of the Drum Tower.

The above content briefly summarizes the development process of the cultural identity of the Dong (Zhaoxing) Drum Tower. It can be seen that the process of the emergence and development of the Dong (Zhaoxing) Drum Tower culture and the cultural identity of the Dong (Zhaoxing) Drum Tower is also a The dynamic process of continuous change and development develops along with the development of Dong society, continuously blending with the outside world, absorbing nutrients and updating content, and promoting better development. Generally speaking, the cultural identity of Dong (Zhaoxing) Gulou culture is a process from closed to open, from identifying with individual culture (group rest, ethnic, regional, and national culture) to identifying with human culture. At the beginning of the Drum Tower culture of the Dong nationality (Zhaoxing), the culture formed a stable and closed system due to the influence of environmental, social and other factors. However, with the integration of human culture, the scope of the Drum Tower culture has gradually expanded. Cultural identity are constantly merging in this fusion, forming a new system that gradually surpasses the scope of the country, region, and country, and gradually develops into the identity of the entire human culture. This is the whole process of Dong people's cultural identity with Drum Tower.

**The Drum Tower can be said to be the symbol of the Dong nationality, or the exclusive use of the Dong nationality.** The deep-seated reason for this is that the ancestors of the Dong nationality worshiped the indescribable phenomena or things in nature. They pinned this worship on the Drum Tower. Because the Dong people worship the dragon, the column, and the fish (the content here has been analyzed in detail earlier), they regard the Drum Tower as the incarnation of the dragon, the column and the fish nest. The worship of this kind of thing is the difference formed by



the Dong people in the long-term life and the consensus of other ethnic groups and nationalities, that is, the unique historical origin of the identity of the Drum Tower culture. For a long time, the Drum Tower was a very sacred place. It was used for offering sacrifices and discussing important matters of the ethnic group. It was also an exclusive venue for men, and women were not allowed to enter.

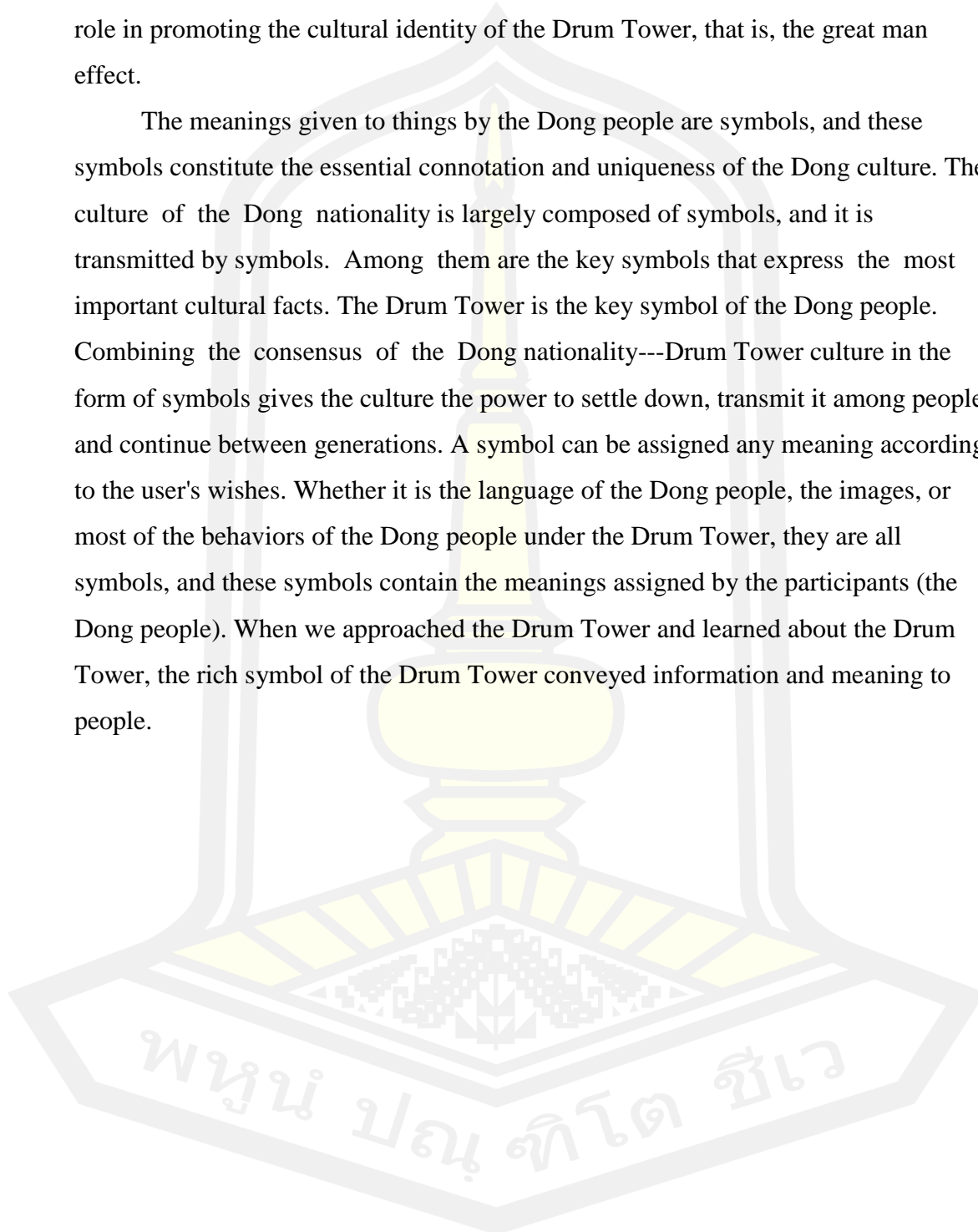
Furthermore, the ancestors of the Dong people lived in an environment with dense vegetation and cedar trees everywhere. In the process of getting along with nature, they found that straight and tall cedar trees have the function of protecting people, providing shade in summer and shading in rainy days. , and in winter, they can gather together to warm each other. The Dong people integrated surrounding resources, extracted raw materials from nature, and exerted their own subjective initiative to create the prototype of the current Drum Tower. The shape of the cedar tree is pointed at the top and wide at the bottom. From a distance, it looks like the current Drum Tower. Of course, the Drum Tower may have been a tree at the beginning, and then with the continuous development, the Drum Tower has changed from short to tall, from simple to exquisite. The entire development process of the Drum Tower, in addition to its own creation (the main reason), also draws on the architectural characteristics of other ethnic groups, especially the Han people, and has continued to evolve and develop to today.

## Conclusion

Cultural identity is an essential foundation and guarantee for a nation's existence and development. The Drum Tower is an exclusive architecture of Dong people, it is closely related with people and society of minority group of 'Dong'. The cultural identity of the Drum Tower is not only reflected in the decoration and customs , it is a complex system, the cultural identity of the Drum Tower is also reflected in the Dong handicrafts, such as embroidery , bronze drums, paintings, etc., it is reflected in the language, songs and other aspects of the Dong nationality. At the same time, the cultural identity of Drum Tower is also a long and constantly changing process. This study proposes that the creation of the Drum Tower is an unconscious and conscious invention, and it is also the product of the Dong people's

solution to their normal life needs (for example, warming each other and discussing things). It is also mentioned that the important figures of the Dong nationality have a role in promoting the cultural identity of the Drum Tower, that is, the great man effect.

The meanings given to things by the Dong people are symbols, and these symbols constitute the essential connotation and uniqueness of the Dong culture. The culture of the Dong nationality is largely composed of symbols, and it is transmitted by symbols. Among them are the key symbols that express the most important cultural facts. The Drum Tower is the key symbol of the Dong people. Combining the consensus of the Dong nationality---Drum Tower culture in the form of symbols gives the culture the power to settle down, transmit it among people, and continue between generations. A symbol can be assigned any meaning according to the user's wishes. Whether it is the language of the Dong people, the images, or most of the behaviors of the Dong people under the Drum Tower, they are all symbols, and these symbols contain the meanings assigned by the participants (the Dong people). When we approached the Drum Tower and learned about the Drum Tower, the rich symbol of the Drum Tower conveyed information and meaning to people.



## Chapter V

### **The Development of Zhaoxing village in the process of commoditization and Negotiating identity of the Drum Tower**

This chapter introduces the social and cultural background of the ZhaoXing village. In-depth knowledge on how the Zhaoxing Village has changed from a small mountain village to a world-famous tourist destination is explained, and how this has also led to the negotiating identity of the Drum Tower is equally discussed.

#### **Part 1: Introduction to Zhaoxing Scenic Area**

Zhaoxing Dong village, located in the southeast of Liping County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, covers an area of 180000 square meters, with more than 1000 households and 6000 residents. It is one of the largest Dong villages in the country, and it is known as the "first village in Dong Township". Zhaoxing scenic spot is the core scenic spot of Dong Township, which is centered on Zhaoxing Dong village, radiating 7 villages, including Tang'an, Jitang, Dengjiang, Xiage Shangzhai, Xiage Xiazhai, Qilun, shangdiping, and the group of Salu Mountain and Pirin karst cave, which constitute about 38 square kilometers of Dong culture tourism area. This region is one of the most complete areas for the preservation of the Dong culture in China, and also a tourism demonstration area with Dong culture as the core resource.

Zhaoxing Dong village is surrounded by mountains on all sides. The village is built in a mountain basin. A small river passes through the village. The houses in the village are stilted buildings of dry column type. They are row upon row and are well arranged. They are all built of Chinese fir. The hard top of the mountain is covered with small green tiles, which is simple and practical. Zhaoxing Dong village is a group of Dong people with Lu surname. It is divided into five fangs and lives in five natural areas, which are called "Tuan" locally. Each regiment has a drum tower, a total of five drum towers, therefore, Zhaoxing village is known as the hometown of the drum towers. At the same time, it is also the hometown of song and dance. There are Dong song teams and Dong troupes in the village. With the well preserved layout of the Dong

traditional villages, the simple atmosphere of the Dong traditional life and the Dong traditional cultural customs represented by the world heritage Dong songs; it has become a famous tourist attraction at home and abroad (see Figure 116).



Figure 117 Zhaoxing scenic spot

Source: Photographed by Ronghua Cui, 2021

Zhaoxing scenic spot is favored by tourists at home and abroad, and has won a lot of honors. Zhaoxing village was named as the hometown of Zhaoxing Drum Tower culture and art by the Guizhou Provincial Department of Culture in 1993, 1999, 2001 and 2002. Zhaoxing was listed as one of the nine, thirteen and twenty key ethnic villages by the provincial government. In 2001, Zhaoxing Dongzhai and Gulou group were listed in the Guinness records of the world. In 2002, it was identified as one of the ten holy places of "returning to nature and simplicity" by the United Nations local culture organization, and it is called "the habitat of human exhausted soul". In 2003, the Zhaoxing Dong cultural ecological protection zone in Liping was listed as one of the first ten key protection projects of national folk culture by the State Council. In 2004, Liping Dongxiang scenic spot was approved by the State Council as a national scenic spot, and in the same year, it was approved by the provincial government as "the first batch of priority development key tourist areas" in Guizhou Province (there are three in the whole province). In 2005, Zhaoxing Dong village in Liping was selected as "the most beautiful ancient town in China" in the "beauty pageant of China" sponsored by National Geographic of China and co-sponsored by 33 influential media including

china.com, sina.com and tencent.com. In 2006, Zhaoxing Gulou Fengyu bridge was listed as the key cultural relics protection unit of Guizhou Province in Qing Dynasty.

In 2007, it was rated as the third batch of famous historical and cultural villages in China. In the same year, China Fashion Travel Magazine organized experts and scholars, together with the editorial team of National Geographic Traveler to select 33 most attractive tourist destinations in the world. Zhaoxing Dongzhai was selected as the only scenic spot in Guizhou; It is one of the 18 ecological and cultural protection circles in the world (there are two in Asia, except Qiandongnan, and the other is Tibet in China) awarded by the world foundation for the protection of local culture. In the same year, the Dong Township scenic spot in Liping was rated as "the most potential top ten scenic spots in China" by the Ministry of construction of the People's Republic of China. In the same year, Zhaoxing Dong village was awarded the third batch of famous historical and cultural villages in China by the Ministry of construction and the State Administration of cultural relics. In 2008, Liping Dongxiang scenic spot was selected as the "charming destination for global promotion of Olympic tourism".

In 2009, Zhaoxing scenic spot was awarded the honorary title of "national civilized scenic spot" by the central civilization office, the Ministry of housing and urban rural development and the National Tourism Administration. In 2010, Zhaoxing Township was awarded the title of "Guizhou Province national culture protection and inheritance construction demonstration base" by the provincial national culture society. In 2012, Zhaoxing Township was identified as one of 30 provincial demonstration towns by Guizhou provincial government. In 2013, Zhaoxing scenic spot was listed as "100 key scenic spots" and "20 demonstration scenic spots" in Guizhou Province. In 2014, it was rated as a national 4A tourist attraction and the first batch of villages with Chinese minority characteristics; and in 2015, it was rated as a national civilized village. By 2018, it has become the branch venue of CCTV Spring Festival Gala (The information here comes from the interview with the staff of Zhaoxing Scenic Area, 2019, Zhaoxing).

## Part 2 :Overview of China's tourism

Before Zhaoxing Dongzhai was developed into a scenic spot, its economy was backward, and few people came here. But now tourists are abundant, and the villagers



have a rich life. To analyze the development of the Zhaoxing Dong village, we have to talk about the general situation of the development of tourism in the People's Republic of China. On October 1, 1949, Mao Zedong solemnly announced the founding of the People's Republic of China at the Tiananmen Gate Tower in Beijing. Throughout the development of tourism in New China, it has experienced the following stages.

### **The first stage:**

In more than 20 years before the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (1978), China's tourism work, in accordance with the requirements of the party and the government, regarded tourism as an important channel for foreign exchanges, belonging to the category of non-governmental diplomacy. On April 15, 1954, China's International Travel Service was established in Beijing. The main task of the travel agency is to be responsible for the food, accommodation, transportation and tourism of foreign visitors to China, and to sell tickets for international rail combined transport. On January 25, 1965, the Central Committee of the Communist Party of China and the State Council agreed in principle to the report on the first tourism working conference issued by China Tourism Administration, pointing out that the development of tourism should adopt the policy of "political leadership, steady progress and gradual development", and "gradually formulate a set of management measures suitable for China's situation".

By receiving overseas tourists, we publicized the great achievements of China's socialist revolution and construction, strengthened friendly exchanges with the people of all countries, and promoted the understanding of overseas Chinese, Hong Kong and Macao compatriots and international friends. However, the purpose of tourism at this time is not to operate, but to complete as a political task; it is still in its infancy stage. Tourism facilities are not perfect. Only a few places such as Beijing, Xi'an and Guilin are open to tourists. The scale of tourism is very small (for example, in 1974, the number of organized group tourists to China was more than 10900, and sporadic tourists were 34000). Moreover, it is only limited to foreign friendly groups and their members, as well as overseas Chinese, compatriots from Taiwan, Hong Kong and Macao and their families. The tourism reception units are all of business nature, and

the cost is not included in the reception. Tourism authorities and travel agencies are integrated.

### **Second stage**

Since 1978, the state has carried out the policy of reform and opening up, and the focus of the party and the state has shifted to economic construction. The party and the government attach great importance to and support for the tourism industry. Deng Xiaoping and other leading comrades are very concerned about the development of China's tourism industry in the new period and place their expectations on it. They regard tourism as a social and economic cause to lay a foundation and promote development. In terms of the construction of tourism facilities, the state, collectives, departments, foreign capital and individuals have implemented the policy of working together to form the first batch of upgraded infrastructure for tourism reception. In terms of tourism management and soliciting reception, we learned to introduce foreign technical experience and international practices, and gradually integrated with the international tourism market, thus realizing a new situation of continuous and substantial growth. By 1988, the tourism industry had organized and received 4.35 million people, earning 2.24 billion US dollars in foreign exchange, ten times more than ten years ago. The achievements in taking the lead in utilizing foreign capital have played a positive role in promoting reform and opening up an economic development. At this stage, the tourism industry is still dominated by inbound tourism.

### **The third stage**

In 1989, a political storm broke out in Beijing on June 4th. Some western countries took this opportunity to impose sanctions on China's tourism industry, openly restricting its residents to travel to China, making the emerging China's tourism industry in a serious situation of great decline. In order to revitalize the tourism industry, China has implemented the active policy of positive publicity and comprehensive promotion. After two years of efforts, the situation of the tourism industry has been quickly reversed. In 1990, foreign exchange earned 2.21 billion US

dollars, which was basically recovered by 1988, much ahead of the expectation that it would take 3-5 years for some western people to recover.

### **The fourth stage**

Since 1991, China's tourism industry has entered a new stage of rapid development after its revitalization. Party committees and governments at all levels attach more and more importance to the leading role of tourism in opening up and promoting its role in the economy. Tourism departments at all levels, in accordance with the policy of "overseas promotion, domestic construction", "international tourism and domestic tourism" are adopted by tourism departments at all levels, focusing on the development of China's tourism advantages, establishing the status of tourism industry, organizing the overall development of tourism productivity and developing international relations, etc., and improving the way of tourism promotion and supporting facilities for tourism reception. The structure adjustment of tourism products has made a great progress in the construction of tourism elements of travel, tourism, living, food, purchase and entertainment, and made a great stride towards internationalization and modernization. During this period, the "92 China Friendship view" was successfully held, and a large-scale promotion activity was carried out in the international market with one theme of landscape and scenery tour, cultural relics and historic sites tour, folk custom tour and leisure vacation tour. At the same time, it has organized the development of domestic tourism effectively. From the mid-1980s to 1997, the development of domestic and inbound tourism was common. From 1997 to now, especially the successful holding of the 2008 Beijing Olympic Games, the tourism industry of China has entered a faster and more comprehensive development stage, showing the increasing domestic and outbound tourism of Chinese people and the continuous prosperity of inbound tourism.

Since the founding of new China (1949), especially since the implementation of the reform and opening-up policy (1978), China's tourism industry has made remarkable achievements, gradually becoming an important part of China's national economy, and its economic status has also improved significantly. A set of tourism management system has been gradually established from the central government to the local government, and a series of principles and policies of Chinese style tourism

road have been formulated. With the rapid development of domestic tourism industry, the international tourism industry has reached a new stage. Tourism products are rich and colorful, and a key step has been taken towards structural optimization. The tourism productivity has been significantly improved, and the image of tourism industry has become more distinct. Remarkable achievements have been made in the development of tourism human resources and the cultivation of tourism talents (China Tourism memorabilia P2).

### Part 3 :Specific policies for tourism development:

The establishment of Zhaoxing scenic spot, from scratch, step by step to today, is inseparable from the policy support of governments at all levels. It can be said that these policies provide a strong impetus for Zhaoxing scenic spot. Here is a brief introduction to the relevant policies:

In the Third Plenary Session of the Eleventh Central Committee of the Party held in December 1978, Deng Xiaoping proposed a policy of reform and opening up, which marked that China's socialism and modernization have entered a new historical period. This year, policies promoting tourism development were quickly put on the agenda. In the "Government Work Report" discussed and adopted at the first meeting of the Fifth National People's Congress in 1978, "it is necessary to vigorously develop the tourism industry." The tourism industry has begun to be valued at the national policy level and has ushered in a period of important opportunities for development. In that year, the establishment of the Guizhou Tourism and Tourism Administration Bureau has gradually improved the tourism administrative departments at all levels throughout the country. In 1979, Hua Guofeng stated in the "Government Work Report" that "to vigorously develop tourism." On January 1, 1982, the first document on rural work in the history of the Communist Party of China was officially issued, which clearly stated that contracting production to households and contracting households were production responsibility systems of the socialist collective economy.

Since then, the Chinese government has continued to strengthen and improve the household responsibility system for joint production, encourage farmers to develop diversified businesses, and quickly remove the hat of poverty and

backwardness in the vast rural areas and gradually embark on the road of prosperity. Guizhou's tourism industry started in 1980. At this stage, the development plan of tourism industry is very colorful. Its development principle is "friendship first, economic benefit", and it is a "business reception type" political reception activity. Tourism development is directly affected by Government control. In 1982, the five Drum Towers in Zhaoxing Dongzhai were rebuilt successively, and the Drum Tower culture was restored. In early October of that year, Tim Oakes, then a reporter for National Geographic magazine, came to Zhaoxing Dongzhai for a three-day investigation and interview, becoming the first foreigner to visit Zhaoxing Dongzhai. In 1985, Japanese scholars Tian Jiufu and Jin Maru Ryoko came to Zhaoxing Daizhai to investigate. They came here six times to conduct cultural inspections. In September 1989, they published the "Minorities in the Yunnan-Guizhou Plateau. Hmong. The Book of the Wa People. At this time, the tourism in Zhaoxing Daizhai has not yet started, and it is only responsible for the government's reception tourism, which is an undeveloped land.

In 1992, the State Council issued the "Decision on Accelerating the Development of the Tertiary Industry", which explicitly included tourism in the tertiary industry. Under the guidance of national policies, the tourism industry has realized the transformation from "career" to "industry". In 1993, the State Council again issued "Several Opinions on the Development of Domestic Tourism", which proposed that the domestic tourism industry be included in the national economic and social development plan, establish a unified, open and orderly competitive domestic tourism market, and strive to develop popular tourism products to satisfy the public. Practical requirements such as tourism demand. In 1992, in support of the "China Friendly Tourism Year" activities, the tourism industry of Guizhou Province devoted itself to the activities of the China Friendly Tourism Year (Guizhou). Since then, the relevant government departments in Guizhou have basically held national tourism activities every year to promote and promote the development of tourism in Guizhou.

In 1997, the tourism industry was included in the "Ninth Five-Year Plan" of Guizhou Province's National Economic and Social Development and the 2010 Outline of Long-term Goals. It was officially included in the province's national economic and social development plan, and listed as a new pillar industry. Leading industries in the



tertiary industry, priority development industries and new economic growth points. In 1992, Zhaoxing Daizhai set up a temporary performance team of ethnic customs, which was the only team performing paid performances for tourists at that time. In May 1993, the Zhaoxing Township Spiritual Civilization Construction Center was established. The center is a three-story hanging-foot building, the first floor is a place for cultural activities, the second floor is a reading room, and the third floor has 10-bed passenger accommodation. The center is managed by the township cultural station. It became the first place in Zhaoxing Daizhai to undertake the task of tourism reception, and it was also a window for foreign cultural propaganda. During this period, Zhaoxing youth Lu Xinfeng founded Zhaoxing's first tourism promotion website. ([Http://www.gulou.org](http://www.gulou.org)) With the establishment of the Zhaoxing Township Spiritual Civilization Construction Center and the opening of the tourism promotion website, the tourism reception facilities in Zhaoxing Dongzhai have been gradually improved, tourism service capabilities have been continuously improved, and tourism promotion efforts have gradually increased. The number of tourists has also gradually increased, and the people in the village have also gradually opened tourist facilities such as restaurants and guesthouses to meet the needs of tourism.

In 2001, 2007, 2009, and 2014, the State Council successively issued the "Notice on Further Accelerating the Development of Tourism", "Several Opinions on Accelerating the Development of Service Industry", "Opinions on Accelerating the Development of Tourism", "About Several Opinions on Promoting the Reform and Development of Tourism Industry step by step promote the development of domestic tourism, which has effectively promoted tourism to become an important industry in the national economy. In 2002, the Guizhou Provincial Party Committee and the Provincial Government issued the "Opinions on Accelerating the Development of Tourism", demanding that the tourism industry be cultivated into a new pillar industry as soon as possible, and Guizhou be built into a large tourism province. In 2005, Guizhou Tourism deeply explored the cultural connotation of tourism, condensed the image of Guizhou tourism, formed the brand of "colorful Guizhou", and promoted the tourism industry of Guizhou to the whole country and the world through annual theme activities. In terms of the diversity of tourism products, we introduced products such

as rural tourism, eco-tourism, and red tourism, and designed boutique routes to attract customers.

In tourism marketing, the priorities are clear, the priorities are appropriate, the strategy of driving tourists is closely grasped, the combination of tourism inside and outside of Guizhou, and the atmosphere of private tourism are taking shape. In 2001, the Liping County Party Committee and County Government of the Communist Party of China proposed a development strategy of "Tourism and Prosperity in the County", introduced a series of preferential policies, actively introduced foreign capital, and included Zhaoxing Daizhai in the first batch of investment and development. In September 2003, the Liping County People's Government established a Tourism Development Investment Company, and applied for 11 million tourist government bonds, of which 4.5 million were used for infrastructure construction in Zhaoxing Qiangzhai Scenic Area. On October 3, the Liping County People's Government and Guizhou Century Fenghua Tourism Investment Company Limited signed the "Contract for Investment and Development of Debt and Prosperity in Xizhai Village Scenic Area", which enabled the company to obtain the right to operate and develop tourism in Zhaoxing for 50 years. After the company entered, the company mainly built the Zhaoxing Hotel, set up the Dai scenery show, and built infrastructure such as Zhaoxing tourist parking lot, circuit reconstruction, and performing arts center construction, which improved the environment and reception level of the scenic spot. In 2004, the Liping County People's Government applied for a loan from the World Bank to build Zhaoxing Scenic Area. According to statistics, from 2000 to 2007, a total of more than 12 million yuan was invested in construction and protection of Zhaoxing Scenic Area. By 2016, Zhaoxing's cultural and natural heritage protection and infrastructure construction had totaled 500 million yuan.

At the end of 2009, the State Council issued the "opinions on accelerating the development of tourism" (GF [2009] No. 41), which clearly put forward that tourism should be cultivated into a strategic pillar industry of the national economy and a modern service industry more satisfactory to the people. In July 2010, the general office of the State Council issued the "notice on implementing the State Council's plan for the division of key work on accelerating the development of tourism" (GBH [2010] No. 121). The promulgation of the two documents and the unprecedented

positioning of the country for tourism show that tourism is regarded as a major strategic measure in the new period and placed in a more important position in the overall national economic and social development strategy. The development of tourism has become a national strategy.

On January 31, 2016, the fourth session of the 12th Guizhou Provincial People's Congress passed the 13th five year plan for national economic and social development of Guizhou Province. This plan is based on General Secretary Xi Jinping's important directive spirit of Guizhou province's "two basic principles of maintaining development and ecology, cultivating the advantages of late development, struggling to catch up with the past, and stepping out of a new development road that is different from the eastern part and other western provinces". Among them, Chapter 26 accelerate the construction of diversified mountain tourism product system: implement the tourism quality driving project, vigorously develop new tourism products and new formats, accelerate the construction of mountain tourism characteristic product system, comprehensively improve the development level of mountain tourism, and create an upgraded version of Guizhou tourism.

In the third section, it is also mentioned that Liping (including Zhaoxing Dongzhai Village) should promote the construction of high-quality mountain tourism routes. We should speed up the construction of high-quality mountain tourism routes with rich levels and various types, drive the linkage development of high-quality scenic spots, tourism cities and rural tourism in series, and form a global tourism pattern covering the whole province and connecting the inside and outside. We will upgrade and improve the classic tourism routes with unique resources and prominent themes in the province, and focus on building nine excellent mountain tourism routes, including Liping Congjiang Sandu Libo Pingtang Luodian Anlong Xingyi eight hundred Li Qianshan. Relying on the rapid transportation system, we will build five excellent inter provincial tourism routes including Kunming Qujing Anshun Guiyang Duyun Sandu Libo Congjiang Sanjiang Guilin Yangshuo Hezhou Zhaoqing Guangzhou. We will actively build a world-class cross-border golden tourism route from Hong Kong to Guangzhou to Guilin to Guiyang to Anshun to Liupanshui to Kunming to Bangkok.

In 2007, the central government made a strategic plan for the development of the western region. In 2017, the central government once again deployed the western development at a new historical starting point, which fully shows that the western development plays an important role in the overall situation of China's reform and development. At the new historical starting point, the central government requires the economic development of the western region to protect the ecological environment, give full play to the comparative advantages and develop characteristic industries. The western region is endowed with unique tourism resources. With leisure and tourism becoming the dominant consumption demand of the society, tourism has become a pillar industry of economic development in the western region.

In 2017, according to the goal and strategic plan of speeding up the construction of a large tourism province proposed by Guizhou provincial Party committee and government, and based on the new ten-year development of the western region, the opinions of the State Council on speeding up the development of tourism (GF [2009] No. 41 document), the national tourism development plan of Guizhou Province was issued. In order to thoroughly implement the spirit of the Fifth Plenary Session of the 17th CPC Central Committee and the Tenth Plenary Session of the 10th Guizhou provincial Party committee, comprehensively implementing the scientific outlook on development, accelerate the strategy of "building Guizhou Province by ecology" and build a "Colorful Guizhou" and a new Guizhou, the 12th five year plan of China's tourism industry (Draft) and the 12th Five Year Plan of Guizhou tourism industry development are proposed. The 12th Five Year Plan for tourism development of Guizhou Province has been formulated.

Guizhou provincial Party committee and government, proceeding from reality, attach great importance to the development of tourism and put forward the idea of taking tourism as an important pillar industry. The "three in one" leadership system has been established, and a leading group for tourism industry development and reform headed by the main leaders of the provincial Party committee and the provincial government has been set up, which has strengthened the leadership of the Party committee and the government over the development of tourism industry; build a "five in one" working mechanism, adhere to the "five in one" Tourism Working Mechanism of publicity, culture, tourism, sports and agriculture.

The governments of all prefectures, cities and counties take tourism as an important starting point to promote local economic and social development, and put it in a prominent strategic position. Qiandongnan (the name of the autonomous prefecture where Zhaoxing Dong village is located) put forward the idea of "active tourism state".

In January 2, 2018, the No. 1 central document of 2018 was released, namely, the CPC Central Committee and the State Council's opinions on implementing the strategy of Rural Revitalization. In September 21, 2018, the CPC Central Committee Political Bureau carried out eighth collective studies on the implementation of the Rural Revitalization Strategy. Xi Jinping, general secretary of the CPC Central Committee, stressed in his study that the strategy of Rural Revitalization is a major strategy put forward by the party's nineteen major proposals, and it is a global and historic task for building a modern socialist country in an all-round way. It is the general starting point for the work of "agriculture, rural areas and farmers" in the new era. In September 2018, the CPC Central Committee and the State Council issued the "strategic plan for Rural Revitalization (2018-2022)" and issued a notice, requiring all regions and departments to seriously implement it in combination with the actual situation.

On June 10, 2020, the fourth session of the 17th People's Congress of Liping County stressed the need to vigorously develop cultural tourism. We should seize the historical opportunity for the central government to implement the construction of the long march National Cultural Park, deeply tap the red cultural tourism resources, draw up the long march Cultural Park (Liping section) plan with high standards, strive for more project capital investment, and promote the comprehensive development of the tourism industry led by red culture. Around the goal of creating a global tourism demonstration county, a national tourism resort and an international tourism destination of Dong culture, we will deepen cooperation with CTS group, focus on the construction and operation management of Zhaoxing scenic spot, and strive to achieve a comprehensive income of 25 million yuan by 2020 (information comes from an interview with Director Han of the Scenic Area Management Committee, 2019, Li Ping).



#### **Part 4 :Analysis of the reasons for choosing Zhaoxing to develop into a scenic spot**

I was interviewing Shi Gancheng, and he outlined the following points:

1. Zhaoxing is located in the south of Liping, 46 kilometers away from the county. The town covers an area of 133 square kilometers, with more than 23000 people, inhabited by Dong, Miao, Shui, Han and other ethnic groups, of which the Dong population accounts for about 90%. The town area is Zhaoxing Dong village, which is also the core scenic spot of Zhaoxing town. Zhaoxing Dong village governs three administrative villages: Zhaoxing village, Zhaoxing Zhongzhai village and Zhaoxing Shangzhai village, which are divided into five Fang ethnic groups. There are more than 1000 households and more than 4000 people, all of which are Dong ethnic groups. Zhaoxing Dong village is the single village with the largest population of Dong people in China (and in the world), and also the largest Dong village in China, known as "the first village in the Dong township".

2. Zhaoxing Dongzhai and Liping County are located at the junction of Guizhou, Hunan and Guangxi. They belong to the radiation scope of "Pan Pearl River Delta four hour economic circle" and "Qianzhong three hour economic circle". They are the bridgehead of Guizhou's eastward access to two lakes and southward access to Guangdong and Guangxi. In the transportation line (high-speed rail, plane, highway, etc.), the transportation is convenient.

Plane: Liping has Liping airport. At present, the main flying city is Changsha Huanghua International Airport, with only one or two flights every day.

Railway: relying on Congjiang station, Liping high-speed railway takes about 1.5 hours to Guiyang and 4 hours to Guangzhou. It is 45 km to Liping County via Liluo Expressway and less than 10 km to the entrance of Zhaoxing Dongzhai scenic spot. Congjiang station takes a special bus line for 5 minutes to Zhaoxing scenic area.

Expressway: the land transportation of Zhaoxing Town, where the scenic spot is located, is based on the Liluo Expressway and Xiamen Chengdu expressway, 8 km away from the exit of Xiamen Chengdu expressway. In the national tourism line (mainly southwest line, Guangxi Guilin Southeast Guizhou Guiyang Yunnan line), and in the middle section, the location is special, has a good advantage.

3. The main resources of Ganlan architecture are composed of Dong Drum Tower, wooden building, Huaqiao building and Zhaimen building. These kinds of Dong traditional architecture have their own functions and functions in Zhaoxing Dong village.

### 3.1 traditional architectural style and features

Zhaoxing is mainly composed of wooden buildings with two to three storeys. Due to natural disasters, disrepair and other factors, it was mostly built in the 1960s and 1970s. Zhaoxing traditional dwellings have the characteristics of Dong Traditional dwellings, with bedrooms on both sides of the main hall. The kitchen, pigsty and cowshed are all set behind the house. Houses are generally divided into main rooms, wing rooms, front halls, and side buildings. The main house is the main part, including three pillar house, five pillar house, seven pillar house, eight pillar house, etc. Most of the Dong People's houses are of wooden structure, with small green tiles on the roof and wooden boards on the walls. Outside the building, there are corridor railings, which are spacious and bright, with good air circulation for family members to rest. It is also a good place for Dong girls to spin and weave. The traditional buildings of the Dong people never use drawings, even the Drum Tower of 30-40 meters. Craftsmen only use half of the bamboo pole and stick as the ruler, commonly known as "zhanggan" and "lubanchi". The smart carpenter built many magnificent and beautiful buildings with this "Zhang pole" and a bundle of "Lu Ban Chi".

Today, the Ganlan building is constantly digested by the reinforced concrete building, and the cultural resources of Zhaoxing Ganlan building are extremely precious. However, Zhaoxing Ganlan architectural culture resources are not unchangeable resources, they change and develop with the changes of social life. There are not only five drum towers, flower bridges and theatres in Zhaoxing Dong village, but there is also the typical Ganlan residential community of Dong Nationality in Southeast Guizhou, which belongs to the typical xibian Dong Village (extending in strips on both sides of the river). The layout of Zhaoxing Dong Village includes a complete set of Drum Tower, stage, Huaqiao, satang, Getang, well, pond, fish nest, mill house, ancient tomb, wooden building of Dong family and gate in front of the village. The layout of the village buildings is that more than ten families of the Dong family are surrounded into a courtyard with a small space.

The center of the courtyard is a pond with a fish nest in the center of the pond and a hydrophilic platform on the bank. Everyone can live in harmony, help each other and enjoy themselves. People's houses gather around the drum tower and open their doors to it. There are wooden buildings and stilted buildings gathered together by the stream, and there are small streets along the river, on which there are dyeing workshops and various scenes of Dong's life. There are Drum Tower, song hall and stage by the stream, and Flower Bridge on the stream. The historical buildings, folk customs and local products of Zhaoxing Dong Village constitute the original ecological cultural environment of Zhaoxing, showing the historical and cultural features of harmony between man and nature everywhere, and publicizing the historical relics of the organic combination of the Dong culture and Han culture. The Drum Tower is the symbol of the Dong village, the representative of Dong culture, the crystallization of Dong architecture, and the center of politics, culture and entertainment.

### **Traditional farming cultural resources**

In Zhaoxing, this kind of cultural tourism resources is mainly based on the ancient farming terraces and traditional farming methods, presenting various elements of the ancient farming system, such as terraces form, farming methods, farming power composition, cultivation mode, characteristic products, farming concept, food characteristics, etc. The traditional cultivation mode of rice, fish and duck in Zhaoxing area has become a rare precious Agricultural Cultural Heritage. It is integrated with terrace culture, village culture and landscape scenery, which has become the biggest feature and advantage of Agricultural Cultural Tourism Resources in Zhaoxing.

### **Intangible cultural projects**

The cultural resources of Dong songs and Dong operas in Zhaoxing Dong village are mainly composed of the singing of Dong songs, six cave Pipa songs and the performance of Dong operas. In the 1980s, before Zhaoxing tourism prospered in Vietnam, the singing of Liudong Pipa songs could only be heard at night when young men and women "walked and sat at night". Dong's big songs can only be heard during people's festival activities, and Dong opera can only be performed between the second and the fifteenth day of the Lunar New Year. After the 1980s, due to the needs of the

development of tourism, Zhaoxing Dong song and Dong opera cultural performance changed the traditional performance time and way, and began to serve the tourism industry. As long as there is a need. Murakami's song team and troupe can perform for tourists at any time. In Zhaoxing Dong village, the five loutuan and Fangzu groups all set up song troupes and theatrical troupes, which used to be used by loutuan and the village when they were "friends" and "entertainers". Now, in addition to loutuan and Fangzu's song troupes and theatrical troupes, they also set up a number of song troupes serving the tourism market. Dong song and Dong opera. In particular, the singing of Dong folk songs has become one of the brands of Zhaoxing tourism.

#### The construction technique of Dong Gulou Huaqiao

Drum Tower is also a place for social entertainment and Festival gathering of Dong people, and an image symbol of Dong village or surname. Drum Tower is a wooden structure, with a big drum on the top floor. The drum is under the control of natural leaders of the family. In case of major events (such as being attacked by foreign countries, fire, etc.), the drum is climbed to beat drums. One is to summon the people of the family, and the other is to send information to the neighboring villages and ask for reinforcements; Building, that is, building built with wood, is called "drum building". The Drum Tower of Dong nationality is magnificent, rigorous in structure and exquisite in technology, which is the concentrated embodiment of Dong People's architectural skills. Drum building has hall type, dry bar type, eaves type and so on. No matter what kind of Drum Tower, it is generally divided into three parts: upper, middle and lower. The top part is the top part, and a wooden column or iron column about 3M long is used to stand in the center of the top cover, and 5 to 7 ceramic beads from large to small are set on it, so that the top part is gourd shaped, like the tower tip, and stands in the air. The top cover is a colorful roof, mostly umbrella shaped.

The top cover has a four, six, or octagonal shape. The herringbone fighting arch on the lower slope of the top cover is like honeycomb multi hole window. The wood carvings around it are like the mud point of bird nest, with exquisite technology and unique shape. In the middle is the layer by layer, like the pagoda building body. The eaves are usually hexagonal, and they also have simple four corners or complex octagons. Each side eaves angle is warped, stacked in layers, and heavy eaves up. From top to bottom, one layer is bigger than the other. The building body is mainly composed

of four thick and straight long fir pillars, which are directly connected to the top of the building from the ground, which is extremely spectacular. Buildings or sculpture, or painting, fish, insects, birds and animals, lifelike. Below is a solid, spacious, practical floor, mostly square, surrounded by a wide and strong bench for rest. In the middle is a circular fire pond, which is used by each household to produce fire by turns. Mosquitoes are driven in summer and can be heated in winter.

Drum building construction does not need to be nailed and riveted, and the shape is basically the same. A fire pond is set up in the middle of the bottom layer with green stone, and a fixed bench is set around the fire pond. Each drum tower has twelve pillars. Four pillars called "gold pillars" are the main supporting columns in the four corners of Huotang, which represent the four seasons“. There are twelve cornices around the gold pillar, representing 12 months; Next to a gold pillar, there is a pillar, 3 Every 30 meters above Public security has a step for climbing drum, supporting to the highest level, called "lifeblood pillar", representing a year. The overall symbol of the year, four seasons and 12 months of peace and happiness, everything is good.

### **Indigo dyeing process**

Dong people are good at spinning and weaving, and their self-spinning and self-dyeing "Dong cloth" is the favorite clothing material of Dong people“ "Dong cloth" is made of dyed fabrics, which are dyed with blue dye, white wine, cow skin juice and egg white. Indigo dyeing process, there are two procedures: indigo production and indigo dyeing process.

In addition, Zhaoxing village is rich in cultural resources of festival customs, including festival activities, village communication activities, sacrifice activities, song contest, Sheng contest, marriage and so on. These customs and cultural tourism resources, less than their festivals, people are often difficult to appreciate, such as the culture of sacrificing to sa will be presented in the festival activities of sacrificing to SA, the culture of communication etiquette will be presented in the days of communication in loutuan or village, and so on.

### **Unique surnames:**



Zhaoxing village has 12 internal surnames and 5 buildings, with overlapping surnames and complete social organization structure. It is said that the ancestors who first opened up the land of Zhaoxing were two brothers surnamed Lu. The elder brother's name was Lu Nao, and the younger brother's name was Lu Luan. The brothers saw the beautiful mountains, fertile land and mild climate here. A small river passed through the middle, which was convenient for production and life, so they lived here. Since then, people have moved to live in all directions, but they all take Lu as their surname to commemorate the founding father of Lu brothers here, and they still retain their original surname. In the village, there are 12 clandestine members, such as Deng, yuan, long, Guo, Meng, Xia, Ma, Bai, Bao, Ying, man and Cao I have a surname. It is divided into 12 parts. There are five big Fang people living apart .There are three districts, one housing group and one district.

The above-mentioned tourism cultural resources in Zhaoxing scenic spot have formed a diversified and integrated tourism resources and industrial resources system in the development of rural tourism, which are indispensable to support the development of Zhaoxing tourism.

**The tourism value of Zhaoxing Dong village is reflected in the following aspects**

#### **Historical value**

Lu, the first ancestor of the villagers, moved from Jiangxi Province, and finally settled in Zhaoxing; The descendants gradually developed and flourished, and they were divided into five families: Juren, righteousness, courtesy, wisdom and faith .There is no obvious boundary between the natural areas (groups), and the villages are gradually expanded, and the villages are moved to Jitang, dengbar, luoxiang and other villages to live, Zhaoxing is the root of six caves; Zhaoxing was founded in the five years of Zhenglong in the Southern Song Dynasty, 840 years ago Year history; Zhaoxing is an important object to study the development and change of Liping Dong people since the five years of Zhenglong in the Southern Song Dynasty.

#### **Cultural value**

Zhaoxing Dong culture and farming culture are primitive, original, colorful, typical and unique, which are called "hidden civilization" by anthropologists. Zhaoxing Dong Drum Tower, flower bridge, theater, Diaojiaolou complement each other, with unique and exquisite architectural art, which is "the treasure of world architectural art". The Dong nationality is a nation of songs, and its big songs are well-known both at home and abroad, known as "the music shining like a clear spring, the melody passing the edge of ancient dreams"; Zhaoxing is the largest Dong village in the southern Dong dialect area; Zhaoxing inherits and carries forward the intangible cultural heritages of Dong people, such as the grand song of Dong people, the festival of sacrificing SA, Dong opera, the skill of building flower bridge of Dong Drum Tower, and the technology of indigo dyeing.

The Dong family living in Zhaoxing still keeps and continues a relatively complete cultural form including architecture, language, clothing, diet, art and folk customs, forming a unique cultural brand of the Dong nationality. It is a rare and living Dong culture as a whole, which has become an indispensable part of the world cultural heritage.

### **Scientific value**

Zhaoxing is known as "the open-air History Museum of Dong Nationality in Guizhou" by experts and scholars. The building group has a unique architectural style of Dong People's residence, among which the drum tower group is the most famous, which is unique in Dong villages in China and known as the "hometown of Drum Tower". The architectural complex is a typical representative of the local Dong architecture. Rich cultural relics and unique Dong folk houses are an important platform for studying and inheriting Dong culture and the architectural art and technology of Dong Drum Tower and Gan LAN style stilted building.

### **Artistic value**

Zhaoxing sits in the shape of a "boat", surrounded by mountains from north to South and flowing water in the village. The buildings on both sides are green tile wooden buildings, which are row upon row and dense. All of them are stilts built of fir. The most distinctive 5 Drum Tower, 5 Huaqiao, 5. The stage is different in size,

height and style. It echoes with Geping, Hehang, granary, piaoing and other buildings, forming a unique scenery of Dong village. The village is surrounded by green hills, mountains and hills, fields and terraces. The village extends in all directions, winding paths lead to seclusion, and the footpaths are paved with bluestone slabs. Human and nature develop harmoniously (information comes from the internal data of the Planning Bureau, 2020).

#### Part 5 :Zhaoxing's tourism development:

##### **Initial stage**

When it comes to the tourism of Zhaoxing Dong village, I have to mention one person: Shi Gancheng (Shi Gancheng, male, Dong nationality, born in 1959, from Hualiu village, Shuikou Town, Liping County, Guizhou Province, Dong nationality writer and scholar). He is a member of the Chinese Folk Artists Association, Chinese Minority Literature Association, Guizhou Writers Association, Deputy Secretary General of National Dong Literature Association, and an advanced worker of Guizhou Local Chronicles system from 2006 to 2012. In an interview with Shi Gancheng, when talking about Zhaoxing tourism, he said that he had a lot of say. He witnessed the initial development of Zhaoxing tourism. He can be said to be a pioneer in promoting Zhaoxing Dong village tourism.

When it comes to him, I have to mention his experience -- "I loved literary writing since I was a child, so I joined the literature and art team of Liping County. In December 1976, I joined the army and served in Yunnan. In February 1979, I took part in the self-defense counterattack with Vietnam and won the third class merit. In July 1979, I was successfully admitted to Xi'an Army School. After graduating from Xi'an Army School in 1981, I continued to serve in the army. I successively served as propagandist, soldier, company secretary, battalion secretary and so on. In December 1985, I was transferred to Liping County and have been working there till now. I have been in Yunnan, Vietnam and Shaanxi (Xi'an) for a period of time, especially Yunnan (Kunming) and Shaanxi (Xi'an), where tourism was developed earlier in China. They are not only well-known in China, but also well-known in the world. The main destination for foreign friends. These two places have relatively perfect tourism facilities, relatively mature tourism development and large number of tourists, which have produced good economic

benefits. When I was in Yunnan and Xi'an, I went to other places for sightseeing, so I had a deep feeling about what tourism is all about. At that time, I gradually formed the consciousness of developing tourism. And at that time, in my hometown Liping County, there were few people who had such a sense of tourism development. "

When it comes to Shi Gancheng's promotion of the development of Zhaoxing Dong village tourism, I have to mention his work. After having the consciousness of tourism, he had a new position in Zhaoxing Township, which gave him a stage to realize the development of tourism.

"In December 1985, I transferred from the army and returned to work in my hometown (Liping County, Guizhou Province) until I retired. I have worked in different administrative departments and also held relevant positions in relevant departments. For example, I once served as secretary, deputy director of Propaganda Department of Liping county Party committee, head of Zhaoxing township of Liping County, director of county culture, radio and Television Bureau and chairman of County Federation of literary and art circles, director of policy research, supervision and inspection office of Liping county Party committee, director of Liping county annals office, etc. Especially in October 1992, I was transferred to Zhaoxing Township as head of the township, and had a direct contact with Zhaoxing Dong village. During my three years as head of Zhaoxing Township, I put the concept of tourism development into practice when conditions permit" (interview, Mr. Shi recalled the Zhaoxing Dong village at that time).

1. Original ecology, good environment: He recalled that the overall style of Zhaoxing Dong village at that time was very traditional. Most of the residential buildings in the village were wooden buildings with hanging feet (at that time, there were only two brick and wood buildings, one was the office building of Zhaoxing township government, the other was the teaching building of Zhaoxing Township Primary and secondary schools), and the height of the buildings was generally two and a half stories. The wooden residential buildings are arranged in order. The drum tower has an absolute height (compared with the surrounding residential wooden buildings). The whole village is antique and harmonious with the surrounding environment, just like a beautiful picture of paradise.

2. There are very few floating population and commercial activities. At that time, the villagers of the village were all engaged in farming. They worked year after year in

their own land, and the floating population was very small. There was only a shuttle bus passing through Zhaoxing Dong village, where sometimes people got on and off. At that time, few people in Zhaoxing Dong village were engaged in commercial activities. Only a few old ladies on both sides of the main street of the village sold fried rice cake, bean dough, boiled eggs, long leaf leeks and other local snacks. At that time, they had to go to the supply and marketing cooperatives (at that time, the supply and marketing cooperatives were all operated by the state, but there was no private operation).

3. All the tourists are foreigners. At that time, it was not Chinese who came to Zhaoxing Dong village for tourism, but foreign friends (at that time, the number of people who came here was not very large. There were only a dozen people a year). He knows Japanese Tian Jiufu and Kim Maru Liangzi (they visited Zhaoxing six times from 1985 to 2005), French Annie, etc., and sporadic tourists such as Americans, Swiss, Norwegians, Swedes, Danes, etc. They usually visit Zhaoxing Dong village and surrounding Dong villages, they all like Zhaoxing Dong village very much.

4. The reception conditions are not perfect. At that time, there was no inn or hostel for tourists in Zhaoxing Dong village. When the foreigners who are visiting come here, they will arrange them in the guest house on the second floor of the township government office building, and have dinner in the canteen of the township government. By May 1993, the conditions had been improved, because the Zhaoxing Civilization Center had been built and put into use. On the third floor of the office building of the Civilization Center, there were four rooms and about 10 beds, which were specially used to receive tourists to Zhaoxing. So far, it has become a guest house for tourists. This is the beginning of Zhaoxing tourism reception.

5. No functional department docking. At that time, few people came to Zhaoxing Dong village for tourism, only a few foreign friends. When they come, they are all LED or recommended by relevant personnel (China International Travel agency or other government agencies, etc.), so there is no government functional department specialized in tourism in Zhaoxing Township. When tourists come, we will treat them warmly, but the entertainers are all staff of the township government. They don't know much about tourism reception, which makes them often unprepared. Accumulate experience in continuous reception, explore and develop at the same time.



**Tourism related work of the township head:**

"When I went to Zhaoxing Township as head of the township, I dealt with a matter related to the protection and tourism of Zhaoxing Dong village. At that time, Zhaoxing township was about to build a nursing home. The previous design was a "modern building" with four floors. At that time, I communicated with the relevant staff and made a decision to lower the foundation of the building. The original design of the four floor building was changed to only two floors, and the original architectural decoration was modified, such as replacing the aluminum alloy windows with the traditional lattice windows of the Dong wooden building, and adding solid wood suspenders. The appearance of the building is packed with solid wood board. In this way, the overall style of the old people's home is unified with the style of the traditional wooden buildings and folk houses around it, and it will not be out of tune with the surrounding environment like the previous design effect.

Now we can see that the construction of the nursing home is in line with the overall architectural style of Zhaoxing Dong village, and also maintains a unified visual effect. However, there are still some regrets. This is mainly because the project and construction design of Zhaoxing Township as a nursing home have been approved before I went there (before I became the township head). In addition, the foundation excavation of the building has been completed. If I had been responsible for this project at the beginning, the construction effect of Zhaoxing Township nursing home would be better than now. But even under such circumstances, I still insisted on my idea under great pressure and resolutely revised the original design scheme. This was the first important thing I did as the head of Zhaoxing Township. Why am I doing this? I think it is my sense of tourism development that has played a role in the future development of Zhaoxing Dong village tourism. But at that time, not too many people could understand my intention. At that time, there were no real tourism activities in Zhaoxing Dong village, and the vast majority of people did not have the awareness of developing tourism. They thought that tourism was not marginal and distant.

It was also at that time that I put forward the protection and construction idea of "protecting old residential areas and opening up new residential areas" for Zhaoxing

Dong village, so as to ensure its original style and make all kinds of buildings in Zhaoxing Dong Village achieve unity and coordination.

In May 1993, the spiritual civilization construction center of Zhaoxing Township was completed. The center is a three story wooden building with hanging feet. The first floor is a place for cultural activities, the second floor is a reading room for books and newspapers, the third floor has 10 berths for passengers, and the back of the building has a kitchen. The township government has entrusted the spiritual civilization construction center to the township cultural station. While carrying out cultural activities, the township cultural station also undertakes the task of receiving domestic and foreign tourists, thus changing the situation in the past that the Township People's government was responsible for receiving foreign visitors and tourists. Therefore, the township spiritual civilization construction center has become the first reception station to undertake the task of tourism reception and the window of foreign cultural publicity activities. At that time, Lu Genmao, together with staff Zeng Qingrong and Lu Xinyun, served as the head of the township cultural station. And began to charge passengers' accommodation, meals and tickets, mass performance activities fees (delay fees), so the tourism reception can basically be self-supporting, no longer paid by the township government.

Since then, with the continuous expansion of tourism business, the tourism operation efficiency of cultural stations has gradually emerged, and they have the ability to appropriately support the government's financial expenditure. With the increase of tourists year by year (as early as 1992, Zhaoxing Dongzhai set up a temporary ethnic customs performance team, which was the only team to meet the needs of tourists and perform Dong songs at that time), some Zhaoxing people with tourism ideas began to invest in the tourism reception industry, Make room for reception services, such as restaurants and accommodation. He is the pioneer of Zhaoxing rural reception. Meanwhile, Lu Xinfeng, a young man from Zhaoxing village, founded the first tourism promotion website of Zhaoxing (<http://www.gulou.org>) actively promote Zhaoxing Dong village and carry forward the excellent Dong culture.

With the completion of Zhaoxing spiritual civilization center and the opening of tourism publicity website, Zhaoxing tourism reception facilities have been gradually improved, tourism service capacity has been continuously improved, tourism

promotion has been continuously expanded, popularity has been continuously improved, tourists have increased year by year, and people in the village have also successively set up catering, accommodation and other tourism service industries.

In April 2012, Wu Jiaxian (former deputy head of Zhaoxing Township, in charge of Tourism) summarized the initial stage of Zhaoxing's tourism development. He said that "the approximate time of this stage is from 1982 to 1994, and it is mainly visited by scholars and media. In 1982, National Geographic reporter Oakes came to Zhaoxing for an interview. Zhaoxing began to be discovered by the world. Then experts, scholars and media from home and abroad came to Zhaoxing, such as the famous Japanese folklore scholar Takeo Tanhata and Ryoko kummaru, the French television station 3 and the Taipei "looking for wonders in the mainland".

### **Development stage**

In 2001, the CPC Liping county Party committee and the county people's government put forward the development strategy of revitalizing the county through tourism, including Zhaoxing Dong village in the first batch of investment and development villages, and issued relevant policies to increase the investment attraction of the tourism industry. In September 2003, the people's Government of Liping County set up a tourism development and investment company and applied for 11 million tourism bonds, of which 4.5 million yuan was invested in the infrastructure construction of Zhaoxing scenic spot. On October 3, 2003, the people's Government of Liping County and Guizhou century Fenghua Tourism Investment Limited Company signed the contract for investment and development of Zhaoxing Dongzhai scenic spot tourism project, enabling the company to obtain the 50 year tourism development and management right of Zhaoxing scenic spot. After entering Zhaoxing, the company mainly developed and operated Zhaoxing Hotel and Dong folk show, and invested in Zhaoxing tourism parking lot, circuit transformation, art exhibition center construction and other infrastructure construction, which played a positive role in improving the brand and reception level of the scenic spot, and the number of domestic and foreign tourists increased rapidly. In 2004, the people's Government of Liping County applied for a loan from the World Bank for the construction of Zhaoxing scenic spot. According

to statistics, from 2000 to 2007, more than 12 million yuan has been invested in the construction and protection of Zhaoxing scenic spot.

In 2008, Liping County invested 50 million yuan to build the Zhaoxing Dong village, making it a 5A scenic spot. In order to seize the opportunity of Guiyang Guangzhou Expressway and express railway passing by Zhaoxing, Liping County has formulated the implementation plan for the secondary development and construction of Zhaoxing scenic spot in Liping County. Starting from the reception capacity of the scenic spot, it will gradually implement the basic and service construction projects of the scenic spot according to the scientific and reasonable arrangement of "food, housing, transportation, tourism, shopping and entertainment", 15 key projects, such as tourist parking lot, tourist highway linking to expressway, sewage treatment plant, village walk, tourist service center and Zhaoxing night scene lighting, will be launched in an all-round way.

In 2012, Liping County invested 829 million yuan to build Zhaoxing scenic spot, the largest Dong village in China. The investment in Zhaoxing is mainly to promote the infrastructure construction of the scenic spot, so as to make more rational use of ecological resources. A total of 98 construction projects are involved, including 19 projects such as sewage system and footpath construction started in the first phase. By 2016, the total investment in Zhaoxing cultural and natural heritage protection and infrastructure construction has reached 500 million yuan. On April 10, 2020, CTS scenery, a wholly-owned subsidiary of CTS group, signed a cooperation contract with Zhaoxing Dong Village scenic spot project to provide comprehensive transportation management services for Zhaoxing Dong village. To support the transportation management of the scenic area, input resources channels, excellent talents and rich management experience, and provide strong support for the benign development of the scenic area.



Figure 118 The signing ceremony of the cooperation between Zhonglv Company and Zhaoxing Dong Village Scenic

Source: <https://baijiahao.baidu.com/>, 2020

### **Main features of the development process**

1. Adhering to the development concept of culture as the soul, tourism as the foundation and protection as the root. In the process of development and construction of Zhaoxing, the Party committee and government of Liping county take the traditional Dong culture as the core resource, vigorously develop the tourism industry, strengthen the inheritance, protection and promotion of cultural customs, deeply excavate the connotation of Dong culture, and strongly promote the protection of traditional village style. We should vigorously implement the strategy of cultural leading, run the cultural industry through the whole process of development and construction, take the lead in realizing the breakthrough of tourism industry as the goal, increase the intensity of infrastructure construction, improve tourism facilities, enrich tourism formats, enhance tourism carrying capacity, and establish the ancient residential Protection Association. In the aspect of cultural protection, we should strengthen the villagers' autonomy, establish the system of cultural protection and tourism income distribution, prevent the alienation of traditional culture, and promote the sustainable development of scenic spots.

2. Adhere to the development mode of government leading, enterprise participation and mass cooperation. In the process of development and construction, the government is responsible for planning and construction. It has successively compiled the master plan of Zhaoxing tourism development, the protection and renovation plan



of Zhaoxing Dong village, and the construction and development plan of Zhaoxing small towns. It has completed the design and construction of 98 projects, with a total investment of 480 million yuan. Under the guidance and encouragement of the government, a large number of private capital has poured in. There are 8 investment projects with more than 10 million yuan, with 210 million yuan of funds in place, 286 individual businesses and 34.7 million yuan of investment. The extensive participation of enterprises has injected strong vitality into the industrial development and brought the market principal role of industrial development into full play. In the process of development, local people actively cooperated to complete the acquisition of 3279 mu of land, contributing to the construction of infrastructure and tourism projects. Most people actively participate in cultural protection, scenic spot management, industrial management and other work. Through the effective cooperation of multiple channels, Zhaoxing scenic area has opened a prosperous development situation.

## **2. Specific planning**

### **The earliest planning: Dong village protection**

In 1989, a group of 9 reporters from people daily went to Zhaoxing Dong village to collect wind. The reporters first put forward "suggestions on protecting the original style of Zhaoxing Dong village", becoming the first group to put forward the idea of protecting Zhaoxing Dong village. In October 1992, Shi Gancheng, then the head of Zhaoxing Township, put forward the protection and construction idea of "protecting the old residential areas and opening up new residential areas", in order to protect the original style of Zhaoxing Dong village from damage and maintain the overall coordination. In 1998, when Yang Shengming, then director of Guizhou Provincial Tourism Bureau, visited Zhaoxing for investigation, he saw a house beside the Drum Tower of xintuan, with white tiles pasted on the external walls. He pointed out that it was not in harmony with the appearance of the surrounding national buildings such as this building and the drum tower. Since then, the County Construction Bureau and Zhaoxing township government have dealt with the house.

In 1999, Ruan Yisan, a famous expert on ancient city protection and professor of Tongji University, visited Zhaoxing. The fire control project was being carried out in Zhaoxing Dong village, and the first floor of wooden buildings in the village was

planned to be sealed with bricks. Ruan Yisan promptly communicated with the decision-makers of the fire department and cancelled the project. At the same time, in order to protect the original appearance of Dong village, he proposed that Zhaoxing middle school had better stop work and relocate. But later, due to financial difficulties, the grass-roots departments only carried out technical treatment on the appearance of the middle school buildings, and strengthened the greening project around, reducing the impact on the village environment.

On May 13, 1999, the leaders of the Ministry of construction, accompanied by personnel from Guizhou Provincial People's Committee, Department of construction, Department of culture and other relevant departments, went to Zhaoxing to investigate the construction of ethnic villages and the protection of ethnic buildings. During the investigation, the leaders of the Ministry of Construction asked the local government to speed up the protection and construction of ethnic buildings in the village, so that the protection of the original style of Zhaoxing Dong village was officially put on the agenda. Many experts, scholars and tourists who visited Zhaoxing also put forward suggestions to the local government to protect Zhaoxing Dong village. Among them, Wei xiao'an, a famous expert in tourism economy and management, Su Donghai, a famous Museologist, Shan Jixiang, then director of the State Administration of cultural relics, Bai Gengsheng, researcher of the Institute of minority literature of the Chinese Academy of Social Sciences, Wu Zhengguang, director of the Guizhou Provincial Bureau of cultural relics, Ji Baoshan, executive deputy director of the Guizhou Provincial Department of construction, and Zhang Xiaosong, director of the Guizhou Provincial Center for tourism and cultural communication, All of them put forward suggestions to protect Zhaoxing Dong village. Since then, Zhaoxing Dong village has been listed as one of the 13 key protected ethnic villages in the province.

### **Formulate the protection and renovation plan of Zhaoxing Dong village in Liping**

In the first half of 1999, after the Construction Department of Guizhou Province listed Zhaoxing Dong village as the key ethnic village under protection in the whole province, it was required to draw up the protection plan of Zhaoxing Dong village. In the second half of 1999, the Construction Bureau of Liping County hired Guizhou architectural design and Research Institute as the planning and design unit to start the

work of Zhaoxing ethnic village protection planning for the first time. President Luo Deqi led the planning team to Zhaoxing in March 2000 to carry out basic data investigation. In September 2009, the text of "protection and renovation plan for Zhaoxing Dong village in Liping" passed the review. The protection of Zhaoxing Dong village is on the right track.

### **Promotion of environmental protection work**

In 1999, the Department of construction of Guizhou Province listed Zhaoxing as one of the 13 ethnic villages under key protection in Guizhou Province. Since then, the people's Government of Guizhou Province has established a joint conference system for the construction of key protected ethnic villages in Guizhou Province, which is composed of eight departments, including the Provincial Department of construction, the Department of culture, the people's Commission and the Planning Commission. It is mainly implemented by the Construction Bureau of Liping County, the Tourism Bureau of Liping County and the people's Government of Zhaoxing Township. At the beginning of the implementation of the plan, the landscape of Zhaoxing Dong village was less damaged. Up to 2004, there were six households building brick houses in Zhaoxing Dong village. At that time, the county Party committee and the county government attached great importance to the work, and organized a working group to settle in Zhaoxing to guide the township party committee and the government to deal with the matter. On December 29, 2004, the working group finally completed the task of demolishing illegal buildings.

In 2004, approved by the State Council, Dong township of Liping was announced as a national key scenic spot, and Zhaoxing Dong village became the core scenic spot of the national key scenic spot of Dong township of Liping. In 2005, the people's Government of Liping County set up the Management Office of state key scenic spots in Dong Township of Liping County. Since then, Zhaoxing scenic spot protection has a special functional organization.

In 2006, the phenomenon of illegal building and construction in the village increased, and the number of illegal house building reached more than 40. Relevant leaders of Liping County organized relevant departments to hold a symposium on the renovation of illegal buildings in Zhaoxing Dong village. The meeting clearly

dispatched three working groups, each led by a deputy county-level leader to Zhaoxing to carry out the rectification work. During this period, Min Qihua, the head of Liping County, went to the scene many times to guide the work, and organized and held a mass representative meeting. After more than 40 days of efforts, further rationalized the building management system.

### **Introduction to the General Plan of the National Scenic Area of Liping Dong Township (2009-2025)**

#### **2.3.1 Nature of scenic spots**

Relying on the natural and well preserved Dong villages and ecological environment, with the characteristics of Dong culture, Drum Tower complex and revolutionary relics, as well as karst overpass, rural scenery and other landscapes, it is a national scenic spot for carrying out customs experience, sightseeing and cultural education activities.

#### **2.3.2 Scenic area division**

The Liping Dong Township National Scenic Area is divided into 4 scenic spots, 1 scenic cluster, and 2 independent scenic spots. They are Zhaoxing Diping scenic spot, Bazhai Jiuchao scenic spot, Yandong Koujiang scenic spot, Tianshengqiao Bazhouhe scenic spot, Liping Qiaojie ancient architecture scenic spot, Shangzhong independent scenic spot and Hongzhou independent scenic spot.

Among them, Zhaoxing - Diping Scenic area covers an area of 58 square kilometers, including Zhaoxing Dongzhai Gulou group, Diping Fengyu Bridge, Tang'an Dong ecological museum, etc. The scenic spot is rich in human resources, with drum tower buildings and Dong customs as its main features.

#### **(2) Conservation planning**

Zhaoxing Dong village is not only a core scenic spot, but also a first-class protection area of cultural landscape. Population growth is strictly controlled in the area. Only necessary transportation and service facilities are built, and the construction of facilities must be coordinated with the original village environment. In the core scenic area, all kinds of engineering construction unrelated to resource protection are strictly prohibited, and all kinds of buildings and structures are strictly restricted. Construction projects that meet the planning requirements shall be submitted for approval in strict

accordance with the prescribed procedures. Those with incomplete procedures shall not be organized for implementation.

### (3) Tour planning

The scenic area is well-known for Dong ethnic customs tourism. In the near future, we should maintain the original pattern of the village, maintain the style and features of the residential buildings, transform and move the buildings that are not in harmony with the overall style and features, control the development scale of the village, open up new areas, maintain the rustic style and features of the village, improve the grade of the highway from Zhaoxing to Jitang and from Zhaoxing to Jilun, and change the existing transit highway in Zhaoxing into a tourist pedestrian street,

Setting up transit roads around the reserve. In the long term, a circular tourist highway connecting Zhaoxing, Jilun, Jitang, Dengjiang, and Shangdiping, Sasui Mountain, Tang'an and Xiage (shangxiazhai) will be built. Water supply facilities and small sewage treatment plant will be built in Zhaoxing. Zhaoxing new area will be set as a tourist service Village and a set of service facilities will be built.

Activities such as tour of Dong villages, appreciation of folk houses, and experience of folk customs, folk activities, cultural investigation, and exploration of karst caves can be carried out. The tour can be on foot or by car.

### (4) Tour schedule

According to the direction of tourists and the actual needs, Liping Dong Township national scenic spot is divided into one-day tour, two-day tour and multi day tour. Zhaoxing Gulou scenic area is a two-day tour.

### (5) Layout of tourism service facilities

The supporting service system of tourism facilities is divided into four levels: tourist spots, tourist villages, tourist towns and tourist cities. Zhaoxing is a tourism service village.

## **Brief introduction of protection and renovation plan of Zhaoxing Dong village in Liping**

This plan is the guiding document for the construction of Zhaoxing village in Liping. It is the protection and renovation plan for the construction of Zhaoxing village, so as to guide and control the construction of Zhaoxing village. The planning period is from



2009 to 2025. The recent construction period is 5 years. The planning covers three village committees, namely Shangzhai village, Zhongzhai village and Zhaoxing village, with jurisdiction over 22 villager groups.

Overall objective: to form the core of national scenic spots worthy of the name and complete the declaration of world cultural heritage.

#### The nature and scale of Dong Village

Article 10 the nature of Zhaoxing Dong village is determined in this plan: Liping Dong village is the core part of Zhaoxing first Terrace Scenic Spot of the national scenic spot of Liping Dong Township, an important tourist destination and cultural heritage protection site, and the core waiting service area of Zhaoxing cultural tourism area (bazhai mountain), and is rated as one of the six most important villages in China by the National Geographic magazine. It is a fine area of the whole Dong culture tourism area and one of the windows for Dong culture to go to the world.

#### Planning structure

1. Improve the function of Zhaoxing Dong village, conform to the original spatial structure of Dong village, and form the main axis of planning;
2. Landscape axis and landscape point: take the protection of Drum Tower and flower bridge as the core, organize the landscape belt along the river to form the landscape axis.
3. It can be concluded as a planning structure of one axis, two belts, one core and seven stars.

The protection area is divided into four categories

1. The land boundary of Gulou and Huaqiao provincial cultural relic reserve;
2. The land boundary of the first class landscape protection zone for public buildings of residential buildings;
3. The boundary of land use for restoration and construction of new style and feature reserve;

#### Landscape protection control area.

Construction stages

1. From 2009 to 2015 in the near future, the goal is to ensure the near-term clean-up of the dirty and improve the infrastructure;
2. In the medium term, from 2016 to 2020, the goal is to basically complete the landscape management of the scenic spot and form the foundation after five years of efforts. This reception ability can promote the tourism of "eight villages and one mountain" Dong culture scenic spot; and
3. In the long term from 2021 to 2025, the goal is to form a high-quality reception capacity and a big pattern that can promote Li -Cong –Rong (place name), a big scenic spot.

### **Cultural landscape protection, cultivation and control planning**

1. Protect the architectural style of the Dong family and demolish the buildings that are not in harmony with the Dong family's buildings;
2. Strengthen the overall landscape of Zhaoxing and protect the overall architectural environment of Zhaoxing;
3. Maintain the original five groups of the Drum Tower, flower bridge, stage and satang, do not add another drum tower and flower bridge, do not destroy the mature pattern, and maintain the original environment of Drum Tower and flower bridge;
4. Strictly control the new buildings, limit the building height, number of floors, facade transformation, and protect the original style of Dong family; and
5. The approval procedure of new buildings must be improved, and no construction can be started without approval.

### **Principles of river landscape protection and construction**

1. Build river landscape belt meticulously and open the trail system along the river;
2. Carefully design riverside revetment, footpath, arcade, river view, and water overlapping, hydrophilic platform and revetment plants to maintain the natural ecological landscape;
3. Restore the architectural style of the Dong family along the river, reasonably organize the retreat of arcades, and meticulously create the scene of rural life; and
4. Appropriate construction of water storage dam to ensure the long flow of clean water in four seasons.

### **Introduction to the General Plan of Zhaoxing Town, Liping County (2013-2030)**

"Dual core" and "East core" are historical reserves, including drum tower, Flower Bridge and other buildings with historical protection value. This is the core of the town's characteristic layout, the core of reflecting Zhaoxing's historical and cultural value and town's characteristics, and the core of historical and cultural town protection and tourism development.

"West core": a tourist service area for guilai. It is the core of the town's future development and the center of Zhaoxing's modern tourism services, commerce, culture, entertainment and landscape.

#### **"Multi group"**

The town is divided into three areas, namely Zhaoxing tourism core area, guilai tourism service area and Jingzhai administrative service area.

(1) Zhaoxing tourism core area is a historical protection area, including Gulou Huaqiao and other buildings, streets and dwellings with historical protection value. This is the core of reflecting the characteristics of the Dong nationality, and the main body of reflecting the historical and cultural value and urban characteristics of Zhaoxing.

(2) Guilai tourist service area is located about 2 km west of the town . The village is the main body of urban construction and development in the future. Mainly set up tourism services, cultural entertainment, housing and other functions. It will be built into a new area that fully reflects the modern service level.

(3) Jingzhai administrative service area - 1.3 km north of the old city. The main purpose of this project is to accommodate the immigrants from Zhaoxing tourism core area and surrounding villages, and to arrange the administrative office and other service facilities relocated from Zhaoxing tourism core area.

#### **Historical and cultural protection plan**

According to the requirements of the regulations on the protection of famous towns and villages in famous historical and cultural cities, the whole protection of Zhaoxing old district is carried out. The drum building, fengyuqiao and Jitang drum building in Zhaoxing tourism core area are class II protection, which strictly protect the original appearance of the building, and the surrounding 50 meters. No new buildings are allowed in meters. The original uncoordinated buildings will be demolished. The buildings, streets and water bodies of Zhaoxing old district and Tang'an and Jitang villages shall be maintained in accordance with the principle of basic maintenance of original appearance, so as to make the whole old as old. Strictly control the height, style and facade transformation of new buildings, and gradually dismantle or reconstruct the coordinated buildings in the village. All construction activities around cultural relics in Zhaoxing - Terrace Scenic Area shall be strictly approved to ensure that the original style and pattern are not affected.

### **Tourism investment and development**

From 1985 to 2016, the tourism industry of Zhaoxing Dongzhai has experienced a long natural development process and the stage of investment and development. Since 2008, the investment and development stage has successively invested in the following major projects: The first is the construction of highway loop project, namely xiaxiangdong to tang'an'ao ring Zhaoxing Dongzhai highway. Construction started in 2008 and completed in 2010. It is a three-level provincial road with a total length of 16 kilometers. It has changed the history that the transit vehicles directly entered Zhaoxing Dong village in the past. The environmental sanitation and tourism management of Dong village are guaranteed.

The second is the construction of tourism parking lots in the scenic area, namely zhaitou parking lot, zhajiao parking lot and Guima parking lot. Zhaitou parking lot covers an area of 1000 square meters with 300 parking spaces, and zhajiao parking lot covers an area of more than 700 square meters with more than 150 parking spaces. The two parking lots, with a total investment of more than 3 million yuan, were completed and put into use in 2010; Guima parking lot covers an area of more than 4000 square

meters, with more than 1300 parking spaces and an investment of more than 47 million yuan. It was completed and put into use in 2013.

The third is the construction of "Liudong Lake" landscape project in zhajiao. It has lake water, green space, landscape doors and other facilities, covering an area of more than 30000 square meters, with an investment of more than 1.5 million yuan. It was completed in 2013. The fourth is the construction of the access road project in the scenic area, that is, the 3 km secondary oil road project from Guima to Zhaoxing. The road is 9 meters wide and has two lanes, with a total length of 3 kilometers and an investment of more than 50 million yuan. The project started in 2011 and was completed and opened to traffic in 2013. The fifth is the construction of large-scale Zhaimen project. From 2012 to 2013, more than 8 million yuan was invested to build Guima large-scale Zhaimen. In 2013, it invested more than 7 million yuan to build a large gate of Zhaoxing zhajiao scenic spot. The sixth is the river landscape treatment project in zhainei. The river regulation in Zhaoxing Dongzhai has been carried out since 1994, when it suffered the worst flood in a hundred years. River landscape management started in 2006, with a total investment of more than 30 million yuan. By 2016, the governance work has been basically completed. The seventh is the investment in the maintenance and repair of Drum Tower, flower bridge, theater building and residential wooden building in the village is about 2 million yuan per year. Through investment, development and effective governance, the tourism environment of the scenic spot is gradually improved.

According to statistics, the number of tourists to Zhaoxing in 1997 was 35417, including 2589 overseas tourists, more than 200 tourism practitioners, and the comprehensive tourism income was 2.12 million yuan. In 2007, the number of tourists reached 172600, including 28500 overseas tourists and more than 500 tourism practitioners, with a comprehensive tourism income of 35.79 million yuan. In 2018, Zhaoxing received 288482 domestic and foreign tourists, and the ticket revenue of the scenic spot exceeded 20 million yuan.

### **1. Facilities**

Zhaoxing scenic spot, according to AAAAA level scenic spot planning standard, invested 130 million yuan and constructed 33 infrastructure projects. At present, the



scenic area has the key cultural relics protection units, Ji Tang Drum Tower and Zhaoxing Gulou group, and 46 county-level cultural relics protection units; The tourist facilities are equipped with hotel accommodation (about 260), tourist service center, Dong culture exhibition center, Dong cultural performance field, post office, tourism toilet (6 places), scenic spots sightseeing vehicles, parking lot 6 (about 60000m<sup>2</sup>), under construction parking lot 2 (about 20000 square meters), safety finger wave center, distribution monitoring (about 300), fire camp.

### **(1) Status quo of operation and management of scenic spots**

#### **1. Organizational structure and system**

The actual controller of Guizhou Liping Zhaoxing Tourism Development Co., Ltd. (hereinafter referred to as the company) is the state owned assets supervision and Administration Office of Liping County People's government.

Within the company, there are six departments including general management department, asset operation Department, financial department, marketing department, operation service department and cultural and performing arts department, with 260 employees. According to the two interviews, the operation service department is the Department with the largest number of people. It manages the ticketing team (tourist service center), sightseeing bus team, cleaning team, security team and Huanggang operation team.

#### **2. System and mechanism**

The people's Government of Liping County owns the ownership of the scenic spot, and is responsible for protecting the integrity of the scenic spot resources in accordance with the law, guiding and regulating the people in the scenic spot.

The Management Committee exercises the administrative power of the scenic spot, focusing on regulating all practitioners in the scenic spot to operate in accordance with the law; Formulate industry norms and standards and organize promotion, strengthen safety control, focusing on fire safety control; Organize relevant declaration, evaluation, review and other special work.

Zhaoxing Dongzhai tourism company is responsible for the daily operation of the scenic spot, and formulates the rules, regulations, processes and standards related to the operation of the scenic spot; Carry out the marketing and promotion of scenic spots; Organize the orderly operation of the scenic spot business projects; Improve the service

quality of scenic spots; Do a good job in the collection, sorting, analysis, reporting and filing of customer information.

The board of directors and the board of supervisors are set up in the company. The management posts are divided into three levels: senior management, middle management and grass-roots management. The general manager and deputy general manager belong to the senior management. The Department Directors and deputy directors are the middle management posts, and the team leaders, deputy team leaders and supervisors are the grass-roots management posts.

The chairman of the board of directors is the first person responsible for the operation and management of Zhaoxing Dongzhai scenic spot. He exercises the highest command. The general manager, deputy general manager and department head implement the principle of level by level management. All departments carry out their work according to their respective responsibilities and division of labor.

### **3. Asset structure**

The company has participated in and controlled four units, including: Liping Zhaoxing Huarui Hotel Co., Ltd., Guizhou Maomao Travel Agency Co., Ltd., Guizhou Zhaoxing Dong culture song and dance performance Co., Ltd. and Liping County Tourism Development Investment Co., Ltd.

The company's assets are divided into six categories: housing structures, general equipment, special equipment, transportation equipment, intangible assets and other assets.

Among them, the largest proportion is housing structures, including 3 boutique hotels, 3 RV hotels, 8 properties for office and operation, and 5 properties under construction and idle, with a total construction area of about 75000 square meters; In addition, six parking lots have been put into use and two are under construction, covering a total area of about 83000 square meters; There are 61 sets of transportation equipment, including 57 sightseeing buses for tourism service, 2 sightseeing buses for external connection and 2 office vehicles.

### **4. Format and products**

At present, the main business types of the scenic spot are: accommodation, catering, performing arts, cultural exhibition center, commercial retail and traffic.

The accommodation in Zhaoxing Dongzhai scenic area mainly consists of various boutique hotels, camp; B hotels, inns and RV hotels. Statistics show that there are about 90 hotels at the end of 2016, and the number has grown to about 260 by the end of September 2019.

Most of the restaurants in the scenic area are Guizhou local dishes, which are mainly distributed in the core area and surrounding areas of the scenic area. Dong folk song is the only large-scale performance project in the scenic area. During the day, guests are invited to perform at the gate of the village, and small-scale scene performances are interspersed in several drum towers to show Dong folk song playing and working. The Zhaoxing Dong culture exhibition center, a collection of national culture and folk experience activities (manual workshop). Commercial retail to Guizhou local products, scenic souvenirs, silver sales. Scenic traffic refers to the sightseeing bus connecting tourists.

### **5. Traffic lines and moving lines**

Main traffic routes in the scenic area:

(1) The tourist center of the scenic spot goes back and forth to Zhaoxing village gate.

(2) Zhaoxing Shangzhai parking lot is used to drive back and forth to Tang'an Dongzhai.

The main parking areas:

(1) Guilai parking lot has 1041 sensing parking spaces, which can accommodate 1140 vehicles.

(2) Batang parking lot, infrastructure construction has not been completed, has not been opened.

(3) Spare parking lot, infrastructure construction has not been completed, not yet opened.

(4) Shangzhai parking lot can hold 80 cars.

(5) Xiazhai parking lot can hold 86 cars.

(6) The farm parking lot can hold 64 cars.

The number of operational sightseeing vehicles is 59, including 6 vehicles with 19 seats, 38 vehicles with 18 seats and 15 vehicles with 11 seats, with a total transportation

capacity of 963 person times. The vehicle type is fuel, and the operating cost is about 20000 / month.

The inner moving line of the scenic spot is a loop design: the main street (shibanchang Street) in the south of Zhaimen Dongzhai cultural exhibition center, xintuan Gulou Zhituan Gulou performance theater, ritual group Gulou, ritual group Huaqiao, rentuan Huaqiao, rentuan Gulou, Yituan Huaqiao, Yituan Gulou Zhituan Huaqiao, mengmao Huaqiao, completes the tour.



Figure 119 Panorama of Zhaoxing Village  
Source: Internal Information, 2020

## 7. Intelligent construction

In 2018 and 2019, the company signed the preliminary intentional cooperation agreement of Zhaoxing scenic area and the construction contract of Zhaoxing Dongzhai Scenic Area Intelligent Tourism Construction Project in Liping county with Guizhou branch of Unicom system integration Co., Ltd. (hereinafter referred to as Unicom), which agreed that Unicom would take the one-time all-inclusive way of contract price, and the project included video monitoring system, video monitoring system, video monitoring system, video monitoring system, wireless WIFI system, intelligent car park system, public broadcasting system, exhibition center, command center (conference room), electronic ticketing and access control system, information distribution system, data center room, integrated wiring, tourist service center hardcover, Internet special

line, cloud service, office OA, scenic area official website, scenic area official WeChat official account, Tourism big data system and integrated management and control platform of scenic spots.

At present, except the command center (conference room) and office OA system, they have been completed and put into use.

## **8. Safety and health environment**

According to the latest establishment of the company, there are 62 people in the security department and one team leader. There are 115 fire hydrants, 6 high-level independent fire pools, 3 public drinking pools and 246 fire extinguishers in the village. Firefighting facilities and equipment are mainly distributed in the important nodes of the scenic spot.

There are three administrative villages in Zhaoxing Dongzhai scenic area with health stations. There are no directly managed clinics and other health and medical institutions in the scenic area. The main streets of the scenic spot (Long Stone Street) are regularly cleaned and transported by special garbage sweepers, and the sanitation of other blocks depends on manual cleaning.

## **Part 6 :Discussion on the negotiating identity of Drum Tower**

### **The negotiating identity theory**

The negotiating identity perspective is an integrative theory that draws from the work of social identity theory (e.g. Abrams & Hogg, 1990; Brewer & Miller, 1996) as symbolic interactionism (e.g. McCall & Simmons, 1978; Stryker, 1981, 1991), identity negotiation (e.g. Ting-Toomey, 1988, 1989a, 1993), and relational dialectics (Baxter & Montgomery, 1996). Social identity theorists derive their ideas from the social psychological discipline. Symbolic interactionists draw their ideas from the sociological arena. The negotiating identity and dialectical approaches reflect theoretical and research work in the communication discipline.

In sum, the negotiating identity perspective is an integrative theory that draws inspirations from three major scholarly disciplines. Integrating many of the empirical research studies conducted in the three academic spheres, the theoretical ideas of the negotiating identity perspective are formed.



The negotiating identity perspective emphasizes the linkage between cultural values and self-conception. It explains how one's self-conception profoundly influences one's cognitions, emotions, and interactions. It explains why and how people draw intergroup boundaries. It illustrates the different needs and wants of individuals in desiring inclusion-differentiation and connection-autonomy in their relationships. It also maps out the factors that contribute to identity shock-as when individuals move from a familiar cultural milieu to an unfamiliar one. The negotiating identity of Zhaoxing Dongzhai Drum Tower is not the Drum Tower to negotiate, but in the Drum Tower culture, the individuals (villagers) in Zhaoxing Dongzhai become competent communicators through repeated practice in different interactive situations. They also deal with others appropriately and effectively through customary practices.

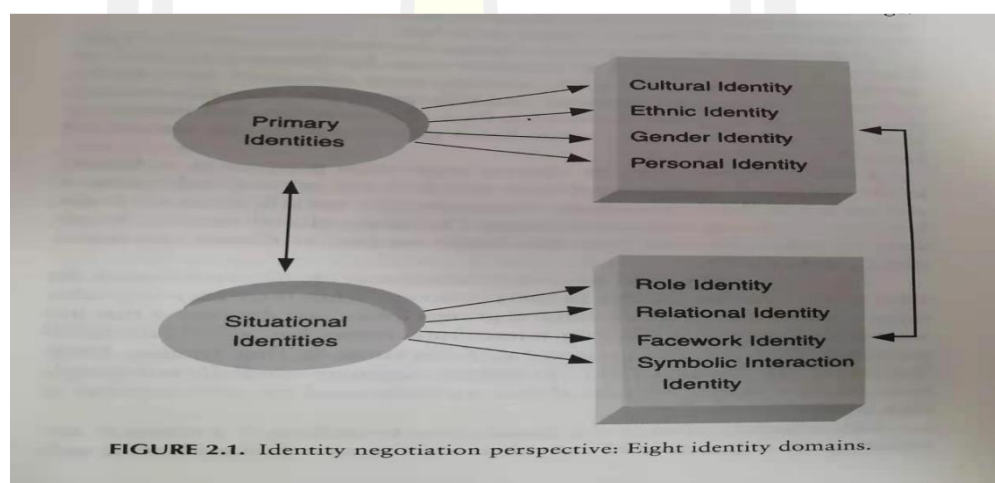


Figure 120 negotiating identity perspective: eight identity domains

### 1. Cultural identity

Cultural identity, from the negotiating identity perspective, is defined as the emotional significance that we attach to our sense of belonging or affiliation with the larger culture. To understand cultural identity more specifically, we need to discuss two issues: content and salience.

All the villagers of Zhaoxing Dong village were born and grew up here. Everyone here has a feeling of "Zhaoxing people". This kind of cultural identity can be said to be deeply rooted. They all have the same skin color and appearance. They all speak the Dong language of their own nation and wear the traditional costumes of the Dong

nationality. Under the guidance of their parents, Zhaoxing people have obtained the membership of the Dong Drum Tower cultural group. In the past, every Zhaoxing person would have a name in the drum tower. They would sing along with others and play Lusheng in the drum tower. All of these have entered the construction system of cultural identity (the third chapter systematically and explains the drum tower cultural identity from the perspective of cultural identity. I will just give a brief account here. Cultural identity, from the identity negotiation perspective, is defined as the emotional significance that we attach to our sense of belonging or affiliation with the larger culture. Here, cultural identity refers to the villagers' sense of belonging to the drum tower culture. In order to better understand cultural identity, we need to talk about two aspects: content and prominence.

**The way to understand the cultural identity of the villagers in Zhaoxing Dong village is to look at the value dimension behind the villagers' behavior.** In order to negotiate mindfully with people from diverse cultures, it is critical that we understand the value contents of their cultural identities. While there are many value content dimensions in which cultural groups differ, one dimension that has received consistent attention from intercultural researchers around the world is individualism-collectivism (see, e.g. Gudykunst & Ting-Toomey, 1988; Hofstede, 1991; Triandis, 1995). Obviously, the value dimension behind the Zhaoxing villagers' behavior is collectivism. Zhaoxing villagers live in five clans marked by five drum towers. The five clans form a unified Zhaoxing village family, and their surname is Lu. If something happens in the village, everyone will concentrate on the drum tower, and the village elder will preside over the discussion. Everyone will express their opinions on the matter. After listening to a wide range of opinions, a decision on the matter will be made by the minority subordinate to the majority.

Once the decision is made, everyone should abide by it and not change it. From this, we can see that in the group of Zhaoxing villagers, they emphasize that the identity of "we" is higher than that of "I", emphasizing the importance of the "we" identity over the "I" identity, in-group obligations over personal rights, and in-group needs over individual desires. In the Zhaoxing village group, obligations are higher than individual

rights, and collective needs are higher than individual desires. The understanding of Zhaoxing Drum Tower culture collectivism cultural tendency provides a means to check the content of cultural identity value.

The significance of Zhaoxing Dong village villagers' cultural identity refers to the strength of their subordinate relationship with the drum tower culture. The strong attribution of Zhaoxing Dong village to the drum tower culture reflects the high significance of cultural identity. The stronger the identity of Zhaoxing Dongzhai villagers to drum tower culture, the more likely they are to follow the norms and interactive script of Drum Tower culture. For example, the drum tower duels in the drum tower, the sacrifices in the drum tower, and the funerals in the drum tower are still in use according to the previous norms, reflecting the strong identity of the villagers of Zhaoxing Dong village to the drum tower culture. The significance of the cultural identity of the villagers in Zhaoxing Dong village can be operated consciously or unconsciously. The significance of this cultural identity is usually a natural phenomenon. The villagers in Zhaoxing Dong village live in their own culture. As a habitual way of life, they do not need to "prove" or explain its influence. In addition, it should be emphasized that the concept of cultural identity for Zhaoxing Dong village villagers refers to a person's sense of belonging or connection with the larger Drum Tower culture (or Dong culture).

**Ethnic identity** (this part has been described in detail in the chapter of Drum Tower cultural identity in Chapter 3). Here is a brief description.

1. The villagers of Zhaoxing Dong village have a common ancestor.

According to the investigation, the earliest ancestor in Zhaoxing Dong village was Lu Nuan. According to the genealogy of Lu family in Zhaoxing, Zhaoxing village was built in the third year of Yongxi reign of the Northern Song Dynasty (AD 986). After the ancestors settled in the village, some residents from the surrounding areas and Luoxiang moved to Zhaoxing to settle down. In the early years of Hongwu in the Ming Dynasty, after the troops and immigrants occupied some of the surrounding countryside and villages in the dam area, Wu Mian, an "orchid cave" man, led an uprising. After eight years of scuffle between the government and the people, a large number of refugees who were driven out of the dam area and their homes by the government fled to the Zhaoxing Valley for refuge, and settled here to survive. As a result, the Zhaoxing

village expanded rapidly. By the Hongwu Period of Ming Dynasty (1368-1398), there were 12 surnames living together. After that, the 12 surnames were combined into five "loutuan" (with Drum Tower as the symbol), and the population continued to grow. In addition, the ethnic attribute of the villagers in Zhaoxing Dong village is Dong nationality. They all worshiped SA God and built villages around the drum tower. They have a unified communication language - Dong language. They all have the same living customs, such as singing Dong songs and playing Lusheng.

In short, the villagers of Zhaoxing Dong Village strongly identify with their traditional national values, which is group oriented.

**Prominence**---Ethnic identity salience is defined as the subjective allegiance to a group--“large or small, socially dominant or subordinate-with which one has ancestral links. There is no necessity for a continuation, over generations, of the same socialization or cultural patterns, but some sense of a group boundary must persist. This can be sustained by shared objective characteristics (language, religion, etc.), or by more subjective contributions to a sense of 'groupness, ' or by some combination of both” (Edwards, 1994, p. 128). Thus, ethnic identity has both objective and subjective layers.

**Objective level:** Zhaoxing Dong village villagers have unique dress, entertainment activities, unique musical instruments, eating habits, living habits and so on.

**Subjective level:** the villagers of Zhaoxing Dong village are composed of a unique group of people who are united by common historical, emotional and symbolic ties. At the level of individual identity, the members who have a strong sense of identity with Zhaoxing Dong Village believe that they have a common history, heritage and blood relationship.

### **Gender identity**

The meanings of gender terms such as “feminine” and “masculine” are reflective of how the larger culture or ethnic group constructs the images of females and males. Gender identity, in short, refers to the meanings and interpretations we hold concerning our self-images and expected other-images of “femaleness” and “maleness”. Women play the role of spinning and weaving, singing Dong songs and taking care of their

families. Men are strong competition way, such as participate in bullfight competition, Lusheng competition, etc., outside to play the role of supporting the family. The gender identity of Zhaoxing Dongzhai villagers is a phenomenon of cultural construction, which is composed of the meanings given to men and women by Zhaoxing Dongzhai Drum Tower culture and the personal and social influence of these meanings or individual specific life.

Our gender identities are created, in part, via our communication with others. They are also supported and reinforced by the existing cultural structures and practices. Since childhood, Zhaoxing girls have been doing needlework and singing with her mother; and the boy will play Lusheng with his father. Playing Lusheng in Zhaoxing is an activity that only men take part in. The gender identity of the villagers in Zhaoxing Dong village is also reflected in their clothes. Women's clothes are gorgeous and there are many accessories; Men's clothes are relatively simple. The gender identity that Zhaoxing villagers learned from childhood will affect their communication with others, how they define themselves, and how they form their expectations of appropriate and inappropriate gender roles. The gender identity of the villagers in Zhaoxing Dong village is ubiquitous in their daily life. Although it is easy to be ignored, it has a profound impact on them.

In addition, in Zhaoxing Dong village, the villagers believe that the drum tower is also a symbol of masculinity. In the previous chapter, the cultural identity of the drum tower says that the drum tower and the Satan are the corresponding objects, the Satan is a symbol of motherhood, and the drum tower is a symbol of masculinity. In the past, the drum tower was a solemn place for adult men to discuss business, and women were not allowed to enter. Moreover, in the past, the drum tower was the only tall and majestic building with a central position, and the discussion in the drum tower meant the authority of power, which were all symbols of masculinity.

### **Personal Identity**

Beyond group membership identities, individuals develop distinctive personal identities due to unique life histories, experiences, and personality traits. Personal identity is defined as the sentiments and information an individual has regarding her or his personal self-images. These personal self-images are linked to her or his unique personalities, drives, goals, and values.



Personal identity can have two facets: actual personal identity and desired personal identity.

The term actual personal identity refers to those unique attributes that an individual exhibits frequently and that are also perceived by others. However, the labeling of such attributes may vary markedly between one's own perception and that of others. The term desired personal identity, on the other hand, refers to the preferred attributes that an individual considers to be assets in an interaction (Cahn, 1987). The more others affirm such desired identities in the interaction, the more the person feels that he or she is being understood, respected, and supported. The premise of the identity negotiation approach rests on the importance of supporting others' desired, salient identities more than their actual identities.

Beyond actual and desired personal identity facets, we should also consider specific personality trait factors in the identity negotiation process. To differentiate trait-level analysis versus culture-level analysis, Markus and Kitayama (1991) coined the terms “independent construal of self” and “interdependent construal of self”, “interdependent-self” members tend to be motivated by group-oriented goal achievements, collective consensus, and in-group harmony and rewards. Obviously, the villagers of Zhaoxing Dong Village belong to independent structural of self, they (independent self-members) strict for collection self-evaluation validation such as through their team effort and collection group success.

Overall, individuals may change their conceptions of composite identities at different age brackets, at different life stages, and with different life experiences. The villagers of Zhaoxing Dong village live here for generations. They have different expressions and feelings for Drum Tower at each stage of their life. In Zhaoxing group, each of them has a lot of common cognition about Gulou. For example, Drum Tower is the place where individual focuses on matters, and Drum Tower is an important place for individual entertainment, especially an important festival, Drum Tower is the place where individuals live everyday..... These forms the important content of Zhaoxing's personal identity.

### **Situational Identities**

As already noted, the situational identities refer to role, relationship, facework and symbolic identities that are adaptive self-images and highly situational dependent.

These identities are changeable-dependent on the configuration of the interaction goals, individual wants and needs, roles, statuses, and activities in the situation. Compared to the four primary identities (above), they are less stable and are driven by external situational features and are subsequently internalized by individuals operating in the society.

### **Role Identity**

The concept of “role” is a theatrical metaphor that is shaped by expectancy norms within a particular situation in a particular society (Burke, 1945; Goffman, 1959; Stryker, 1987,1991) .The term role refers to a set of expected behaviors and the values associated with them that a culture or ethnic group defines as proper or acceptable. Norms refer to what “should or should not” happen in an interactive situation. They are prescribed expectations of how things should be accomplished in a cultural community. The norms of the situation shape what constitutes proper or improper role enactment. Cultural, ethnic, and gender-related values underlie the reinforcement and interpretation of situational norms and roles.

The norm of Zhaoxing Dong village is often to emphasize team cooperation, to consult with others, and to make a resolution in line with their wishes after widely listening to their opinions. Drum tower plays an authoritative and solemn role in Villagers' discussion and other activities. We must abide by the resolutions made after the discussion in the drum tower and not change them.

### **The identity of the relationship**

The villagers of Zhaoxing Dong village in Drum Tower culture also live in the grid of family relations. First and foremost, the villagers of Zhaoxing Dong Village acquire their cultural beliefs and values in the family system. The rules acquired by Zhaoxing Dong village villagers in their relationships with their parents, brothers and sisters, extended families, peers and teachers are conducive to their relationship identity or reflect on the initial blueprint of their relationship image.

Through the process of family socialization, the villagers of Zhaoxing Dong Village learned to deal with the boundary problems of space and time. They also learn to deal with authority issues such as gender based decision-making activities (e.g., who does

what housework) and power dynamics (e.g., which parent or sibling has what status and power). They also get scripts for emotional expression or restraint, as well as nuances of nonverbal eloquence or gestures from others with similar cultural backgrounds. In addition to forming relationship identity within the family, Zhaoxing Dong villagers also develop voluntary relationships with others, such as social relations or friendship. Support for self-concept from close friends and important people.

### **Facework Identity**

The term face refers to identity respect issues and other consideration issues within and beyond the intercultural encounter process. It is tied to a claimed sense of social esteem or regard that a person wants others to have for him or her. It is therefore a vulnerable identity resource in social interaction because it can be threatened, enhanced, undermined and bargained over. Face is an identity resource that is manifested and can change in communication with others.

The term facework refers to the specific communication behaviors that we engage in to “save” our own and/or others' face. Individuals, as resourceful communicators, often use creative facework behaviors to protect their vulnerable emotions such as pride and shame, or honor and dishonor. In a mindful facework negotiation process, honoring others' face and helping others' to save face may be one way to manage favorable interactive identities across cultures. We should also take into serious consideration intercultural facework competence. Different situational contexts and goals call for different rules of facework appropriateness and effectiveness.

### **Symbolic Interaction Identity**

Facework identities are developed and sustained via symbolic interaction.

Additionally, all identity domains are implicitly or explicitly expressed via symbolic interaction. Symbolic interaction identity refers to the verbal and nonverbal communication process through which we acquire our reflective self-images and the associated values of our group-based and person-based identities (Blumer, 1969; Blumstein, 1991; Mead, 1934). Through the communication with others and the views they expressed, the villagers formed their own comprehensive self-concept. In addition,

in the symbolic interaction with others, the villagers of Zhaoxing Dong Village tend to use their favorite language, Dong language, and nonverbal code.

Through the communication with others and the views they expressed, the villagers formed their own comprehensive self-concept. In addition, in the symbolic interaction with others, the villagers of Zhaoxing Dong Village tend to use their favorite language, Dong language, and nonverbal code.

Additionally, in symbolic interaction with others, individuals tend to use certain preferred styles of linguistic and nonverbal codes in relating with others. An Identity Negotiation Perspective P39 Symbolic interaction consists of the exchange process of verbal and nonverbal messages that constitute the dynamics of communication between people across ethnic groups or cultures.

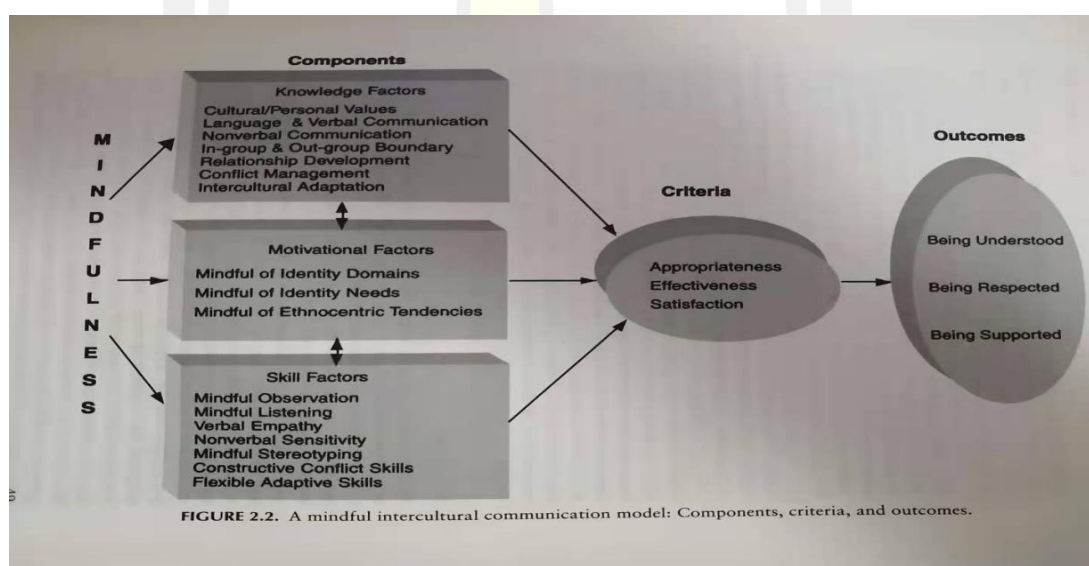
Verbal and nonverbal symbolic cues serve as the emblems of our composite identities. Individuals in Drum tower cultures use culture-based language and nonverbal movements to communicate, to manage impressions, to persuade, to develop relationships, and to elicit and evoke their desired identity badges. These verbal and nonverbal patterns tell others something about themselves and how they want to be treated. The Dong language used by the villagers in Zhaoxing village reflects their group membership.

We must pay attention to the process of symbolic interaction with cultural strangers. In the process of development, Zhaoxing Dong Village attaches importance to the strangers of Drum Tower culture, and carefully creates a symbolic interaction process of language and non-language, which will attract tourists from all over the world. The specific interaction of Zhaoxing villagers includes: Dong folk song performance, bar door wine and so on. Here, in the first few minutes of interaction with strangers, we will form an impression of them, generate attraction or exclusion, and draw the boundaries within / outside the group according to their symbolic identity assessment) in order to increase the possibility of positive interaction with strangers.

Combining the above points, eight identity domains have been identified to play a critical role in the mindful intercultural communication process. These eight domains are cultural identity, ethnic identity, gender identity, personal identity, role identity, relational identity, facework identity, and symbolic interaction identity. In order to

engage in mindful identity negotiation, we have to increase our knowledge base, our awareness level, and our accuracy in assessing our own group membership and personal identity issues. Concomitantly, we have to understand the content and salience issues of identity domains in direct correspondence with how others view themselves in a variety of situations. There are many more identities (e.g. social class, sexual orientation, age, disability) that people bring into an interaction.

**Combine ten hypotheses, knowledge, skills and motivation; A comprehensive analysis of the negotiating identity of the Drum Tower** (that is, the negotiation identity of Zhaoxing Dong village villagers and tourism development related personnel in the process of interaction with tourists, scholars and other outsiders on the drum tower)



**Expected results:** according to the theory of negotiating identity, the villagers of Zhaoxing Dong village and the relevant personnel of tourism development expect to achieve a satisfactory result in the process of interaction with tourists, scholars and other outsiders on the drum tower, which is a sense of being understood, respected and supported (satisfactory outcomes include the feeling of being understood, the feeling of being respected, and the feeling of being supported.)



As long as the villagers of Zhaoxing Dong village and the relevant personnel of tourism development perceive that the expected identity (Drum Tower) has been carefully understood and given appropriate respect and support, then all parties involved will experience a high degree of identity satisfaction.

Among them, the feeling of being understood is one of the most powerful means to be confirmed (Cahn, 1987). The feeling of being understood has a resonance voice for Zhaoxing Dong village villagers, tourism developers and people outside Zhaoxing Dong Village (mainly tourists) about the identity of the drum tower, which coincides with people's thoughts, feelings and behaviors. This resonant voice has empathy: "I know where you come from "-- the "dream Zhaoxing". Performance is staged every night in the performance field in front of Zhituan Drum Tower. The actors fully show how the ancestors of Zhaoxing built the village and worked hard to create a beautiful home.

The understanding of Gulou identity starts from collecting accurate information based on Gulou identity, and is culturally sensitive to the details of identity in the process of inter group negotiation. It also means that the villagers and tourism developers of Zhaoxing Dong village are willing to share with others all aspects of their self-concept about the drum tower in a culturally sensitive way.

The feeling of being respected means that the behaviors and practices based on the identity of drum tower that Zhaoxing Dong villagers and tourism developers hope are considered legal and credible by people outside Zhaoxing Dong village, and are in equal status with members of other groups (people outside Zhaoxing Dong Village). Identity respect means that villagers and tourism developers in Zhaoxing Dongzhai consciously monitor their language and non-language attitudes when interacting with different people. It also means to treat others politely, considerately and with dignity based on the identity of the drum tower.

The feeling of being supported refers to the feeling that we are actively valued or recognized as "valuable" individuals, although we have different groups or special identities. When a person perceives real and positive identity, she or he also tends to view self-image positively. When a person perceives negative identity, she or he also tends to view self-image negatively.

Positive identity is usually expressed through verbal and nonverbal confirmatory information“. "Determination" is "the process of recognition and recognition of an individual" (lane, 1961, P. 83). Confirmatory communication includes identifying others with important group based and human identity, making sensitive responses to others' emotional states, and accepting others' real experiences.

When identifying others on a real basis, we use identity supporting information to identify their different lifestyles, feelings and experiences. When negating others, we use indifferent information (such as ignoring others verbally and nonverbally) or belittling information (such as arrogant language, evaluative language, racist and sexist language) to belittle others' feelings, thoughts and experiences.

1. The villagers and tourism developers in Zhaoxing Dong Village affirm others through their verbal and nonverbal good behaviors when communicating with others.

2. In the process of careful communication, the information of Gulou conveys the understanding, respect and support of Zhaoxing Dong village villagers and tourism developers to different people on the overall level.

**Motivation:** in the context of identity negotiation theory, the motivation of Zhaoxing Dong village villagers and tourism developers in the interaction of Drum Tower is positive and willing. They are willing to learn and interact with different people. In the process of every cross-cultural encounter, from the basic greeting ceremony -- Zhaimen greeting (bar door wine), it is the first stop for guests to Zhaoxing, and also a special greeting ceremony, which plays a key role in the interaction between Zhaoxing Dong village villagers and tourism developers on the drum tower. Lanmen wine reflects a unique greeting ceremony of Dong culture. It also evokes a brief process of identification. I see you - I greet you - and I'm sure you exist.

**Knowledge:** here refers to a series of information obtained through conscious learning, personal experience and observation, so as to deeply understand the knowledge of a certain subject.

#### (1) Recruitment direction

On the basis of following the principle of human resource allocation, the employed employees should carry out background investigation and strict screening, so as to prevent the employment of employees who do not meet the employment requirements from the initial stage.

## (2) Training plan

For the problems in the performance appraisal and values appraisal, it is clearly proposed that the employees should correct them, and arrange the promotion and improvement training plan. Relevant personnel in Zhaoxing scenic area service system will be trained regularly to explain the latest consultation, technology and industry development to them, so as to improve their knowledge of communication with others. Training methods are divided into internal and external learning, sharing work information and professional skills. For example, tour guides should constantly learn to master the knowledge of communication with different tourists, and learn to be more aware of the similarities and differences between different individuals and groups. In the actual explanation process, if they encounter foreign tour guides, the scenic spot will be equipped with foreign language tour guides who can communicate and explain. They will also read relevant knowledge books to enrich themselves. In addition, through in-depth communication with colleagues and friends to increase knowledge. In addition, their own conscious observation in specific work can also increase knowledge. Zhaoxing scenic area will also send relevant personnel to visit other places to increase their knowledge.

## (3) Career planning

The human resources department makes a good career plan for managers, provides a good development platform and upward path for employees, and allows employees to plan their career according to their own development direction. This work can enhance the cohesion of enterprises and reduce the brain drain.

With the deepening of Zhaoxing tourism development, Zhaoxing villagers are also accumulating experience and knowledge in the process of interaction with tourists, looking at things from different perspectives, creatively integrating different cultural methods and resources to become mature communicators when solving cross-cultural problems.

## **Good sense of service**

The tourism development of Zhaoxing Dong village is an organic system of government, enterprise and village. With the continuous development of Zhaoxing

Dongzhai tourism, a relatively mature service system has been formed. The service system of Zhaoxing Dongzhai scenic spot is mainly composed of ticket selling and checking, cleaning and sanitation, security, site management, engineering maintenance, complaint handling, consulting services, etc. The villagers of Zhaoxing Dong village and the people who participate in the tourism development know that the service quality of the scenic spot (the degree to which the service products provided by the scenic spot can meet the needs of tourists) determines the accessibility of the scenic spot, which is related to the growth and decline of the tourist source and can affect the long-term development of the scenic spot; Tourist satisfaction depends on the service quality and service level of scenic spots. Service quality is not only the lifeline of the scenic area, but also the reflection of the comprehensive management level of the scenic area. Therefore, a good sense of service in the scenic area is the first thing they should abide by when negotiating with tourists about the identity of the drum tower.

#### **With clear service principles**

The service system of Zhaoxing Dongzhai scenic spot always focuses on tourists' satisfaction; Respect tourists' culture, values, personal habits, etc., put tourists' needs in an important position, understand tourists' current and future needs, and translate them into specific quality requirements of scenic spots. At the same time, vigorously promote the participation of all staff; promote the full participation of villages and scenic spots, implement the education of service awareness, quality awareness and responsibility awareness for themselves and villages, and stimulate the enthusiasm and sense of mission of all staff. Make a management plan, use the correlation between elements, and build an efficient quality management network.

Promote continuous improvement of quality; identify the current status of the scenic spot, establish the goal of continuous improvement according to the market demand, and promote the continuous progress of the quality of the scenic spot through the selection and implementation of the quality improvement scheme. The managers of scenic spots make decisions based on facts; Make full use of statistical technology to measure, analyze and explain the existing problems of product quality in scenic spots, and provide decision-making basis for the selection of continuous improvement scheme of product quality in scenic spots. In addition, we should build a mutually beneficial

relationship between supply and demand. Through the interaction and communication among tourists, scenic spots and villages, the satisfaction of tourists can be improved.

### **Establishment of service quality management mechanism**

As a highly integrated scenic spot, Zhaoxing Dong village should make overall planning within the region and linkage outside the region to realize the integration of public services when formulating the regional service quality management mechanism; Multi node, hierarchical, realize the integration of regional basic public service facilities. Mechanism setting mainly includes command mechanism, coordination mechanism, guidance mechanism and emergency mechanism.

The skill in this context is our operational ability to combine knowledge and motivation with appropriate and effective cross-cultural practices. Adaptive interaction skills help us communicate cautiously in cross-cultural situations. Many interaction skills are useful in promoting appropriate and effective cross-cultural communication. For example, these skills include value clarification skills, mindfulness observation skills, mindfulness listening skills, verbal empathy skills, nonverbal sensitivity skills, identity support skills, reconstruction skills, face management skills, cooperative dialogue skills and cross-cultural skills.

The villagers of Zhaoxing Dong village and the people involved in the Tourism Development listen attentively to what she or he wants to say when interacting with the tourists about the identity of the drum tower. They convey their intention to understand the identity of different tourists (strangers). Encourage trust, tolerance and connection among people by expressing their respect and acceptance of group and individual differences. In addition, they confirmed the identity expected by the strangers of Drum Tower culture through oral and non-verbal ways, and they reiterated the intrinsic value of dissidents. Identity assessment skills can be conveyed by a word, a look, a gesture or responsive silence.

The consultative status of Gulou is the result of appropriate, effective and satisfactory consultation among people of different cultures on the significance and expected objectives of the common drum tower. The villagers of Zhaoxing Dong village and the relevant personnel involved in tourism development are resourceful individuals who can coordinate self identification and other related negotiation issues



during the identity negotiation of Gulou. They noted the antecedents of shaping the dynamic interaction of the process of intercultural communication. Process and outcome factors. At the same time, it can adapt to the differences among different cultures flexibly and creatively in various communication situations.(The information here comes from the internal information of the scenic spot department)

#### Part7:Analysis of the ways to reach the negotiating identity of the Drum Tower in Zhaoxing Village

##### **National level: the state issues stamps with the theme of Drum Tower:**

On June 2, 1997, in order to publicize and promote the architectural culture of ethnic minorities in China, the Ministry of Posts and Telecommunications of China issued a set of 4 special stamps, Dong architecture. Two of them are about the drum tower. At that time, letters were still the main form of communication between people, so the use of mailbox was very common. Secondly, stamps also have the value of collection. Many people will make great efforts to collect a set of stamps and collect them. Therefore, the issue of drum tower. Stamps are very popular in China, and has the significance and value of collection. When people buy, use and collect the stamps of the drum tower, it is actually a process of understanding the drum tower, which also lays a good foundation for the negotiation of the identity of the drum tower.



Figure 121 Stamps with a Drum Tower image

Source: <http://www.432520.com/shopping/538548916759.html>,1997

### Guizhou floats for National Day parade

On October 1, 2019, at the military parade ceremony celebrating the 70th anniversary of the founding of the People's Republic of China, the color train square from all provinces, autonomous regions and municipalities directly under the central government of China walked along the route of parade on Chang'an Street. At 12:25 p.m., the colorful Guizhou color car, representing Guizhou, slowly opened in front of Tian'an gate, and offered the great motherland the best wishes of the people of Guizhou.

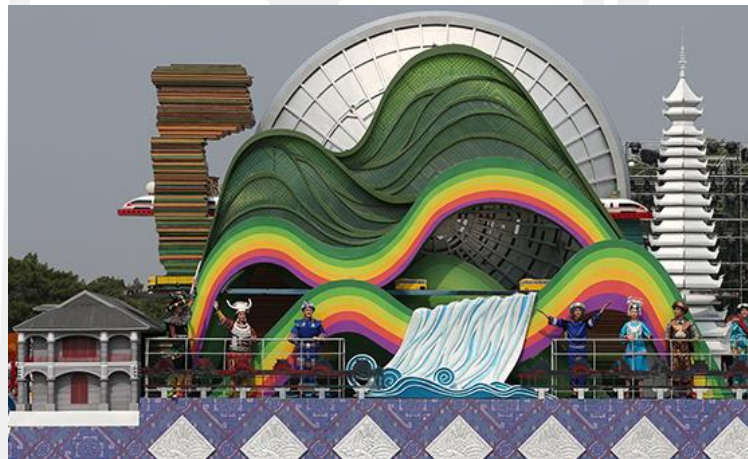


Figure 122 Guizhou floats (with the shape of a Drum Tower)

Source:

<http://5b0988e595225.cdn.sohucs.com/images/20191001/53f9604fc8d3400abeb53139e641d5c1.jpeg>, 2019

Among the colorful color car teams, colorful Guizhou color vehicle attracts the attention of many guests with its exquisite, innovative and creative design. Everyone takes photos of the car with mobile phones. The pattern on the right rear of the color cart is Dong Drum Tower, which shows the national characteristics of Guizhou with other patterns. Drum Tower also fully let the audience on the scene and watching the live broadcast know and understand in this exhibition. Through such interaction, the

culture of Drum Tower was spread, which laid a good foundation for further identity negotiation of Drum Tower.

**Government: hold external recommendation meeting.**

Leading form: government led and required to participate in the exhibition; Cost composition: the cost is booth fee, advertising production, travel and transportation accommodation, etc.

Types of promotion conference: national and Regional Travel Expo, target market promotion conference (promotion conference will be held in Macao, Beijing, Guiyang, Kaili, Liuzhou and Guangzhou in 2017; The promotion conference will be held in Liuzhou, Chongqing and Foshan in 2019; In 2020, we will actively organize marketing and performing teams to carry out tourism promotion meetings in 26 cities, including Wanzhou, Fuling, Chengdu, Guang'an, Dazhou, etc. The government performed 32 theatrical performances, such as "Xinggezuoye (It is a traditional custom for Dong people to fall in love with songs)" and "Dong's big song", with 52000 people participating. They publicized the image and cultural characteristics of scenic spots with high quality, and lay a solid foundation for the development of cross provincial tourism channels.

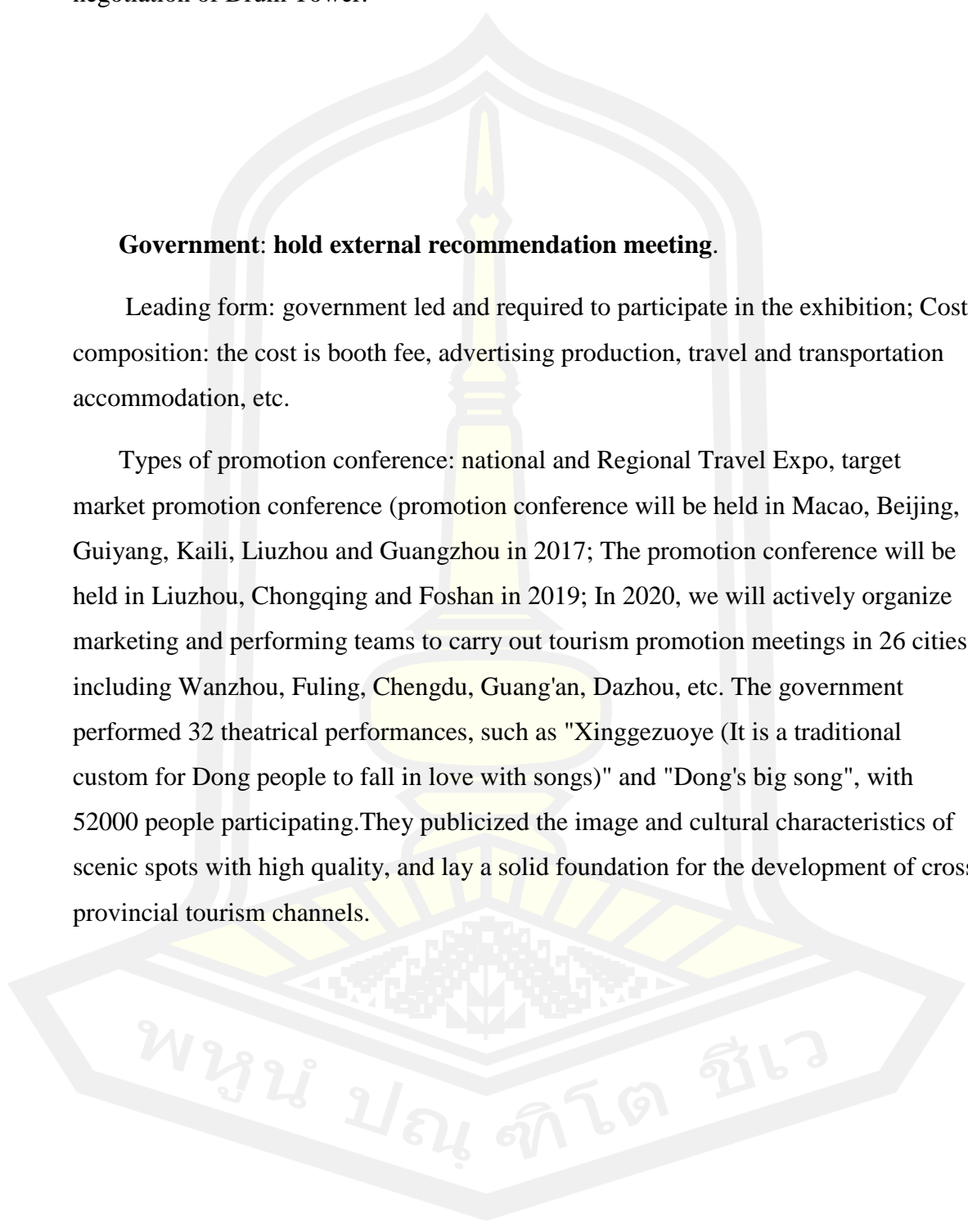




Figure 123 Guizhou Tourism Promotion Conference

Source: [http://www.gztoptour.com/html/2017/new\\_0116/6572.html](http://www.gztoptour.com/html/2017/new_0116/6572.html), 2016



Figure 124 Colorful Guizhou " tourism promotion meeting opened in Tokyo

Source: <http://roll.sohu.com/20120719/n348514870.shtml>, 2012

Presentation form: through live ethnic performances and distribution of tourism publicity materials, to show the cultural characteristics of Dong nationality and promote the brand and tourism products of Dong Village scenic spot; communicate with

participating travel agencies and tourism related units, issue promotion policies and preferential prices, and sign cooperation agreements.

### **Drum Tower cultural festival**

Liping China Dong Drum Tower culture and Art Festival (hereinafter referred to as the "Drum Tower Festival") started in 2000 and held four times in 2002, 2007 and 2009. The fifth was held from September 28 to 29, 2013. This festival is not only a "cultural stage, economic and trade opera", but also a grand gathering of Dong culture. More importantly, it is conducive to the interaction and exchange, memory and identification of ethnic culture. Liping · China Dong Drum Tower culture and Art Festival is the biggest celebration in Dong township of Liping, Guizhou Province. Since the first session was held in October 2000, it has been held every two years, on October 3. (<https://baike.baidu.com>, 2013)

*News from Liping on September 29 (Reporter Meng Hai, Chen Yu, and Guizhou Channel reporter Zhou Xiangxin):*

*On September 28, 2013, the opening ceremony of the Fifth Liping·China Dong Drum Tower Culture and Art Festival was grandly held in Zhaoxing Dong Village, "China's Most Beautiful Rural Town". On the same day, 100 travel agencies, 100 businessmen, 100 ethnic culture experts, 100 ethnic culture inheritors and 100 media from inside and outside the province attended the opening ceremony of the festival. Tour groups and self-help tourists from Shanghai, Chongqing, Fujian, Guangzhou, Shenzhen and Guiyang also watched the original ethnic culture exhibition activities of the opening and closing ceremonies and walked into the performance field, Hand in hand with the actors, the opening ceremony was pushed to a climax. The festival does not invite famous actors, singers and hosts. It focuses on the participation of the masses and takes Dong's original ecological programs such as Dong's songs as the main content of the festival. In the evening of the same day, the guests also watched the Dong song and dance drama Sama Tiansui, which integrates Dong legend, Dong opera, Dong song and dance.*





Figure 125 China Drum Tower Culture and Art Festival

Source: Photographed by Hongtao Yang, 2013



Figure 126 China Drum Tower Culture and Art Festival

Source: Photographed by Hongtao Yang, 2013

*During the festival, a series of activities will be held, including welcoming guests at the gate of the village, Dong folk custom experience, Dong song and dance drama performance, Zhaoxing living culture exhibition, stepping on the song hall and Qiaojie 600 year old Fucheng culture commemoration, art, calligraphy, photography exhibition, Dong song and Dong Opera intangible cultural heritage protection Summit Forum, tourism promotion and investment promotion signing ceremony, and tourism commodity*

*exhibition.([http://news.cnr.cn/native/city/201309/t20130929\\_513720037.shtml](http://news.cnr.cn/native/city/201309/t20130929_513720037.shtml), 2013)*

### **Guizhou Dong architecture and customs Exhibition**

In May 1985, "Guizhou Dong architecture and customs Exhibition" was held in Beijing National Culture Palace. On June 1, Guizhou Dong architecture and customs exhibition also opened in Beijing. The holding of these exhibitions attracted the high praise of the central leading comrades and foreign envoys. At the same time, a large number of audiences at home and abroad (including relevant scholars and professionals) have received nearly 100000 visitors.

The exhibition is rich in content, including beautiful color photos, rigorous physical models, colorful customs videos (green mountains and green waters, the drum tower stands, the legend of the Drum Tower...), and live performances, such as playing Lusheng and singing Drum Tower songs, which make the audience feel the strong Dong customs.

This exhibition is the first time that Dong culture, especially the drum tower culture, was exhibited in Beijing. It caused a great sensation at that time. The audience praised the ingenious design, rigorous construction, magnificent shape and exquisite decoration of the drum tower. The most wonderful point is that the construction of the drum tower makes full use of the local wood resources. It does not need a design drawing or any connection (all are tenon structures) in the whole process of construction, creating a unique architectural form, which has an important position in the history of Chinese architecture. In addition, it also fully shows the cultural activities held inside and outside the drum tower, making the audience feel the unique charm of the drum tower culture more comprehensively.

The successful holding of this activity has taken the first step for the Dong Drum Tower's external identity negotiation. Many people know the drum tower for the first time through this exhibition, which has laid a good foundation for them to come to Dong Township and interact with the drum tower on the spot. For example, after visiting the exhibition, Zhou Dasheng, a Chinese professor of the second research

department of the National Museum of Ethnology of Japan (then an associate professor), visited Guizhou minority areas in July of that year.

After returning to Japan, he wrote a long investigation report on "China's dry column housing". After that, Japan's Nara Institute of cultural property (Heritage), Kyoto University Institute of humanities, national ethnology museum, Photographers Association and other institutions, and Southeast University, China Institute of architecture, Guizhou Architectural Design Institute, Guizhou Provincial Institute of architecture, Guizhou National Institute of architecture, archaeology and ethnology researchers. From January 1989 to October 1990, China and Japan jointly formed the investigation and Research Committee of Dong People's dwellings in Guizhou Province. With the title of "investigation and Research on the composition of Ganlan residence and settlement of Dong Nationality in Guizhou", the survey was published twice in the annual report of the housing comprehensive research consortium of Japan, and in the architectural culture magazine "residential architecture" compiled by the Institute of architectural thoughts of Japan, two special collections of "China · Guizhou Ganlan residence and settlement" and "Dong Sudong village and its life" were published respectively. It has attracted the attention of Japanese academic circles. (People's daily, June 15, 1985 [www.zlck.com](http://www.zlck.com) | Yi Kai)

### **By media: display Drum Tower culture with CCTV Spring Festival Gala**

CCTV Spring Festival Gala (2018) is a large variety show produced and broadcast by CCTV. The chief director is Yang Dongsheng. The main venue of the party is CCTV studio No.1, with Zhaoxing Dongzhai, Liping County, Qiandongnan Prefecture, Guizhou Province, Zhuhai, Guangdong Province, Qufu Tai'an, Shandong Province and Sanya, Hainan Province as the sub venues. At 20:00 on February 15, 2018, the party was broadcast live through CCTV integrated channel, variety channel, Chinese international channel, military agriculture channel and children's channel. Some programs were inserted in CCTV news channel "year after year", including local TV stations. A total of 182 TV channels were broadcast simultaneously. China International TV's British, western, French, Arab and Russian channels broadcast the gala in 149 countries and regions through 198 overseas media.



Figure 127 2018 CCTV Spring Festival Gala Zhaoxing Dongzhai Branch  
Source: [https://www.sohu.com/a/505048512\\_100650](https://www.sohu.com/a/505048512_100650), 2018

The program of Qiandongnan branch of Guizhou (located in Zhaoxing Dong Village) artistically integrates the national characteristics and the new trend of the times, showing the pride and sense of acquisition of people of all ethnic groups in the new era; During the broadcast of the gala, the total number of viewers at home and abroad watching the Spring Festival Gala reached 1.131 billion through TV, Internet, social media and other multi terminal and multi-channel channels. There are three song and dance programs in Zhaoxing Dongzhai branch venue -- "enjoy singing" (the highest rated program in the branch venue), "Sun Drum" and "duel to sunset slope". The stage background and many elements of the three programs are Drum Tower. The broadcast of the three programs not only fully demonstrates the charm of Zhaoxing Dong village and Drum Tower culture, but also attracts the attention of people all over the country and the world. It provides a good foundation for propaganda, showing the identity of Drum Tower and negotiating with outsiders on the identity of Drum Tower

### **Hold sports events**

In October 2020, Zhaoxing Dongzhai successfully held "China outdoor leisure and fitness conference activity Liping station". With the theme of "going through the Dong village for thousands of years and entering the red Liping", the activity organized more than 2000 outdoor sports enthusiasts and tens of thousands of sports tourism enthusiasts



to participate in the whole process, opening a new chapter of Liping's "tourism + sports + n" business integration.

The activity was promoted by more than 50 domestic media authorities such as CCTV-5, which improved the brand awareness of Zhaoxing Dong village, Huanggang Dong village and other markets, created the highlight of sports poverty alleviation, promoted the occupancy rate of Zhaoxing Town, guilai village, Batang village, Tang'an village and other surrounding villages to nearly 100%, realized the tourism comprehensive income of 12 million yuan, promoted the economic benefits and helped the construction of a well-off society in Liping County.



Figure 128 China outdoor leisure and fitness conference activity Liping station  
Source: [www.gz.xinhuanet.com](http://www.gz.xinhuanet.com), 2020

### **The news media have a lot of promotional and introductory films about the drum tower**

Drum Tower is a unique building of Dong nationality, which has been attracting people's exploration and research. Reporters from various news stations have come to Zhaoxing Dong village to record short films around the drum tower and make relevant reports. For example, CCTV CCTV1 has done a program called "Zhaoxing Dong village", in which there is a special section about the Drum Tower of Zhaoxing



Dong village, which shows the culture of Zhaoxing Dong village in a comprehensive and detailed way from shape, structure to implication.

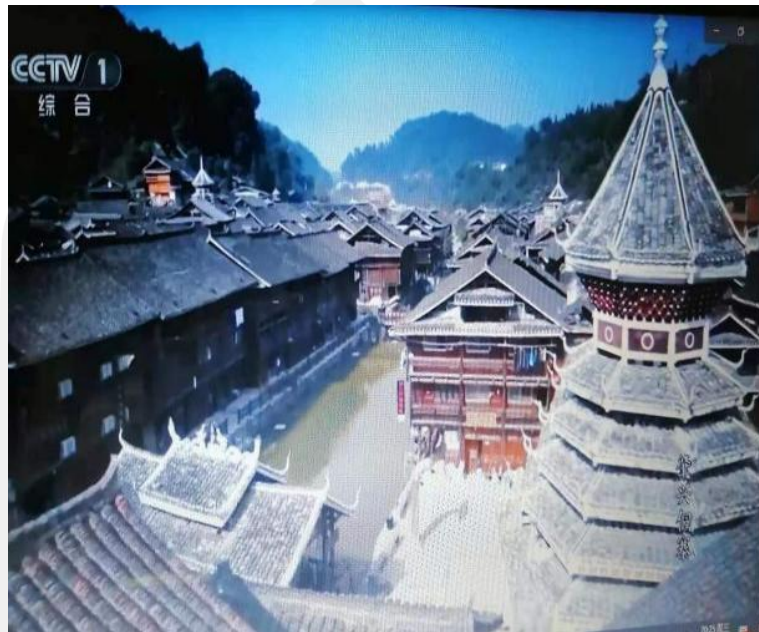


Figure 129 A special introduction to Zhaoxing Village by domestic media (CCTV-I)

Source: Photographed by Ronghua Cui, 2019



Figure 130 A special introduction to Zhaoxing Village by foreign (Japanese) media

Source: Photographed by Ronghua Cui, 2019

In addition, in the film and television room of the Dong culture exhibition center, an introductory film about Zhaoxing Dong village, produced by NHK television station of Japan, is played in a circular way. It also focuses on the drum tower, which takes a panoramic view of the drum tower from various angles. With detailed explanation and clear subtitles, it fully interprets the unique culture of the Drum Tower (the explanation is Japanese, and the subtitles are Japanese). There are many travel notes about Zhaoxing Dong village on the major websites, especially the main tourism websites. There are both photos and tourism evaluation and feelings on them, which have good reference value for the readers who want to travel. These articles will focus on the drum tower. Through photos and words, the culture of the drum tower will be well spread, so that more and more people will know the drum tower, attract them to interact with the drum tower, and negotiate on the identity of the drum tower.

### **Thousand-year-old Dong Village Dreaming of Zhaoxing" named high-speed rail train**

At 13:10 on September 13th, the D2879 high-speed rail train with the words "Millennium Dong Village Dreaming of Zhaoxing" printed on the body departed from Guiyang North Railway Station and sent the first passengers to the destination - Liping Zhaoxing Dong Village, to start the experience Dong family style, listen to the great songs of the Dong people, and taste the special food tour. At the launching ceremony of the "Millennium Dongzhai Dream of Zhaoxing" high-speed train special train, Zhang Wanguang, deputy head of Liping County Government, focused on the promotion of Liping's ecological advantages, ethnic culture, as well as Dong village vacation.



Figure 131 Thousand-year-old Dong Village Dreaming of Zhaoxing"  
named high-speed rail train

Source: Photographed by Lin Zhao , 2019

In China, high-speed rail has become the first choice for people to travel. Zhaoxing Dong Village is named on the high-speed rail, the introduction of Zhaoxing Dong Village and Drum Tower will be broadcast on the high-speed rail. At the same time, related videos and pictures will be shown on the screen, allowing more people to know about Zhaoxing Dong Village and Drum Tower, It can let more people know about Zhaoxing Dong Village and Drum Tower, and lay a good foundation for the negotiation of the identity of Drum Tower.

### Scenic area (company)

The first step of Drum Tower identity negotiation in Zhaoxing Dong Village scenic area is to increase investment, actively publicize and attract more tourists to Zhaoxing.

1. Signing cooperative travel agency: it is understood that Chengdu wayward travel agency has been signed; Cooperative online distribution channels: Ctrip, donkey mother, meituan, kuaihang roaming network, etc. Through the cooperation with travel agencies, let the majority of tourists know Zhaoxing, go to Zhaoxing with the recommendation of travel agencies, and interact with Drum Tower.

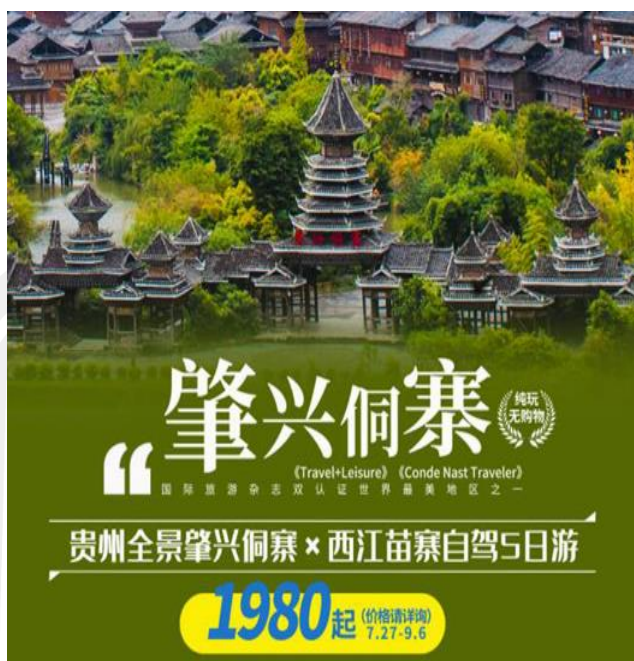


Figure 132 Tourist poster of Zhaoxing Village

Source: <https://www.ztupic.com/suca/1891197.html>, 2019



Figure 133 Introductory stele of Rentuan Drum Tower

Source: Photographed by Ronghua Cui, 2020



## 2. Media advertising

Zhaoxing Dongzhai has also actively created with five media numbers to send real-time information, which not only fully demonstrates Zhaoxing's style, but also attracts readers' attention and attracts people to visit Zhaoxing.

1) Official account of WeChat: "Millennium Dong Zhai dream" and "Zhaoxing holiday resort", pushing 3-5 times on average and releasing 5-10 articles each month. Sina Weibo: Millennium dream Zhaoxing, 199 fans; Tiktok: Zhaoxing Dong village, fans 18 thousand, launched the challenge of "challenge tiktok" world online activities. Zhaoxing Dongzhai today's headlines;

2) At the high-speed railway stations (Chongqing north railway station and Congjiang high-speed railway station) with a large number of people, advertisements about Zhaoxing Dongzhai have been published. The beautiful advertising patterns and simple and easy to remember slogans have impressed the passengers who come and go.

It is understood that Zhaoxing Dongzhai has increased investment in external publicity year by year. In terms of marketing cost, it will be 600000 in 2017, 800000 in 2018 and 1000000 in 2019. The marketing budget is also increasing year by year: 7.8 million in 2020, 8.8 million in 2021 and 9.8 million in 2022.

2. Through the sign, guide map and the introduction stone tablet in front of the drum tower, there will be tourist guide map and sign board in a conspicuous position to let tourists know clearly the route and specific location of the drum tower. In addition, there are stone tablets for this Drum Tower in front of the five drum towers in Zhaoxing Dong village. The details of the drum tower are described above, for example. The name of the drum tower, the time, the height, the builder, etc. Visitors can timely understand the information of the drum tower through such introduction of stone steles. In the next, they accumulate knowledge and make a good preparation for the interaction of the identity of the drum tower negotiation.





Figure 134 Zhaoxing Village Cultural Exhibition Center  
Source: Photographed by Ronghua Cui, 2021



Figure 135 Books and models about the Drum Tower  
Source: Photographed by Ronghua Cui, 2021

### **Presentation of Cultural Exhibition Center (images, books, models)**

Dong culture exhibition center is a tourist center integrating living culture, heritage display and tourism comprehensive service. It has been favored by tourists and become a new tourist attraction of Zhaoxing Dong village. The cultural exhibition center of Zhaoxing Dong village mainly displays the farming culture, architectural culture, clothing culture and culture of the Dong nationality. It covers the cultural contents and cases of Dong people in politics, economy, belief, and living customs, and is the true portrayal and miniature of Dong People's life. Drum Tower, also highlighted here, has static drum tower model display, also has the drum tower in-depth narrative audio-visual play, and introduces Zhaoxing Dong Zhai Drum Tower books. Here, tourists can fully understand the knowledge of Gulou, have a deeper understanding of the identity of the drum tower, and lay a good foundation for their interaction with them on the identity of Drum Tower.

**The lighting decoration (light on at night) every night**, five drum buildings and Zhaimen in Zhaoxing Dong village will be lit up. The drum tower appears beautiful under the light. Making drum tower bright at night is the careful design of Zhaoxing Dong village tourist developers. The drum building with soft and beautiful lights is like wearing beautiful clothes. Moreover, the lighting will change different colors for a while. It will be more colorful under the background of night, and highlight the identity of Drum Tower, and attract the tourists' eyes, and let everyone come to interact with Drum Tower.

### **Zhaimen welcoming performance, dream Zhaoxing Performance**

During the day, guests welcoming performance was arranged in Zhaimen, and small scene performances were interspersed in several drum towers to show Dong song playing and singing and labor. Welcoming guests at the gate of Dong Village: a welcoming ceremony will be held at the gate of Huaqiao village; Display of Dong culture: in xintuan Drum Tower, lituan Drum Tower and rentuan Drum Tower, the living scenes of Dong people working and singing together, such as Pipa song and Dong Village love song, are displayed. In the evening, it is the only large-scale performance project in the scenic area.

### **Creating a safe and hygienic environment**

According to the latest establishment of the company, there are 62 people in the security department and one team leader. There are 115 fire hydrants, 6 high-level independent fire pools, 3 public drinking pools and 246 fire extinguishers in the village. Fire fighting facilities and equipment are mainly distributed in the important nodes of the scenic spot.

There are three administrative villages in Zhaoxing Dongzhai scenic area with health stations. There are no directly managed clinics and other health and medical institutions in the scenic area. The main streets of the scenic spot (long Stone Street) are regularly cleaned and transported by special garbage sweepers, and the sanitation of other blocks depends on manual cleaning.

### **Villagers:**

#### **Introduction to the villagers inside and outside the Drum Tower**

The drum tower is a part of Zhaoxing people's life. At ordinary times, everyone likes to come to the drum tower and have a chat. Women do needlework, men play chess, smoke and children play in the drum tower. In winter, people gather around to make a fire. Some villagers live next to the drum tower. They regard the drum tower as a part of their family. When they clean their home, they also clean the drum tower by the way. When foreign tourists come to the drum tower, the villagers in the drum tower will greet each other with a smile. Tourists will not feel constrained in the drum tower. Villagers treat them like their own people. Tourists look around and take photos in the drum tower.

When the villagers are invited to take a group photo, they will take a picture with the tourists enthusiastically; If there is any question about the drum tower, the villagers in the drum tower will listen carefully and answer patiently in the Chinese they can understand (usually, they communicate in Dong language in the drum tower). The villagers' eyes are kind, gestures and other body language are used properly, and they are proficient in communication skills in the process of negotiating with tourists about the drum tower, So that the villagers on the drum tower identity to achieve the desired effect, tourists also on the drum tower identity to achieve the understanding, support and respect of satisfaction.



Figure 136 Tourists in Drum Tower interact with locals  
Source: Photographed by Ronghua Cui, 2021

### **Display the drum tower culture in festivals, and negotiate the identity of the drum tower**

In Zhaoxing Dong village, there are many festivals, such as the Spring Festival and the year of Dong, which are closely related to the Drum Tower (or many activities of these festivals are carried out in the drum tower), and many traditional activities are also carried out in and around the drum tower, such as Drum Tower duels, long table banquets, making village guests, playing Lusheng, etc. When participating in Dong festivals, Zhaoxing villagers actively interact with tourists, which is a good opportunity to negotiate the identity of the drum tower. Tourists can participate in the activities on the spot in the process, such as being a village guest. It happened to me on my first visit. The villagers from other villages came to the ritual group as guests, and the ritual group warmly entertained them in the drum tower.

They eat in the drum tower, play Lusheng, and sing songs and dance. The whole activity is lively and peaceful. Among them, I interviewed several tourists from other places. During the communication with the villagers, they took part in the dinner party and tasted the local special food. At the dinner table, they chatted, drank, sang and had a harmonious atmosphere. The villagers will also warmly entertain them and offer them frequent toasts (toasts to show their respect and warm welcome). In the process of interaction, the villagers listen carefully and answer their questions patiently and sincerely. The positive and effective interaction under the drum tower makes the tourists feel the culture under the drum tower, have a deeper experience of the identity



of the drum tower, and have a better understanding, respect and support for the Zhaoxing Drum Tower identity expressed by the villagers.



Figure 137 Show the big song of the Dong nationality in the Drum Tower

Source: Photographed by Ronghua Cui, 2021



Figure 138 The tour guide is introducing the Drum Tower to the tourists

Source: Photographed by Ronghua Cui, 2021



**Staff:****Introduction of tour guide** (about Drum Tower and customs, etc.)

This is an introduction to the drum tower that I excerpted from the tour guide of Zhaoxing Dong village during my inspection". Next, let's go to see the drum tower. It is 28.9 meters high and has 13 stories. You can see from me that the drum tower is a wooden structure, with four big fir as the main column, which goes directly to the top floor, and an additional auxiliary column with horizontal brace and vertical melon on it, which stretches all around. It is made of wood tenon and wooden bolt, which is firm and seamless without nails. The shape of the drum tower is different. Some of them are running water on four sides, others are running water on six or eight sides. The levels of the tower are odd, ranging from three to five or even fifteen floors. The height of the tower ranges from two or three to four or five feet.

The ground floor of the ground floor is generally about two or three square feet wide. Some are surrounded by railings, others are open, with a "fire pond" in the middle and benches around for people to rest. The eaves of the building are covered with small green tiles, and some eaves are attached with dragon, Phoenix, flower and bird clay sculptures. The roof of the building is mostly in the shape of an umbrella, with vertical masts or stacked ceramic "golden melon" and "gourd". In the lower part of the roof, some are surrounded by wooden lattices or accumulated horn shaped flowers, "like a honeycomb with thousands of holes, like a bird's nest with mud spots". Please look out. The horizontal square, the four walls and the door are painted with dragons, phoenixes, unicorns, birds, animals, flowers, landscapes and figures. They are beautiful and lifelike. From the appearance of the drum tower, we can see that it is majestic and magnificent, with both the heroic appearance of pagodas and the beauty of pavilions.

The Drum Tower is a unique architectural art of the Dong nationality, a crystallization of the wisdom of the Dong people, and an important symbol of the Dong nationality. As long as you see the drum tower in the future, you will know that it must be a Dong village. A gentleman asked, who built the drum tower in Dong village, which is exquisite, unique, practical and beautiful?

I want to tell you that the builders are all skilled craftsmen of the Dong nationality. The whole building is depicted in their minds. They never use drawings. The sizes of hundreds of beams, beams and columns are calculated by their minds. Although there

is no drawing, the street connection of the beams, beams and columns of the multi storied buildings is exactly the same, and there is no mistake. It can be seen from this that the builders of the drum tower in Dongzhai are really superb. This kind of skillful craftsman can be found in all Dong villages, but the most famous ones are in Zhaoxing and Jitang.

Another gentleman asked, who will pay for the construction of the Drum Tower? It is a symbol of auspiciousness, a symbol of prosperity, a symbol of local culture, and a manifestation of the unity of the people. Therefore, building the drum tower in the village has become the common honor and will of the whole village. The whole village regards it as a festive event, and every family raises money and contributes to it. Some Dong villages even give the names of the fund raisers and the amount of money donated after the drum tower is built, One by one, they are carved on the stone tablet and stand beside the drum tower to show the future generations.

The knowledgeable, experienced and skilled guide has achieved great results in the interaction with media reporters' delegation from Daya Bay on the identity of Drum Tower. The tour guide is dressed in Dong nationality dress, which is well reflected in national identity, cultural identity, gender identity and personal identity. In the beginning, she drew close to each other's unfamiliar feeling with a kind greeting, and opened a positive identity negotiation on Drum Tower, and then the tour guide's professional explanation made tourists respect and recognize the identity of Drum Tower; In addition, there are many interactions. After listening to the tourists' questions carefully, the guide answered the questions about Drum Tower; Moreover, through proper gestures, friendly eyes and other body language and tourists interact, the tourists' general satisfaction is achieved.

In addition, they can speak Chinese and Dong languages at least in language. If necessary, the tourists who come to Zhaoxing Dong village will be equipped with tour guides who can master the language of the country by travel agencies or Zhaoxing scenic spots. It is a professional guide who explains the identity negotiation of Gulou towards the satisfactory results we expect in the process of positive interaction with

tourists. It is necessary for tourists to understand and be respected and supported by the identity of Drum Tower in Zhaoxing Dong village.

### **Construction, decoration, maintenance, etc. ( of Drum Tower)**

The construction of Drum Tower is a big event in the village. People in the village should contribute their own strength. There is the saying that "building a village first builds a drum tower". The drum building in Zhaoxing Dong village was destroyed, for example, in 1965 by fire. The drum tower is now rebuilt in 1982. There are many rituals and stresses in the construction process of Drum Tower. At the same time, the decoration of Drum Tower is rebuilt due to partial destruction. The decoration pattern will be blurred for a long time, and the villagers will also draw them again regularly. In the process of building or repairing Drum Tower, if tourists come to the drum tower, they will realize the identity of Drum Tower on site. In the process of tourists' careful observation and effective interaction with the construction and maintenance personnel, the tourists' identity to the drum tower will form a good negotiation result.

### **Drum Tower builder**



Figure 139 Drum Tower designer-- Lu Wenli ((worn in black in the middle)

Source:Photographed by Yuan xionng, 2018

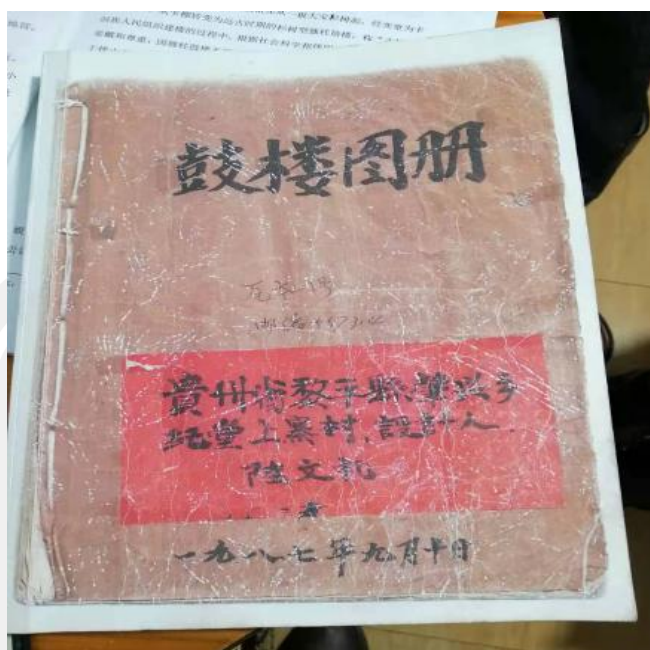


Figure 140 Lu Wenli's works on the construction of drum towers

Source: Photographed by Ronghua Cui, 2021

The people who presided over the design and construction of the drum tower did not draw drawings or make architectural models when they built these exquisite and complex towers. The idea was entirely in the mind of the architect. With a self-made small angle ruler, a whole bamboo pole, a bamboo ruler engraved with scales, a bamboo brush stained with ink, and hundreds of columns, beams, beams and beams of different lengths and sizes Boards and oaks are made by construction carpenters on the "Trojan horse". When the drum tower is erected as a whole, there are many more pieces, which are exactly the same. It can be called a unique skill in architecture. It can be said that the design and construction masters know the drum tower like the palm of their hands. If they can hear such people explain the knowledge of the drum tower face to face, it will certainly have a positive role in promoting the negotiation identity of the drum tower.

On December 15, 2020, I interviewed Lu Wenli, the master of drum tower construction. Li Tuan Drum Tower in Zhaoxing Dong village is the first drum tower independently designed and built by Lu Wenli. According to Lu Wenli, if you build a flat square Drum Tower with a side length of 14 meters, an octagonal facade with four

corners, a 13 story double eaves and a 25 meter high Drum Tower, you will need 114 long and short columns, 448 long and short braces, 176 Dougong structural plates on the top floor, 1759 mortise and tenons, about 90 cubic meters of wood and 350 working hours. He must know every component and every process well. In 1982, He was invited to build the Drum Tower project of Li Tuan in Zhaoxing village. In the following decades, more than 30 Dong drum towers, 8 Dong flower bridges and large village gates, and countless Dong small gatehouses, theatres and attics were built by Lu Wenli. He has successively participated in the construction of Diaojiaolou, Drum Tower, Huaqiao, Zhaimen, theater and other architectural boutiques with typical cultural symbols and artistic characteristics of Dong architecture, including Shenzhen Jinxiu Chinese ethnic style park, Hainan Wuzhishan international recreation center, Beijing Asian Games Village ethnic style park, Zhejiang Ningbo seaside amusement park, etc., fully demonstrating the skills and charm of Dong architectural culture.

He also undertook the restoration project of the national treasure level flower bridge in Liping County, as well as the design and construction of the drum tower, square bridge corridor, nanquanshan Drum Tower and flower bridge in Liping County, and became one of the famous Dong Drum Tower architects, "Dong Drum Tower building structure and construction drawings" initiated by him changed the history of Dong Drum Tower building without structure and construction drawings. Lu Wenli is the "first person" in the architectural drawing construction of the Dong Drum Tower, and one of the pioneers of the "angle changing drum tower" of the Dong nationality. In 2006, the personnel department of Guizhou Province awarded Lu Wenli the title of "senior craftsman" to the first batch of folk artists; In 2007, Lu Wenli was awarded the honorary title of "outstanding inheritor of Chinese folk culture" by China Folk Artists Association.

During the interview, Master Lu said that he would often be invited to the front of the drum tower to explain the relevant knowledge of the drum tower to tourists, journalists and scholars, because they had a more accurate understanding of the identity negotiation of the drum tower in their interaction, so that they could understand, support and respect the identity of the drum tower more. This is a good answer to the identity of the drum tower by the designer of the drum tower, and achieves the expected purpose in the process of interaction.



There is a song praising the Drum Tower of Dong Nationality in Dong song: "the top of your drum tower is like a honeycomb with thousands of holes and thousands of eyes, like a bird's nest with mud." It shows the exquisite skill and beauty of Dong Drum Tower.

**Researcher, scholar:** Book, scholar's Research Report

Before the 1970s, the cultural workers who traveled here for investigation had difficulty sorting out the myths and legends, folktales, narrative songs and so on, so that the ancient Zhaoxing culture could be recorded and published. After the 1980s, a large number of journalists, writers, photographers, and scholars came to Zhaoxing to interview and inspect the rich national and folk culture of Zhaoxing and report and publicize it. As a result, Zhaoxing left many excellent works of writers and poets. Books on the study of Zhaoxing Drum Tower have also been published, such as Shi Gancheng. I visited him twice. He is a well-known writer and scholar of the Dong nationality. He is the winner of the fourth national minority literature award in 1993. He has written a novel "YueDi ballad", etc. His cultural works include "the code of Harmony - cultural anthropological interpretation of the song of the Dong nationality", "walking into Zhaoxing", "walking into Zhaoxing - Notes on cultural investigation of the South Dong community", and "an introduction to the philosophy of the Dong nationality", etc. In particular, the book "into Zhaoxing - Notes on the cultural investigation of the southern Dong community" has attracted the attention of the world to Zhaoxing Dong village, has a good social impact, and has become the first monograph systematically reflecting Zhaoxing Dong village culture in history. By reading the books of these scholars, readers can improve their understanding of the drum tower, increase their systematic knowledge of the drum tower, and lay a good foundation in the process of interaction on the identity of the drum tower.

In December 2007, Deng minwen, President of the Dong Literature Association of China, and Wu Dingguo, President of the Dong culture and Tourism Promotion Association of Liping County, went to Japan for cultural exchanges at the invitation of the National University of Japan and the International Symposium of East Asia Song Association, including a 6-member Liping Dong song team. They are Wu Yulian, Wu Yuzhen, Wu Xuemei, Wu Peiyuan, Shi dinglan, Wu Xuemei Wu Liangming. It is the

first time in the history of Dong culture that a group of Dong singers has visited abroad. It is also the first time in the history of Dong culture that Dong songs and related culture are presented in Japan. project More than 900 people, including many famous Japanese scholars and officials of Japan China Friendship Association, attended the speech and Dong Song Concert. During his visit to Japan, the Japanese Dong culture research association, represented by Professor Chen jizhengming of the National University of Japan, was established and carried out a series of academic activities. This is the first international academic group to study Dong culture. The formal establishment of the research association indicates that the research work and discipline construction of Dong culture are marching towards the road of internationalization.

### **Businessman**

Business near the Drum Tower ----there are many business activities around five drum towers in Zhaoxing Dong village, including those selling Dong nationality special commodities, restaurants for eating and hotels for accommodation. For example, the boss of the fat restaurant I interviewed, who used to be a driver in Guangzhou, then Zhaoxing came back to start a business after he started a tour. He is very enthusiastic, kind and innovative. When interacting with tourists from Guangdong, he makes them feel special kindness and familiarity. Especially the food he cooked was very delicious with their appetite, so the business has been very good. The owner of Yipin Dongjia restaurant is Lu Qinghua, a native of Zhaoxing. The restaurant also serves authentic Dongjia dishes, which are very popular with tourists! Lu Qinxing, also from Zhaoxing Town, used the first floor of his home to transform it into a small shop. More than ten years ago, Lu Qinxing opened this shop. Originally, it only sold some tobacco, wine, sugar and daily necessities. Later, more and more people came to travel, and a freezer and a refrigerator were added, mainly selling iced water, iced beer, drinks, ice-cream and so on. In the positive interaction between these businessmen and their guests, the identity of the drum tower has achieved satisfactory results. It is the positive interaction of a business that makes tourists understand, support and respect the identity of the drum tower.

### **Dong's big song**

The identity negotiation of the drum tower has to mention the big song of the Dong nationality. Dong's big song is the general name of Dong's multi voice folk songs, which is called "galao" in Dong language. "Ga" is a kind of song, "Lao", which means growing up in length, many voices and being ancient. It is an ancient kind of song with many people chorus and collective participation. Its characteristics are multi voice, no conductor and no accompaniment. The main content of the Dong People's big songs can be divided into Drum Tower big songs, voice big songs, narrative big songs, children's big songs, and opera big songs, social and folk big songs, mixed voice big songs and so on. It sings about nature, labor, love and human friendship. It is a kind of harmony between man and nature, between man and man. In 2009, Dong folk song was listed in the World Intangible Cultural Heritage Representative List.

The Dong People's big song is the first one to go out of Dong country. In September 1953, Wu Peixin, a female singer from Liping cave, brought the Dong people to the front line of North Korea and became the first Dong singer to go abroad.

In July 1957, Dong singer Wu Peixin of Liping attended the sixth World Youth Students' Festival of peace and friendship in Moscow with Hu Yaobang, the first Secretary of the Central Committee of the Communist Party of China. In October 1986, at the invitation of the Paris Autumn Art Festival in France, nine people, including Wu Yulian, a Dong girl from Liping County and Congjiang County in Guizhou Province, performed in France. At the festival, six performances were performed. Television stations in Luxembourg and Madrid also filmed and broadcast live. French "Le Monde" published a review article entitled "charming Dong polyphonic songs attract Western audiences", which said: "the refined and elegant Dong songs can be comparable to Italian opera." In France, Austrian musician Pierre praised: "the multi tone music structure of Dong folk song is different from the general chorus. It has unique personality, beautiful and pleasant to hear, which makes people feel very fresh and impressive." After watching the performance, Qiu Shuhua, a Taiwan compatriot working for UNESCO, shook hands with the Dong girls for a long time with tears in her eyes. She was so excited that she expressed her impressions intermittently: "well, the Chinese people are good... We are happy to share the joy of the success of the mainland compatriots!" The artistic charm of Dong folk songs in Paris has shocked the

Autumn Art Festival and made the audience of Paris, France, who are famous for their high level of artistic appreciation, fall in love.

From July 26 to September 8, 1988, Guizhou Folk Art Troupe of China, composed of Qiandongnan Miao and Dong Autonomous Prefecture song and dance troupe, visited Italy, Hungary, Austria and other countries on behalf of the country to participate in the first International Folk Art Festival of kragenfurt, Austria, the world folk art festival. Also participating in this performance are the delegation from 20 countries including Italy, the Soviet Union and two regions of Italy. The show has reached five countries and nearly 40 towns, with a journey of more than 12000 km. It has had 54 performances (including 12 street performances) with an audience of more than 167000. In every performance, Dong folk songs are full of Oriental local flavor and unique artistic charm and shock the audience in southern Europe. The western media highly praised the multi part chorus music of Dong's big songs, which is the most characteristic folk music with beautiful sound and strong appeal.

In August 2000, the Dong folk custom performance of Liping, with the theme of Dong folk songs, was performed in Singapore. Singapore president Nathan and his wife attended the performance and took a group photo with the actors. On April 12, 2007, the opening ceremony of the year of cultural and sports exchanges between China and Japan was held in Tokyo during Premier Wen Jiabao's official visit to Japan. At the opening ceremony, nine Dong girls from Xiaohuang Dong Village performed in the special public performance of "watching home - Intangible Cultural Heritage of China", which was a success and highly praised by Premier Wen Jiabao.

The successful singing of Dong folk songs in foreign countries has played a good role in publicizing for more foreign friends to understand Dong people (including drum tower Culture), and laid a good foundation for them to come to Dong Township and interact with Drum Tower. For example, in 2008, a special guest came to Zhaoxing Dong village, the Belgian pianist Shang Malone, who was very fascinated by Dong folk songs (he was shocked and deeply fascinated by the Dong folk songs when he heard them for the first time in a photo exhibition about Dong in 2008). He used the elements of modern music to compose with national music, and released a music album called "Dong Rong", which perfectly integrates modern musical instruments and Dong songs. One of them is a song called Liping, which is one of Shang Malone's most proud works.

He performed his works on the stage all over China and abroad, and was welcomed and praised by the audience.



Figure 141 Jean Malone (French pianist) interprets the big song of the Dong nationality

Source:<https://www.shouying.tv/news/3002.html> ,2020



Figure 142 Sing a big song in the Drum Tower

Source:Photographed by Ronghua Cui, 2021



### **Tourist:**

1.Chen Suhui (Shenzhen Evening News reporter) Zhaoxing Dong Village is the largest Dong Village in China. It has unique stilts, wind and rain bridges, and drum towers. Here are the big songs of the Dong nationality like a natural sound, and there are dazzling embroidery, silver decorations, batik... ..especially the tall and majestic Drum Tower, which shocked me greatly. In the interaction with the local people, I think it is a unique symbol of the Dong nationality and an important carrier of their culture.

#### **2. Li Baoxin**

(Reporter from Macau Haojiang Daily and Dazhong Daily) Zhaoxing Dong Village has a primitive and simple ethnic customs, the kind of human touch between people, which is also the gradual loss of modern cities. I was impressed by the five Drum Towers. The villagers surrounded the fire pond in the Drum Tower and grilled fire. Everyone chatted and did needlework, which was full of a strong atmosphere of life. The people in the Gulou are very friendly. Ask them questions about the Gulou, and they will enthusiastically explain to you. Although I am only a tourist, I am like a member of the stockade.

#### **3. Lian Jinglin**

This is my first time in Guizhou, and my favorite place is Zhaoxing Dongzhai. The whole village is surrounded by towering old trees and lush bamboos. There is no flowing water in the village. There are stilt houses, drying hay racks, fish ponds and wind and rain bridges, all in order. The night in the stockade is also particularly beautiful. The lights of the stilt building are lit up, reflecting on the water like stars, bright and moving. The five Drum Towers in Zhaoxing impressed me the most. I was fortunate enough to enjoy the big Dong songs performed by young Dong girls and boys in the Drum Tower. The girls are dressed in costumes, and from their natural singing, you can feel the unique simplicity and charm of the Dong girls. The boys blew the bamboo sheng, and the sound of the sheng and singing infiltrated the people's down-to-earth and calm, plain but delicious days on this land. Listening to the elder brothers and sisters singing, the whole drum tower is full of joy and joy. The Drum Tower is a great place for Dong people to entertain and carry out festival activities. Everyone is together and enjoys a lot of fun, which is unforgettable.

#### **4. Tang Bo**

(Travel blogger, freelance writer)----- This is the first time I was in Zhaoxing Dongzhai in southeast Guizhou. I felt the warmth and hospitality of the locals. The festive atmosphere filled the streets of Dongzhai. In the alley, no matter where you are, you are a guest when you come. What impressed me most was the celebrations held in the Drum Tower, including Drum Tower antithetical songs, long table banquets, and national costume tours. Drum Tower is the center of the activity and the center of the villagers gathering.

5. Xiaoqiushui (new media expert, best-selling author, 960,000 fans)

In Zhaoxing Dongzhai Drum Tower, I met a grandmother with a grandson of four or five years old, who encouraged her grandson to take a photo with an 80-90-year-old elder, and greeted and took photos with foreigners with hello. I praised her way of education. She was a little shy and happily said that this is good for children, not timid, and courageous. At the Drum Tower of Dong Village in Zhaoxing, it is not just outsiders who flock to visit it and participate in festivals, but also the time for Dong villagers. Drum Tower embraces the outside world and exchanges energy with the outside world. Openness and great integration are the mainstream of the world. Modern meets perfectly, like a raging fire in the Drum Tower, which makes me feel warm.

I interviewed many tourists. They were deeply impressed by the Gulou. In the interaction with the Gulou and the villagers and staff (tour guides, actors, sanitation workers, etc.) in the Gulou, they were able to grasp the identity of the Gulou well and understand the culture of the Gulou. , And achieved the satisfactory effect of negotiating the identity of Gulou.

**Guangming Net**, September 17 from Guizhou (Reporter Wang Enhui):

*Last night, an authentic Dong music and painting song and dance "Drunk Beauty Zhaoxing" was staged in the Dong Village of Zhaoxing, Liping County, Guizhou Province. Dressed in national costumes, young girls and guys successively brought the Dong dance "Happy Work and Dance" which showed the hard work of the Dong people, the scene performance "Xing Song Sitting at Night" which showed the love of young men and women of the Dong people, and the most famous Dong big song of the Dong people. And other programs brought a wonderful audio-visual feast to various media reporters and tourists from all over the country who came to participate in the large-scale network communication activities of intangible cultural heritage of*

*"Welcome to the 19th National Congress of the Communist Party of China". Feel the charm of Dong culture up close.*

*That night, the open-air plaza was packed with spectators. Hundreds of people watched this national feast, and they were all infected by the vastness and profoundness of the Dong culture. Among the crowd, many foreign tourists came to watch. Like many Chinese, they were intoxicated in the beautiful Dong music and recorded this exquisite folk art with their cameras.*

*At the end of the performance, a foreign guy said in an interview with a reporter from Guangming.com that he loves Chinese traditional culture very much. Although he does not understand the national language of the Dong nationality, the music is borderless and he can understand the music of the Dong nationality. The beauty and charm. Currently, he is working hard to learn Chinese, hoping to bring China's extensive and profound culture back to his motherland.*

*According to reports, Zhaoxing Dong Village, as the first village in Dong Township, has a series of shining business cards: a famous historical and cultural village in China, the most beautiful rural town in China, one of the first five pilot projects for the protection of ethnic and folk culture in the country, and a national key scenic spot. ...*

### **Drum Tower's negotiating identity:**

The identity negotiation of Zhaoxing Dongzhai Drum Tower has two levels: one is to take the Zhaoxing Dongzhai Drum Tower as an individual (the Drum Tower itself has cultural identity, ethnic identity, gender identity, and individual identity, and it is also deliberately created by tourism-related personnel. It has many roles and interactions and other identities), the Drum Tower identity is the result of the Drum Tower identity in the process of interacting with tourists. The second is the result of the interaction between Zhaoxing villagers and the participants in tourism development and the tourists, they accumulate relevant knowledge, to mobilize positive motivation, and use appropriate, flexible and effective skills to achieve the expected satisfactory results with tourists in the negotiation on the identity of the Drum Tower. Any art or culture is multidimensional, and Drum Tower is no exception. I have visited many tourists. Their

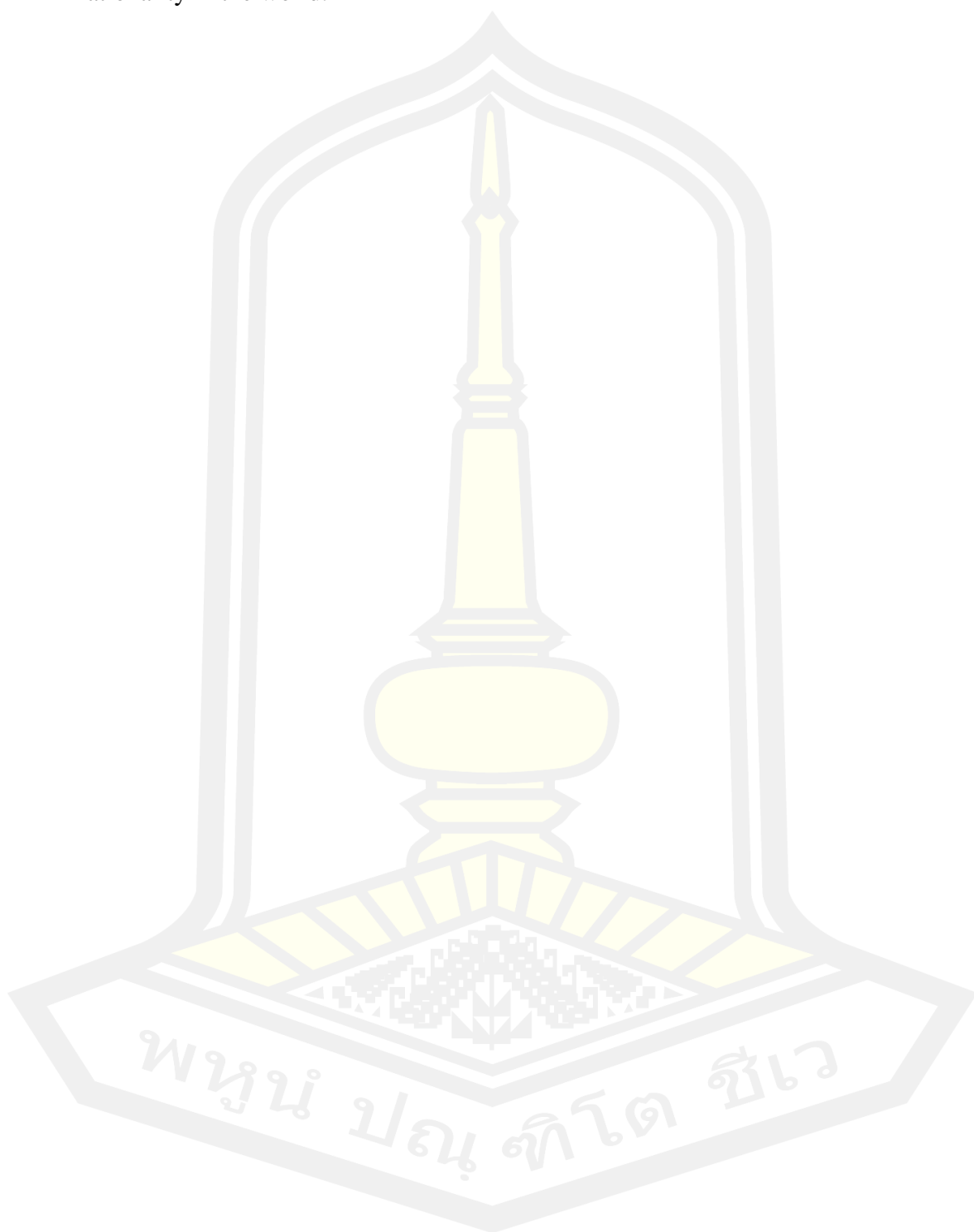
negotiating identity for Zhaoxing Drum Tower probably has the following aspects: Drum Tower itself is the cultural treasure house of Dong culture; Drum Tower is a landmark building of the Dong people, and a symbol of the Dong people. At the same time, it is the place where the villagers carry out celebrations and festivals, entertainment and leisure, and is a part of their lives; it is the place where the villagers discuss things; it is also a high-quality and unique resource for the development of tourism.

## Conclusion

This chapter introduces the social and cultural background of ZhaoXingDongZhai. In-depth knowledge on how Zhaoxing Dongzhai Village has changed from a small mountain village to a world-famous tourist destination, and explain how to create the negotiating identity of the Drum Tower.

Identity is a combination of self-endowment (concept of self) and other endowment (formed in communication with others), established through negotiation and experience. The identity of the Drum Tower is also the same. It is in the process of negotiation that individuals or groups have a clearer definition and construction of themselves. The negotiation of the identity of the Drum Tower by the Dong people is a process from unfamiliar to skilled (this process develops and changes with the process of tourism development of Dong villages); at the same time,, it is a multi-Hierarchical: The basic level (the most direct level) is the negotiation between the villagers and tourists on the identity of the Drum Tower; the second level is the negotiation between the local government and other places on the identity of the Drum Tower; the higher level is the identity of the Drum Tower between the Dong nationality and non-Dong people negotiation. Under the promotion of China's reform and opening up, western development, rural revitalization and other policies, the Dong people have combined their own characteristic resources through the Drum Tower and vigorously developed the tourism industry in accordance with the contemporary social trend, the Drum Tower has developed from a local characteristic building to a modern tourist attraction and a product of the Commoditization of Dong Village. This has injected new vitality into the identity of the Drum Tower, enhanced

the status of the Dong nationality in China, and expanded the influence of the Dong nationality in the world.





## Chapter VI

### Dong New Year: Case study

The Dong New Year, as an important part of the Dong Drum Tower culture, is the most grand and lively festival of the Dong people, and one of China's national intangible cultural heritage (awarded by the State Council in 2011). Dong New Year is not only an important festival for Dong people to sacrifice to their ancestors and remember the martyrs, but also an important festival for everyone to get together to celebrate the harvest. At the same time, it is also a festival for everyone to get together for entertainment. The drum tower plays an important role in it. This chapter details the Dong's New Year activities (in 2021) held in Zhaoxing Village.

#### Part1:The introduction of Dong New Year

##### 1. The history of Dong New Year

During my investigation, I learned that the origin of the year of Dong was in a village named Jiasuo (the village is located in Zhongchao Town, Liping County, Qiandongnan Prefecture), which was related to Yang Zaisi, who once lived there and was known as "Feishan Taigong" (Yang Zaisi, from Jingzhou, Hunan Province, born in the 10th year of Xiantong in Tang Dynasty (Gongyuan 869) and died in the 4th year of Zhou Xiande after the fifth Dynasty (957 AD)). At that time, Yang Zaisi was the leader of Jingzhou, Feitian, Dongman and other states. He led his people to submit to the imperial court, which made the society stable, the economy developed and the people happy. He was granted the title of general by the imperial court. Once, he went back to Jiasuo to visit his relatives, but the imperial court ordered him to lead the troops because of an urgent war.

It was not the end of the lunar New Year, and the people wanted him to stay for a long time before he left. However, the military order of the imperial court had arrived, and he had to expedition. So the people of the ethnic group discussed that in order to celebrate the new year with General Yang Zaisi, the time of celebrating the new year should be advanced to the third day of November (before he went to war). This decision not only satisfied the people's desire for Yang Zaisi to stay, but also to spend the new

year with him. On this day, everyone got together, with good wine and meat, singing and dancing, and the atmosphere was lively and harmonious. In this way, this special year was born, and this custom has been followed up to now. At the same time, the application scope of Jiasuo's custom of Dong year also gradually expanded, from Jiasuo to his descendants living area, and then gradually developed to the surrounding areas of other ethnic surnames, and finally formed an important festival in Dong area.

## **2. The origin of the Dong New Year**

There is another saying about the **Dong New Yea**, which is related to the memory of the ancestors and farming sacrifice. It is said that the ancestors of the Dong nationality came from afar. At first, they made a living by hunting. Later, they learned to open up wasteland for farming. The people of the Dong nationality believed that in the autumn when the crops were abundant, the five livestock in their families were prosperous, and the farming affairs were all completed to mark the end of the year. At the same time, it was the time for the new year to come. From then on, the Dong people inherited this custom, which is called **Dong New Yea**.

The third theory is that in the Northern Song Dynasty, Liao state invaded the territory of the Song Dynasty and surrounded Youzhou. Baxian king and marshal pan Renmei were trapped in Youzhou city. Baxian king knew that Yang laolinggong (Yang Ye) family was a hero and guarded Xiongguan. He thought that "only by asking Yang family generals to come to rescue, can he extricate himself from the predicament." The Yang family decided to go out. Therefore, Yang Laoling thought: This is either death or injury. If father and son want to reunite again, they must not. So he decided to celebrate the new year ahead of schedule on the third day of November. That's how Dong New Year came.

## **3. The general situation of the past Dong New Year**

It is understood that the year of Dong is called "NYINC gaeml" in Dong language, also known as the winter festival or the Yang Festival. The time of celebrating the year of Dong varies from place to place, but most of them are held from the first day to the tenth day of November of the lunar calendar, and a few areas are held in October of the lunar calendar. The day before the festival, bean curd and rice fish are prepared. They

are cooked in sour water that night and cooled overnight to become "frozen fish". On the festival day, they are sacrificed to their ancestors with "frozen fish", glutinous rice and new year pig. On this day, the Dong people prepare all kinds of pickled vegetables, frozen fish and Ciba to feed their relatives and friends, which is called "eat Yangba".

During the lunar new year, the other party should return all the money, which is called "returning Yangba". Festival, in addition to playing Ciba, the family also slaughtered pigs and sheep to celebrate. On the evening of Dong New Year, people mainly eat meat and avoid vegetables. Cooked rice more than usual, to show "leftover". Before dinner, the old people put sacrifices in the shrine and "ancestral corner", burn incense and paper, offer sacrifices to their ancestors, and then the whole family have a feast. Married girls and relatives also came to congratulate. The main entertainment on the day of the festival is bullfighting. At night, firecrackers are fired to entertain the winner. Young men and women find their partners by playing mountains, singing songs and dancing Lusheng. At the same time, Dong opera is also performed. During this period, some young people hold wedding ceremonies and entertain relatives and friends.

The time and activities of Dong year are different in different areas. Every time the year of Dong was in Jiasuo, villagers would sacrifice Yang Zaisi. They burned incense and prayed, recalled his great achievements, prayed for the well-being of his family and the success of his career, and wished the village good weather and prosperity in the coming year. From the end of October to the beginning of November of the lunar calendar, Dong villages in Rongjiang 72 village hold celebrations to celebrate the new year in memory of their ancestors. The three villages of Yandong, Yaobai and jiumin in Jinping County also passed the year of Dong. The time sequence and length of each village and family name are different. The Luo family has three activities on October 27 of the lunar calendar; Zhou and Wang lived on the first day of November or two days on the first day of December. New Year's Eve, every family brewed sweet wine, beat Ciba, killed pigs and cleaned the house. On the afternoon of the first day of the year, dishes were held for ancestors and new year's dinner. The son-in-law prepared rich gifts to pay New Year's greetings to his parents-in-law. The next morning, they cooked oil tea and sweet wine, visited and congratulated each other, and organized girls to kick the key at noon, followed by bullfighting and bird fighting.



Figure 143 Zhaoxing Village during the Dong New Year

Source: Photographed by Ronghua Cui, 2020



Figure 144 Zhaoxing villagers are beating Ciba

Source: [https://www.sohu.com/a/504770966\\_121124528](https://www.sohu.com/a/504770966_121124528), 2021

The most important ceremony of the Dong New Year is "Dousha" (the song of ancestor worship). The purpose of "Dousha" is not only to sacrifice to the ancestors, but also a form for the elderly to inherit the excellent traditional culture of the nation. No matter children, adults or young people at the beginning of their marriage, the elderly should educate the next generation to behave themselves, distinguish right from wrong, be diligent and thrifty, respect the old and love the young, etc. (<http://www.gerenjianli.com/Mingren/31/2e3t75p1do.html> (interview with Shi Gancheng, 2020, Li ping).

### **Dong New Year is a national intangible cultural heritage in China**

The year of Dong is the most important traditional folk activity of the Dong people. It is not only an important festival for the Dong people to sacrifice their ancestors and remember the martyrs, but also an important festival for everyone to get together to celebrate the harvest. At the same time, it is also a festival for everyone to get together for entertainment. In this process, the Dong culture has been intensively displayed. Guizhou Province also attaches great importance to the protection and inheritance of cultural sites, and actively collects materials to declare the year of Dong as an intangible cultural heritage.

After many efforts, in 2007, the year of Dong was listed in the second batch of intangible cultural heritage list of Guizhou Province. On May 23, 2011, the year of Dong declared by Rongjiang County of Guizhou Province was approved by the State Council of the People's Republic of China and successfully listed in the third batch of national intangible cultural heritage list. The heritage number is x-130 (because the year of Dong is mainly distributed in such Dong areas as Leli 72 village and zhaihao 48 village in the northwest of Rongjiang). In November 2019, the intangible cultural heritage protection center of Rongjiang County, Guizhou Province, was qualified as a "year of Dong" protection unit in the list of national intangible cultural heritage representative project protection units released by the state. The year of Dong, from a small-scale folk festival, has gradually developed into a national intangible cultural heritage, which is a great progress, and also shows the unique charm of Dong culture.



At the same time, it is also an important part of the splendid Dong Drum Tower culture (<https://baike.baidu.com/item>).

### **The Dong New Year has become a legal holiday in Dong areas**

#### **Representatives actively strive for**

According to a report by Yang Guangqian from Guizhou Metropolis Daily on November 14, 2016, it was learned from the Qiandongnan Prefecture Political Consultative Conference that the traditional Miao and Dong New Year festivals in Qiandongnan Prefecture are expected to become the three-day statutory holiday in the state.

On November 10, 2016, the Qiandongnan Prefecture CPPCC Eleventh Fifth Session of the Fifth Session of the Key Proposal Handling Conference, a "Report on the Handling of Key Proposals of the Eleventh Fifth Session of the CPPCC Supervised by the State CPPCC Leaders" Of particular concern. Among the nine key proposals that have all been answered, the implementation rate of the "Recommendation on Making the Traditional Miao-Dong Years of Qiandongnan Prefecture a Legal National Holiday" has reached 80%. Starting on the first Mao day of October in the lunar calendar, the Dong nationality's new year is from the first to the third day of November in the lunar calendar. The proposal has been submitted to the Fourteenth People's Congress of Qiandongnan Prefecture for deliberation and approval before implementation.

The reporter learned from the First Section of the CPPCC Secretary of Qiandongnan Prefecture that the proposal was put forward by three CPPCC members including Pei Tianyu, Liu Jie, and Zuo Hongjun. The proposal pointed out that Qiandongnan Miao and Dong Autonomous Prefecture is located in the southeast of Guizhou Province, with 16 counties and cities under its jurisdiction and the capital Kaili City. As of 2015, Qiandongnan Prefecture had a registered population of more than 4.7 million, of which the Miao population was 1.993 million, accounting for 42.41% of the prefecture's registered population, and the Dong population was 1.401 million, accounting for 29.81% of the prefecture's registered population. There are as many as 390 traditional festivals in the prefecture. These festivals are deeply rooted in the national cultural traditions. On the one hand, they demonstrate the profoundness and

profoundness of Chinese culture. Their adjustment functions and entertainment projects are not only conducive to social stability, but are also important for people in ethnic areas. It is an important factor to live in harmony with nature and maintain a high happiness index.

## **2. The proposal is absorbed**

According to Article 4 of the "Law of the People's Republic of China on Regional Ethnic Autonomy" and "National Holidays and Anniversary Holidays", "Festivals customary by ethnic minorities shall be given holidays by the local people's government in areas where ethnic minorities live "Date", the proposal proposes: Set the first Dong year of November of the lunar calendar as a statutory holiday, and take a public holiday for one day; set the second Mao day of October in the lunar calendar to be the "big year" of the "miao year". "It is set as a statutory holiday, with a public holiday for one day.

It is understood that the Standing Committee of the Qiandongnan Prefecture People's Congress has absorbed the proposal in the "Regulations on the Autonomy of Qiandongnan Miao and Dong Autonomous Prefecture" (Revised Draft). Autonomous Prefecture Miao Nian Festival, three days of holidays; each year from the first to the third day of November in the lunar calendar is the Autonomous Prefecture Dong New Year's Day, the holiday is 3 days", "Autonomous Prefecture Anniversary, Miao Nian Festival, Dong New Year's Festival, all prefecture tourist attractions free of charge in the prefecture "Citizens are open", "The traditional festivals of all ethnic groups in the autonomous prefecture should be respected", and the "Regulations on the Autonomy of Qiandongnan Miao and Dong Autonomous Prefecture" are being revised according to law. (Reporter Yang Guangqian Source: Guizhou Metropolis Daily, 2020)

## **3. Formally decided**

On September 22, 2020, the Standing Committee of the Prefectural People's Congress held a press conference on the newly revised "Regulations on the Autonomy of Qiandongnan Miao and Dong Autonomous Prefecture" (hereinafter referred to as the "Regulations"). The content of the "Regulations on the Autonomy of Qiandongnan

Miao and Dong Autonomous Prefecture" has been revised by the Fifth Session of the 14th People's Congress of Qiandongnan Miao and Dong Autonomous Prefecture on April 29, 2020, and the Standing Committee of the 13th People's Congress of Guizhou Province The eighteenth meeting was approved on July 31, 2020 and will be implemented on October 1, 2020. Among them, the provisions on ethnic holidays have been added, which stipulates that "The time of Miao New Year is the seventh day of October each year (Lunar calendar), and the time of Dong New Year is the first day of November each year (Lunar calendar), and citizens of the whole prefecture shall have one day off (Source: Qiandongnan on the palm, 2020).



Figure 145 Figure 142: The government held a meeting to determine the Dong New Year as a legal holiday

Source: [https://m.thepaper.cn/baijiahao\\_9292656](https://m.thepaper.cn/baijiahao_9292656), 2020

พหุ ม ประ โท ชี เว

## 黔东南州人民政府办公室

〔2020〕—92

### 州人民政府办公室关于黔东南州 2020 年 苗年侗年放假安排的通知

各县（市）人民政府，州政府各部门，各直属机构：

根据新修订的《黔东南苗族侗族自治州自治条例》第六十八条规定，每年农历十月初七苗年、农历十一月初一侗年，全州公民各放假 1 天。现将 2020 年苗年侗年放假调休日期的具体安排通知如下：

一、苗年：农历十月初七（阳历 11 月 21 日，星期六），根据《条例》关于“自治州成立纪念日、苗年或者侗年如果逢逢星期六、星期日，应当在工作日补假”的规定，2020 年 11 月 20 日（星期五）放假调休。

二、侗年：农历十一月初一（阳历 12 月 15 日，星期二）放假。



黔东南州人民政府办公室

Figure 146 Notice of Dong Year Holiday

Source: [https://www.sohu.com/a/431346336\\_749571,2020](https://www.sohu.com/a/431346336_749571,2020)

#### 4. Notification of execution

On November 5, 2020, the prefectural government issued a notice on the holiday arrangements for the Miao and Dong years in Qian Dongnan Prefecture in 2020.

According to the notice, according to Article 68 of the newly revised "Regulations on the Autonomy of Qian Dongnan Miao and Dong Autonomous Prefecture", The time of Miao New Year is the seventh day of October each year (Lunar calendar), and the time of Dong New Year is the first day of November each year (Lunar calendar) the seventh day of the October (the lunar calendar) is the year of the Miao and the first day of the November (the lunar calendar) is the Dong year ., Citizens of the whole state each have one day off (Source: Pocket Qian Dongnan (Mobile APP)).

#### The characteristics of the Dong New Year.

From the above information, we can see that the Dong Year has the following characteristics:

(1). The nature of the Dong New Year has changed. In the past, Dong New Year was just a folk festival. It was organized spontaneously by the villagers. They worshipped their ancestors in their own villages and held various party activities. In 2020, the 18th meeting of the Standing Committee of the Thirteenth People's Congress of Guizhou Province approved on July 31, 2020. The first day of November in the lunar calendar is the Dong year, and citizens of the whole prefecture will have one day off." Become a government statutory holiday.

(2). The scope of the Dong New Year activities gradually expanded. Previously, the Dong's New Year was only an event in some areas of the Dong nationality such as Liping County, Rongjiang County, etc. It was not a collective activity in the entire Dong nationality; in recent years, especially after 2020 became a legal holiday, the Dong New Year has developed into a whole common festival in the Dong area.

(3). The number of people participating in the Dong New Year is increasing. In the past, there were relatively few people participating in Dong New Year activities, and they were all locals, with few outsiders intervening; because the Dong New Year has become a statutory holiday for the Dong people, all units will take a day off in accordance with the statutory regulations, so they participate. More and more people. Moreover, many of them are not locals, and even foreign tourists are involved. With more and more people, the atmosphere of the event will naturally get better and better.

(4). The time of the Dong New Year tends to be unified. In the previous New Year of the Dong nationality, the time arrangement was relatively scattered and not uniform. It is usually made by one or a few villages through consultations and interim decisions. Most of them are held between the first and tenth days of the November of the lunar calendar, and in a few areas it is held during the tenth month of the lunar calendar. It is now uniformly determined by the government that the first day of November in the lunar calendar is the year of Dong. In this way, the time is unified, which is convenient for Dong villagers to remember, and it is also convenient to have fun with other villages at the same time.

(5). The scale of the Dong New Year is getting bigger and bigger. In the past, only a small number of villages held activities during the New Year of the Dong nationality. With a small number of people, the scale of natural activities was relatively small. In recent years, there have been a variety of activities in various places of the Dong



nationality during the New Year, and more and more people participate in them. In some places, nearly 10,000 people will participate. The scale is unprecedented.

(6). The influence of Dong New Year is getting stronger and stronger. In the past, the Dong Nationality New Year was only a local festival in a few villages, scattered and small, with little influence; now, with the continuous enrichment of propaganda methods, the Dong New Year's external communication is getting stronger and more powerful. The people who learned about the Dong Year, and made a special trip from other places to participate in it. In this way, the Dong people's New Year's effect is getting better and better and the influence is getting stronger and stronger with the efforts of all aspects.

## Part 2: Detailed description of the 2020 Zhaoxing Dongzhai Dong New Year activities

### 1. Preliminary publicity

In 2020, Zhaoxing Dong Village's Dong New Year will increase its publicity. First of all, make full use of various platforms, such as websites, WeChat APP, various network media, radio stations (Liping TV Station, Qiandongnan TV Station, etc.). On these platforms, the introduction of Dong New Year was released in advance, and exquisite posters and beautiful videos were produced. These have strong visual impact and attractiveness, which attracted readers' reading.



Figure 147 Poster for Dong New Year

Source:[https://www.sohu.com/a/437639948\\_100124808](https://www.sohu.com/a/437639948_100124808),2020

During the inspection, I met a couple from Switzerland. They worked at the Swiss Embassy in China. Through exchanges, I learned that they learned about the Dong New Year event in Zhaoxing through website promotion. Secondly, cooperate with major travel agencies to launch Dong New Year special tourism recommendation activities, so that people across the country and even overseas can know the Dong New Year activities in Zhaoxing Dong Village. I was interviewing Ms. Zhang(chen), who was traveling from Beijing. She didn't know that there was a Dong New Year holiday before she came to Guizhou. After she came to Guizhou, she saw a poster promoting the Dong Year of a travel agency before temporarily deciding to come to Zhaoxing to celebrate the Dong New Year.

In addition, it was introduced by a friend. People in Zhaoxing Dongzhai Village and the surrounding area learned about the arrangement of the event through mobile phone text messages, company notifications and other channels in advance. These people will be introduced to other friends, so that more people will know. During my inspection, I met an aunt who was in her 50s (LI hua) . She was from Guangdong province. She came to Zhaoxing to celebrate the Dong New Year. She was mentioned by her friend in Guangdong. This friend is from Zhaoxing Dongzhai. I went to work in Guangdong, and he introduced it during the chat. This aunt felt very attractive to her, so she came. Thirdly, offline, Zhaoxing Dong Village and its vicinity create a festive atmosphere. On the main street of Zhaoxing Dong Village, red lantern decorations (made of red paper) were hung up in advance, and posters of activities arranged during the Dong Year of Zhaoxing were posted at conspicuous locations in Zhaoxing Dong Village. Finally, detailed event arrangements were formulated in advance. The organizers of the event actively communicated, carefully discussed and judged, and formulated detailed event plans and specific plans in advance to ensure that the event was foolproof.

肇兴侗寨活动时间一览表					
序号	活动名称	活动地点	活动时间		备注
1	侗族大歌比赛	表演场	12月12日-13日	全天	
2	拦门酒	侗寨新门	12月14-16日	10:00-10:30	
3	芦笙赛	寨内新门	12月14日	13:00-13:30	
4	红包墙 (整点抽大奖)	民族文化活动中心	12月14日	14:00-17:00	
5	侗戏	侗团戏台	12月14日	21:00-22:00	
6	摄影展示区	花面沿廊	12月14-16日	全天展示	
7	梦幻肇兴歌舞剧	表演场	12月14-16日	20:00-21:00	自费
8	篝火晚会	篝火表演场	12月14-15日	22:00-23:00	自费
9	迎宾人	仁团鼓楼开始	12月15日	13:00-15:00	路线：仁团鼓楼—沿河—文德鼓楼—侗寨展示中心—主街—侗团鼓楼—鼓楼—鼓楼—仁团鼓楼
10	月也 歌舞	鼓楼前	12月15日	15:00开始	餐自费
11	非遗民俗展示		12月15日	游客结束后	
12	祭坛仪式	仁团鼓楼开始	12月15日	10:00开始	文德鼓楼、礼团鼓楼、鼓楼、鼓楼、仁团鼓楼
13	踩歌堂	表演场	12月16日	13:00开始	
14	民族舞蹈表演	寨内	12月14-16日	不定期	
15	烟花燃放	寨门	12月15日	22:00	

Figure 148 Activities for the Dong New Year

Source: [https://www.sohu.com/a/437639948\\_100124808](https://www.sohu.com/a/437639948_100124808), 2020

### 1. Development of specific activities

There are three days of Dong New Year activities in Zhaoxing Dong Village, starting from December 12-15, 2020. The activities are rich and exciting. The specific description is as follows:

#### (1) Dong Nationality Big Song Competition

I arrived at Zhaoxing Dong Village at noon on the 13th, just in time for the second game of the Dong Nationality Big Song Competition in the afternoon (the first game was held on the 12th). According to the host of the event, this event is a series of activities of the 6th Dong Dage Hundred Village Singing Contest in Liping County, Qiandongnan Ethnic Cultural Ecological Protection Experimental Zone, Guizhou Province --- Zhaoxing special sea election competition, the organizer of the event is the Cultural, Sports, Radio, Film and Tourism Bureau of Liping County, Guizhou, located in Zhaoxing Dongzhai. The event lasts for two days (December 12-13, 2020). This time, there are Zhaoxing, Yandong, Maogong, Yongcong, and Chengguan (5 competition areas) in the Dong Nationality Big Song Competition in Baicun, Liping County. The Zhaoxing competition area is the first stop of the series of activities. The competitions



in other competition areas will be held from December 12, 2020 to February 6, 2021. Through the preliminary selection of five competition areas, 30 excellent singing teams (including 5 senior group, 20 adult group and 5 children group) will be selected from each competition area, and the final will be held on February 16, 2021. For the final, the venue was still in the Zhaoxing Dongzhai Center Arena.



Figure 149 Dong Nationality Big Song Competition

Source: Photographed by Ronghua Cui, 2020



Figure 150 Dong Nationality Big Song Competition

Source: Photographed by Ronghua Cui, 2020

In this Zhaoxing sea election competition, the enthusiasm of the villagers in each village was very high, attracting 60 song teams from five towns including Zhaoxing, Shuikou, Longe, Diping and Leidong (including the senior group (over 55 years old)). The middle-aged group (between 16 and 55 years old) and the junior group (under 16 years old) participate in the competition. Each team has at least 20 people, and there are 7 judges from Liping County Cultural Center (all of them are Dong ethnicity). Experts from the county), the rules of the competition are that after each team sings, the 7 judges will give a score (total score of 10), remove the highest score and the lowest score, and then add the total scores. The score with the highest average wins. The results of the competition are announced on the spot.

The judging criteria of the judges are: the singing voice is strong, the formation has a visual beauty; the clothing accessories are uniform and tidy, the image is beautiful and generous; the tune is beautiful, and the voice is clear. The level is clear and contagious; singing a song has a certain degree of difficulty and skills; during the singing process, if a team member drops headwear or props, 0.01 points will be deducted from the total score; encourage related "poverty alleviation, eradication "evil, safe production, anti-drug rectification, epidemic prevention and control, environmental remediation, and promotion of beautiful changes in the hometown" and other topics. There is also an interesting rule that one person can only participate in the competition on behalf of one song team, and cannot participate in multiple songs repeatedly. Singing team. The team members of each song pair wear uniform national costumes, put on the pre-designed formations, and are full of energy. They sing their carefully prepared songs affectionately on the stage, and do their best to perform. In the best state, strive for good results.



中德村 2020 年黔东南民族文化旅游区  
黎平县第六届民族文化旅游大赛暨黎平县赛区总决赛

序号	姓名	性别	电话
1	陈明华	男	13888888888
2	王明华	男	13888888888
3	李明华	男	13888888888
4	张明华	男	13888888888
5	刘明华	男	13888888888
6	陈明华	男	13888888888
7	王明华	男	13888888888
8	李明华	男	13888888888
9	张明华	男	13888888888
10	刘明华	男	13888888888
11	陈明华	男	13888888888
12	王明华	男	13888888888
13	李明华	男	13888888888
14	张明华	男	13888888888
15	刘明华	男	13888888888
16	陈明华	男	13888888888
17	王明华	男	13888888888
18	李明华	男	13888888888
19	张明华	男	13888888888
20	刘明华	男	13888888888
21	陈明华	男	13888888888
22	王明华	男	13888888888
23	李明华	男	13888888888
24	张明华	男	13888888888
25	刘明华	男	13888888888
26	陈明华	男	13888888888
27	王明华	男	13888888888
28	李明华	男	13888888888
29	张明华	男	13888888888
30	刘明华	男	13888888888
31	陈明华	男	13888888888
32	王明华	男	13888888888
33	李明华	男	13888888888
34	张明华	男	13888888888
35	刘明华	男	13888888888
36	陈明华	男	13888888888
37	王明华	男	13888888888
38	李明华	男	13888888888
39	张明华	男	13888888888
40	刘明华	男	13888888888
41	陈明华	男	13888888888
42	王明华	男	13888888888
43	李明华	男	13888888888
44	张明华	男	13888888888
45	刘明华	男	13888888888
46	陈明华	男	13888888888
47	王明华	男	13888888888
48	李明华	男	13888888888
49	张明华	男	13888888888
50	刘明华	男	13888888888
51	陈明华	男	13888888888
52	王明华	男	13888888888
53	李明华	男	13888888888
54	张明华	男	13888888888
55	刘明华	男	13888888888
56	陈明华	男	13888888888
57	王明华	男	13888888888
58	李明华	男	13888888888
59	张明华	男	13888888888
60	刘明华	男	13888888888
61	陈明华	男	13888888888
62	王明华	男	13888888888
63	李明华	男	13888888888
64	张明华	男	13888888888
65	刘明华	男	13888888888
66	陈明华	男	13888888888
67	王明华	男	13888888888
68	李明华	男	13888888888
69	张明华	男	13888888888
70	刘明华	男	13888888888
71	陈明华	男	13888888888
72	王明华	男	13888888888
73	李明华	男	13888888888
74	张明华	男	13888888888
75	刘明华	男	13888888888
76	陈明华	男	13888888888
77	王明华	男	13888888888
78	李明华	男	13888888888
79	张明华	男	13888888888
80	刘明华	男	13888888888
81	陈明华	男	13888888888
82	王明华	男	13888888888
83	李明华	男	13888888888
84	张明华	男	13888888888
85	刘明华	男	13888888888
86	陈明华	男	13888888888
87	王明华	男	13888888888
88	李明华	男	13888888888
89	张明华	男	13888888888
90	刘明华	男	13888888888
91	陈明华	男	13888888888
92	王明华	男	13888888888
93	李明华	男	13888888888
94	张明华	男	13888888888
95	刘明华	男	13888888888
96	陈明华	男	13888888888
97	王明华	男	13888888888
98	李明华	男	13888888888
99	张明华	男	13888888888
100	刘明华	男	13888888888

Figure 151 List of Participants in the Dong Big Song Competition

Source: Photographed by Ronghua Cui, 2020

During my inspection, I visited an aunt (Hai huiying) who participated in the Dong nationality big song competition. She is 50 years old this year, 2021 (participating in the middle-aged group competition). She said that she had learned to sing the Dong nationality big song in the Drum Tower since she was a child. She has mastered many singing methods and techniques, and she has participated in many similar competitions. She comes from a village about 20 kilometers away from Zhaoxing Dong Village. She and other team members chartered a car to participate in the competition. They didn't know that there was a competition in advance. They heard about it from other villages, so they organized villagers from the village to form a team. Come and participate. She also said that there was a singing competition last year, and more than 120 singing teams participated. There used to be a lot of singing, but now there are more people who go out to work, and more people go to school, so fewer people sing. The young people are still not familiar with the Dong big songs. There is a team (men's team) with more than 40 people. According to the competition requirements, they can be divided into two teams to compete, but because the young people in the team are not familiar with the Dong big songs, so you can only form a team to participate in the competition, let the team have experience to take them, so that they can better interpret the big song, understand the essence of the big song.

In an interview with another aunt (Jiang guimei), she said that her daughter accompanied her to participate in the competition today, but her daughter did not participate in the competition because she had to go to school and had no time to

participate in rehearsals. She also said that in the past, people often sang the big songs of the Dong nationality in the Drum Tower. If they didn't sing, they couldn't eat, and if a man could not sing, he couldn't marry a wife. In the past, when singing the big song of the Dong nationality, it was necessary to dress up, wear headgear and other accessories, and dress up carefully. In the past, clothes were all made of cotton we planted, spun and dyed, and embroidered various patterns. Nowadays, a lot of clothes, embroidered pieces and silver jewelry are bought in stores. Many young people go to school and go to work. They are not good at spinning embroidery and other tasks. Most of the elderly who can do work are older and energetic. It doesn't work, and my eyesight is not good, so I can't do it anymore.

"I used to sing every day, but now I only sing on festivals." When interviewing the competition staff, he introduced that it takes a long time to sing a big song of the Dong nationality. Now for the needs of the competition, the singing time of each song will be controlled at 3 to 5 minutes. At the same time, he also said that the big song of the Dong nationality is the precious spiritual wealth of the Dong nationality and must be sung from generation to generation. In addition, he also revealed that each team will receive a 500 yuan award from the organizing committee regardless of their performance.

Here, I would like to mention the landlord of my accommodation in particular. She is 45 years old this year from Zhaoxing Ren Group. She has two daughters (one is in elementary school and the other is in high school). Her husband has gone to work in Zhejiang Province. I built a five-story building on my homestead and opened a hotel for tourists to stay. When I arrived at her hotel, she was just getting dressed and getting ready to participate in the Dong big song competition. She asked me to put my luggage in a temporary room on the third floor, and when she came back, she would clean the room for me and move in at that time. Moreover, she will help her daughter to dress up, because her daughter will also participate in the Dong Nationality Big Song Competition (children's group). Her daughter went to a local elementary school in Zhaoxing. The teacher organized them to rehearse in her spare time. The students participated actively.

There are many tourists who come to visit, and they all use their own lenses to record the scenes they are interested in. I interviewed one Mr. Li (over 50 years old, retired) from Guangdong on the spot. He spoke highly of this Dong Nationality Big

Song Competition. He said that this is his first time in Zhaoxing Dong Village. It was the first time to watch the big song of the Dong nationality sung with the Drum Tower as the stage background. He felt it was very unique, and it was a wonderful visual and auditory feast. At the same time, he was also fascinated by the clothes and accessories they were wearing, and excitedly asked the team members to take pictures and chat.

The selection contest of the Dong Nationality Big Song was held in the performing arts arena in front of the Drum Tower of the Zhaoxing Dongzhai Intellectual Group. It was divided into two games (the first game on the 12th and the second game on the 13th). At the scene of the competition, the members of each song team wore uniform national costumes, put on the pre-designed formations, all in a spirit of spirits, and sang their carefully prepared songs affectionately on the stage, doing their best. Give full play to the best condition and strive for good results. The costumes and accessories of the team members are dazzling, their singing is pleasant, and the whole event is orderly and lively. The team members sing passionately on stage, and they take out their mobile phones or cameras to take pictures off the stage. At the same time, it also attracted a lot of tourists. When I came to watch with nearby villagers, they were even more excited about taking pictures with their mobile phones or cameras to record the beautiful scene. The Dong Nationality Big Song Competition under the Drum Tower adds a strong festive atmosphere to the upcoming Dong Village of Zhaoxing Dong Village and fully demonstrates the Dong culture. At the same time, it also promotes the development of Zhaoxing Dong Village's tourism industry.

The characteristics of this event: First, the singing team and members participating in the Dong Nationality Big Song Competition are mainly women, with few men. (Among all 60 participating song teams, more than 50 are female song pairs, and only a few male song teams.) Second, the song teams participating in the Dong Nationality Big Song Competition are dominated by the middle-aged and old groups, with very few children's groups. . The population is mainly between 40 and 50 years old, and the youth population is relatively small. (Because most of them go to class or work outside, they don't have time to participate in the competition.) Third, most of the songs they sang in the Dong Nationality Big Song Competition closely follow the requirements of the times. They use singing to express the theme of the times and sing their happy life. Fourth, the time of the Dong Dage competition is scheduled on the eve of the Dong

New Year. This event can also be said to be a special event of the Dong Village in Zhaoxing Dong Village. A strong Chinese New Year atmosphere. Fifth, this Dong Nationality Big Song Competition was held during the special period of preventing the new crown epidemic in the country. In order to create a safe competition environment, the competition organizing committee has taken adequate measures to prevent the new crown epidemic, such as taking body temperature and asking everyone to wear masks. Scan and present the health code, register, etc.

**(2) Lusheng (a kind of musical instrument of the Dong nationality) competition**

On December 14th, from 13:00 to 17:00, the Lusheng competition was held on the square at the gate of Zhaoxing Dongzhai Village. While the Dong big song competition is a competition dominated by Dong women, the Lusheng competition is entirely an activity for men.

When I interviewed a villager in Rentuan (Luliangqing), he said that Zhaoxing and surrounding villages have a tradition of holding Lusheng Festival (usually held once every two years) in the slack season after the autumn harvest. Usually they put the reeds in the drum tower, and they will play the reeds at important festivals or events.

The villagers (Lujie) also said that when playing the lusheng, the whole group of young men would participate, and sometimes children and the elderly would also participate. It can be said that the boys of the Dong nationality all play the lusheng. Generally, the place to play the lusheng is in the open space in front of the Gulou. Because of the limitations of the venue, the Lusheng competition usually chooses a flat and open place. The Dong villages I understand generally form a Lusheng team with the drum tower as a unit. Of course, there are many or fewer members of the Lusheng team. There are less than a dozen people, and more than a few hundred people can play Lusheng. In addition, when there are very grand events, the Lusheng teams from several nearby villages will gather together, with thousands of people, which is quite lively.

A whole set of materials such as bamboo, wood and copper are used to make a sound-blown reed, which is crisp, loud, thick and sweet. Generally, old bamboos of more than three years are used. After the transformation of Master Lusheng, there are now 17 types of Dong Lusheng, such as "Lunzheng", "Lenny", "Lunwo" and "Lunlue". The big

lusheng plays on the same place when playing. The middle and small Lusheng plays the main melody. The small Lusheng is mainly played by the leading master. The large, medium and small Lusheng play together, and the high school and low Lusheng love the Lusheng very much. They like to play the Lusheng. Before the Lusheng competition, everyone gathered in the Drum Tower for a serious rehearsal. , Strive for a good place in the competition.

A total of seven Lusheng teams participated in this event (six competition teams and one performing team). Before the game, everyone dressed in neat national costumes and gathered in front of the Drum Tower of their respective building groups with reeds in their hands. They lined up and played another piece in front of the Drum Tower. After the play, they rushed to the competition venue under the leadership of the team leader. In the process, I followed the Ren Tuan team from the Ren Tuan Drum Tower to the square at the entrance of the Zhaimen. During the period, I passed the other four Drum Towers. They also played a piece in front of their respective Drum Towers, and then followed the team leader to the competition venue. Each team leader walked at the front of the team holding a sign with the name of the group written on it. The teams are neat and tidy, mighty, so lively.



Figure 152 Practice Lusheng in Drum Tower

Source: Photographed by Ronghua Cui, 2020





Figure 153 Ren Tuan Practice Lusheng

Source: Photographed by Ronghua Cui, 2020

As the teams came to the square in front of the Zhaoxing Dongzhai Village, the game was about to begin. The scene of the competition has been carefully arranged. There is a podium directly under the four characters of the Zhaoxing Dong Village in the square for the guests to sit on, and the banner of "2020 Dong Village Lusheng Competition in Guizhou Liping Zhaoxing Dong Village" is hung on it. There are huge posters hanging down (the red background in the middle circular part has the pattern of Drumtower and the Lusheng blowing people, and on both sides there are the patterns of the Dong people's wine-blocking ceremony. The top of the poster is marked "Guizhou. Liping. Zhaoxing Dong Zhai to celebrate the Dong New Year in 2020". Red lanterns are hung on the eaves on both sides of the poster, and there is a couplet on the column. The first couplet is "the party leads the spring breeze, the motherland's rivers and mountains compete for beauty, and the second couplet is" the people of Dong Township sing and dance to celebrate Jiahua ". On the other side, there is a long wooden pole standing up, on which a rope is stretched out to both sides. There are a lot of flags hanging on the pole and the rope, and the flags are written with the words "good weather, victory". The flag will fly in the wind from time to time. The whole competition field is full of a strong festival atmosphere.



Figure 154 Lusheng competition scene  
Source: Photographed by Ronghua Cui, 2020



Figure 155 Lusheng competition scene  
Source: Photographed by Ronghua Cui, 2020

When the team arrived, many villagers and tourists also arrived here. The scene was crowded and lively. First of all, each team will enter the stadium, and each team will come to the middle of the venue to play three pieces. They are called "entrance song". The admission of each team is also to adapt to the venue, can be said to be the final rehearsal before the game, to stimulate the best state. After the Lusheng team of each competition finished playing, the performance team (its name is long'e cengou team) appeared on the stage. Ten boys form a circle with three in the middle. Two of them play the high Lusheng (the Lusheng is more than two meters high, because it is too high, so it can only be played on the ground). One of them plays the thick and short Lusheng (the Lusheng is very thick, about 20 cm in diameter, about 100 cm in length, and has a thick voice). Because this Lusheng is thick and short, it can only be played on the ground). The other seven people hold shorter Lusheng to play (the Lusheng played by six people is the most common one, about 80 cm in length and L-shaped). Another person's Lusheng is shorter, about 40 cm, and only one person's Lusheng is like this.) The four kinds of Lusheng are played together, the high and low notes cooperate with each other, and the melody is relatively light and melodious. Outside there is a circle surrounded by more than 20 women, holding flowers, wearing gorgeous national costumes and accessories, dancing rhythmically with the sound of Lusheng.

Then, six teams took part in the competition and played three pieces of match together. Nearly 200 Lusheng chanted in unison with the leader's trumpet sound, which was huge and shocked the valley. The members of each team put down their Lusheng and gathered at the venue. The team leader went to the rostrum to register and decide the order of appearance. After that, a short ceremony was held. Kang Kaiju, Secretary of the Party committee of Liping County, and the deputy general manager of Zhaoxing Dongzhai scenic area company delivered brief speeches. Then, with the order of the host, the staff set off firecrackers and announced the official start of the competition.

Later, more than 60 girls in Traditional Dong costumes, silver necklaces, headwear and other accessories, holding red umbrellas and carrying red buckets on their shoulders, lined up in a neat line to deliver home-made sweet wine (rice wine, used to quench thirst and fatigue) to the Lusheng players. The taste is very sweet, wine can be drunk, and rice can also be eaten). After drinking rice wine, the team members will play Lusheng to express their thanks to the girls. Because there was a lot of sweet wine, the

team members didn't finish eating. The rest was given to the tourists and villagers on the scene. Everyone sang while eating (short Dong songs). Everyone was happy and lively.

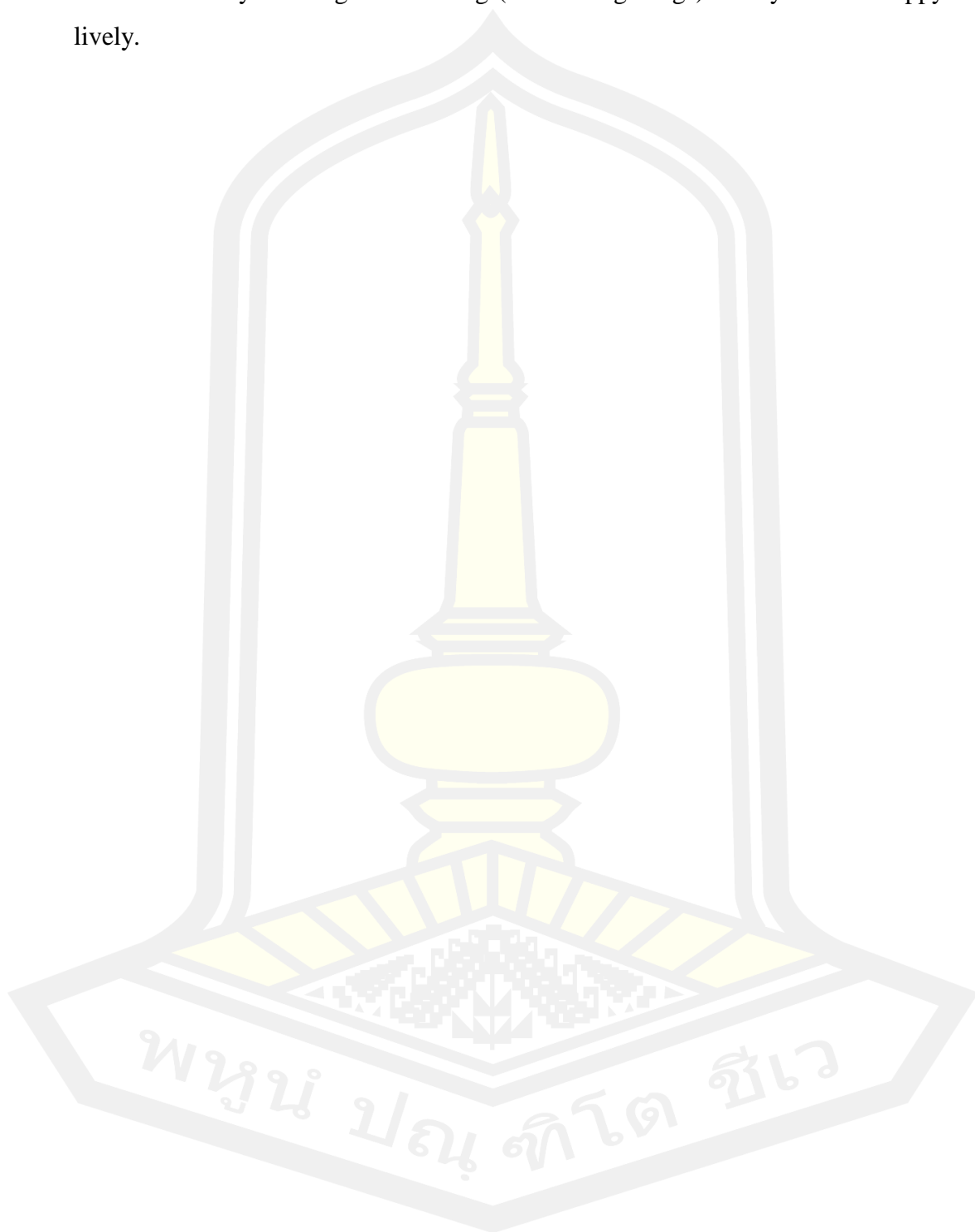






Figure 156 The Dong girl who gave rice wine  
Source: Photographed by Ronghua Cui, 2020



Figure 157 The Dong girl who gave rice wine  
Source: Photographed by Ronghua Cui, 2020



After the liqueur, the game begins. The rules of this Lusheng competition are as follows: the order and objects of the competition are selected according to the form of drawing lots. In a competition, two Lusheng teams play the same Lusheng melody at the same time. One side plays first, and then the other side starts to play (the interval is about 10 seconds). The party with a louder voice wins after one song is played. The referee is in the house in the mountains behind the competition scene. The judges are composed of five people. They will give the same result after consultation. They will raise different flags representing two teams (one team is represented by red flag, the other team is represented by green flag). Raising that flag means that the team they represent wins. Then they change places and play again. In this way, in order, a total of two rounds of competition, with the score level of the final ranking.

There is a strong competition atmosphere. There are about 30 people in each Lusheng team in the competition. They have different Lusheng (some are tall and long, some are thick and short, these are stress Lusheng, and their voice is deep and loud. Generally, a Lusheng team has one or two of the highest, six to eight of medium height and three of thick and short; others are moderate in size. These are light Lusheng, and their voices are light and high pitched. In a Lusheng team, there are at least 20 of them. As the leader in front of the team waves the team's sign rhythmically, the team members also swing left and right rhythmically, and then shout out a few short chants in unison (in Dong language, similar to rising momentum), The meaning of preparing to start), and then start to play. When playing, everyone moves in step (they all swing from top left to bottom right, just in combination with their own breathing. Generally, when they move to the bottom right, they will play hard. At this time, the sound of Lusheng is the biggest). Work hard, all kinds of Lusheng cooperate with each other, and strive to play the most sonorous sound.



Figure 158 Lusheng competition scene  
Source: Photographed by Ronghua Cui, 2020



Figure 159 Lusheng Competition Award Ceremony  
Source: Photographed by Ronghua Cui, 2020

After two rounds of round robin, Yituan won the championship, Rentuan won the second place, Zhituan won the third place, and the other three teams won the encouragement award. The winning teams happily went on stage to receive the awards, and then the competition ended successfully.

After the competition, the winning Yituan Lusheng team will play three pieces in front of the Drum Tower of each building group to express their thanks. The main drum tower people will also play Lusheng to express their congratulations.

Lusheng competition is an important activity in Zhaoxing Dong village. There are the following characteristics: 1.the five drum towers in Zhaoxing Dong village are the main participants (in addition, there are two individual village teams participating: one is the Jitang team, and the other is the long'e cen'enough performance team). The other teams are less (compared with the scale of Lusheng Festival). 2. The temperature of the day was very low (about seven or eight degrees above zero), and the weather was very cold, so not many people came to here. 3. The whole activity followed the tradition, all the procedures were carried out in an orderly manner, the participants and the audience were enthusiastic, and the atmosphere was warm. 4. Each team is well prepared, everyone cooperate with tacit understanding, play their best level, in order to win honor for their village. 5. All villages were mobilized to participate. Young and middle-aged men take part in the competition, children and old people come to the scene to cheer up, and women come to send rice wine. As long as they are in the village, they will participate in it in their own way. This is a grand collective activity, and everyone will actively participate in it (except those who work outside the village).

In a word, Lusheng competition is the most powerful activity in the series of activities of celebrating the new year of Dong in Zhaoxing Dong village. The men of Dong nationality play deafening and bright tunes with special musical instruments, which reverberate in the mountains. It is not only a way for them to express their enthusiasm, but also an important embodiment of Dong Drum Tower culture.

### (3) Visiting Dong people's family for a reunion

After the Lusheng game, it was evening, and the visiting team from afar was invited to the Yituan Drum Tower and Rentuan Drum Tower as guests. Specifically, the members of the Longe Cenguo team visited the Ren Tuan, and the Dong guests from Guangxi Zhuang Autonomous Region visited the Yi Tuan.

The people in the village who entertain the guests prepare meals in the Drum Tower, and the whole group is dispatched to work together for the evening dinner. Women are busy washing vegetables, cutting vegetables, steaming rice, etc, boys are busy purchasing various items, cooking vegetables and so on. The guests went to the Drum Tower in the main village in full costumes. The people who were guests of the Ren Tuan were stopped by the enthusiastic host on the Fengyu Bridge. The people in the main village lined up to greet them. Many girls would walk to him (her) with wine glasses and treat them. The guests from afar offered their wine and sang with them (the women of the main village finished singing, the women of the visiting team sang again), the men played Lusheng in front of the drum tower (the main village people finished playing, and the visiting team plays again).



Figure 160 Lanmen wine ceremony beside the Drum Tower

Source: Photographed by Ronghua Cui, 2020



Figure 161 Dinner under the Drum Tower  
Source: Photographed by Ronghua Cui, 2020

The visitors from the visiting team arrived at the Drum Tower in the main village, and they all sat around and chatted (some were in the Drum Tower, and some were outside the Drum Tower). When the food is ready, everyone sits around the dining table and eats together (the tables and benches used for eating are neatly laid out in the open space in front of the Drum Tower. The food at each table is the same, and the number of people sitting is similar). During the meal, everyone sang wine songs, toasted each other, expressed the blessings of the team, and chatted while eating. Everyone was talking and laughing. The scene was very lively. After dinner, the women began to sing in the Drum Tower again (the order is also the main village's sing, and the Kezhai's sing again). After singing, the women dance in front of the Drum Tower (the order is also the main village's dance, the Kezhai's dance again), and other people are grilling fire in the Drum Tower, chatting with each other, and the atmosphere is warm and lasting until late at night.





Figure 162 Playing Lusheng beside the Drum Tower  
Source: Photographed by Ronghua Cui, 2021



Figure 163 Dance by the Drum Tower  
Source: Photographed by Ronghua Cui, 2020

The same goes for the Dong guests from Guangxi Zhuang Autonomous Region to visit the Yituan. However, their atmosphere is livelier. They gather in pairs to chat, drink, and sing. Everywhere is full of laughter. Although some are meeting for the first time, they are like a family, kind and friendly, and the atmosphere is harmonious and joyful. Again, this atmosphere lasted until late at night. The villagers of Rentuan (luhonggao) told me that they came to our group as guests. We were very happy. Everyone actively came to help and entertain the guests, because we went to their village as guests, and they treated us like this.



Figure 164 Everyone chats in the Drum Tower

Source: Photographed by Ronghua Cui, 2020

พหุ มั บณ จิต ชีเว



Figure 165 Party in the Drum Tower  
Source: Photographed by Ronghua Cui, 2020

A guest from Guangxi Zhuang Autonomous Region (Gaowei) she said that the villagers of the Yituan were too enthusiastic and they gave us a good hospitality, although we are not in the same province (one is Guangxi province and the other is Guizhou province), But we are all one nation-the Dong nationality, with a deep brotherhood. We also sincerely invite the brothers and sisters of the Yi Tuan to visit our village, and we must treat them well.

Visiting the Dong People's home is a unique activity in Zhaoxing Dong village and other areas of the Dong people. When the guests come to the master's village, the villagers of the master's village will warmly entertain them with good food and wine. Everyone gathered in the drum tower, talking and laughing, singing and dancing, refused to leave for a long time, the atmosphere is very warm and happy. Such activities are not only an important way to maintain friendship between villages, but also a valuable part of the unique Drum Tower culture.

#### **(4) Dong Opera:**

On the 14th, from 21:00 to 22:00 in the evening, the Dong Opera will be performed on the stage opposite the Drum Tower of Xintuan. I was investigating villager (Lurongtao) told me that here (Zhaoxing and surrounding villages) Dong Opera Village is a type of opera that is sung every year and festival. It is also a national intangible cultural heritage of China. "Dong Opera" is very popular with us, and it is an entertainment activity that we participate in extensively (especially before). In the Liping area, there were more than 200 "Dong Opera" groups who went to various villages to perform, and the enthusiasm for watching the opera was very high.

The history of "Dong Opera" can be traced back to the Jiaqing and Daoguang reigns of the Qing Dynasty. At that time, Wu Wencai, a Dong nationality singer from Liping Ladong, based on the Dong nationality's pipa song and the Dong nationality's big song, and referred to the formulas and expression methods of the lantern drama, Hunan opera, and Gui opera. In 1830 AD, Wu Wencai adapted and translated the earliest "Dong Opera" "Li Dan Fengjiao" and "Mei Liangyu" based on the Dong folk songs based on the Han Chinese biography "Cinnabar" and "Er Du Mei". Since then, the Dong people have their own drama. (Zhaoxing, an ancient village in Guizhou - 21)

The troupe's stage is on the main street, surrounded by shops. The stage is a "Xieshan style" stilted building with two floors. The first floor is a shop called "Zhaoxing characteristic mutton powder", and the second floor is an open space for opera singing. That night, two red lanterns were hung on both sides of the stage, and there was a red cloth in the middle, which was written with the words "forever united". A red cloth was hung at the back of the stage to serve as the background, or as a partition to block the people behind the scenes. At the same time, during the acting process, if the actors forgot their words or made mistakes when singing in front of the screen, relevant personnel will prompt behind the curtain and conduct temporary directing. There are screens on both sides of the stage (open at the beginning and close at the end), and several chairs for instrument players to sit on.

Before the performance starts, the performer should read a special passage to the audience: "Yin master, Yang Shuai father, Yin Yang master, Wu Wencai founder master; if you don't invite me, please come. Please come day by day, and come night by night. When Shuai Fu arrives, the stage will open immediately. "This passage is used to commemorate Wu Wencai, the originator of Dong opera, and also to respect him.





Figure 166 Dong Opera

Source: Photographed by Ronghua Cui, 2020

The drama on that day is Zhulang niangmei (a sad and beautiful love story widely spread in the Dong nationality area). During the performance, the actors wear Dong nationality costumes, speak Dong language and sing Dong songs. The music comes from the Dong nationality. The actors' singing mainly includes "pingdiao", "beidiao" and "epilogue". The accompaniment is also the national characteristic musical instruments, such as Dong Pipa and niutuqin. The audience can not only watch the plot, but also enjoy the unique Dong music.

In the performance of Dong opera on that day, the actors sang a passage, moved along the horizontal "∞" (horizontal shape of Arabic numeral 8), exchanged positions, and sang another passage. The period of singing is about a few minutes. It is mainly composed of dialogues and lyrics between the characters. There are also singing tones. With the development of the plot, the characters and the rap lines are constantly changing. The actors on the stage perform hard, and the audience under the stage listen with relish. Between the stage and the drum tower, a festival scene with rich national characteristics is formed, which is joyful and warm.

Dong opera is not only an important activity in the evening of the new year of Dong, but also a program with national characteristics. It has the following characteristics:



1. The venue of the performance is in the xintuan stage, opposite of which is the xintuan Drum Tower. There is a road (the road of the main street) between the drum tower and the stage, and the straight-line distance is only ten meters. This has formed a close connection between the stage and the drum tower. During the performance on that day, many audiences sat on the wooden benches of the drum tower and watched the Dong opera.

2. The performance form of Dong opera is relatively simple, mainly speaking and singing, many of them are listening to the Opera (singing in the Opera). It is understood that this has something to do with the Dong People's tradition of singing. They pay great attention to libretto when they make up operas, which requires humor and catchy.

3. The time of performing Dong opera that night was very long (about more than an hour), and the plot and story were tortuous, including a large number of libretto. During the performance, the actors occasionally forgot their libretto. At this time, the people behind the scenes would give prompt in time.

4. The level of performance needs to be improved. At present, the performance of Dong opera lacks professional training, and only performs in a few hours of the year (usually in important festivals and activities during the Spring Festival). Therefore, the performance is relatively simple, mainly based on rap lines, and supplemented by simple body movements.

5. During the performance of Dong opera that night, the actors were speaking and singing in Dong language. For the vast number of tourists who did not have the basis of Dong language, they did not understand the meaning at all. They could only see, listen, take a few photos and leave. It affects the acceptance effect of tourists.

#### **(5) Welcome ceremony at the gate of the village**

On December 14-16, 10:00-10:30 in the morning and 15:00-15:30 in the afternoon; a welcome ceremony will be held at the gate of Zhaoxing Dongzhai. In an interview with Lu Changlong, a 30-year-old native of Zhaoxing Dong village, who is a member of the performance team, he said that in the Dong village, every major festival and activity, the host will carefully design roadblocks in front of the village or home, sing road blocking songs, put on road blocking wine, and stop the guests outside the village. Only when the guests sing the road blocking song or drink the

road blocking wine, can they remove the roadblock and welcome the guests into the village. The Dong People's road blocking song and door blocking wine are the most ancient customs of the Dong people, which reflects the most noble hospitality etiquette of the Dong people. This kind of ceremony is also well reflected in Zhaoxing Dong village.

At the gate of the village with the four characters of "Zhaoxing Dong village", there are young men and women in Dong ethnic costumes (boys' clothes are relatively simple, with embroidered waistcoats and cocked hats on their heads; Girls' clothes are much more gorgeous. The upper body is colorful and bright. The lower body has a square embroidery piece. There is a silver collar on the neck. There is a large silver pendant in the shape of a Yuan Bao on the chest. There is a beautiful headdress on the hair.) Line up and wait for the guests. There are two rows in the team. The front row is girls, and the back row is boys holding Lusheng. There is a bench in front of the procession. There is a basket made of bamboo for holding things in front of the bench. There are tools for spinning and weaving on the bench (according to the villagers, these props are to avoid being disturbed by the arrival of guests. There are also four small bowls full of rice wine.



Figure 167 The wine-blocking ceremony at the gate of Zhaoxing Village  
Source: Photographed by Ronghua Cui, 2021



Figure 168 Tourists are drinking Dong's special wine  
Source: [https://www.sohu.com/a/150989821\\_215601](https://www.sohu.com/a/150989821_215601), 2017

When the guests arrive, the boys play Lusheng first (about a few minutes). Lusheng is the most spectacular and the largest national musical instrument of Dong nationality. It embodies the integration of national culture. It is not only a festival of happy harvest, but also a traditional virtue of Ideological and emotional exchange between people. Then, the girls began to sing the Dong songs, mainly the girls, and the boys would occasionally shout a few echoes. The lyrics they sang probably mean: guests from afar, you are not afraid of hard work to come to our peaceful and peaceful place. Although the mountain road is narrow and steep, there is always a ladder for you to stay. The beautiful and unique flower road is open for you. Welcome to your arrival. Your arrival has added infinite brilliance to our simple Dong village, although there is nothing good to receive you, but each of the girls and boys of the Dong family has a hot heart. I would like to offer you a cup of fragrant rice wine to express my feelings. Please don't be nervous. A bowl of wine is the deep friendship of the Dong family. It's

the Dong family's warm heart for you. You drink this bowl of sweet bar door wine, your face flashing happiness and joy of red light, you drink this bowl of fragrant bar door wine, your body will be stronger and stronger, drink this bowl of concentric bar door wine make our heart closer, friendship more lasting (The meaning of the lyrics is provided by Lu Changlong, because the song is sung in Dong language. There is no foundation of Dong nationality, so they don't understand the meaning of the lyrics at all.) After singing the song, the girls will pick up the bowls on the bench, walk up to the audience, and offer them a toast. The audience who is toasted will drink it up happily. After the audience finishes drinking, the welcoming ceremony at the village gate will be over. Then, welcome to the village.

There are two performances in the morning and afternoon, one with two performances. The time of a performance is about ten minutes, which is not long, but it is an important ceremony for Dong people to welcome guests, which fully shows the warm and hospitable character of Dong people. Boys play Lusheng, girls sing Dong songs to give guests a good visual and auditory enjoyment. At the same time, there are home brewed rice wine can be tasted, but also taste the sweet enjoyment. The activity of welcoming guests at the gate of the village is the first stop for guests to come to Zhaoxing Dong village. In a sense, it is the window of Zhaoxing Dong village, which paves the way for further visit to the village, and also stimulates guests to explore more in-depth Dong culture (after the activity, one of the actors told the tourists, In the evening, there is a wonderful performance in front of Zhitu Drum Tower. Welcome to watch it) .

#### **(6) Sacrificial ceremony**

During the inspection, I learned that the Dong people worshiped a goddess they called "Sama Tiansui" or "Sasui" (meaning the great grandmother of the Dong family) as their guardian. This kind of worship originated from their legend. According to legend, she was a beautiful and heroic woman who died heroically in order to resist oppression. The people of Dong Township loved her and admired her for generations. They built a Satan (they called it "Tang Sa"). , every important festival must hold a ceremony to worship her, this sacrificial tradition has continued to the present.

The villager (luhonggao) said that every building group in Zhaoxing has built "Tangsa", and their location is very close to the Drum Tower (some "Tangsa" is less than ten meters away from the Drum Tower). "Tangsa" is regarded as the most sacred place in Zhaoxing Dong Village and other Dong Villages. If Dong villagers do not perform sacrificial activities, they are not allowed to enter casually. In our opinion, this is the place where the gods of Sasara are guarded. If someone enters and exits rashly, it will disturb her gods and damage her power, which is unlucky.

Shi Gancheng, the former mayor of Zhaoxing Township, is also the vice president of the Dong Association, said that in any village in the Dong area, there is a tradition of "building the drum tower first and building the altar first" (Satan, also known as "TANGSA"). When building a village, the first one must be "TANGSA". When people in Dong Township set up altars (building "TANGSA"), they will hold grand "receiving Sa" ceremony and "ansa" ceremony. The first step of the ceremony is to pick up "Sa", that is, the village appoints a person to go to the lane where "SA Sui" died and get back about a bowl of soil, which symbolizes that the soul of "SA Sui" is connected to the village.

The people who went to pick up "Sa" were composed of Shigong, Songshi, eight men and eight women and other ordinary people led by the sacrificial priest called "dengsa" in the village. According to the tradition, the "eight men and eight women" must come from the "four generations" family, which means that after the establishment of the altar, people in the village will be able to continue their descendants and prosper with the blessing of sasui. In the early morning of the next day, after the three cannons were fired, the men played the gongs and drums, played the Lusheng, and went to the lane in an orderly way. At the south foot of Nongkai Mountain, a small lake called "sasui pond", the team, led by the singers, sang and danced hand in hand. At the same time, "dengsa" and "Shigong" climbed to the top of Nongtangkai Mountain and came to a Masson pine tree for a sacrifice ceremony. After that, take a handful of soil from under the pine tree, remove the strap from "dengsa" and put it in it, and carry it back. When they returned to the "sasui pond", they fired three more iron cannons, and then they returned to the stockade in the order they had come.



When the "Sa" came back, "dengsa" placed the soil representing the soul of "sasui" in "TANGSA" and built a round mound together with the local soil. A new large iron pot was placed in the mound. In the pot, a Pufan (a fan made of plant leaves), three pairs of straw sandals, bowls, dishes, cups, silver jewelry and textile tools were placed. Then cover it with a new iron pot which is slightly larger than the bottom pot. Finally, pile up a mound with soil. Plant a four-year-old *Euonymus japonicus* in the center of the mound top, and insert a half open paper umbrella. This program is called "ansa", that is to let the soul of "sasui" settle down in the village, which is considered to be the most solemn thing in Zhaoxing Dong village.

The next step is to select a person whose birth year, month, day and hour are the same as those of the current month. In the middle of the night, the original way of making fire is to strike the flint with a sickle to ignite the dry wormwood, and then ignite the prepared planing wood in the "Tangsa" to start a raging hall fire. All the families who had extinguished the fire according to the rules came to "Tangsa" to get the fire, which means that all of them are descendants of "Sa".

After the "Sa" is settled, a routine "sacrifice" activity will be held immediately. "Sacrifice to Sa" is the most frequent sacrificial activity in Dong village. Not only should the altar be set up to "sacrifice the SA" when building the "Tang Sa", but also "sacrifice the SA" when celebrating the new year, harvest, and the whole village should "sacrifice the SA" before going out. If the enemy comes, the whole village should "sacrifice the SA" when armed. There are natural and man-made disasters in the stockade, or to implement a construction project involving the whole village, it is also necessary to "sacrifice Sa" to wash the village.

"Sacrifice to Sa", like "receiving Sa", is not only the most solemn activity, but also the happiest event. Every "sacrifice to Sa" begins with solemnity and ends with happiness. The solemnity of "sacrifice to Sa" lies in its procedures and rules. Before the sacrifice, the village should inform the married girl and the people who go out of the village to go home, then close the village for three days, pull rope knot grass to stop the village gate and all the intersections leading to the outside of the village, forbid strangers to enter the village, and forbid people in the village to go out. During the three days of "sacrificing to Sa", every family could not smoke and eat cold food

in the village. It was not until the end of the sacrifice that families went to the bonfire under the drum tower to take the fire directly and go home to make a fire.

The sacrificial ceremony is grand and mysterious. In three days, slaughter pigs and chickens, set incense cases, offer incense, wine, meat, burn paper, play lusheng, and set off firecrackers. Amidst the smoky smoky, only the sound of the priest chanting "Sa Sui Ci" was humming and frustrating. This kind of sacrifice also prepares an all-black fat pig, which is called "Kusa" in Dong language, which is the pig of the grandmother god. After killing pigs to sacrifice to Sa, they are stewed with new fire and divided into skewers, one for each of the old and young in the village. The Dong people believe that eating the meat of "Kusa" can get blessings and eliminate disasters.



Figure 169 Sacrificial ceremony

Source: Photographed by Ronghua Cui, 2020



Figure 170 Sing in the Drum Tower

Source: Photographed by Ronghua Cui, 2020

In contrast, President Shi Gancheng (vice president of the Dong Society) had a relatively simple sacrificial ceremony, which was a routine one. At 10:00 a.m. on the 15th, the sacrificial ceremony started from rentuan Drum Tower (because rentuan is the head of Zhaoxing Dong village, so it should start here). Before that, the participants had gathered in rentuan Drum Tower. The team was led by two young men playing Lusheng, followed by a respected old man in the stockade (called "dengsa" by the local people), who was wearing a long robe, a mandarin jacket and a hat, with a crutch in his right hand and a paper umbrella in his right hand. On the umbrella was a gourd (containing tea) and a white towel. Next to her is a little girl (Lu Yueting). The girl who asked SA must be her grandmother. Her grandmother is still alive.

In recent years, nothing bad has happened. She is friendly to her family and the village. She is with a woman in her fifties. She holds a small bamboo basket with Dong clothes, white paper skirts and incense in it. Because it's too heavy, the woman helps her hold it. Then there are the old people (about 20) wearing long gowns and

Chinese jackets and hats, and then there are the girls wearing gorgeous national costumes, and the boys are at the end of the team. There are 40 or 50 people in the whole team. They walk around rentuan stockade in a grand and orderly way, then go to Yituan Satan, lituan Satan, Zhituan Satan, and finally return to the satang of rentuan. The whole ceremony ends here. When the team arrives at the Satan, they all set off firecrackers. When they arrive at the drum tower, they walk around the drum tower and stay in the drum tower for a while. At this time, the old people in front of the team (they call them "dengsa") go to the Satan for a mysterious and brief ceremony. Then, the two young people in front blow Lusheng out of the drum tower and go to the next place. In the process of sacrifice, everyone can be quiet and orderly, and the number of people in the procession will continue to increase (when the procession goes to a building regiment, the villagers of the building regiment will join it, especially the old people). The whole procession is like a long dragon, swimming freely in each building regiment.

The sacrificial ceremony is both mysterious and solemn. First of all, the participants are the elderly, the young and the children. They have their own division of labor and do their own duties. Secondly, their sacrificial objects are very symbolic, and the selected personnel are also very particular. The whole process is carried out in an orderly manner according to their tradition. Thirdly, the team of sacrificial sites should go around Zhaoxing Dong Village (meaning to go to every corner of Zhaoxing Dong Village). The most important place is the drum tower, which is an important part of the unique Drum Tower culture. Finally, sacrifice is not a separate activity, it also has a series of follow-up activities, including CaiGetang, TaiGuanren (these activities will be described in detail later) and so on.

#### **(7) TaiGuanren(Traditional Dong activities)**

On the afternoon of December 15, TaiGuanren was held in Zhaoxing Dong village. According to Villager (luhonggao) the introduction, the TaiGuanren are called "Dian Ning Meng" in Dong language, which is a self-created entertainment activity in Dong villages. It is popular in Liping, Congjiang and other areas. It is usually held every new year's festival. The time of the activity is long or short. It is said that this activity was held more than 300 years ago.



According to rentuan Gulou village (luwei) Introduction: in Zhaoxing Dong village, TaiGuanren are always run by rentuan villagers. Rentuan has a tradition of holding this activity, and all the villagers will take part in it enthusiastically. This is also a good opportunity to fully show the overall appearance of the villagers of our building regiment, so we all attach great importance to it and take it seriously. It is also an important part of enriching Zhaoxing Drum Tower culture.

After lunch, everyone gathered at rentuan Drum Tower. The villagers of rentuan are preparing for the activities in front of the drum tower. Several people are making sedan chairs out of bamboo. They fix the chairs with handles on two long bamboo poles (the chairs are fixed in the middle of the long bamboo poles, so that when they are lifted up, they can control the balance and avoid tilting) then spread a blanket on the chair, so that the sedan chair used to carry "officials" is ready. Other people are not idle, they are using their imagination, trying to dress themselves. Some of them are dressed as birdmen, some as mice, some as men and women, some as salesmen, and so on. The props they use are also very interesting, some with submachine guns (toy guns), some with various masks, and some with previous abacus, fishing nets, and plowing tools. Their costumes are exaggerated and lovely, which makes people laugh.

Tang Yurong, 26, a villager of rentuan, told me that the selection of "officials" is very particular and not everyone can be competent“ "Officials" must satisfy the conditions of having a good family tradition in the local area, having at least three generations of their families alive, being healthy and without disability, having excellent moral character and no bad habits. This time, we selected two teenagers of rentuan, one male and one female, of whom the girl is still a relative of my family.

At 13:00 p.m., two "officials" got on the sedan chairs and were lifted up by two adults. All the people who participated in the activity were in place. Everyone started from rentuan and went to other villages. The activity of lifting "officials" officially began. At the front of the team are the players who play the Lusheng Gong and fork, followed by two teams with "officials" sedan chairs. There are guards with guns (toy guns), sticks and other tools at the front and back, protecting the officials while maintaining the order of the scene. Next to them are Dong women in ethnic costumes.



The team is vast. Their route is: from rentuan drum tower along the river to Yituan Drum Tower, then to Dong Exhibition Center, then through the main street to xintuan Drum Tower, then to Zhituan Drum Tower, then to lituan Drum Tower, and finally back to rentuan Drum Tower.

It can be seen from the above route that they went down the river and then returned along the main street, so there were two routes for the procession, one was to carry the officials by land, and the other was by water along the river. If you go to a drum tower by land, the villagers will set off firecrackers and offer rice wine or sing a song to welcome you“from time to time, the "officials" would set off firecrackers or send tea to welcome them when they were on the March. After drinking tea, the "officials" would give red envelopes to express their gratitude; there will also be people blocking the way to ask for "money" or "beggars" begging from officials. At this time, "officials" will give them red envelopes and have fun with them. In this case, the "officials" have to wait for the girls to sing a song, and then give them a red envelope. They will sing again and give it to them. After several times, the girls will give up. In this process, all kinds of exaggerated people in the team will actively interact with passers-by.

They put on all kinds of interesting and strange shapes to play with passers-by, Sometimes they will take the initiative to dance with passers-by with a pickled fish in their mouth. If someone can follow his steps, they can give the fish as a gift. Passers-by who get the fish are very happy. People walking on the waterway, wearing coir raincoats or leaves, straw sandals on their feet, fishing nets, bamboo cages for fish and tools for ploughing, etc., simulate the production and life of ancient fishing and farming in the river. They go down the river, slapping water flowers from time to time, interacting with the pedestrians on the bank and howling like primitive people, it attracted a large audience. “There are also a large number of neatly dressed girls with silver ornaments and chicken feathers behind them. They hold umbrellas in their right hand and a bamboo basket in their left hand. In the basket are rice flowers, glutinous rice Baba and other food. After entering Geping, they politely presented the food in the basket to the village elders and villagers in turn. When the team returned to the Drum Tower of Rentuan, the whole activity was completed.



Figure 171 Taiguanren activity  
Source: Photographed by Ronghua Cui, 2020



Figure 172 Taiguanren activity  
Source: Photographed by Ronghua Cui, 2020

The TaiGuanren in Zhaoxing Dong village can be said to be the liveliest of all activities, and also the most enjoyable for the audience. The main features are as follows: first, the people who participate in the TaiGuanren are all Drum Tower

villagers of Rentuan. Although they do not have professional performance training, they use their imagination to make use of ready-made materials and tools to dress themselves up into various strange shapes. Through various exaggerated performances, they show the creativity and rich spiritual culture of Dong villagers. 2. The effect of the activity is very good. In the whole activity, the audience's enthusiasm is very high, and they all follow the team closely. The actors' performance is funny, which makes the audience laugh. The actors interact with the audience from time to time, which makes everyone feel happy. The actors and the audience joined in a sea of joy, and everyone played with their hearts' content, with bursts of applause and laughter. 3. In TaiGuanren, the actors also vividly performed the villagers' usual production and life scenes (such as fishing in the river, farming, etc.), which made the tourists feel refreshing and well spread the Dong culture. 4. This activity personnel to a Lou Tuan (A clan group), must go to the drum tower, and hold related entertainment activities in the drum tower, and most of the time in the activities are around the drum tower and nearby places. Therefore, the drum tower plays an important role in the TaiGuanren. At the same time, the TaiGuanren enrich the drum tower culture. 5. TaiGuanren can be said to be a large-scale folk performance activity without rehearsal. It is a very comprehensive activity, including performance, national costume display, Drum Tower duet, playing Lusheng and other projects. The activity lasted for a long time, and each project was well displayed, providing a good cultural feast for the audience.

#### **(8) Yue Ye , Zhai Ke**

When the villagers and the audience were still immersed in the joy of "TaiGuanren", Yue Ye's activities (going to the village to have a party with the villagers) began. "Yue Ye" is an important activity during the period of Zhaoxing passing the year of Dong. Yue Ye means that the villagers of one Dong Village visit another village. The village to be a guest is called "Ye", and the village to be a host is called "Zhu".

It is understood that there are two kinds of "YueYe": first visit and return visit; A return visit means a polite response to a previous visit to the "main" village (the time may vary from a few months to a year or two). On the same day, YueYe of Zhaoxing

Dong village was a return visit. It was a ceremony from Zhituan to rentuan; Xintuan went to Yituan to carry out YueYe activities. Now, Zhituan, as the main village, entertains rentuan and lituan. Xintuan entertains Yituan.

At the beginning of "YueYe", the villagers of rentuan, lituan and Yituan should send people to "post" in order to make the reception Village (xintuan and Zhituan) do the corresponding work in advance. After knowing the consent of the "main" village, the village that went to be a guest began to prepare related items and activities. When you are ready in the drum tower, you can start to visit the main village. The team is orderly. At the front of the team are several young boys. They play Lusheng while walking, and then girls carry glutinous rice in bamboo baskets. The glutinous rice is dyed in various colors (red, purple, yellow and so on). There are bamboo branches on the glutinous rice, and there are glutinous rice balls of various colors on the top of the bamboo branches. The basket was carried by two people with a bamboo pole; there are more than 20 groups carrying bamboo baskets with glutinous rice. Then, the men carried rice wine, pork and other food, and all the men, women, old and young of the village took part in it. The team was magnificent.



Figure 173 Yue Ye , Zhai Ke

Source: Photographed by Ronghua Cui, 2020





Figure 174 Yue Ye , Zhai Ke

Source: Photographed by Ronghua Cui, 2020

Near the main village, the Lusheng team of the guest village played the "Notification song", and other people also played gongs and drums. The young men of the "main" village had already set up "wine cases" at the entrance of the village, blowing Lusheng, beating gongs and drums, and setting off firecrackers to greet them. At the entrance of the village, there will be the custom of "blocking the road song" and drinking "blocking the road wine". Then, they put all the things they brought in the Drum Tower of the village (Zhituan, xintuan). Then, the owners will enthusiastically send tea and water to the people in the village and arrange them to have a rest in the drum tower. On that day, the main village (Zhituan and xintuan) prepared a long table banquet in front of the xintuan Drum Tower to entertain the villagers of the guest village (rentuan, Yituan, lituan).

According to the villagers Lu Xinnian, the most important part of "YUEYE" is to sit together and have a long dinner. "Long table banquet" is generally called "closing banquet" in Dong nationality. It is the highest etiquette and custom for entertaining guests here (Zhaoxing Dong Village). Because of the limited stay time, the guests from afar can't go to each family to have dinner one by one. So they all moved out the table in front of the drum tower and put it together to form a very long table. They



warmly served delicious dishes (such as rice wine, salted fish, etc.) to treat the distinguished guests. They all sat down to drink and sing together to make the guests feel the friendship of the villagers.

At the banquet, the main village will kill a big fat pig. Villager luyongtao said that killing pigs is to "return the tail" and "keep the tail" "Ye" is the first time to visit, so they will kill a "tail" and "return" it when the host changes his identity to "Ye" in the next day. If this "Ye" is a return visit, we have to kill two sides, have dinner twice, one side "return" and the other side "stay" again. Only in this way can we ensure the continuous communication between the two sides. According to the rules, pig heads are not allowed to be eaten on the same day. They stay and let "Ye" take them home to report to the relatives left behind. They also entertain the village's respected "village elders" and let them share the honor and happiness of this trip.

The characteristics of this long table banquet are first reflected in the variety of dishes on the table. There are: pickled fish: wash and cut the fresh grass carp or carp, remove viscera, and marinate with salt for three or four days to immerse the salt flavor into the whole fish. After soaking in salt, put it in a big barrel. For each layer of fish, apply glutinous rice or sweet distiller's grains, sprinkle with fried soybean powder, and add appropriate amount of chili powder. Until the top is full of wooden barrels, and finally sprinkle with some high Baijiu, covered with tung tree leaves, and then press it with heavy stones to separate it from the air. After several months, it can be eaten. Shaoyu: it is usually made in the corner of the field when harvesting. The method is to insert the live fish into the mouth with a stick and bake it slowly on the fire. When both sides of the fish are scorched and yellow, giving off an attractive fragrance, peel the fish into a large bowl, add appropriate amount of salt, pepper, pepper, radish, leek and wild vegetables in the mountain as seasoning, mix well, and then eat.

Cattle shriveled: take the undigested herb solution from the stomach or small intestine of cattle, filter the residue with brown slices, and mix it with spiced, peppermint, chili noodles or bitter melon slices soaked in salt as seasoning. When eating, boil the beef in an iron pot and cut it into pieces. Purple blood meat: after slaughtering pigs or cattle, take the fresh blood in the abdominal cavity, marinate it

with vinegar for a while, then cook or fry the liver, heart, stomach, lean meat, etc., cut it into thin slices, and then use Evodia powder, pepper powder, Zanthoxylum powder, orange peel, garlic, scallion, salt as seasoning, mix with appropriate amount of vinegar blood. White dip meat: also known as white meat, with sweet, mellow and maintain the original flavor. For fresh chicken, duck and pork, the Dong people especially like white dip. Cook the whole chicken, duck or pork in a pot, add ginger and salt, cook and cut into small pieces. Mash with pepper and salt, mix with ginger, onion and garlic, and dip in the meat. The staple food on the long table is glutinous rice.

The second feature of the long table banquet is the rice wine made by villagers. No matter how rich and delicious the dishes are, wine is the theme of the banquet. Dongxiang almost every family baked wine, every family cellar wine, cellar alcohol delicious "Double Ninth wine", "red bayberry wine".



Figure 175 Banquet under the Drum Tower

Source: Photographed by Ronghua Cui, 2020



Figure 176 Sing under the drum tower

Source: Photographed by Ronghua Cui, 2020

After the delicious food is served, the host will call the guests to sit down. The seat arrangement of the long table banquet is particular. Generally, the guests can sit at intervals, or face to face. After the guests and the host were seated, the banquet began immediately. First of all, the "village elder" of the main village (xintuan, Zhituan) gives a toast, and then the leader shouts "drink to your heart's content". Everyone will raise a glass and echo "drink, drink", and then drink it all in one gulp. Next, the guests and the hosts eat food, toast, and exchange heart to heart. In the banquet and chatting, the guests and the host can talk about everything, from family, marriage, career to their own production and life. They are close to each other, just like old friends who haven't seen each other for a long time. During the interval of the banquet, the toast girls (different in number, some in pairs of two, some in groups of three) toast to the guests one by one with glasses in their hands. They toast while singing "toast song". At this time, the guests will drink happily after enjoying the toast performance. Everyone drinks, sings and chats at the dinner table until it's too late at night.

#### (9) CaiGetang

At 13:00 on December 16, the activity of caigetang was held in the performance venue of Zhaoxing Dong village. The whole Zhaoxing Dong Village (old and young people, excluding children) will participate in this activity. Before entering the performance venue of Zhaoxing Dong village, the team should first visit each drum tower. First of all, the team started from rentuan. At the front of the team were two young people who played Lusheng while walking, leading the team forward; Then there were the old people in long robes, Chinese jackets and hats; Behind the old man are the girls in full dress and silver ornaments, and behind them are the boys in ethnic costumes. Along the way, the team passes through each drum tower (rentuan, lituan, Yituan, Zhituan, xintuan) and goes around the drum tower. All the old and young people who come to a building group will join the team one after another. The number of people will be more and more, and the team will be longer and longer.

After five drum towers, the team finally arrives at the performance field in front of Zhituan Drum Tower. This performance field is an open field (paved with goose soft stone). In the center of the field, there are firewood for bonfire, and a circle of benches around the firewood. The magnificent team was led into the performance field by two young people playing Lusheng. The form of team entry is also very special, they follow the circular route from big circle to small circle, one by one like petals. The whole team has four circles from the inside to the outside. The innermost circle is the old man. They are sitting on the bench. According to villager luzuhong, the old people sitting in the innermost circle all have teapots and cups in their hands, which are used to offer tea to sa Shen. Because the God of SA is the god worshipped by the Dong people, it is more appropriate for the old people to offer tea to the God of SA. In addition, we respect the old people who sit on wooden benches and listen to music while warming up (they are too old to stand for a long time, so it will be more comfortable to sit on the bench).

After everyone entered, the host issued the order, and the caigetang activity officially started. At this time, the bonfire in the middle of the venue was lit, and the Lusheng was playing. Young men and women held hands, shoulder to shoulder, danced around the bonfire in rhythmic steps, and sang together under the lead of the singer. They sing in the form of male and female duets. At the same time, they sing in



a certain order. First, the female singer leads the singing, and after a sentence, all the girls sing in unison; when the girls finish singing a song, the boys will come to the duet immediately. The male singer will lead the singing. After singing a sentence, all the boys will sing in unison. Step on the song hall to sing such a song, and then another song to sing in turn. According to Villager Lu Wencai , first of all, it is the entrance song that praises the merits of "sasui" (because they worship sasai); Then there are Zhuantang songs, including season songs, love songs, praise songs, persuading songs and so on. Finally, there are songs near the end.

Everyone sang and danced around the campfire in the center of the venue. It was like a long dragon swimming happily on the venue. The scene was magnificent. With the end of the last song, the activity of caigetang officially ended (this activity lasted about an hour).



Figure 177 Sacrifice in the Drum Tower  
Source: Photographed by Ronghua Cui, 2020





Figure 178 Caigetang

Source: Photographed by Ronghua Cui, 2020

The Caigetang event is unprecedented in scale, powerful and grand. It is a grand and impressive event. There are several characteristics: first, it has well continued the tradition of the activity. In the past, Caigetang activity was one of the series activities of the Dong People's sacrifice, usually on the last day of the sacrifice. The villagers of each village get together in front of the drum tower. They sing and dance hand in hand to commemorate the goddess of SA (the goddess they worship). This activity also inherits the tradition very well. It is a grand event for Zhaoxing Dong people to participate in collectively. Secondly, Caigetang activity is a concentrated display of Dong culture, which contains profound sacrificial implication, natural song duet, colorful dance, gorgeous national costumes, unique cultural customs, etc. Participating in it is like a dialogue with various Dong cultures, which not only gives people the enjoyment of beauty, but also spiritual satisfaction. Third, the activity is very orderly. Everyone is arranged in order. The elderly are in the center, the girls are in the middle, and the boys are in the periphery. In the process of dueling, the singer who always leads the song will finish singing and everyone will sing together. They

will not rush to sing or sing irregularly. The whole process is orderly from entering to ending. It not only reflects the rigorous organization of the activities, but also shows the good fashion of respecting the elderly and keeping order in Zhaoxing Dong village. Fourth, the Caigetang event attracted a lot of visitors, some of whom came from afar. They were also warmly invited to join in their party. It not only makes the audience experience the activity personally, but also makes them have a more intuitive understanding of Dong culture.

#### (10) **Photo exhibition**

There is a photo exhibition activity along the corridor of the garden in Zhaoxing Dong village, which lasts for three days (December 14-16), attracting many people to stop and watch. Beautiful photos are neatly placed on easels. The photos are taken by photographers with their cameras around the theme of Zhaoxing Dong village. These photos can be divided into two categories: one is to depict the beautiful scenery of Zhaoxing Dong village, such as Drum Tower, terrace, wind and Rain Bridge, The other is a photo that reflects the humanities of Zhaoxing Dong Village. There are folk activities such as the Taiguanren, the antiphonal song of the drum tower, etc. There are more than 50 works on display, and there are simple notes in the lower right corner of each picture, so that the audience can feel the beautiful scenery and unique customs of Zhaoxing Dong village by watching the static form of photos. This is the first stop for people to enter Zhaoxing Dong village. It gives tourists the enjoyment of beauty from the senses, stimulates tourists' interest in sightseeing, and paves the way for further sightseeing.



Figure 179 Photo exhibition about Drum Tower

Source: Photographed by Ronghua Cui, 2021

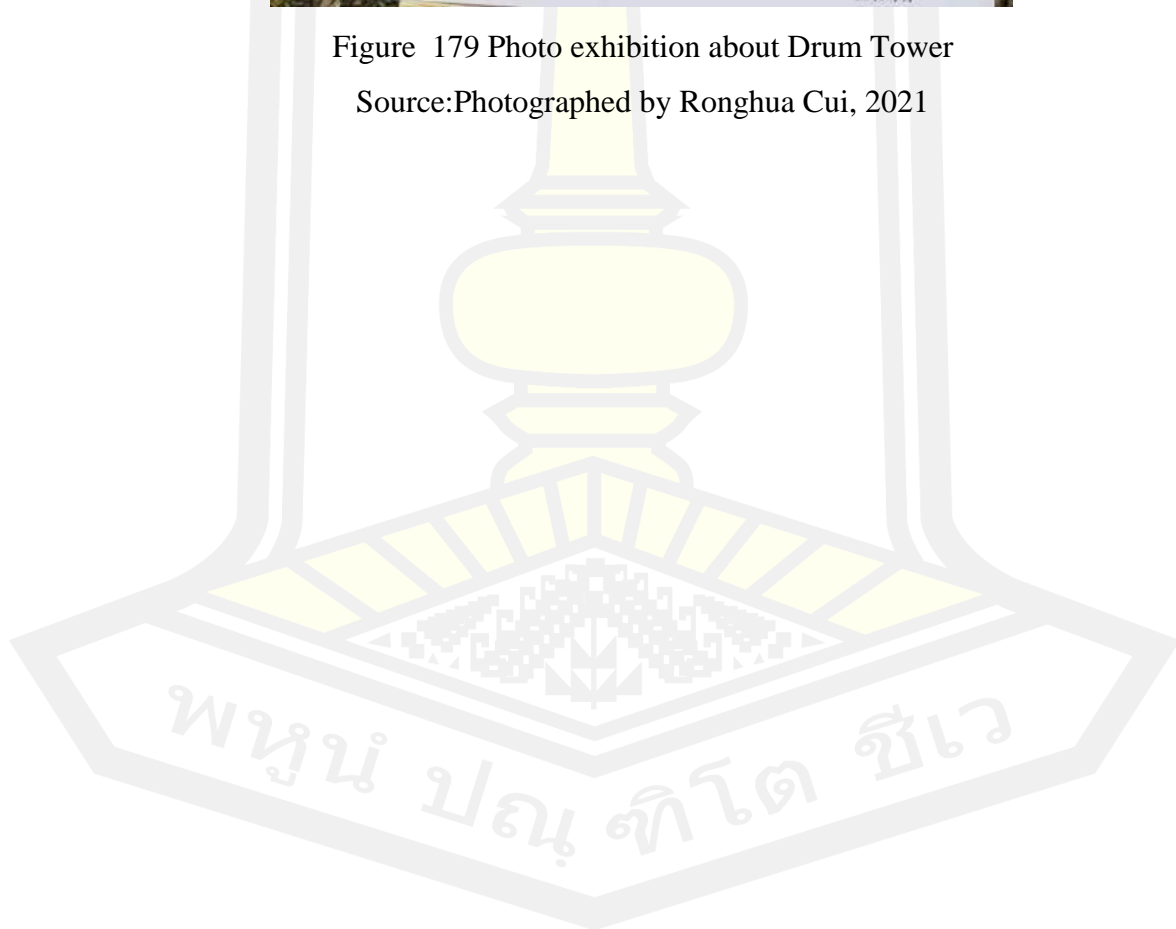




Figure 180 Photo exhibition about Drum Tower

Source: Photographed by Ronghua Cui, 2021

### (11) Bonfire party

On the evening of December 14-15, there is a bonfire party and performance in Zhaoxing Dongzhai bonfire Arena (admission 88 yuan). At 22:00 p.m., everyone arrived at the performance venue one after another, and the host announced the start of the activity. First of all, the host said hello to the audience and asked them what are the three treasures of the Dong nationality (Drum Tower, flower bridge and Dong song), and introduced them one by one. Among them, the situation of Dong song was highlighted, and several tones of the song were taught and sung on the spot. Everyone's interest was high, and they actively followed the host to learn to sing, Then 13 beautiful Dong girls and 10 Dong boys came out to sing the famous song "parents are not satisfied with marriage"; then there was the lighting ceremony. The host first introduced the Dong People's reverence for the God of fire, and then invited guests to light the bonfire with torches. They held torches to light the bonfire on the spot and made three turns clockwise. They kowtowed to the bonfire three times to pray for the good health of the villagers, the safety of the livestock, the good weather and the good harvest in the coming year. And called on everyone to pray for the

bonfire. Then the sacred lighting ceremony ended, and the girls and boys invited the audience to dance with the music around the campfire. Next, there is a demonstration of Dong People's board shoe dance. After a period of enthusiastic Dong People's board shoe dance, the host invited everyone to come forward to try it, and the audience enthusiastically participated in it. As a group, they slowly tried with the music and experienced the unique charm of board shoe dance.



Figure 181 Bonfire party scene

Source: Photographed by Ronghua Cui, 2020





Figure 182 Dong wedding  
Source: Photographed by Ronghua Cui, 2020

Next, it introduces the festival customs of the Dong nationality, focusing on the unique folk wedding custom of the Dong nationality (which is carried out at night). It is a legacy of the ancient wedding custom. It has a long history and is full of entertainment. It has become an important ceremony in the wedding process - bride snatching. The host selected three single audiences from a large number of audiences to participate in the bride snatching activities. The bride was behind several people with a red cap. The selected audience bypassed the crowd to snatch the bride. After several efforts, they finally got the beauty back. Then they held a grand wedding ceremony for them according to the customs of the Dong nationality. They drank wedding wine and exchanged gifts. However, according to the wedding custom of the Dong nationality (staying at her husband's home), the bride can't go home with her husband after marriage (because the Dong people think it's unlucky to meet her husband's family if she goes home with her husband on the wedding night), and she can't live with her husband until one year later. Through this embodiment, the audience can intuitively feel the unique charm of Dong festival culture. Finally, let's dance together around the

bonfire and follow the rhythmic folk music. So far, the bonfire party came to a successful conclusion.

The bonfire party is a good display of Dong culture. At the same time, the whole process pays attention to the interactive experience with the audience. In the experience, the audience not only shortens the distance with Dong culture, but also increases the knowledge about Dong nationality.

#### **(12).Dream Zhaoxing song and dance performance**

On the evening of December 14-16, there was a wonderful song and dance performance in the performance field of Zhaoxing Dong village. At 20:00 p.m., the performance officially starts.

**Act one:** first of all, the host introduced the basic situation of Zhaoxing Dong village and the year of Dong. Later, the actors performed the historical changes of Zhaoxing Dong village, that is, the ancestors went up the river in order to pursue a better life and went through all kinds of hardships to come to Zhaoxing. They depended on the mountains and rivers, slept with the countryside, reclaimed wasteland, cultivated good land, built houses, and developed step by step. They worked in the song, they comfort their soul by singing and build a harmonious and beautiful home with their hard work.



Figure 183 Performance under the Drum Tower

Source:Photographed by Ronghua Cui, 2021



Figure 184 Performance under the Drum Tower

Source: Photographed by Ronghua Cui, 2021

The most beautiful xiuniang --- a touching story about the clever Dong mother making clothes for her children. It embodies the mother's love for her children and shows the hardworking and wisdom of the Dong family. In this process, it also shows the splendid clothing culture of Dong nationality, which has various forms of national clothing.

#### **A costume in a variety of forms**

Dong People's clothing presents a variety of aesthetic feeling. Dong women usually wear casual clothes, and they are seeking practical effects. But every time the traditional festival of Dong comes, the beautiful girls of Dong nationality will wear their own holiday clothes. Dong women's traditional national clothing pays attention to the aesthetic of decoration, and pays attention to the collocation of simplicity and luxury. According to the characteristics of Dong women's clothing, Dong clothing can be divided into three styles: tight dress, loose skirt and trousers. The headdress of Dong women is very distinctive - elegant long hair is tied with red headrope, and the head is wrapped with black yarn pajamas. After the head, silver hairpin, silver comb and other silver ornaments are added, and then silver plate flowers and silver head crown are decorated, which are charming and dazzling. The clothing of Dong men is relative to women. It seems simple and generous. They covered their heads with blue cloth on

their heads; Upper body is wearing a vertical collar of the cardigan top, the outer cover has no button of the short shoulder, the lapel and other places have embroidery; The waist is a traditional Dong belt; Wear pants, leggings, straw shoes or hit barefoot directly. Dong people like to wear traditional Dong cloth which is self-woven, self-woven and self-dyed, and they like blue, purple, white and blue clothes. The darker colors are mostly worn in spring, autumn and winter, white in summer and purple in festival costumes.

### **The color characteristics of Dong's dress**

Dong people like to use black, blue, purple, white, pink and other elegant, bright and warm colors, avoid bright red and green, bright and bright clothing color, not dark and obscure, but it does not appear complicated and dazzling, at the same time, it is beautiful and harmonious, between the color block and the whole set of clothing coordination is reasonable, give people a beautiful and pleasing aesthetic feeling. Dong women's clothes are usually decorated with colorful patterns on a clear blue background, such as the collar and skirt. They are mainly green, yellow and white. They are fresh, beautiful, simple and harmonious. Embroideries such as handkerchiefs are usually made of white cloth or black cloth, with black thread or white thread or blue thread. The black, blue and white are in sharp contrast, and the style is simple and elegant. The back strap, waistband and children's cap are usually made of black flannel or Dong cloth and embroidered with bright red or green silk thread. They are elegant in style and bright in color. The colors of Dong brocade are usually blue and black, with the sun, moon, dragon, flower, fish and Black Embroidered in pink. The contrast color is unified in the dark color, and the cold and warm colors are combined harmoniously, presenting a bright, elegant, beautiful and harmonious aesthetic style.

**Dragon Cave in December** - 20 Dong boys perform the 12-month farming activities of the Dong people: for example, cutting firewood in the mountains in January, bending over to dig fields in February, carrying water to irrigate seedlings in March, driving cattle to plow in April, waving scythes to cut grass in July, harvest in August... Carrying hoes to open up wasteland in December. Dong people have accumulated rich farming experience with their wisdom in the long-term struggle with nature, which has been inherited from generation to generation. It is a unique display of Zhaoxing Dong village farming culture.

**Act two:** the next is the interpretation of the legend of Dong nationality. Zhulang niangmei is a famous love story in Dong area. It is a traditional Dong Opera repertoire in Guizhou Province. At the end of the Qing Dynasty, based on the love story of zhulang niangmei, which is widely spread in the Dong area, Dong singers created operas and performed in various places. They were welcomed by the majority of Dong compatriots and have been sung for a long time. On June 7, 2008, zhulang niangmei's folktales were approved by China's State Council as the second batch of national intangible cultural heritage (On site speech).

The performance of "zhulang niangmei" that night tells the story of a young man and woman (the girl's name is niangmei and the boy's name is zhulang) who love each other in a Dong Village (Sanbao, Rongjiang county). However, because niangmei's family has arranged another marriage for her, they strongly object to their being together, so they decided to leave their families and live in the place they wanted to go (the place they went was called Guandong). But they didn't expect that the local landlord bully (named Yinyi) took a fancy to Niang Mei and wanted to separate zhulang from her and monopolize her. After taking the initiative to show her kindness, she conspired with others to murder zhulang. Niangmei is extremely sad to learn that zhulang was killed. After she skillfully plans to bring the landlord bully to justice to avenge her lover, he carries zhulang's body back to his hometown for burial. She will accompany him around forever.

Zhulang niangmei is composed of four acts of Xinggezuoye (the traditional way of love between men and women of Dong Nationality), song hall elopement, murder in a foreign land and revenge. It focuses on the melody of Dong opera, combines the minor songs of Dong major songs such as Pipa song and riverside song, and makes a new breakthrough in performance. It combines traditional Dong Opera singing with modern singing, increases the contrast of singing and strengthens the expressive force of songs. In addition, it also focuses on new attempts in Dong folk music creation, such as re composing music on the basis of traditional original ecology, which better reflects the joy, anger, sadness and music of the characters in the play. The actors on the stage perfectly performed this sad love story with their own dancing posture, which moved the audience.





Figure 185 The performance of the big song of the Dong nationality

Source: Photographed by Ronghua Cui, 2021



Figure 186 The love story of the Dong people(Zhuliangningmei)

Source: Photographed by Ronghua Cui, 2021

**Act Three:** Dong people sing big songs. The host first introduces the basic situation of Dong People's big songs. Dong People's big song is the local traditional

music created by Dong people. It's like entering the sea of songs when you come to Dong People's area. The Dong folk song has a long history. According to the research, it appeared as early as the spring and autumn period and the Warring States period. By the Song Dynasty, the Dong folk song had been mature. During the Ming Dynasty, the Dong folk song had been widely spread by the Dong compatriots in the Dong area. On May 20, 2006, the Dong folk songs declared by Liping County of Guizhou Province, Liuzhou city of Guangxi Zhuang Autonomous Region and Sanjiang Dong Autonomous County of Guangxi Zhuang Autonomous Region were approved by the State Council of the People's Republic of China and listed in the first batch of national intangible cultural heritage list. On June 7, 2008, the Dong folk songs declared by Congjiang County and Rongjiang County of Guizhou Province were approved by the State Council of the People's Republic of China and listed in the second batch of national intangible cultural heritage list. In 2009, Dong folk song was listed in the list of representative works of human intangible cultural heritage by UNESCO.

The song of Dong nationality is reasonable in structure, beautiful in rhyme, easy to understand but profound in meaning. Dong people use their wisdom to create shining music, compose emotional notes with their hearts, and express their love with songs. On the stage, Dong girls sing song of cicada, Dong boys sing bachelor with pipa, and men and women sing Duet (Duet about love).

**The fourth chapter** deduces the festivals of Dong nationality. There are many festivals of Dong nationality, each of which has its own unique customs. Two special festival customs are displayed here. The first is Lusheng dance, which is a traditional folk dance of the Dong nationality. In ancient times, before the ancestors of the Dong nationality started farming, they held ceremonies to pray for a good harvest. After the harvest in autumn, everyone gathered to blow Lusheng and dance to thank the gods for their protection. Now this ceremony has become a dance for young men and women of Dong nationality. Every festival, single girls and boys of the Dong nationality will take part in it enthusiastically to find their sweetheart. Young girls will dress up carefully before participating in the competition. They not only wear their own hand-made clothes (their clothes are all made by themselves, and their

embroidery is also hand-made), but also wear exquisite silver ornaments made by their families. The girls look very gorgeous.

In the performance of that night, a very high Lusheng column was erected in the middle of the stage. The flag of Lusheng team was hung on the top of the column. Several people played bass instruments ("mangtong") around the column. Then, the young men and young girls formed two circles. They played short Lusheng together and danced enthusiastically (counter clockwise). Their dance steps are constantly changing with the tune of playing Lusheng. The movements of the girls are mostly in situ rotation and the dancing of their arms in different directions; Men are playing Lusheng at the same time, but also make squat jump and other large body movements. The whole dance is enthusiastic and full of youthful vitality.

The second festival is the wrestling Festival, a traditional festival in parts of Guizhou. It is said that this festival is to commemorate a tiger fighting hero of the Dong Nationality in ancient times. It has a history of more than 1000 years. It is a traditional sports activity integrating martial arts and entertainment.

On the stage that night, the whole process of wrestling competition was performed. The first is the entrance ceremony. Under the guidance of Lusheng team, the players from both sides enter the wrestling field. After the two sides finished their preparations, the competition officially began. At this time, the two sides wrestle together, and the people nearby cheer for it. Dong wrestling is unique. Both sides can't fight directly. They wrap a cloth belt around each other's armpit and fall each other through the pulling force of the cloth belt. After fierce competition, the winner is finally separated, and the winner is sought after as a hero.

To sum up, first, the performance stage is in front of Zhituan's Drum Tower, and its stage design is based on the drum tower. The whole process of the performance is also carried out on this stage, which can be said to be a song and dance party under the drum tower. It is a stage to show Dong culture. This performance is an art feast that tourism companies make great efforts to create. With the help of modern lighting, sound and other equipment, it can let tourists from afar experience Dong culture intuitively. 2. The actors are all local people (most of them are from Zhaoxing Dong

village, and a few from surrounding villages). They know their own culture very well and have received professional training, so they can perform every program well. 3. The performance is divided into four parts: the interpretation of Zhaoxing's history, the legend of Dong nationality, the singing of Dong nationality's big songs, and the reappearance of festivals. This performance can be said to be a highly concentrated culture of Dong nationality, which can be perfectly displayed by the art form of dance singing, so that the audience can not only enjoy the audio-visual feast, but also appreciate the colorful culture of Dong nationality.

### **(13) Fireworks display**

Fireworks were set off at the gate of Zhaoxing Dong village on the evening of the 15th. After dinner in the evening, the villagers of Zhaoxing Dong Village rush to the gate of the village. They all seize the advantageous position to get a better viewing effect. The safety work at the scene was well done, and the staff set up a cordon to prevent them from approaching when setting off fireworks. At 22:00 p.m., the whole flame officially began to set off. After a loud noise, the sky burst out one after another gorgeous fireworks, with colorful colors and ever-changing shapes. Some are like long dragons, jumping up from the ground and flying freely; some are like a wreath, linked; some like layers of waves, glittering; some are like stars shining in the night sky. Bright colors, variety of fireworks caused bursts of cheers and admiration of the audience, imperceptibly more than ten minutes passed.



Figure 187 Set off fireworks in Zhongxin village

Source: Photographed by Lingling, 2021



The biggest highlight of the fireworks feast in Zhaoxing Dong village is the ever-changing and colorful fireworks blooming in the air, competing with the magnificent drum tower set off by the bright lights. Under the background of the night, it is gorgeous and amazing. It not only adds to the strong festival atmosphere of the Dong New Year in Zhaoxing Dong village, but also brings people the enjoyment of beauty.

(14) **.Exhibition of intangible cultural heritage Folklore** (December 14-16 16:00-18:00)

The Dong people have three most important landmarks (they call them the Three Treasures) ---Drum Tower, Fengyu Bridge and Dong Big Song. The first two are iconic buildings of the Dong nationality, which are static, while the big song of the Dong nationality is indeed dynamic. During the Dong years, performances of the Dong folk songs were performed in many drum towers of Zhaoxing Dong Village (in the Drum Tower, male and female antiphonal songs are the most important form, and the Drum Tower is a very important place for antiphonal songs).

According to villager Dongwu Lu, eating Xiangsi (Traditional Dong nationality festival) villages have to walk around each other, and the guests and the host have to form a singing team to hold lively antiphonal songs in the Drum Tower. This is a custom. Generally, the two parties in the Drum Tower antiphonal song are of the opposite sex (that is, the male and female singing team). If the members of the guest group's singing team are all male, and the members of the host village must all be female, then they can play against the visiting team in the Drum Tower; if the members of the guest group's singing team are all women, the corresponding members of the main village must all be male to participate in the antiphonal song; in addition, if the guest group's singing team members are both female and male, then the antiphonal team members must be both female and male. The sequence is to let the female singer team of Kezhai (Visited village) and the male singer team of Zhuzhai (The village to entertain guests.) participate in the opposite song at Drum Tower; at the same time,



the villagers of Zhuzhai will arrange other venues for the male singer team of Kezhai and the female singer team of Zhuzhai to perform opposite songs.

Drum Tower Antiphonal Songs are held only on important festivals or events, and are very grand events. In addition to the above-mentioned circumstances (the antiphonal song to eat lovesickness must be held in the Drum Tower), if guests form a singing team to visit during the festival, the host will warmly welcome them to the Drum Tower for antiphonal songs. During the Chinese New Year, villagers will take the initiative to sing together in groups of three to five in the Drum Tower.

Drum Tower antiphonal song is a relatively complicated activity unique to the Dong nationality. Drum Tower's paired songs are mainly the big songs of the Dong nationality. When guests enter the village, the host will warmly invite them to the Drum Tower. When everyone sits down, the song will begin. They (the host and the guest) will express their sincere greetings by singing. The main meaning of the host's song is to warmly welcome the guests. Please treat this as your home and don't be restrained. Next, the guests will thank the host for his hospitality. They treat us like brothers and sisters. They treat others with warmth and attentive praise. After singing the above courtesy song, the host will invite the guests to eat in their own home. After dinner, everyone came to the Drum Tower to perform the antiphonal song again. At this time, they came to the climax of the Drum Tower antiphonal song. People who came to listen to the song surrounded the Drum Tower. The two sides of the antiphonal song sat on the benches of the Drum Tower, the firewood was burning in the fire pond, and the enthusiasm for singing became even higher. The first song to be sung is to pay homage to the ancestors of the village where the owner is located, and then to sing other big songs, such as hymns, love songs, and section songs. The Drum Tower duet singing time is variable. It can be long or short. It usually lasts a few hours, sometimes all night long, and sometimes several days in succession. When the antiphonal song comes to a close, they will sing songs that complement each other and reluctantly give up. In the sweet singing, the grand Drum Tower antithetical song ended here.

Zhaoxing Dong Village, through the folklore display of Drum Tower antithetical songs, allowed everyone to enjoy the audio-visual feast of the Dong nationality's big songs on the spot, and fully felt the unique charm of Drum Tower culture.



Figure 188 Costume display in the Drum Tower

Source: Photographed by Ronghua Cui, 2020



Figure 189 Dress display of Dong girls

Source: Photographed by Ronghua Cui, 2020

### (15) National costume parade

During the Dong New Year (December 16), many special activities were held in Zhaoxing Dong village, such as Lusheng Festival, YueYe, singing Dong songs, etc. You will see beautiful figures of Zhaoxing villagers (especially girls) in ethnic

costumes. According to lu qingxia, the introduction, Zhaoxing Dong village villagers usually wear clothes made of Dong cloth (Dong cloth is also self-made). The color of the cloth is relatively dark, including purple, dark blue and cyan (a color between green and blue). The skirts worn by women are generally black, and the color matching is based on a heavy color as the base color, and then other colors. The color hierarchy is distinct, and the whole tone is stable and lively. During the Dong New Year period, the women of Zhaoxing Dong Village wore cyan collarless blouses and black skirts. There were also dresses with various laces on the inside. There were gorgeous bibs at the waist and the back of the body. There are streamers (mostly cyan or white), and some are accompanied by red ribbons. Some of them also have carefully embroidered horsetail fans on the back, with beautiful designs, bright colors and very beautiful. Men's clothing is a toe with a blue cloth material on the head, an embroidered placket on the upper body, a belt on the waist, a buttonless outer cover with a short waistcoat, and the lower body is wearing trousers and cloth shoes.

In addition to wearing costumes, Zhaoxing women also decorate their bodies. In terms of headdresses, they have long hair. They usually tie their hair with a hair rope, then wrap it on their heads, wrapped in black gauze, and don't wear silver hairpins and combs. They wear silver coils and flowers on their heads. Earrings made of gold or silver are also worn on the crown and ears; there are two sets of silver buckles arranged correspondingly at the neckline; the neck is worn with a series of large and small collars; the chest will be worn with a chain made of silver and a handful of silver Lock (used to exorcise demons and suppress evil); wrists will wear bracelets of various shapes made of silver flowers. The silver jewelry made by ingenious local craftsmen has rich patterns and different shapes. Their dress is simple and elegant. With the movement of their footsteps and the swing of their arms, the silver jewellery gleams and makes crisp sounds from time to time. During the Dong New Year, wherever the villagers in costumes go, it is a beautiful landscape.

Some news reports on Dong New Year:

Singing Dong songs and playing Lusheng in Zhaoxing Dong village, Liping, Guizhou

On December 15, Zhaoxing Dong village in Liping, Guizhou Province, was filled with the festive atmosphere of the Dong New Year. The unique traditional folk activities, such as listening to Dong folk songs, Lusheng dance, official promotion, singing Dong opera, tasting long table banquet, and attending bonfire party, make the tourists who come to "celebrate the new year" feel fresh and full of the flavor of the Dong New Year.

On the same day, at the gate of Zhaoxing Dong village, the children of the Dong family dressed in costumes sang Dong songs and played Lusheng to welcome tourists from afar. The graceful girls of the Dong family, dressed in gorgeous Dong costumes and carrying red buckets, line up in the street for display and parade around the village. At the same time, in front of the Drum Tower of Zhaoxing xintuan, there is a simple sedan chair surrounded by the crowd. In the sedan chair sits a greased flower like child (commonly known as "official"). "Officials" in the sedan chair up and down with the bamboo, like riding inspection, not prestige. Some of the attendants in bamboo sedan cars wear black pot smoke on their faces, some wear rag bags around straw ropes on their heads, and some act as fishermen. They are exaggerating and full of mystery. They follow a large group of people around the village and make the audience laugh.

"It's so beautiful to see this place at the Spring Festival Gala. I've been thinking about it for a long time, but I can't find the time. We saw the news of the year of Dong on the Internet. It happened to be the weekend, so we came here directly. It's really shocking. It's even better than the Spring Festival." Tu Ru, a tourist from Guangzhou, said excitedly (Wen Huangqing (Songhuang kechen)

Source: media communicator Huang Zhuan from Qiandongnan culture, radio, television and Tourism Bureau 2020-12-17

Zhaoxing: listening to big songs and enjoying folk customs to celebrate the year of Dong

December 15 is the first day of November in the lunar calendar, which is also the new year of the Dong people. During the Dong year, a series of grand and grand celebrations of the Dong year were held in Zhaoxing Dong village, the largest Dong

village in China. Guests and friends from all over the country flocked to Zhaoxing to feel the strong flavor and folk customs of the Dong year.

At 10 a.m., at the gate of Zhaoxing Dong village, villagers sing and dance to welcome guests from afar. Dong girls dance like butterflies, which makes tourists pay close attention.

After the reception, under the leadership of Zhaoxing village, the male, female, old and young people in Zhaoxing Dong village, dressed in full clothes, held a solemn and simple Dong sacrifice, which opened the beginning of the year 2020.

In front of the drum tower, villagers set up a special long table banquet for Dong people, and welcomed the guests from the long way with glutinous rice, beef shrivel and rice wine, and shared the happiness of Dong year with them. After eating the long table banquet, Dong people carrying officers also performed wonderful activities. The "official" is the most lively and interesting activity in the mutual visits of Dong villages. The "official" team visited other villages and checked the situation of each village, which is a true portrait of the old times County Prince going to the countryside and going down the village. The Dong compatriots exaggerate their performances through artistic techniques, making them a popular traditional folk custom activity in Dong area. It is said that the activity has been spread from the Qing Dynasty to now.

The officers were carried down the river. The village leader, behind the young Dong girls, there are "officials", there are guards, there are "beggars", and dressed up humorous and exaggerated villagers. In the river, there are also singing and dancing to show the team of our Dong People's farming life. With the parade of officers carrying officers, the visitors' friends followed, along Zhaoxing River, and photographed all the way, lest they miss the wonderful moment. During the Dong year of this year, Liping county also held a variety of folk activities such as Dong grand song competition, Lusheng race and stepping on song hall, which made the eight tourists feel the unique Dong flavor.

In recent years, the "Dong year" with rich Dong culture as the carrier has become a beautiful card for the county to display Dong customs and become an important festival brand. At the same time, the continuous and hot rural tourism has become a powerful engine to help the poverty alleviation and solve the key problems. The Dong



year held in the beginning of November of the lunar calendar not only enriches the tourism forms of the whole county, but also enables the Dong culture to be inherited and developed. During the Dong year, the leaders and experts and scholars of the research conference of Dong studies in three provinces (districts) of Guizhou, Hunan and Guangxi also gathered to hold a symposium to discuss how to further build the brand of Dong year and better inherit and develop Dong culture, and reach a consensus.

Source: Liping Media Center, Window of Dong Township (Yao Qiang, Wu Houkai, Wu Tingpei, and Li Chunmei) 2020-12-16.

### The part 3 • The characteristics of this Dong New Year

The Dong New Year in Zhaoxing Dong Village is splendid and lively. I have summarized the following characteristics:

1. Zhaoxing Dong village has carried out a lot of activities during the Dong New Year, which are rich in variety and lasting for a long time. The time of Dong New Year is December 15, 2020, but before that, the activity has already started orderly. Through the official arrangement, the Dong New Year series activities in Zhaoxing Dong village last for five days from the 12th to the 16th. Different special activities are arranged on each day. For example, the Dong song competition (one competition every day, two competitions in total) from December 12 to 13, in which 60 different song teams of men, women, middle-aged and young people come to the stage one after another to sing, which is regarded as warming up for the coming year of Dong. On December 14, there were big prize drawing activities in the red envelope wall, Lusheng competition and Dong opera performance in the evening. The wonderful performances of these activities paved the way for the Dong New Year on December 15. December 15 is the climax of the series activities of Dong year. On this day, sacrificial activities were carried out, such as Taiguanren, YueYe, long table banquets for village guests, and fireworks display in the evening. The whole day's activities were arranged in a compact and colorful way, which pushed the atmosphere of the year of Dong to the liveliest. On December 16, the activity of stepping on the song hall was also arranged, which was also a grand event with a large number of people. In addition, some activities are

arranged repeatedly. No matter which day you come to Zhaoxing Dong village, you will feel the unique charm of these activities. For example, from December 14 to 16, there will be a village gate wine bar, a photo exhibition in the garden corridor, a dream Zhaoxing song and dance drama in the evening in front of Zhituan Drum Tower, a national costume tour in Zhaoxing Dong village, and a bonfire party in the evening of December 14 to 15. According to my statistics, at least 16 wonderful activities have been held in Zhaoxing Dong New Year series activities, including 10 activities arranged on December 15, one after another, which let tourists fully feel the strong flavor of Zhaoxing Dong New Year.

Hong Chengyan, a tourist from Guangzhou, said "this time, I came to Zhaoxing Dong village with my family to celebrate the new year of Dong. I feel that there is a strong festival atmosphere here. One by one, day by day, we have never seen any special activities before. It's wonderful. We are all very happy to spend the new year of Dong here. "

Chen you (female, 30 years old), a tourist from Shanghai, said: the first time I spent the Dong New Year in Zhaoxing Dong village in Southeast Guizhou, I felt the hospitality of the local people. The festive atmosphere permeated the streets and alleys of the whole Dong village. No matter where you come from, you are a guest. Walking into Dong village, taking a bowl of sour fish soup and drinking a bowl of herbal soup is like finding a kind of love, which is out of control. Here, people will put on beautiful national costumes, sing some pleasant Dong songs, and blow up the happy Lusheng, so that even if you have more sorrow, you will be thrown away and immersed in happiness. Let people linger, do not want to leave.

2. The Zhaoxing Dongzhai Dong New Year series of activities are held with strong support from all parties. When I interviewed the Secretary of the Party Committee of Zhaoxing Town( Kaiju Kang), she said that the event was organized by Zhaoxing Dongzhai Scenic Area Operation Management Company and Zhaoxing Dongzhai Five Building Group under the guidance of Zhaoxing Town Government. Participants are villagers in Zhaoxing, and some activities are collectively dispatched by all villagers, such as Caigetang, Taiguanren and other activities. As the town government, we actively cooperated with them to make this Dong New Year event a success. She also mentioned that Zhaoxing Dong Village's Dong New Year activities have received

strong support from China Tourism Group. In particular, Zhaoxing Dong Village was allocated 100,000 yuan in funds for the development of this Dong's New Year activities. 50,000 was allocated to Jiasuo Dong Village for Dong New Year activities.

I'm interviewing the old man of Zhaoxing Dong village(Lu Wenbo's father), He said that taiguanren has always been a reserved program of our rentuan. They haven't held any other programs, only our rentuan is holding them. In the past, when people came to organize taiguanren activities on New Year's day, they had no money but to collect money from each other. It cost about 20000 yuan to carry out an activity. Therefore, due to the problem of funds, people's enthusiasm for holding taiguanren activities was not high. This time, with the financial support of (he refers to the China Tourism Group), everyone's enthusiasm has also been improved, and the activities are naturally easy to carry out.

With the positive and correct guidance of the local government, the strong support of the company and enterprises, the active participation of the villagers in Zhaoxing Dong village, and the cooperation of all parties, the scientific plan of the New Year's activities in Zhaoxing Dong village has been carried out in an orderly manner with good results.

3. The performances of the series of Dong New Year activities in Zhaoxing Dong village show the characteristics of combining folk and professional. As mentioned above, at least 16 wonderful activities have been carried out during the Dong New Year in Zhaoxing Dong village. Among these activities, such as taiguanren, Lusheng competition, YUEYE, caigetang, etc., they are all organized by villagers themselves, and the villagers involved have not received professional training. The most typical activity is taiguanren. This is a traditional activity of Rentuan. It can also be said that it is an activity for Rentuan villagers to entertain themselves. They play their creativity, dress themselves up in all kinds of strange shapes, and cruise around Zhaoxing Dong village with taiguanren's team. From time to time, they play and interact with the audience, which is very lively. On the other hand, some activities are elaborately built by the performance team of Zhaoxing Dongzhai Tourism Company. They have received professional choreography training and have a high level of performance. The most typical activity is "dream Zhaoxing song and dance drama"

which is held every night. The actors are all through professional and systematic rehearsal (it is said that the professional choreographer of the county cultural center is invited to arrange it elaborately). In the process of performance, the stage design is also elaborately designed, combined with changing various lights, just right music and advanced sound equipment, all reflect the professional standard of this stage play. The performances of the series of Dong New Year's activities in Zhaoxing Dongzhai not only have the original flavor of folk activities, but also have professional and modern dream performances. Traditional and modern performances are constantly performed alternately here, so that the audience can get multi-dimensional cultural experience. The effect is obvious and the response is strong.

4. Zhaoxing Dongzhai Dong New Year series activities have various propaganda methods with good effects and strong social response. There are several main points. First of all, the channels of publicity are diverse, and the platforms are not sticking to one pattern. The TV stations at all levels (mainly including provincial, Qiandongnan TV, Liping TV), newspapers at all levels, WeChat APP, self-media, etc. have reported this activities, not only text reports, but also video presentations and live video broadcasts. Second, the variety of equipment. In addition to the general camera cameras, more advanced unmanned cameras were widely used in this event, making the angles more diverse, the viewing angles more comprehensive, and the effect more vivid. In addition, the content of the event will be pushed in time at different time periods, and there will be a preview before the event; there will be real-time live reports and live broadcasts during the event; there will be summary reports after the event. Achieve all-round reports in various time periods. Also, actively invite media from outside the province (outside Guizhou Province) to interview the Dong New Year, and use them to promote the Dong New Year. During this event, I met a delegation of journalists from China's Daya Bay Area. They were invited by the Liping County Bureau of Culture and Tourism to interview on the spot. Among them, Zhaoxing Dongzhai Dong New Year was an important stop of their trip.

Cao Xinyi (reporter from Foshan News) : This is my first time to Qiandongnan. It is said that it is a mysterious place because we seldom get close to it. In fact, it is full of fireworks. What impressed me most was the Dong People's New Year. On the New

Year's Day, the Dong village was very lively. Sacrifice, Yueye and Taiguanren opened my eyes. The villagers made concerted efforts to prepare for the long table banquet in the evening. The strong flavor of the New Year filled the whole village and made me really feel the day and night of the Dong village. This trip to Qiandongnan has gained me a lot. If I have the chance, I will come back with my family and friends!

Lian Jinglin (reporter from Phoenix): My favorite place is Zhaoxing Dong village. Surrounded by towering ancient trees and luxuriant forests and bamboo trees, the village is in good order with flowing water flowing back and forth, stilted buildings, sunning racks, fish ponds and wind rain bridges. The night in the stockade is also very beautiful. The drum tower and the lights of the folk houses are lit up and reflected on the water like stars. In Zhaoxing Dong village, we enjoyed the Dong songs performed by young Dong girls and boys. Girls dressed in costumes, from their natural songs, you can feel the unique simplicity and charm of Dong girls. The boys blow bamboo Sheng, Sheng sound and song infiltrate the people's down-to-earth and indifferent, plain but interesting days. Listening to the singing of the elder brothers and sisters, the whole stockade is full of happy atmosphere.

5. Activities plus tourism, business promotion and accommodation will become products and brands. In an interview with the director of Zhaoxing Dong Village Management Committee (Hongyi Han), he said that the county Party committee and government attached great importance to this activity. They wanted to build Zhaoxing Dong village's tourism brand and promote the development of Zhaoxing Dong village's tourism, especially in the off-season of winter tourism, and strive to attract tourists, so as to make continuous contribution to tourism profits.

## **6. Epidemic prevention**

This year (2020) of the Dong New Year is very special. The COVID-19 is raging around the world, causing many people to be infected. The epidemic situation still exists in China (China's new crown epidemic was the most serious at the end of 2019. With the strong implementation of epidemic prevention and control policies, the epidemic situation has effectively improved). As of 24:00 on December 1, 2020, China 9 new confirmed cases were reported across the country, including 7 imported cases (3 in Guangdong, 1 in Shanghai, 1 in Fujian, 1 in Henan, and 1 in Shaanxi) and 2 local cases (both in Inner Mongolia). On the same day, 18 new cases were cured and discharged,



and 1,350 close contacts were released from medical observation. There are currently 235 confirmed cases imported from abroad (including 3 severe cases) and 5 suspected cases. A total of 3873 confirmed cases, a total of 3638 cured and discharged cases, and no deaths.

Organizing the Zhaoxing Dong New Year series of activities faces many challenges, and epidemic prevention and control is still the top priority. According to the person in charge of the visitor center, "the company has held several epidemic prevention work meetings to further strengthen the awareness of epidemic prevention among the staff in the scenic area, and ensure that tourists can travel safely and play with confidence. For epidemic prevention, the scenic area has already stocked sufficient supplies, such as masks, the staff will regularly disinfect the various facilities in the scenic area." "We posted a conspicuous reminder slogan at the entrance of the scenic area to remind visitors to wear a mask when entering the scenic area. In addition, when buying tickets Special passages are set up in the hall, marked with a "one-meter line" to separate tourists, so that tourists can keep a safe distance. If there are too many tourists, they will use time-sharing appointments and control the flow of people to deal with it.

At the same time, all businesses in the scenic area (including hotels, restaurants, shops, etc.) must also actively implement various epidemic prevention measures. All hotels should do a good job of prevention and control from the source, and treat tourists from different areas at different risks of the epidemic differently (if tourists come from high-risk areas, more stringent testing and treatment are required); in terms of dining, it is recommended that tourists make reservations before eating. Do disinfection, control the source of food ingredients, and use public chopsticks and spoons; all stores must strictly control the safety of products, and they must wear masks, disinfect, and maintain a safe distance during the purchase and payment of tourists. These epidemic prevention measures introduced in the scenic spot are to ensure the safety of Zhaoxing villagers and tourists, and create a safe and secure environment for tourists. "

**7. Cold and hot ----** The Dong New Year is held during the winter in China (October to February of the following year), when the temperature is very low (the highest temperature is 12 degrees Celsius, and the lowest temperature is only minus -1 degrees Celsius). It is cold, gloomy and it often rains. Due to the low temperature, the

roads are a bit slippery. People have put on warm clothes, non-slip shoes, gloves, and hats. However, no matter how low the temperature is, the enthusiasm of villagers and tourists to participate in the Dong Year cannot be stopped. The villagers and the staff of the scenic area have prepared various activities in an orderly manner, and the tourists have also arrived as scheduled and actively participated in various activities. For example, tourists who participated in the Taiguanren event followed the performing team through the five drum towers. Tourists mingle with villagers and actors, frolicking happily, rushing to grab the pickled fish first. With the performance of the team, there were bursts of cheers and laughter from time to time, pushing the whole event to a climax. There is also a bonfire party, which started at 10 o'clock in the evening. At that time, the temperature was already very low (about 3-5 degrees Celsius), but many tourists were not afraid of the severe cold and danced to the music to the heart of the bonfire and refused to leave.

Lin Jiaoliu (Director of Planning Department of Southern Satellite TV)---- My impression of Qiandongnan can't be described as "good", because I have been back and forth many times, every time it feels like going home, and every time I come, it's different feel. Why? It may be that each season in Southeast Guizhou has different beauty. This time, it was the Zhaoxing Dong New Year, which has never been celebrated. Their New Year flavor is different from that of the Miao Year, especially the Taiguanren, Yueye and other folk activities handed down from the ancestors are very unique. Although it is a bit cold in winter, the lights are still brilliant at night, making people feel like they are in a fairyland.

Li Yan (well-known travel blogger, photographer) --- I always lament that the atmosphere of the New Year is getting weaker, but the first time I spent the Dong New Year in Zhaoxing Dongzhai, it made me regain the feeling of the New Year as a child, even worse. The sacred and solemn sacrificial ceremony, the novel and funny Taiguanren, the lively and warm Yueye...every link touched me and I was involved in it unknowingly.

Cheng Fan (self-media person, 1.2 million fans)-----The most unforgettable part of this winter trip to Southeast Guizhou is the Dong's New Year in Zhaoxing's Dong Village. The grand celebration ceremony, the festive New Year atmosphere, the unique

national parade, the joyful long table feast, the strong ethnic customs, Simple folk customs... It's really too joyful, too enthusiastic, and too unforgettable!

**8. Cultural self-confidence:** The Dong New Year activities in Zhaoxing Dong Village fully demonstrated the Dong culture, especially the activities around the Drum Tower. The villagers and the participating staff of the scenic spot showed their unique culture to tourists from home and abroad. They also showed self-confidence, self-confidence in themselves, and self-confidence in their own culture.

Lai Shuxiang (Reporter from Jinyang.com)---Twenty years ago, when I was a student, I visited Southeast Guizhou. The beautiful scenery and diverse ethnic customs have always been in my heart. The students back then could only describe the local characteristics as "It's really delicious here". Come back 20 years later, the high-speed rail is open, and Guangzhou will arrive in more than three hours; the highway is developed, which greatly shortens the traffic time in various parts of the state; the tourist toilets in the Zhaoxing Dongzhai scenic spot have been increased, and the roads have been flattened. Now, the living environment has improved, and the tourism industry has become more abundant, but the only constant is the simplicity and enthusiasm.

Qiushui----(new media person, 960,000 fans): Celebrating the Dong's New Year in Zhaoxing Dongzhai is not only the influx of outsiders, but also the time for Dongzhai people to embrace the outside world and exchange energy with the outside world. Openness and great integration are the mainstream of the world, and inheritance and modernity perfectly meet.

The part 4 • The relationship between Dong New Year and Drum Tower

### **1. The center of the series of activities of the Dong New Year**

In the series of activities of the Dong New Year, they are all related to the Drum Tower, and some are held inside and outside the Drum Tower, such as the Drum Tower Antithetical Songs in the five Drum Towers; and the long table banquetis held near the Xin Tuan Drum Tower, the Dong opera held opposite the Drum Tower of the Xintuan; the Singing Hall held in the performance hall in front of the Drum Tower of the Intellectual Group; Taiguanren, sacrificial activities will circle around the five drum towers. Although some are not held inside or outside the Drum Tower, they are also

closely related to the Drum Tower. For example, there are many pictures about the Drum Tower in the photography exhibition, and the bonfire party also has links around the Drum Tower. It can be said that the Drum Tower is the center of this Dong New Year series of activities. These activities collectively reflect the rich culture and unique charm of the Drum Tower.

## **2. Tourists gather to experience the Dong culture center**

The Dong New Year series of activities held in Drum Towers attracts many tourists. They come to the Drum Towers to watch, and use mobile phones or cameras to record beautiful moments from time to time. They also actively participated in it and experienced the Drum Tower culture from a close distance. For example, the Caigetang event. Everyone gathered in a circle, holding hands, singing and dancing to the rhythm of the music. Also, the long table banquet, where everyone sits together and sings wine songs and toasts to each other, the scene is lively and peaceful. Activities like this are a rich and wonderful experience for tourists, and the Drum Tower has also become a center for tourists to gather and experience Dong culture.

## **3. The center of business gathering**

Zhaoxing Dong New Year's series of activities have attracted many tourists from home and abroad. While participating in the activities, there are also many consumer activities. There are all kinds of businesses near the Drum Tower. Restaurants, supermarkets, specialty clothing stores, hotels, snack shops, etc. The place with the most tourists is the five Drum Towers in Zhaoxing. Tourists stay here for a long time. The commerce around nature has also developed very well and has gradually become the center of commerce.

## **4. Dong New Year, a symbol of Zhaoxing brand**

The Dong New Year (2020) is the first time it has been held in such a grand manner. With the strong support of the Liping government and China Travel Service Group, it has been held successfully. The Zhaoxing Scenic Spot Tourism Company intends to make the Dong New Year activities with the rich and colorful Dong culture as a carrier into a brand project of Zhaoxing Tourism, and become a beautiful business card for local people to show the customs of the Dong people. The Drum Tower is an important symbol of this project. It has enriched Zhaoxing's tourism business and is also the center

of the inheritance and development of Dong culture. Through the series of Dong New Year activities, the drum tower culture of Zhaoxing Dong Village was well promoted, and the further development of the scenic spot was promoted. Many people are also looking forward to a more exciting presentation of the Dong New Year activities next year.

## Conclusion

This chapter provides a detailed background to Dong New Year, which is a representation of Drum Tower culture. Beginning with the historical development of the festival, including the form of the festival, numerous materials, music, dance, and so on. The Dong New Year is the most solemn legal festival of the Dong nationality. In 2020, Zhaoxing Village's Dong New Year activities included a total of 15 activities such as the Dong Nationality Song Competition and Dong Opera. The event was very lively and had strong ethnic characteristics, attracted many tourists to participate.

The Drum Tower is the key scene to show the Dong culture. Key scenarios are actions that people perceive as correct and successful that convey culturally affirmed goals and ways to achieve them. A series of activities carried out in Zhaoxing Village during the Dong year revolved around the Drum Tower (either in the Drum Tower or around the Drum Tower). At this time, the behavior in the key scene of the Drum Tower fully reflects the central position and core value of the Drum Tower in the activities, reflecting the value orientation and social relationship of the Dong culture. An in-depth discussion of the Dong New Year's modern meaning and social-cultural value. Find out that people engage in it in numerous forms and observe the Drum Tower community to the full. Dong new year actively promoted the negotiation of (Drum Tower )identity between local people and the outside world, businessmen, and tourists, and through the Drum Tower culture, achieve cultural identity.



## CHAPTER VII

### Summary, Discussion and Suggestions:

The Drum Tower's Cultural and Negotiating Identities in the Process of Commercialization

Research Summary:

**Research topic:**

Drum Tower of Dong Village in Guizhou Province: Cultural and Negotiating Identities of an Ethnic Group in the Minority Development Process of China.

**Research Methods:** This research used qualitative research methods.

Methods of information collection: This research adopts two methods of information collection: field work and Literature Research.

**Research Objectives:** The research objectives of this study are as follows:

**To study the historical and socio-cultural development of Dong village (ethnic group) in Guizhou province**

Drum Tower is a unique architecture closely connected with the society of the Dong minority group of China. Dong Village social events such as entertainment, celebrations, festivals, visits and gatherings, living and producing are inseparable from the Drum Tower. If you want to understand the Drum Tower, you should first understand the historical and socio-cultural development of Dong Ethnic Group and Dong Village in Guizhou Province. The Dong nationality is one of the 56 nationalities in China (the Han nationality is the majority nationality, and the other 55 are ethnic minorities). Refer to the statistics of the seventh national census in 2020 (the People's Republic of China census every ten years). The Dong population is mainly distributed in Guizhou, Guangxi Zhuang Autonomous Region, Hunan, and Hubei provinces of China. The province with the largest Dong population is Guizhou, with 1,431,928 people, accounting for 48.37% of the total Dong population.

The history of the Dong nationality has a long history. It has generally experienced primitive society, feudal society, warlord melee, the rule of the Chinese Kuomintang,

and the rule of the Communist Party of China (socialist new China). With a large historical span, many social changes, and complex social nature, the Dong people have written a history of hard work, courage, and self-improvement in their homes.

In the long historical evolution of the Dong nationality, the Dong people have lived and thrived in their own territory from generation to generation, worked hard, and created a unique and brilliant national culture with their own intelligence. Among them, Drum Tower, wind and Rain Bridge and Dong song are the outstanding representatives of Dong culture. Drum Tower is the first characteristic culture of Dong nationality. For a long time, the Dong people have lived together in villages. Because the Dong villages in Guizhou Province are located between mountains, the transportation is very inconvenient, and the contact with the outside world is relatively less (unlike Guangxi Zhuang Autonomous Region, Hunan Province and Hubei Province, the transportation is more convenient, and the contact with Han and other nationalities is earlier and deeper than Guizhou Province). Therefore, the Dong culture has been preserved completely, and the most representative one is Zhaoxing Dong village. Zhaoxing Dong village, located in Zhaoxing Town, Liping County, Qiandongnan Miao and Dong Autonomous Prefecture, Guizhou Province, is the largest Dong village in China (and the largest in the world). There are rich Dong culture in this area. The most important resource is the five drum towers in the village, which constitute the largest number of drum towers in China. In addition, Zhaoxing Dong village also preserves rich customs and culture around the drum tower, which is an excellent place to study the Dong Drum Tower culture.

Many people have studied the historical development of the Dong and Zhaoxing Village. For example, "A Brief History of the Dong Nationality" published by Minzu Publishing House in 2008 systematically and detailedly introducing the history of the Dong nationality in various periods, which is a very important work for studying the history of the Dong nationality. The book "Dong Nationality" compiled by Qiandongnan Prefecture Ethnic and Religious Affairs Commission also introduces the history and social culture of the Dong nationality in its review chapter. In the book "The History of the Miao and Dong Autonomous Prefectures in Southeast Guizhou-Ethnography", the chapter on the Dong nationality introduces the national origin, politics, economy, and customs of the Dong nationality. "Educational Changes in

Zhaoxing Dong Village" by Wang Lijuan introduces Zhaoxing Dong Village and its geographical, social and cultural space.

But I only briefly introduce the historical and social cultural development of the Dong and Zhaoxing Village, and I mainly introduce the Drum Tower (the research text of this thesis) to pave the way for the following discussion of Drum Tower culture and lay a foundation.

### **To study the Drum Tower of Dong village in the aspect of cultural identity of a minority group**

This paper mainly introduces the relationship between Drum Tower and Dong villagers before tourism development: Drum Tower is the first choice for Dong People's leisure and entertainment. In the villages where Dong families gather, the most iconic building is the drum tower. The drum tower is built in the shape of a fir tree, because it is named after the drum upstairs. It is a meeting hall for the Dong people to drum and gather people and discuss important events. It is usually a place for villagers' social entertainment and festival gatherings. In the history of the Dong nationality, drums were used to call on the masses to negotiate major matters, make a contract and resist the harassment of foreign officers and soldiers. When the "leader" of the village climbs the stairs and beats the drum, the drum sounds through the valley of the village, and the people can be gathered quickly. You can't go upstairs and play drums without anything.

The culture of Dong nationality is inseparable from Drum Tower. Major activities are held in Drum Tower. Drum Tower is the carrier and essence of Dong culture. Therefore, Dong culture is also called Drum Tower culture. It is said that the Dong family has its own drum tower, which must be found in every village. The Dong family called the drum tower "tangwa", which means public place. A Drum Tower represents a clan surname. It is built in an important position in the village and is made up of all clan members who raise funds, work and materials. People regard the drum tower as a "shade tree" to bless the prosperity and peace of the whole village. Therefore, not only every village must have a drum tower, but also the drum tower is often built first and then the village.

The square in front of the drum tower is inlaid with round stones into a sun shaped pattern, which is called Drum Tower Ping, also known as Taiyangping square,

reflecting the totem worship of the Dong family to the sun; at the same time, it is also an entertainment venue for the whole village during the Spring Festival. Every summer, men, women, old and young come here to enjoy the cool. In the cold winter, they come here to surround the fire, sing, play the Pipa and tell stories. Dong village has the custom of sitting on the drum tower. Especially during the Spring Festival, villages gather in the Drum Tower Square to play Lusheng and "Doye" duets. Or take the folk traditional stories of Dong nationality as the theme, make up and pretend to be dong opera and sing on the stage. Dong township is called "the sea of songs", which is worthy of its name. Drum Tower is a concentrated place for the elderly to teach songs, the young to sing, the young to learn songs, and the old folk artists to spread songs and compile Dong operas.

Scholars have also studied the cultural identity of Gulou. Shi Kaizhong mentioned the identity ceremony of Gulou in the sixth chapter of "Drum Tower Culture Research of Dong Nationality": there are mainly the name of Gulou, funeral ritual of Gulou, and symbol of honor and disgrace. It is the Dong people who have the ritual for the Drum Tower based on their identification with the Drum Tower. Luo Ji and Liang Qinchao mentioned in their article "Ethnic Festivals: Ceremonial Interaction and Cultural Identity: Taking Liping·China Dong Drum Tower Culture and Art Festival as an Example", they mentioned that in the Dong Drum Tower Festival, ethnic culture always passes through a series of Reflected by the activity. Wearing Dong costumes to attend festivals is the most obvious external manifestation of the identity of the Dong ethnic group. However, this is not enough to reflect the culture of the ethnic group. Other in-depth manifestations such as behavior, customs, and spiritual beliefs are necessary. A meaningful presentation of it through language, rituals, singing and dancing, folk performances and other forms is sufficient to fully demonstrate ethnic culture. . Among them, Dong song is a good carrier of Dong culture.

In her thesis "Research on the Cultural Identity of Zhaoxing Dong Village Residents from the Perspective of Community Participation in Tourism", Liu Xin analyzed the actual situation of Zhaoxing Dong Village residents' cultural identity. First, it introduces the basic situation of Zhaoxing Dong Village from four aspects: historical evolution, physical geography, social economy, and national culture. Secondly, it expounds the general situation of Zhaoxing Dongzhai community's

participation in tourism from two aspects: the stage and status quo of community participation in tourism development. At the same time, a detailed analysis of the survey data on the cultural identity of Zhaoxing Dongzhai residents reveals that the hindering factors affecting the cultural identity of Zhaoxing Dongzhai residents are the lack of community cultural construction, the lack of community tourist elites, and the strong influence of foreign culture. It also proposed ways to enhance community participation and promote the cultural identity of Zhaoxing Dongzhai residents.

Compared with their research, there are two main innovations in my research: On the one hand, the cultural identity of Gulou is a complex system, which includes natural identity, personal identity, group identity, mandatory identity, etc.; on the other hand, The cultural identity of Gulou is a long and changing process, and it has experienced a process from birth to maturity. (These two aspects will be discussed in detail in the following discussion of the concept of cultural identity, and only a brief statement will be made here)

### **To study the Drum Tower of Dong village in the aspect of negotiating Identities of Dong people in the process of commoditization**

Before the 1990s, the Dong villages in Guizhou Province of China were relatively poor and backward. With the continuous smooth traffic, the Dong people have more convenient travel and closer communication with the outside world. Liping County has outstanding Dong cultural characteristics. It is the area with the largest Dong population. There are many traditional villages. The local residents are mainly farmers, good at planting rice and rape, and famous for managing tea mountain, woodwork, embroidery and other skills. Zhaoxing is not only the hometown of Drum Tower and Huaqiao, but also the hometown of song and dance. There are Dong national songs of the world intangible cultural heritage, as well as Dong national Pipa songs and other traditional cultures. In particular, the five different drum towers in the village are unique scenery.

Zhaoxing is rich in tourism resources, including pilin karst cave group, 1000 mu rape flower of pilin dam, Zhaoxing Dong village and surrounding Tang'an Dong village, Shangzhai of Xiage Dong village, Xiage Dong village, Jitang Dong village, Jilun Dong village, Dengjiang Dong village, shangdiping Dong village, and Sasui



Mountain. Zhaoxing Dong village is the core scenic spot. Dong villages also use their own resources to develop tourism with the help of favorable policies of governments at all levels. Zhaoxing Dong village is one of the earliest and best developed Dong villages. Zhaoxing Dong village was selected as one of the "six most beautiful rural ancient towns in China" by China National Geography in 2005, and one of the "33 most attractive tourist destinations in the world" by National Geographic in the United States in 2007. It was listed in the list of national 4A scenic spots in 2014. 2018 CCTV Spring Festival Gala, one of the four branch venues.

During the development of tourism in Zhaoxing Dong village, more and more tourists come here to visit and play. The five drum towers in the village are their key scenic spots. In the process of interaction with tourists, local villagers, staff of tourism companies (such as tour guides, conductors, actors, etc.) and businessmen engaged in business all mobilize positive motivation, Master the knowledge and skills to negotiate with tourists on the identity of the drum tower, which has achieved the expected effect of understanding, respect and support.

At present, there are no scholars in China and other countries abroad who use the theory of identity negotiation to study the Drum Tower of the Dong nationality, and there are no published articles in this regard. So I filled the gap in the study of Gulou identity negotiation.

### **To study the unit of analysis case of Dong New year at Zhaoxing village.**

Dong New Year, as an important part of Dong Drum Tower culture, is the most grand and lively festival among Dong people. It is one of China's national intangible cultural heritage (awarded by the State Council of China in 2011). The Dong New Year is not only an important festival for the Dong people to sacrifice their ancestors and cherish the memory of the martyrs, but also an important festival for everyone to celebrate the harvest. At the same time, it is also a festival for everyone to have fun together. From December 12 to 16, I participated in the whole process of Zhaoxing Dong village, recorded and interviewed a series of activities of Dong New Year. The streets of Zhaoxing Dong village are decorated everywhere, filled with the festive atmosphere of the Dong year. During the Dong New Year, a series of grand Dong New

Year celebrations were held in Zhaoxing Dong village, the largest Dong village in China. Guests and friends from all over the world poured into Zhaoxing to feel the strong Dong New Year flavor and folk customs. At 10 a.m., at the gate of Zhaoxing Dong village, the villagers sang and danced to welcome guests from afar. The Dong girls danced like butterflies, which kept the tourists staring. After the welcoming ceremony, under the leadership of Zhaoxing village people, men, women and children of Zhaoxing Dong Village dressed in costumes and held solemn and primitive Dong sacrifice activities, thus opening the prelude to the 2020 Dong New Year. In front of the drum tower, the villagers set up a long table banquet unique to the Dong nationality to welcome guests from afar with glutinous rice, beef and rice wine and share the happiness of the Dong year with them. After eating the long table banquet, the Dong taiguanren activities were also wonderful. "Taiguanren" is the most lively and interesting activity during the exchange of visits among Dong villages. The "Guanren" team visited other villages and checked the situation of each village, which is a true portrayal of the ancient county magistrate going to the countryside and village. The exaggerated performance of Dong compatriots through artistic techniques makes it a funny and humorous traditional folk activity loved by the masses in Dong areas. It is said that the activity has spread since the Qing Dynasty. The procession descended along the river. The stronghold leader, behind him are young Dong girls, Guanren, bodyguards, beggars and villagers dressed in humorous and exaggerated clothes. In the river, there is a team singing and dancing to show the farming life of our Dong people. As the taiguanren team marched through the village, the tourist friend door also followed, taking photos all the way along the Zhaoxing River for fear of missing the wonderful moment. In addition, rich and colorful folk activities such as Dong song competition, Lusheng competition and caigetang were held to make tourists from all over the world feel the taste of Dong New Year with unique Dong characteristics.

In the series of activities of Dong New Year, they are all related to the drum tower. Some are held inside and outside the drum tower, such as Drum Tower duet; Long table banquet held near xintuan drum tower; Dong opera opposite xintuan drum tower; Caigetang held in the performance field in front of Zhituan drum tower; In taiguanren, sacrificial activities will be surrounded by five drum towers. Although some are not held inside or outside the drum tower, they are also closely related to the drum tower.

For example, the photography exhibition also has many pictures about the drum tower, and the campfire party also has links around the drum tower. It can be said that the drum tower is the center of this series of Dong New Year activities, in which the rich culture and unique charm of the drum tower are intensively reflected. Tourists participate in various festival activities here. The drum tower culture has been fully displayed here, so that tourists have a good experience. At the same time, it is built as a brand project, which has injected new vitality into the development of Zhaoxing Dong Village scenic spot.

At present, there are very few articles about Dong New Year, most of them are introductory. In the holiday chapter of "The Series of Books on Minority Culture of Southeastern Guizhou-Dong Nationality Volume", the Dong New Year is first introduced. Grain is full of warehouses, and when poultry and livestock are full (when harvesting), families reunite and celebrate the festival together. (pp. 99) Pang Bo and Zhou Rui wrote a news report: From December 3rd to 5th, Zhaoxing Dong Village in Liping County ushered in the traditional festival of the Dong Year. For several days, Zhaoxing Dong Village was very lively, and the Chinese Dong New Year show series of "intangible heritage" cultural activities such as parade in costumes and singing of Dong operas attracted tourists from all directions. (2021-12-17, Sky Eye News, Guiyang)

My focus is on the important role of Drum Tower in the series of Dong New Year activities through the activities of the Dong New Year in Zhaoxing Village, and the strong cultural identity shown by it. At the same time, I also pay attention to Zhaoxing villagers and businessmen during the Dong Year. Each group interacts with tourists (outsiders) on the identity of the Gulou, and achieves a respectable, acceptable, and satisfactory result.

## Research Discussion

### 1. From research text

The Drum Tower is the text of this study, it is the most representative building in the Dong village. The Drum Tower has a unique shape, which is divided into Xieshan style (commonly known as roof shape, which is famous for the Xieshan shape of most

Dong houses) and zanjian style (commonly known as umbrella top or spire). The eaves of the flying Pavilion rise layer by layer in the shape of a pagoda. Painted or sculpted on the tile eaves are landscapes, flowers, dragons and phoenixes, birds and figures. The drum tower is all connected with Cunninghamia lanceolata chisels and tenons, without riveting or wooden wedges. The structure is exquisite, and a wooden drum is hung on the top floor. The drum tower is generally more than ten meters high, ranging from several to more than ten floors. Compared with residents, it is different in height, function and shape. The drum tower is like a pagoda. It was first built to facilitate people to have a meeting place and beat drums to convey information. Therefore, in Dong villages, people often build houses around the drum tower. In Dong village, the tall Drum Tower stands in the center, surrounded by residents, extending layer by layer along the mountain, with majestic spirit. The drum tower has been accompanied by the Dong people for a long time. It plays an important role in the art, life, festivals and customs of the Dong people, and gradually forms a unique Drum Tower culture.

Drum Tower culture has attracted many scholars and teams at home and abroad to carry out relevant research. How is my article different from others? Their research can be roughly divided into two types: The first is to introduce the basic situation of the Drum Tower. Such as, Professor Shi Kaizhong introduced the history, modeling and decoration of the Drum Tower in the "Drum Tower Culture Research of the Dong Nationality" Weizhu Yang mentioned in his article the Drum Tower contains the most important cultural elements and connotations of the Dong people: it not only shows the Dong people's superb architecture, painting and sculpture art, but also highlights the Dong people's pursuit of beauty. These elements are presented in the space form and inner meaning of the Drum Tower (Weizhu, 2021). Fang Xiong mentioned in her article Drum Tower, as the most representative building of the Dong nationality, conveys visual pleasure and artistic beauty to people. The article elaborates the aesthetic characteristics of Gulou art from the decoration art, image metaphors, and components of Gulou (Fang, 2021). These contents are only generalized, and there is no point of view.

The second kind mainly studies the Drum Tower from the perspective of architectural planning and ethnology. For example, Yucheng Ceng and Fan Yang believes that the main factors affect the evolution and development of traditional village

architecture are not the pursuit of private or public space, but the change of traditional village culture.(Yucheng C and Fan Y,2017 ) In Jie Chen's thesis mentioned Zhaoxing Village is one of the well-preserved Dong villages in China. Studying the evolution characteristics of its industrial agglomeration can provide a reference for the development and protection of Zhaoxing Village. Using a combination of Participatory Rural Assessment (PRA), GIS technology, and remote sensing imagery, based on the tourism industry clustering data of Zhaoxing in 2008, 2013 and 2018, the research on the tourism industry clustering in Zhaoxing Spatiotemporal evolution.(Jie C,2016)Ru Zhou pointed out in his article Minority architecture,as an important carrier of national culture,has changed due to its tourist function,which is the important expression of tourism to regional culture.(Ru Z,2017)

This study discussed the relationship between the drum tower and local villagers, and the local villagers negotiate with tourists on the identity of the drum tower in the process of commercialization development, and try to achieve the desired results. This research not only involves the artistic level (the modeling and decoration of the drum tower), but also puts Drum Tower in the broad field of culture and Society for in-depth discussion, which makes this research more in-depth and more social value.

## **2. From two concepts of this research**

**Cultural identity**-----Cultural identity refers to the social psychology of an individual acquiring, maintaining, and innovating his or her own culture by generating a sense of belonging to his or her cultural group. Cultural identity is the manifestation of people's social attributes. Cultural identity, on the one hand, is related to ethnic groups as well as to political life. In the long course of China's historical development, people of all ethnic groups have closely interacted, intermingled and interdependent, forming a cultural pattern of "unity in diversity" in which they share weal and woe (Clifford, 2014, pp.34).

Cultural identity of Drum Tower refers to Dong People's tendentious consensus and recognition of Drum Tower culture. This concept includes Dong People's cultural identity at different levels, such as the specific geographical environment, historical development, ethnic culture, local culture, spiritual culture and the influence of



contemporary global culture, and the Dong national identity established on this basis and expressed through the identity of the drum tower.

Previous scholars' research was only small-scale and incomplete, and could not fully explain the cultural identity of the Drum Tower. Professor Shi Kaizhong mentioned in his own research (Research on Drum Tower Culture of the Dong Nationality) that the ritual identification of the Drum Tower, such as the naming ceremony for children in the Drum Tower. Luo Ji and Liang Qinchao are researching - Ethnic Festivals at the Drum Tower Cultural and Art Festival of the Dong Nationality in China (Liping): Ritual Interaction and Cultural Identity. They analyze the cultural identity of the Dong people (dance, costumes, etc.) by describing the elements of festival activities, but not the cultural identity of the Drum Tower. This study applies the concept of cultural identity to push the Drum Tower culture to a new height, mainly in two aspects:

**Firstly, the Drum Tower cultural identity in Dong villages is a complex system, involving a wide range of aspects, including the natural identity of Drum Tower culture, which mainly includes two aspects: one is the natural environment where the Dong people live.** The Dong village is located among the mountains with dense vegetation. The climate is suitable and there is plenty of rain. It is very suitable for the survival of the Dong people. In particular, they use the local rich wood to build buildings, including the drum tower. The other is the unique lifestyle, festivals, social systems and other diverse cultural habits formed by the Dong nationality around the drum tower for a long time. The Dong people choose the place of Mianshuibei Mountain to live together with blood ties, and the drum tower is built in the center of the village. They take farming as their main business, make their own food, and develop the habit of eating sour. They also have a long table banquet in front of the drum tower, which is the highest etiquette for entertaining distinguished guests. In addition, there is an important social system, Kuan, who convenes everyone in the Drum Tower to discuss things, formulate norms for the governance of the village, and circulate the money for a long time in the form of monument, so as to regulate the behavior of the villagers. In the drum tower, there will also be activities to preach about money, and respected villagers will preach to the people of the whole village. At the same time, the Dong characteristic festivals around the drum tower are also rich and colorful. For

example, being a village guest and singing in the drum tower are all carried out in the drum tower. The cultural identity of the Drum Tower is also obtained through contact and blending with other cultures. Although the Dong villages are generally located in the mountains and relatively isolated, in the process of long-term trade exchanges with others, the Dong people have been exposed to many advanced cultures of the Han nationality, which is reflected in the fact that the Dong people fully learn from the relevant elements of Han architecture for the construction of the drum tower, It makes the drum tower more tall and powerful.

After identifying with different cultures, it is possible to accept different cultures, draw something beneficial to their own development, and adjust and update their own cultural system. Any culture can get new development only in the contact and exchange with other cultures, and the mechanism of actively absorbing the beneficial components of different cultures and integrating them into their own useful things can promote a culture to continuously obtain new power. In this sense, the recognition of different cultures is very important; If you can't get recognition, it's difficult to accept; Only by identifying with different cultures can we accept different cultures. The identification of different cultures is often the premise of development.

In human history, the formation and development of many large nationalities have experienced continuous differentiation and new integration. A very important point in this process is the problem of identity. The cultural identity of the Drum Tower of the Dong nationality is based on the identity of the prosperous nation (mainly the Han nationality). It absorbs nutrients and continues to innovate and develop. First, when the Han culture flourishes (especially during the Ming and Qing Dynasties), it will certainly be recognized by other nationalities including the Dong nationality, and the Han culture will have a broad and profound impact on the Dong culture. Secondly, in the Ming and Qing Dynasties, the central power was also culturally developed, so it was recognized by other nationalities, including the Dong nationality. At that time, the Dong nationality was a relatively backward nation, so it would be influenced by the Han culture in culture.

The Drum Tower is mainly reflected in the absorption of Han classical architecture, especially palaces, pavilions, towers and other architectural elements. There is no clear argument as to when this absorption occurred. According to relevant

historical records, there were records on Ganlan architecture as early as the Song Dynasty, but there were no books recording the drum tower until the Ming and Qing Dynasties. In the Ming Dynasty, the central government strengthened the import of Han culture into the southwest. The Dong and other surrounding nationalities gradually integrated with the Han culture, and the interaction between cultures was also strengthened. The drum tower we see now probably began at this time, and this cultural exchange lasted for more than 200 years. In the Ming and Qing Dynasties, the Dong nationality successfully completed the creative integration of the drum tower on the basis of learning from the pavilion architecture of the Han nationality. Since then, it has its own classics and culture.

In a country or a region, there is often a subjective culture, which is generally more developed and advanced, and based on a relatively strong national and material civilization. After the Dong area was brought into the central jurisdiction, the main Chinese culture constantly radiated and affected the drum tower culture. There were conflicts with the main Chinese culture in the long process, but in more cases, it was imperceptibly influenced by the main culture and produced the recognition of the main culture. The drum tower culture of Dong nationality has changed and integrated under the influence of the main Han culture, and finally formed a new drum tower culture with main cultural factors. The process of integration of this culture under the influence of the main culture is an important way for the Dong People's Drum Tower culture to identify with the new culture and develop towards integration.

Mandatory identity refers to the identity achieved under power. In the past, Dong villages were often invaded or harassed by foreign countries. For example, in the late Qing Dynasty, the government tightened its rule over Dong areas by adopting the policy of domestic and foreign aggression. They wantonly burned down villages (including drum towers) and killed rebels and villagers. After the crackdown, the Dong people were forced to identify with the culture of their authorities. However, this forced identity did not obtain the fundamental identity of the Dong people. They built new drum towers in the original burned places, but consolidated the Dong People's cultural identity with the drum tower as the core.

**Second, the cultural identity of Drum Tower is a long and changing process.** When the Drum Tower was built, although there is no clear record. However, its

emergence and development has experienced a long time, and the shape and form of the drum tower are constantly evolving. As early as the primitive society, the ancestors of the Dong nationality lived in this land. They helped each other and gathered in groups to work together for survival. At that time, there was no fixed place for big homes, in caves, and occasionally on big trees. Because the local natural resources were rich, fir and other tree species grew luxuriantly, and they would gather under big fir trees in rainy or hot weather. This may be the predecessor of the earliest Drum Tower, but there was no awareness of Drum Tower cultural identity at this time. After entering the clan commune (matriarchal clan society and paternal clan society), Dong people began to live together with blood ties. They worked together, shared food and clothing, and gradually formed dry column buildings in the form of living, and the prototype of Drum Tower also appeared. It is a very simple place built of wood. Everyone gets together to discuss things. This stage can be said to be the embryonic period of Drum Tower cultural identity. With the passage of time, Dong society has gradually formed a common name, ancestral place, ancestry and unique culture, especially the birth and implementation of Kuan organization, and gradually formed the ethnic consciousness. At this time, the drum tower has become a place for Dong people to implement the fund. This stage is the formation period of Drum Tower cultural identity.

As the central government forces entered the Dong region, the advanced culture of the Han nationality was introduced into the region, and the Han culture and the Dong culture were blended, which was reflected in the shape and decoration of the drum tower. The drum tower was built tall and majestic by learning from the Han tower, palace and other buildings. This stage is the blending stage of Drum Tower cultural identity. Since human beings entered the 20th century, transportation and information dissemination have developed unprecedentedly, and human exchanges, cultural exchanges and the acquisition of information have expanded unprecedentedly. All these have accelerated the integration of human culture and culture. The development of human culture has entered a process of constantly absorbing foreign literature and integrating it for development. This stage is called the synchronization of cultural identity. Drum Tower cultural identity will eventually enter a period of great harmony. With the development of human society, human culture will not be isolated by region

or nation, but will continue to integrate and develop in the integration to create a new and common culture.

Moreover, this research innovatively proposes that the meanings given to things by the Dong people are symbols, and these symbols constitute the essential connotation and uniqueness of the Dong culture. The culture of the Dong nationality is largely composed of symbols, and it is transmitted by symbols. Among them are the key symbols that express the most important cultural facts. The drum tower is the key symbol of the Dong people. Combining the consensus of the Dong nationality---Drum Tower culture in the form of symbols gives the culture the power to settle down, transmit it among people, and continue between generations. A symbol can be assigned any meaning according to the user's wishes. Whether it is the language of the Dong people, the images, or most of the behaviors of the Dong people under the Drum Tower, they are all symbols, and these symbols contain the meanings assigned by the participants (the Dong people). When we approached the Drum Tower and learned about the Drum Tower, the rich symbol of the Drum Tower conveyed information and meaning to people.

### **Negotiating Identity**

The negotiating identity perspective is an integrative theory that draws from the work of social identity theory (e.g., Abrams & Hogg, 1990; Brewer & Miller, 1996), symbolic interactionism (e.g., McCall & Simmons, 1978; Stryker, 1981, 1991), identity negotiation (e.g., Ting-Toomey, 1988, 1989a, 1993), and relational dialectics (Baxter & Montgomery, 1996). Social identity theorists derive their ideas from the social psychological discipline. Symbolic interactionists draw their ideas from the sociological arena. The negotiating identity and dialectical approaches reflect theoretical and research work in the communication discipline.

In sum, the negotiating identity perspective is an integrative theory that draws inspirations from three major scholarly disciplines. Integrating many of the empirical research studies conducted in the three academic spheres, the theoretical ideas of the negotiating identity perspective are formed. **Up to now, there has been no research on the negotiating identity of Drum Tower.** So this concept is the first time it has



been used in the study of Drum Tower, and it is also an innovation of this research. Negotiating identity in this research refers to an interaction between Dong people of Dong community with outsiders in the course of cultural Tourism.

The Dong villages experienced rapid development in the 1980s, and various favorable policies of governments at all levels (the state, Guizhou Province, Qiandongnan Autonomous Prefecture, and Liping County) have been promulgated. For example, the national level proposed reform and opening up, vigorously liberate, and develop productivity. The strategy of western development; Guizhou Province puts forward a strategy of large tourism development and builds a mountainous tourism park province; Qiandongnan Prefecture also puts forward the policy of vigorously developing tourism, and Liping County puts forward the policy of promoting the county through tourism. Dong villages give full play to their own advantages and take advantage of various policies to develop tourism. Among them, Zhaoxing Dong village is the earliest and best developed Dong village.

"Surrounded by mountains and two rivers passing through the village" is a true portrayal of the natural pattern of the famous historical and cultural village of Zhaoxing Dong village. Its constituent elements can be summarized as three elements: mountain, water and village. Surrounded by mountains, Zhaoxing Dong village has typical karst landform characteristics. It is surrounded by ancient trees, bamboos and terraced fields, with a very elegant environment. "Two rivers pass through the village" -- Zhaoxing Dong village has a beautiful natural landscape. It is the Pearl River system, originating from Zhaoxing River in Nongbao Mountain and Zhongzhai River in Zhaoxing Zhongzhai. Zhongzhai River in the village flows into Zhaoxing River from south to North and from east to west, dividing Zhaoxing Dong village into four parts. Zhaoxing River and Zhongzhai River pass through the village, forming a natural pattern of mountains surrounded by water. Zhaoxing Dong village, known as "thousands of Dong villages", is the hometown of Dong Drum Tower culture. Drum tower buildings are the main symbol of Zhaoxing Dong village. The tall Drum Tower Group in Zhaoxing Dong village and the corresponding Huaqiao, theater, village gate and other buildings, together with the scattered Ganlan folk houses, constitute the unique cultural style of the village. In addition, the historical pattern of Zhaoxing Dong village is also unique: "the village is like a boat, with one street and two rivers; Five regiments, five Drum

Towers and five bridges, the road is like weaving a net ". The outline of the village is very similar to the ship shape, which means that the height and shape of the Drum Tower of Zhaoxing Dong village are related to the ship shape terrain. Rentuan is located in the bow of the ship, and the drum tower is short; Yi, Li Tuan are in the middle, and the drum tower is moderate in shape; At the end of Xinzhai, the drum tower is the tallest; And the four drum towers are Zan spires. Zhi Tuan lives in the boat canopy. The shape and top shape of the drum tower are exquisite. Its shape is moderate. The top deformation is Xieshan, which is similar to the boat canopy.

This research focuses on the establishment of a modern commodity economy to understand the modernization of Dong village tourism. In the current tide of socialist economic development, the vigorous development of modern tourism has changed the traditional culture to a certain extent. From this perspective, the commercialization of the Drum Tower culture of the Dong nationality is not only a new economic development system but also a traditional exchange. People outside the village interacted with the Drum Tower through tourism and negotiated their identity with the Drum Tower.

The perspective of this research is that the Drum Tower, as a unique building, is not only the cultural representative of the Dong nationality, but also a part of China's broad culture. By analyzing the information of the Drum Tower, combined with the social development background and the commercialization process of Zhaoxing Dong village, a Dong village in Guizhou, this research answers the questions about the cultural identity of the Drum Tower, and sees the relationship between the Dong villagers and the tourist group through the Drum Tower, as well as the identity negotiation of the Drum Tower.

### **3.From research model**

In previous studies, most of the research models of the Drum Tower have no research concept and research background. Most of their studies are to introduce the history, layout, decoration and structure of the Drum Tower. Others describe and analyze the customs of the Drum Tower.

This research is based on the research on Drum Tower, with cultural and negotiating identities as the research concepts, and the background of the research is the development process of the minority in China. There is a series of related policies,

the ethnic minority villages in China have achieved prosperity and development, and the Drum Tower culture has continued to expand.

To sum up, through the unit analysis, we can clearly understand the relationship between the Dong Drum Tower and the two research concepts. The application of these two research concepts in the field of drum tower art is an upgrade of the combination of research concepts and art research. For the Dong people who study the text, the two are inseparable. With mutual promotion, the drum tower has been better built and protected, and the income of the local Dong people has also increased. It can be seen that under the promotion of a series of favorable policies of the national and local governments, the role of the Drum Tower has become more prominent, and it not only has artistic value but also has distinct economic and social functions and significance. This research can provide a research model for the development of other ethnic groups.

#### **Research Suggestions :**

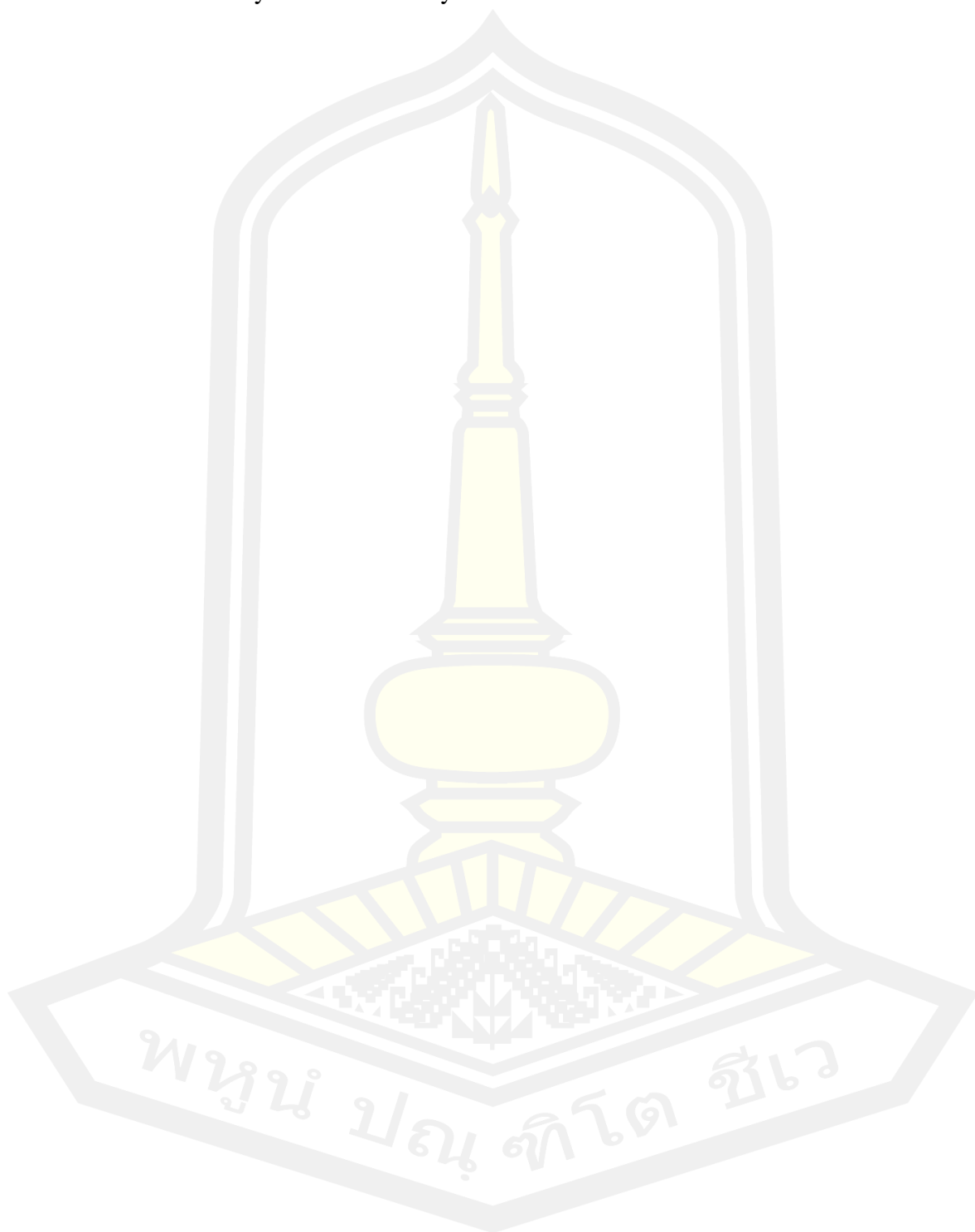
1. Artists and researchers should start from the relationship between the Drum Tower and society, and change the research perspective of the Drum Tower. The new perspective will help us to see the relationship between the Drum Tower and the Dong nationality and Chinese society, and then interpret the meaning of the existence and development of the Drum Tower through concepts. This study believes that the formation and development of the Dong drum tower is not an isolated cultural phenomenon, but an artistic and social phenomenon under the joint development and influence of Chinese cultural policy and society.

The researchers hope to highlight new research topics such as minority cultures and regional cultural groups for the academic community, and use research concepts to conduct cultural identity and identity negotiation on minority cultures.

2. After completing this research, artists and researchers can use this research to formulate more reasonable development directions, and local governments can use this research to formulate cultural policies suitable for local development.

3. The photographs, artwork, and event case studies used in this research are historical evidence of the development of the Drum Tower and the Dong people. The

content of this study can be used as a reference for cultural identity and negotiation of one's own identity in other minority cultures.



## REFERENCES





## REFERENCE

- Anthony, D. S.(1991).*National Identity*.Harmondsworth.Penguin Press.
- Baihe,L. (2008). *Culture Identity and Sinicization of Marxism*. Wuhan. Jiangnan Forum Press.
- Bob,M& Hilary,C.(2002).*Cultural Tourism The Partnership Between Tourism and Cultural Heritage Management*.New York.London.Oxford.The Haworth Hospitality Press.
- Bourdieu,P.(1984). *Distinction: A Social Critique of the Judgment of Taste*. Cambridge: Harvard University Press.
- Clifford Geertz.(1999).*The Interpretation of Cultures: Selected Essays*.Nanjing.Yilin Press.
- Cohen.(1981). *Pilgrim and tourism*. Graburn N. Anthropology of Tourism. Berkeley Press.
- Commoditization. (n.d.) .Retrieved July 10, 2002, from <https://en.wikipedia.org/wiki/Commoditization>.
- Daming,F. (2006).*The changing situation and cultural response,The professional development of rural teachers in western China* . Shanghai. East China Normal University.
- Dazhong,Y.(1998). *Hong Kong*. Huaxia Culture and Art Press.
- Dahua,W.(2003).*The Dong Drum Tower* .Guiyang. Guizhou People's Press.
- Deborache. (2010). *Art, History, Vision, Culture*. Nanjing. Jiangsu Fine Arts Press.
- Dingyong,W. & Kaizhong,S & .Daxun,W. & Ming,Y.(2008).*Brief History of Dong Nationality*.Beijing. National Press.
- Dong culture data editing group.(1987).*Dong culture materials*. Hunan.ZhiJiang Press.
- Ern,G.(1983).*NationsandNationalism*.Oxford.Blackwell Press.
- Fan Ye.(445).*The Book of the Later Han·The First Part of Emperor Guangwu*.Beijing.Modern Education Press.
- Fan Ye.(445).*Han Shu·Ma Yuan Biography*.Beijing.People's Fine Arts Publishing Press.

FanZhen,Xia-qing.SongQi.(1060).*NewTangBookGeography*.Nanjing.Jiangsu Press.

Fang Xiong.(2021).*The Aesthetic Cognition of Dong Drum Tower Decorative Art*.Chengdu,Journal of Western leather.

Gancheng,S & .Genmao,L. & Yongming,L.(2018).*Zhaoxing Village Records*. Beijing. Fangzhi Press.

Gancheng,S.(2002).*Into Zhaoxing-Notes on the Investigation of Nantong Community Culture*. Beijing. Chinese Federation of Presses.

Guoren,Y. and Dingguo,W.(1981).*Here comes the ancestors of all races*. Guiyang.Guizhou People's Pree.

Guomao,Z.(1996). *Dong costumes*. GuiZhou. Guizhou: Series of Artistic and Literary Theories.Guizhou People's Pree.

Hao,W.(2008).*Treasure of Chinese Dong's Arrows-Drum Tower and Fengyu Bridge* .Nanning.Guangxi Nationalities Press .

Huang Hui.(2013).*Jingzhou Zhili Prefecture Chronicles*.Beijing.China Culture Press.

Jiaqi,L. & Ming,L. & Weiqiong,C.(2002).*Guizhou Dong Drum Tower in the Perspective of Image Anthropology*. Guiyang. Guizhou People's Press.

Jie Chen.(2016). “*Zhaoxing Dongzhai Tourism Land Industry Agglomeration : Spatial-Temporal Evolution of Minority Group in the Process of Tourism*” .Guiyang.Guizhou Minzu University.

Jili,.L. (2006).*Ethnic identity and research status* .XiNing.Qinghai Ethnic Studies.

Jin,H.(2010). *Characteristics and Development and Utilization of Dong.SiChuan*. Sichuan Drama.

Jing,Y. (2011.)*Cohesiveness to compose a new chapter of happiness-Summary of the Fourth Session of the Eleventh National People's Congress* .Beijing.Chinese nation Pree.

Jon, F.(1994).*Cultural Identity and Global Process*.London.Sage Pree.

Kaizhong,S. (2012).*Research on the Dong Drum Tower Culture*. Beijing. National Press.

Kaizhong,S.(2013).*A general view of Dong culture*. Guiyang. Guizhou Ethnic Press .

Katerina, L. & Roderick, B. & Polina,T. (2019). *Music, Language and Identity in Greece*. Greece. Taylor and Francis Press.

Kevin,V.M.(2017).*Public culture, cultural identity, cultural policy: comparative perspectives*.NewYork.Palgrave Macmillan Pree.

Keying,W.(2007).*Chinese cultural traditions, social changes and all-round human development*. Tianjin: Tianjin people Press.

KuangLou.(1984).*Chiya.Nanning.Guangxi People's Publishing Press*.

LiFang,LiMu,XuXua.(983).*Taiping Yulan*volume 582 quoted "*EmperorCentury* .Shang hai.Shanghai Press.

Lijuan,Y. & Kaizhong,S.(2005).*Social changes in individual ethnic areas*. Beijing. Central University for Nationalities press.

Limao,A.(2008). *Multiple expressions of ethnic identity cultural chang*. Xi Bei. Ethnic Studies.

Ling,C.(2014).*Traditional villages and buildings in Dong-inhabited areas*. Beijing. China Construction Industry Press.

Liping County Annals Compilation Committee. (2013). *Biography of Liping historical celebrities*. Kunming. Yunnan People Press.

Liping County Annals Compilation Committee. (2009). *Liping County Records (1985-2005)*. Guiyang. Guizhou People Press

Liping County Annals Compilation Committee. (1989). *Liping County Records.Chongqing*. Bashu Press.

Local Chronicles of Dong County, Sanjiang.(2002).*Zhe book of Sanjiang county annals*.Local Chronicles of Dong County, Sanjiang. Nanning.Guangxi Zhuang Autonomous Region Press.

Loretta,F.(2019). *Shared Symbols, Contested Meanings*. newYork. Cornell University Press.

Longwen,Wang. & Chufan,L.(2017).*A series of books on the culture of ethnic minorities living in Qiandongnan Prefecture, volume of the Dong nationality*.Guiyang.Guizhou University Press.

- Lu Kuang,(1995). *A Textual Research on Chi Ya*.Nanning.Guangxi Nationalities Press .
- Mahai Feng.(2003). *Cultural anthropology*.Jinan. Shandong university prees.
- Maolan,Z.and Pu,F.(2006). *Ethnic minority costumes in China*. Beijing. China textile publishing press.
- Maurizion, P.(2002 ).*The Politics of Ruins and the Business of Nostalgia*.Thailand. White Lotus Press.
- Meifang,H.(2002). *Ethnic Costume Elements and Creation*. ChengDu. ChengDu Southwest Normal University Press.
- Mingming,W.(2015). *A study on tne social and cultural changes of Dong Nationality*. BeiJing. Central University for Nationalities press.
- Panovsky.(1987). *The meaning of visual arts*. Shengyang. Liaoning People's Fine Arts Publishing House Press.
- Philips,B. & Mie,P.M.(2017). *Industrialization of Symbolic Commodities - Creative Industries Based on Cultural Industries*.Peking.The Publishing House of the Commercial Press.
- Polysri,P. & Victor,T.K.(2016).*Tourism and Monarchy in Southeast Asia,.British*.Cambridge Scholars Publishing.
- Qiuping,H. (2003). *Research on Chinese Ethnic Dress*. BeiJing. Beijing Ethnic Publishing Press.
- Ru Zhou.(2017).“*Guizhou Minority Architecture (Guizhou Zhaoxing Dong Villages):the Vicissitudes of Minority Group in the Process of Tourism*”.Huaihua.Journal of Huaihua University.
- Samuei P.Huntington.(2010).*The clash of civilizations and the remaking of world order*.Beijing.Xinhua press.
- S.j.Fang.(1813)*QianJi*.Southwest Jiaotong University. Chengdu.Sichuan Province Press.
- Stella,T.andTenzin,D.(2019).*Communicating Across Cultures*.New York.The Cuilford Press.
- Tang Tao.(2006).*The book of People admire the copies*.Xi 'an.Xi 'an Cartographic Publishing Press.

The Rural Revitalization Strategy.(n.d.) .Retrieved July 10, 2002, from  
<https://baike.baidu.com/item/The Rural Revitalization Strategy>

The yuan dynasty official.(1418).*Ming record:Hongwu record of Taizu*.  
 Beijing.Beijing Press.

Thomas,H.E.(2010).*Small Places, Large Issues: An Introduction to Social and Cultural Anthropology*. London.Pluto Press.

Thomas,H.E.(1993).*Ethnicity and Nationalism: Anthropological Perspectives*. London.Pluto Press.

Wang shengxian.(1987).*The Geography of Lu qiao*.Nanjing.Jiang su Press.

Wang Shengxian.(1987). *Historical Materials on Ethnic Culture*  
*Volume*.Hunan.Zhijiang Press.

Weiwei,X.(2010).*Creating Characteristic Bases and Promoting National Culture*.Shang Hai. ShangHai Ideological and Theoretical Education press.

Weizhu Yang.(2021). "*The Aesthetics of Dong Drum Tower*".Anshun.Journal of AnshunUniversity.

Wei Shou.(570).*Wei book*.Beijing.Zhonghua Book Publishing Press.

Wenbo,C.(1988).*Selected Freudian Principles* . Shenyang: Liaoning People's Press.

William,B.G.(2004).*Theorizing About Intercultural Communication*.Fullerton, USA.California State University Press.

William,B.G.(2004).*Theorizing About Intercultural Communication*.Fullerton, USA.California State University Press.

Wyszomirski,M.J. (2002). *Arts and Culture*. in The State of Nonprofit America. ed. Lester M. Salamon. Washington D.C: Brookings University Press.

Xiaotong,F.(2008).*Township China* . Beijing. People's Pree.

Yucheng Ceng and Fan Yang.(2017).*Traditional Village Culture (Guizhou Zhaoxing Dong Villages ) :The Loss and Return from the Perspective of Architectural Phenomenon*".Shihezi.Journal of Shihezi University.

Yuhai,R.(2015).*Globalization, Identity and Metacultural Ability*. Nanjing. Nanjing University Press.

Yunxuan,T.(2012). *Ethnic Identity and the Practice of Ethnic Constructivism*. An Hui.An hui University Press.



Zhang hua.(2018).*Museum volunteer*.Shanghai.Shanghai Press.

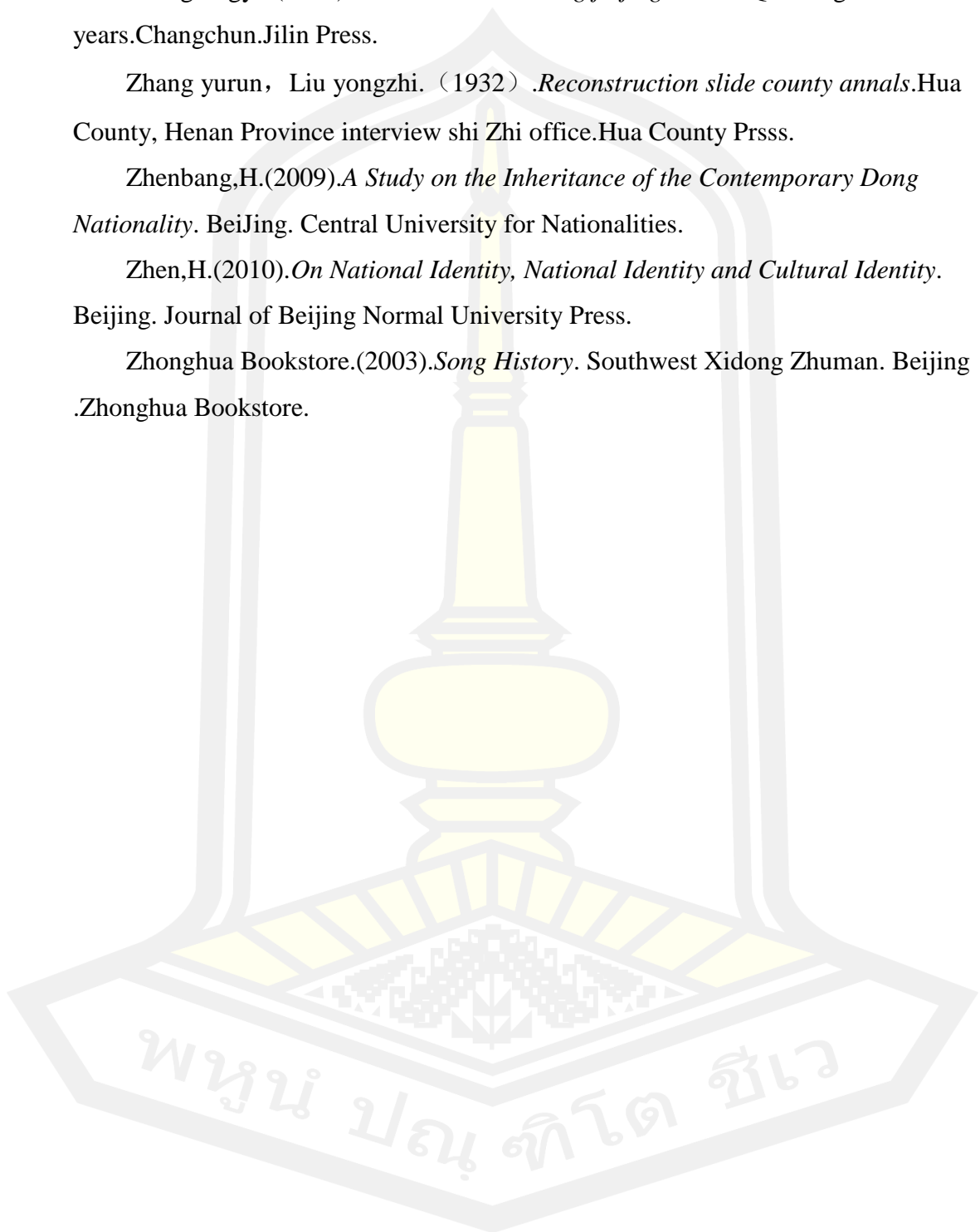
Zhang tingyu.(1566).*Clear record: shizong jiajing record*.Qianlong four years.Changchun.Jilin Press.

Zhang yurun, Liu yongzhi. (1932) .*Reconstruction slide county annals*.Hua County, Henan Province interview shi Zhi office.Hua County Prsss.

Zhenbang,H.(2009).*A Study on the Inheritance of the Contemporary Dong Nationality*. BeiJing. Central University for Nationalities.

Zhen,H.(2010).*On National Identity, National Identity and Cultural Identity*. Beijing. Journal of Beijing Normal University Press.

Zhonghua Bookstore.(2003).*Song History*. Southwest Xidong Zhuman. Beijing .Zhonghua Bookstore.



## BIOGRAPHY

NAME	Mr. Ronghua Cui
DATE OF BIRTH	April 21, 1984
PLACE OF BIRTH	Yiyuan County, Zibo City, Shandong Province, China
POSITION	Teacher
PLACE OF WORK	Guiyang City, Guizhou Province, China (Guizhou Minzu University )
EDUCATION	2008      Graduated from Xi'an Polytechnic University with Bachelor Degree, Major Art and Design 2014      Graduated from Guizhou Normal University with Master Degree, Major Industrial Design Engineering 2022      Doctor of Philosophy (Fine and Applied Arts Research), Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University

