

Research on the Implementation Path of Empowering Rural Culture Revitalization Through Zhanggu Dance of Bai Nationality in Sangzhi, Hunan

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ABSTRACT

Rural cultural revitalization is the soul project of social rural revitalization. This study focuses on the dance, cultural, and dissemination forms of the Bai ethnic group in Sangzhi, Hunan. Based on this, this article deeply explores the cultural connotations and contemporary values contained in Zhanggu Dance from the perspectives of tradition, modernity, populism, and national identity, and explores the implementation path of empowering rural cultural revitalization with China's intangible cultural heritage.

Keywords: Bai nationality Zhanggu in Sangzhi County of Hunan Province, Rural cultural revitalization, Implementation path.

1. INTRODUCTION

The report of the 20th National Congress of the Communist Party of China emphasizes the comprehensive promotion of rural revitalization, "solidly promoting the revitalization of rural industries, talents, culture, ecology, and organizations".[1] Among these "Five Major" revitalization strategies, cultural revitalization is a key link. General Secretary Xi Jinping wrote in his article "Culture Is the Soul": "The power of culture... always silently integrates into economic, political, and social forces, becoming a 'booster' for economic development, a 'navigation light' for political civilization, and a 'glue' for social harmony." [2] As an important component of China's excellent traditional culture, intangible cultural heritage is a powerful guarantee for the revitalization of rural culture. The report of the 20th National Congress of the Communist Party of China proposed to "increase the protection of cultural relics and cultural heritage, and strengthen the protection and inheritance of historical and cultural heritage in urban and rural construction". As a national intangible cultural heritage, Bai nationality Zhanggu Dance in Sangzhi, Hunan, is a unique dance art form created by the Bai ethnic

people in Sangzhi County through long-term production and life practice. In the context of protecting cultural heritage and promoting rural cultural revitalization, the author explores the implementation path of empowering rural cultural revitalization through the cultural connotation and contemporary value of the Bai nationality in Sangzhi, Hunan, and promotes rural cultural revitalization while inheriting excellent traditional Chinese culture.

2. NATIONAL INTANGIBLE CULTURAL HERITAGE: BAI NATIONALITY ZHANGGU DANCE IN SANGZHI

The Bai nationality is the 15th largest ethnic minority in China, mainly distributed in provinces such as Yunnan, Guizhou, Sichuan, and Hunan. Dali in Yunnan is the main settlement of the Bai nationality, and Sangzhi County in Xiangxi, Hunan Province is the second largest settlement area of the Bai nationality in China. The Bai nationality in Sangzhi migrated from Yunnan during the late Song and early Yuan dynasties due to war, calling themselves "Baizi" and "Baini", while other ethnic brothers referred to them as "Minjia". After the

establishment of the People's Republic of China, field investigations and verifications were conducted on the ethnic structure and ethnic origin of the Sangzhi area. Finally, on June 27, 1984, the Hunan Provincial People's Government issued an official document recognizing Sangzhi as a descendant of the Bai ethnic group in Dali, Yunnan. "Zhanggu Dance" is a dance created by the Sangzhi people after migrating to Xiangxi, Hunan. During festive occasions, the Bai people gather together and joyfully dance "Zhanggu", commonly known as "Tiao Bang Cang". In 2009, "Sangzhi Bai Zhanggu Dance" was included in the second batch of provincial intangible cultural heritage list by the Hunan Provincial Government. In 2011, "Sangzhi Zhanggu Dance" was included in the third batch of national intangible cultural heritage list by the State Council, with project number: III-98. As an intangible cultural heritage dance that represents the cultural connotation and spiritual temperament of the Sangzhi Bai people, it has formed its unique dance form, cultural connotation, and dissemination methods in historical changes and production and life.

2.1 The Dance Form of Sangzhi Bai Nationality's Zhanggu Dance

Zhanggu Dance is a male collective dance performed by Sangzhi Bai ethnic men holding Zhanggu(a kind of drums). The dance forms are diverse and complex.[3] People can see it in the festival celebrations, harvest celebrations, deity parades, and sacrificial activities in Baijia Cottage, Sangzhi County. According to the performance occasion, it can be divided into different forms such as "deity Zhanggu Dance", "sacrificial Zhanggu Dance", "Baba Zhanggu Dance", "harvest celebration Zhanggu Dance", and "expedition Zhanggu Dance". [4] Performers dance to the accompaniment of percussion instruments such as drums, gongs, and cymbals, with a minimum of 6 people and a maximum of 10 to 20 people. The dance presents the characteristics of smooth turns, bent knees, relaxed movements, and sinking movements, with the "inverted T-shaped" step as the pace, and has the basic characteristics of jumping, swinging, turning, and flipping. The movement routines are complex and varied, including 81 movements such as "one, two, three", "hard turning over", "lion sitting on the balcony", "wildcat playing with shrimp", "rabbit watching the moon", "five dragons holding the saint", "fantian seal", "Kuixing diandou", etc. They are agile and varied. Due to the influence of war and harsh

natural environments, the Bai people also incorporate martial arts movements that can strengthen their bodies and during war into their dance, such as "Su Gong carrying the sword", "Overlord whipping" and other routine movements. They are good at using drums as props during dance to present dynamic movements such as "rushing, blocking, attacking, and defending". Therefore, the overall dance style is presented as a combination of strength and softness, simplicity and agility, with distinct and energetic rhythms. It has a strong sense of life and ethnic characteristics.

2.2 The Cultural Connotation of Sangzhi Bai Nationality's Zhanggu Dance

Hunan Sangzhi Bai nationality's Zhanggu Dance is a discrete culture that emerged after leaving their ancestral homeland as a "scattered and mixed ethnic group".[5] There are different theories about its origin, and it exhibits different cultural connotations. Zhu Lili from Fujian Normal University gave a relatively complete overview of several origin theories of Hunan Sangzhi Bai nationality's fighting and encouragement based on literature review and field investigation in her master's thesis. [6] In its overview, it can be inferred that as a dance form that is compatible with the production and life of the Bai people, the Zhanggu Dance showcases various cultural forms. Firstly, according to the "Zhong Family Genealogy" of the Bai nationality, it is recorded that "making rice cakes, fighting officials, using wooden sticks, making weapons and choreography, called Zhanggu(fight drums)",[6] to commemorate the heroic resistance of the Bai ancestors, and to demonstrate the meaning of praise and image skills. Secondly, the core of the dance movement is the act of making rice cakes with the help of traditional dance techniques. The overall dance is primitive and simple, and labor not only provides props for the dance, but also cultivates and develops people's artistic talents, expressing their sincere emotions during labor. It also provides the core of dance - the creation of action language. The dance techniques in traditional dance techniques reflect the content of labor, such as the "Kuixing diandou" movement, reflecting the emotional expression of the Sangzhi Bai people in simulating and reproducing agricultural scenes, celebrating harvest, and expressing emotions. Finally, it also has a typical ethnic and religious color. The Sangzhi Bai nationality, as newcomers, have religious worship activities such as seeking gods, respecting gods, and communicating with gods in order to pray for a

better life such as population growth, safety, and abundant clothing and food. The most distinctive ethnic feature of the Sangzhi Bai ethnic group is the "main worship activity". They believe that all things are under the control and protection of gods (local blessings), and people will use certain physical activities to perform their own worship activities, expressing their devotion to their own gods and praying for their protection. In the process of religious worship, they absorb elements of the "Three Elements Religion", such as the routine movements of "children worshipping Guanyin" and "fairies offering peaches", and demonstrate the functions of religious worship such as praying to gods and ancestors, and seeking peace of mind. Summing up the above three aspects, the Sangzhi Bai nationality's Zhanggu Dance have practical significance in achieving a bountiful harvest through labor and combining martial arts and dance, as well as symbolic significance in praising ancestors' merits and praying for gods and sacrifices. It not only conveys the aspirations of the Bai people, but also meets their production and living needs. Through a hundred years of dissemination, it has been endowed with profound cultural connotations, reflecting the national spirit of the Sangzhi Bai people and enhancing their national identity.

2.3 The Dissemination Methods of Sangzhi Bai Nationality's Zhanggu Dance

Today, against the backdrop of the Party's strong call to increase efforts in the protection of intangible cultural heritage and rural cultural revitalization, the people of Sangzhi closely follow the call of the times and explore its forms of dissemination. Its forms of dissemination are diverse and extensive, mainly reflected in three aspects. The first is regional dissemination. The Sangzhi Bai nationality Zhanggu Dance is mainly distributed in multiple Bai ethnic towns in Sangzhi County, such as Mahekou, Mading, Furongqiao, Hongjiaguan, Zoumaping, Linxihe, Liujiaping, etc. At the same time, jumping dance drum dance is also popular in towns such as Guandi and Ruitapu in the outer half of the county. This regional dissemination has made the tradition of fighting and encouraging people an important part of the Sangzhi Bai culture, deeply rooted in the lives of the local people. The second is social communication, which includes literary and artistic activities, education and training, and civil organizations. Especially in the Bai ethnic township of Yuanmaidi, the establishment of the Zhan Drum

Dance Training School has enabled Zhanggu Dance to be better inherited and developed among the younger generation. The third is media dissemination. Through media platforms such as television and the internet, more people can watch the performance and teaching process of Zhanggu Dance, thereby deepening their understanding and recognition of this ethnic dance. At the same time, art enthusiasts also composed square dances based on the basic elements of traditional Chinese dance, for the public to learn, further promoting the popularization and dissemination of traditional Chinese dance. These forms of dissemination are intertwined and mutually reinforcing, together forming a rich and colorful network of dissemination, enabling this unique ethnic dance to be inherited and developed on a wider scale.

3. TRADITIONALITY AND MODERNITY: THE SOURCE OF EMPOWERING RURAL CULTURAL REVITALIZATION WITH INTANGIBLE CULTURAL HERITAGE DANCE

Intangible cultural heritage, as ancient life memories and living cultural genes, is the root, bloodline, and soul of a nation, and the source of strength for a nation to move towards the future [7] The Bai people of Sangzhi, Hunan have migrated here and have gone through hundreds of years of history. In the passage of time, their cultural connotations have long been deeply rooted in the hearts of every Sangzhi people. Encouragement, as a symbol of the spirit and civilization of the Bai people, is also a logical mechanism for empowering rural cultural revitalization in the Sangzhi area with intangible cultural heritage in contemporary times. It is a complex system deeply rooted in multidimensional integration and coexistence. Among them, the harmonious unity of tradition and modernity, populism and national identity constitutes the core theoretical framework of intangible cultural heritage in promoting rural cultural revitalization. Professor Huang Yonglin from the National Research Center of Cultural Industries of Central China Normal University distinguished the traditional, modern, people-oriented, and national dimensions of intangible cultural heritage empowerment in rural cultural revitalization in his article on the internal logic and implementation path of intangible cultural heritage empowering rural cultural revitalization. [8] Therefore, in the current context of inheriting and

protecting intangible cultural heritage, it is necessary to analyze the traditional cultural connotations and contemporary values, and try to explore the traditional and modern aspects of the "Zhanggu Dance" as the empowerment of rural cultural revitalization by the "Zhanggu Dance" of the Bai nationality in Sangzhi, Hunan.

3.1 Continuing the Rural Cultural Heritage

The Zhanggu Dance of Sangzhi Bai nationality in Hunan is a vivid historical book of the nation. In the long river of history, the ancestors of the Bai nationality, through the process of migration, trekking, and adapting to new environments, relied on inspiration to emerge. As a manifestation of the appearance of the Bai nationality in Sangzhi, Hunan, it contains three aspects of cultural context. The use of Zhanggu Dance carries the changes of national memory and migration. Every rhythm and dance step of it deeply imprints the turbulent and tenacious past of the Bai people. For example, dancing dance and encouragement during festivals and celebrations of harvest has become a unique way for the Bai people to remember their national roots and honor their ancestors. It is like an intangible emotional bond that tightly connects the scattered fragments of national memory in time, maintaining the cultural identity and sense of belonging of the entire nation. In the evolution of the social function of relying on inspiration, Zhanggu Dance includes the religious beliefs and spiritual expressions of the Bai people. In every ritual activity of wandering gods, relying on inspiration plays an extremely important role. Dancers simulate scenes of communicating with gods, praying for blessings, warding off evil and disasters, and praying for a bountiful harvest through specific dance movements, rhythm changes, and the use of dance props, demonstrating the Bai people's reverence for their main gods. It is also a scene reproduction and emotional expression of long-term hard work and life in the fields. Each dance is a baptism of the soul and a spiritual expression, carrying the deep emotions and spiritual sustenance of the Bai people in religious beliefs and labor production. After the evolution of time, Zhanggu Dance is an expression of art fusion and aesthetics. In the inheritance of intangible cultural heritage from generation to generation and the ardent pursuit of the local people, Zhanggu Dance has matured into a folk dance art integrating artistry and aesthetics, integrating essence language in labor production, daily life, religious sacrifice and

war defense, forming a unique style that is vigorous, free, bold, unrestrained, soft, graceful and rhythmic. The music rhythm is either passionate and high pitched, or melodious and graceful, complementing the dance movements. The dancers wear traditional Bai ethnic costumes, with bright and dazzling colors and exquisite embroidery, which not only adds visual beauty to the dance, but also intuitively presents the aesthetic concepts and cultural characteristics of the Bai nationality. The above three parts jointly construct the cultural connotation of the Sangzhi Bai nationality in Hunan, providing profound cultural heritage and humanity to continue its rural context, and laying a solid foundation for the traditional perspective of revitalizing rural culture through the inheritance of rural context.

3.2 Revitalizing the Vitality of the New Era

In the face of the unprecedented changes in the world in a century, and the mission of comprehensively promoting the rejuvenation of the Chinese nation with Chinese path to modernization, it is increasingly necessary to use strong cultural strength to pool the great power of power building and national rejuvenation. Xi Jinping's cultural thought not only adheres to the combination of the basic principles of Marxism with the excellent traditional Chinese culture, absorbs the ideological essence and moral essence of the excellent traditional Chinese culture, but also emphasizes the need to "continue the Chinese context, promote the creative transformation and innovative development of the excellent traditional Chinese culture".[9] Guided by the cultural thoughts of Xi Jinping, the vitality of excellent traditional Chinese culture has been activated by the spirit of the times. The intangible cultural heritage of the Bai nationality in Sangzhi, Hunan has also explored its contemporary value under the continuity of rural context, seeking the modernity of intangible cultural heritage empowering rural cultural revitalization. As a representative cultural landmark of the Sangzhi region, Zhanggu Dance is closely connected to modern society. Through school education, community cultural activities, and the inheritance and promotion of professional art groups, Zhanggu Dance has entered the field of vision of more people, providing a visual, dynamic, and infectious platform for the younger generation. For example, Maidiping Primary School in Sangzhi County introduced Zhanggu Dance to the campus, popularized Bai ethnic culture in Zhanggu Dance campus education, cultivated the new generation of

Zhanggu Dance inheritors, ensured the continuity of cultural bloodline, and revitalized new vitality and energy in the new era. Relying on encouragement to achieve the coordinated development of cultural and tourism resources and the introduction of economic benefits, in recent years, the Central Committee of the Communist Party of China has attached great importance to the coordinated development of culture and tourism. Since the 18th National Congress of the Communist Party of China, China's cultural and tourism undertakings have made historic achievements, and various regions have taken frequent measures to promote the deep integration of culture and tourism. The "Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Promoting Chinese-style Modernization", adopted at the Third Plenary Session of the Twentieth Central Committee of the Party, proposes to "improve the institutional mechanism for the development of the deep integration of culture and tourism".[10] Sangzhi County, Hunan Province, the government actively follow the party's pace, to promote the integration of war drums and tourism resources, held in recent years, Sangzhi County Rural Culture and Tourism Festival, will be the culture and tourism, gathering Sangzhi region's outstanding cultural and tourism resources, this depth of cultural experience tourism is also for the Sangzhi County, bringing the economic benefits of tourism-related industries, in the long term, the war drums and the rise of the cultural and tourism industry will be a strong force to In the long run, the rise and prosperity of war drum culture and tourism industry will strongly promote the transformation and upgrading of the economic structure of Sangzhi area, promote the sustainable development of the regional economy, and realize the benign interaction and win-win situation between culture and economy. In the contemporary social pattern of multicultural coexistence and prosperity, the Sangzhi Bai nationality plays an important role in promoting ethnic unity and social harmony through encouragement. As a typical representative of Bai culture, it frequently appears on various cross ethnic cultural exchange activities, folk festivals, and cultural performances, such as the Zhangjiajie "Charming Xiangxi" cultural performance, which gathers the splendid culture of Bai, Tujia, Miao and other ethnic groups in Zhangjiajie, and has profound significance in promoting unity and integration among ethnic groups. The above three parts endow the rural cultural heritage with vitality from the perspectives

of contemporary inheritance and education, cultural tourism and economic interconnection, and ethnic unity promoting social harmony, and explore the modernity of empowering rural cultural revitalization through inspiration in the implementation path. The following text will explore the contemporary path of Hunan Sangzhi Bai nationality's encouragement and empowerment of rural cultural revitalization from the perspectives of the people's and national dimensions of intangible cultural heritage, hoping to contribute to the inheritance of intangible cultural heritage.

4. PEOPLE-CENTERED NATURE AND NATIONALITY: STRATEGIES FOR EMPOWERING RURAL CULTURAL REVITALIZATION WITH INTANGIBLE CULTURAL HERITAGE DANCE

The people and the country are interdependent and inseparable. The original intention and mission of the Chinese Communists is to seek happiness for the Chinese people and rejuvenation for the Chinese nation. From the perspective of empowering rural cultural revitalization with intangible cultural heritage, the people of Sangzhi, as creators, actors, and beneficiaries of inspiration, embody the people-oriented value of rural cultural revitalization in the inheritance and development of intangible cultural heritage. From a national perspective, both the protection and inheritance of Zhanggu Dance and the inspiration and the revitalization of rural culture are concrete manifestations of national cultural strategy guidance. The practice of inheriting and protecting inspiration has accumulated experience for rural cultural revitalization, and the implementation of national policies has also pointed out the direction for empowering rural cultural revitalization with inspiration. The two have achieved cultural coherence in terms of cultural subjects, so empowering rural cultural revitalization with inspiration is a realistic and feasible approach.

4.1 Inspiring the Endogenous Motivation of the Masses and Building a Solid Foundation for Rural Cultural Revitalization

Firstly, in communities where the Sangzhi Bai nationality resides, regular training activities for the inheritance and transmission of traditional Chinese

culture can be organized, inviting intangible cultural heritage inheritors and folk artists to teach the art of traditional Chinese culture to community residents, especially young people. For example, weekend or holiday training classes can be set up in community cultural activity centers, allowing children to learn and inspire from a young age, and cultivating a love for local culture among the masses. At the same time, community residents are encouraged to independently create literary and artistic works related to traditional Chinese opera, such as adapting dances, creating songs, etc., and innovating the forms of expression of traditional Chinese opera. Secondly, it is necessary to promote the construction of cultural cooperatives and guide the Sangzhi Bai ethnic villagers to establish cultural cooperatives to encourage scattered folk artists and cultural enthusiasts. Cooperatives can undertake various cultural activities, performances, cultural product production, and other businesses. On the one hand, they provide channels for villagers to increase their income, and on the other hand, they promote the inheritance and development of traditional Chinese culture. For example, during the peak tourist season, members of the cooperative organize performances in scenic areas to inspire and showcase the charm of Bai culture, while also selling Bai ethnic handicrafts, cultural souvenirs, and so on. Finally, there is a must to encourage people to innovate in the dissemination of intangible cultural heritage, set up the incentive fund for the cultural innovation of the Sangzhi Bai Zhanggu Dance, encourage the young generation to use modern techniques to do a good job in the dissemination of intangible cultural heritage and tell good rural stories. For example, the local government can set up a special column for the dissemination of intangible cultural heritage with the theme of Sangzhi Intangible Cultural Heritage, and spread it through Tiktok, WeChat video number, Xiaohongshu and other means. In addition, people can introduce modern scientific and technological means, such as VR, AR and other digital technologies, to integrate with Zhanggu Dance, enhance the tourists' sense of experience while bringing economic benefits, and achieve a win-win situation between the inheritance of intangible cultural heritage and the revitalization of rural culture. Under this guidance, it is necessary to stimulate the people's endogenous power and build a solid foundation for the revitalization of rural culture.

4.2 Strengthening Policy Guidance and Support to Ensure the Direction of Rural Cultural Revitalization

National policies play a key leading and regulatory role in the process of promoting and empowering rural cultural revitalization through the Sangzhi Bai nationality. Firstly, regarding the protection of intangible cultural heritage in the Sangzhi region, the national and local governments have further improved the protection policies for intangible cultural heritage projects such as the Sangzhi Bai nationality's Zhanggu Dance, increased funding investment, and used it for the inheritance training, cultural excavation, and data compilation of the fighting spirit. For example, establishing a special protection fund and regularly allocating it to the cultural departments or relevant protection institutions in the settlements of the Sangzhi Bai nationality every year to ensure a stable source of funding for the work of inheritance and promotion of Zhanggu Dance. Secondly, it is a must to strengthen the construction of rural cultural facilities. In the Sangzhi Bai ethnic rural areas, according to the rural cultural revitalization plan, we will build a number of fully functional cultural facilities, such as cultural squares, intangible cultural heritage exhibition halls, rural stages, etc. These facilities provide venue support for performances, exhibitions, teaching, and other activities that inspire people. For example, building an intangible cultural heritage exhibition hall with Bai ethnic characteristics in each town where the Bai nationality resides can showcase the historical origins, props and costumes, and visual materials of the Zhanggu Dance, while also serving as an important window for tourists to understand Bai ethnic culture. Finally, to promote the implementation of cultural and tourism integration policies, the national policies on cultural and tourism integration should be accurately implemented in the Sangzhi Bai ethnic areas, and local governments and enterprises should be encouraged to cooperate in the development of cultural and tourism projects. For example, there is a must to provide tax incentives, project subsidies, and other policy support to enterprises engaged in the development of cultural tourism based on the spirit of encouragement, guide them to create rural tourism routes and cultural experience activities centered on the spirit of encouragement, and promote the coordinated development of rural economy and cultural revitalization.

5. CONCLUSION

As a national intangible cultural heritage, the Hunan Sangzhi Bai nationality's Zhanggu Dance has unique and important significance in the revitalization of rural culture. It contains profound cultural connotations and values with its rich dance forms, diverse historical origins and functional evolution. By inheriting the rural cultural context and revitalizing the vitality of the times, the traditional and modern aspects of rural revitalization endowed by intangible cultural heritage have been achieved; By stimulating the endogenous motivation of the masses and strengthening policy guidance and support, the people-oriented and national nature of intangible cultural heritage in revitalizing rural culture has been envisioned. In the future development process, there is a must to continue to deeply tap into the potential of the Sangzhi Bai nationality's Zhanggu Dance, fully play its role in inheriting national memory, promoting cultural and tourism integration, enhancing national unity, and other aspects. It is also necessary to let the Sangzhi Bai nationality's Zhanggu Dance become a strong driving force for the revitalization of rural culture in the Sangzhi area, promote the comprehensive revitalization of the Sangzhi area in terms of cultural prosperity, economic development, social harmony, and other dimensions, and write a more brilliant chapter for the inheritance and development of the excellent traditional culture of the Chinese nation, as well as the great practice of rural revitalization strategy.

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