

Xishuangbanna Teacher Worship and Perception of Zhang Ha Tradition and Culture

Shengchuan Ruiji¹

¹Department of Music, Faculty of Music, Bangkokthonburi University, Thailand

Article Info

Article history:

Received December 13, 2022

Revised December 25, 2022

Accepted December 30, 2022

Keywords:

Culture

Perception

Teacher worship

Zhang Ha

ABSTRACT

This paper uses the phenomenon research methodology to study the teacher worship ceremony and perception of the Zhang Ha tradition culture at Xishuangbanna, which is the Dai culture of the students. Zhang Ha students were representatives and volunteers for informal interviews and conversations; there were 20 people for the study of the perception of Zhang Ha and field data collection in August 2021. The results show that 1) the ceremony represents respect for kindness in the learning of Zhangha and that 2) the organizing of a teacher worship ceremony is not only a tradition but also an activity to strengthen the spirit of students who are studying knowledge that has been accumulated and transmitted from ancient times. 2) Zhang Ha students revealed that the teaching activities of Dai culture inheritance, the motivation of teenagers in this area to learn culture, the cognition and contact channels of culture, and the feedback they received from culture.

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Corresponding Author:

Shengchuan Ruiji

Faculty of Music

Bangkokthonburi University

Thailand

Email: shengchuanruiji@gmail.com

1. INTRODUCTION

Xishuangbanna Dai Autonomous Prefecture, Yunnan Province, China, is famous for its tropical rain forest natural landscape and ethnic minority customs and culture. It also has obvious geographical advantages. It is connected not only to Laos and Myanmar but also to Thailand and Vietnam. There are 13 ethnic minorities in this area, and the Dai are the main ethnic group in this area. In 2010, researchers began to learn Zhang Ha's singing. Under the leadership of Zhang Ha's famous teacher, researchers began to participate in Zhang Ha's activities and performances. From 2019 to 2021, in order to better learn and understand the teaching inheritance of the Dai Zhangha culture in Xishuangbanna Autonomous Prefecture, researchers came to the Yuguang Zhangha Cultural Heritage Hall in Jinghong City, the capital of Xishuangbanna Autonomous Prefecture, to conduct a field survey on the teaching activities of the Dai Zhangha cultural inheritance (Wang & Qin, 2017; Qu, 2018a).

In Jinghong, the capital of Xishuangbanna, researchers randomly interviewed five young Dai people to ask their opinions on these three questions (Xiao, 2016; Yang, 2017). Their answers can be summarized as follows:

(1) Dai teenagers in urban areas attend public schools. Since primary school, the mainstream language used in school and life is Chinese, so listen to and sing Chinese pop songs.

(2) Xishuangbanna is now a tourist city. Influenced by foreign culture and pop music, young people in the city and Dai villages are more inclined to listen to and sing pop music.

(3) As for Zhang Ha's changes, they only know that Zhang Ha did not have a microphone when singing, but now he has a microphone, and sometimes he has dance moves.

Through a random interview on the streets of Jinghong City, the researchers found that young Dai people in Xishuangbanna, especially those living in Jinghong City, knew little about Zhangha and its changes. In fact, Zhang Ha is one of the important carriers of Dai culture. It is a cultural heritage created by the Dai people in Xishuangbanna through generations of inheritance and dissemination over a long history (Xiao, 2016; Qu, 2017; Yang, 2017).

The Dai ethnic group originated from the ancient Baiyue ethnic group as a cross-border ethnic group. The Dai people living in China are mainly distributed in the southwest of the country. They mainly live in Xishuang banna, Dehong, Gengma, Lahu, and Wa Autonomous Counties of Menglian in Yunnan Province. The Dai language belongs to the Zhuang Dai language branch of the Zhuang Dong ethnic group of the Han Tibetan family (Zhang, 2018; Qu, 2018b). The origin of the Dai language is the Brahminic language of ancient India (Qu, 2011). Therefore, Xishuang Banna Dai Le belongs to the Dai branch. The DaiLe people of this branch used two languages before 1954: (1) Lan Na language (also known as the Old DaiLe language or Tua Tham scripture), which was created in 1277 A.D. (2) The Tua Fak Kham Language, a secular text in contrast to scripture, first appeared in Lanna in 1411 and finally ceased to be used in 1581. After the founding of the People's Republic of China in 1949, Fu Maoji, a linguist sent by the government of the People's Republic of China, created a new Dai language for the Dai people in Xishuangbanna. As a result of the promotion of administrative means after 1954, the "new Dai language" has been rapidly popularized in Xishuangbanna. At present, "new Dai language" is one of the official languages of Xishuangbanna Dai Autonomous Prefecture, also known as "Xishuangbanna Dai language" (Chi, 2004; Li, 2013; Qu, 2017).

The Dai nationality in Xishuangbanna has a distinct and stable national gene, and it is also inclusive. While being influenced by the Han culture, it absorbed the cultural elements of ancient India, localized Theravada Buddhism, and maintained the ancestor worship of the original religion, so it formed the Dai culture of Xishuangbanna with unique regional characteristics. Pagodas and temples are everywhere in the Dai area. In the 21st century, the Dai tribe in Xishuangbanna mainly believes in Theravada Buddhism, while the other part believes in both Theravada Buddhism and primitive religion, while a few believe in Islam and Christianity. Throughout history, in the villages of the Dai ethnic branch in Xishuangbanna, Zhangha was the messenger of the Dai ethnic branch to promote and spread the traditional culture of the Dai people (Liu 2004, Li 2013; Qu 2017). There is a close relationship between DaiLe music and the DaiLe language, and DaiLe music is often combined with poetry.

As early as more than a thousand years ago, the ancestors of the Dai people wrote many beautiful and touching myths, fables, novels, poems, etc. on Parchment and cotton paper. There were more than 550 long poems written in the script. "Zhao Shu Tun and Nan Mu Na Nuo," "Gourd Letter," and other masterpieces have been adapted into dances, movies, and Zhangha dramas, which are well liked by the Dai people. The Dai people in Xishuangbanna

like to live by the mountains and rivers. People in Dai villages think: "Where there are Dai people living, there are Dai songs." "Wherever Dai is, there is Zhangha." "In Yunnan, China, as the unique "zhangha" or "zan ha" of the Dai ethnic groups in Xishuangbanna, its singing form is a folk art popular among the Dai ethnic groups. Zhangha has been playing a certain role in the dissemination and promotion of traditional Dai culture (Dai poetry, Dai patra-leaf scripture), the promotion of economic development, social progress, national unity, and border stability of Xishuan Banna and Dai township (Yan, 2012; Cobbey, 2016; Xiao, 2016; Qu, 2018b).

The Dai Zhangha originated in the middle of the 15th century and spread to the Dai villages of Xishuangbanna Dai Autonomous Prefecture, Simao City, Jiangcheng, Menglian, and Jinggu. The Dai people's chanting and singing abilities are organically combined. When singing, they are soft and lyrical, smooth and pleasant, and have strong ethnic customs. The representative plays are "Lan Ga Xi He" and "Wu Sha Ma Luo." In China, "Zhangha" is also called "Zanha." By collating relevant data, the author found that before the 1950s, most ethnic historians in China called the artistic form of the DaiLe branch performance in Xishuangbanna as "Zhangha" (Xiao, 2016; Ruiji, 2022).

On August 1, 1958, Beijing held the first exhibition performance of traditional Chinese opera, and the word "zanha" began to appear. Foreign scholars do not call this type of music Zhangha or Zanha. When studying the type of Dai folk singing music, foreign scholars mostly use khap. Miller (1985) mentioned in the text that different dialects have different appellations for khap, which are mainly divided into two types: khap, mohlam, and soso. On the Chao Phraya River (in Thailand), *Khap* and *Lam* exist and are used simultaneously. Southwestern Yunnan, China, northern Laos, and northern Thailand are all called *Khap*. Some Western scholars have pointed out that *Khap lue*, a singing lue, is similar to the form of music in southern Laos called *Mor-Lam*. *Mor-Lam* is a traditional Lao form of folk song in Laos and Isan (in Thailand). *Mor lam* means "expert song" or "expert singer," referring to the music or artist, respectively. Other romanizations used include *Mor-Lam*, *Maw Lam*, *Maw Lum*, *Moh Lam*, *Mor Lum*, and *Molum*. In Laos, music is simply referred to as "lam"; "morlum refers to the singers and musicians; and "Khaplue" or "Khapthom" refers to the Southern Buddhist subculture and has a similar form of rap. The sound in Central and Northern Laos music (Southern Laos Khaplue, of which Chiang Mai Province Khaplue is mainly concentrated in the Doi Ministry called lam), which is specifically used to refer to Saket, is generated from the designated text voice tones; in Nan Province, Khap lue is mainly concentrated near the nong pua melody. *Kammuang* is recognized in northern Thailand, in the regions of Chiang Mai, Lamphun, Lampang, Nan, Parae, Phayao, and Chiang Rai. seven provinces until they can be linked together and expressed as Khaplue Sooyoo.

In his traditional music of the Lao, Miller (1985) identifies five factors that helped to produce the various genres of lam in Isan: animism, Buddhism, storytelling, ritual courtship, and male-female competitive folksongs; these are exemplified by lam phi fa, a nangsue, lam phuen, and lam gon (for the last two factors), respectively. Through research and analysis, the author finds that foreign scholars mainly focus on macrostudies that span different dialect regions and different types of Khap (An, 2008; Chao, 2015).

Xishuangbanna is located at the northern edge of the tropics, with a tropical monsoon climate. Xishuangbanna governs one county-level city and two counties (Luo, 2014). In 2019, Xishuangbanna has a population of 790,300 ethnic minorities. Dai is the main ethnic group, and 13 ethnic groups live around the world (Xiao, 2016; Zhang, 2018). According to the data of the seventh census, on November 1, 2020, the permanent resident population of Xishuangbanna Dai Autonomous Prefecture was 1,301,407.

However, this is a continuation of Ruiji's (2022) study of the "June spring warm look forward to lovers," which was composed by Yuguang in Ga Sa Village, Xishuangbanna Field

Study in 2021, using an anthropological approach to explain characteristics of Yuguang's contemporary compositions, based on Dai culture and Zhangha cultural symbols. The study results were as follows: "Zhangha, a cultural symbol, constitutes the materialized carrier of people's concept of the harmonious particular culture of people under the unique context and religious spirit of the Dai people. There are two interesting musical characteristics: 1) It vividly depicts the lively and jubilant scene of guests arriving to celebrate the new year in the Dai New Year, with a beautiful, vivid melody and passionate lyrics. That describes the happy and sweet mood of lovers when they get together. 2) The song's musical structure is a typical multi-period variation structure. At the same time, the rhythm of the whole song is distinct, and the melody range changes freely.

Therefore, the researcher went deep into the Dai villages of Xishuangbanna Dai Autonomous Prefecture to participate in the local Zhangha cultural entertainment activities, record in detail the process of the local Dai Zhangha cultural entertainment activities, and collect and sort out local Dai daily singing Zhangha songs. This is a field of music data collection that researchers contact to arrange for students to collect information in order to record knowledge and heritage. The main contents of this paper are as follows:

To study the teaching teacher's perception of the Zhang Ha tradition's worship ceremony. On August 10, 2020, I scheduled and conducted a field study on the COVID-19 situation. At the same time, we interviewed 20 Zhang Ha volunteer students and five Zhang Ha specialists. It is hoped that the results of the report will be recorded and disseminated regarding the teacher worship ceremony and perception of the Zhang Ha tradition culture of the Dai people at Xishuangbanna. This paper aims to study the teacher worship ceremony and perception of the Zhang Ha tradition culture at Xishuangbanna.

2. METHODOLOGY

The phenomenon research methodology is used in this paper by studying the teacher worship ceremony and perception of the Zhang Ha tradition culture for the Dai people at Xishuangbanna, which is the Dai folk culture of the students. Collecting folk culture data and enhance the experience of collecting data from the reality of studies in Chinese musicals employed. Instrument performance majors at Shenyang Normal University Research tools, structured interviews, observations, and formal and semi-formal audio and video recordings were used during data collection and descriptive analysis of the data (Luo, 2014).

Research process: the process of collecting or recording data at Dai villages, recording, collecting, and sorting out Dai Zhangha songs.

1. Contact and coordinate with information providers
2. Prepare students and teach data collection, especially structured interviews, video recordings, and observation and review of data
3. Field work on the COVID-19 situation (August 2021)
4. Presentation and review of informal interviews
5. Presentation of writing a report

The structured interview form was collected and conducted among 20 students who volunteered to participate in the informal small-group discussion. It comprehensively recorded the teaching activities of Dai Zhangha culture inheritance in Xishuangbanna, the motivation of teenagers in this area to learn Dai Zhangha culture, the cognition and contact channels of Dai Zhangha culture, and received feedback from Dai Zhangha culture learners on questions and word choices focusing on issues that need to be known and addressed, including:

1. The language pronunciation is different from the official Chinese pronunciation in China, and many students find it difficult to adapt.

2. There is no systematic teaching material. The main teaching methods are oral and heart-to-heart. Although there are some paper materials, it is difficult to carry out systematic learning after class.

3. The teaching content is relatively scarce, and the teaching methods are not popular with young people. It can be seen from the questionnaire that the older local people prefer the traditional Dai Zhangha culture. Young and middle-aged people have little interest in the traditional Dai Zhangha culture.

3. RESULT AND DISCUSSION

3.1 The traditional of Zhangha's singing

Zhangha is a solo performance by one person holding a fan in his right hand and half-covering his face in some places, or by some actors. In order to let the audience see the whole picture of Zhangha's singing, the singer did not cover his face but put his hands on the handle of the fan in front of his chest to show his respect to the audience. performance by up to three people, sometimes less than three people Zhangha in Xishuangbanna has two forms: solo and duet, accompanied by another person. When singing solo, there are only two people on the stage; when singing in pairs, there are three people on the stage. Another person was playing the accompaniment of the folk music "she." They sit side by side and take care of each other, mainly singers. Duet singing is challenging. It is conducted in the form of one question and one answer, which is full of speculation.

Zhangha is the melody tone of the song, and the melody of the song is determined by the pronunciation of the lyrics. The audience mainly focuses on the singer's singing content and facial expression and pays less attention to the accompanist. Those who can't answer will lose, and those who win will be proud. In order to win the duet, Zhangha often flows everywhere to enrich their experience, increase their insight, and improve their singing art so as to be invincible in the song competition. In the past, during the feudal lord system, the four levels of Zhangha were produced through traditional duet forms. The feudal lords gave zhangha four grades: zaipaya's the highest level, lesa (high level), alon (intermediate level), and nawan (primary level); female zhangha is called Saibang or kanglangmie (highest level), lemeng (advanced level), Boya (intermediate level), and nawan (primary level). Those who win will be proud. In order to win the duet, Zhangha often flows everywhere to enrich their experience, increase their insight, and improve their singing art so as to be invincible in the song competition. In the past, during the feudal lord system, the four levels of Zhangha were produced through traditional duet forms. The feudal lords gave zhangha four grades: zaipaya's the highest level, lesa (high level), alon (intermediate level), and nawan (primary level); female zhangha is called Saibang or kanglangmie (highest level), lemeng (advanced level), Boya (intermediate level), and nawan (primary level). This challenging form of duet singing is rare, and most of them are solo forms.

3.2 Zhangha performers

Researchers found Zhangha Five highly qualified performers with more than 20 years of experience to interview in Dai villages in Xishuangbanna for this fieldwork in August 2021 (Figure 1). They are:

1. Name: Yu Erbian; date of birth: February 1979

Experienced: Engaged in Dai Zhangha performance and inheritance for 20 years.

2. Name: Ai liang was born in November 1935.

Experienced: Engaged in Dai Zhangha performance and inheritance for 56 years.

3. Name: Ai Sanshuai was born on June 1972.

Experienced: having been engaged in Dai Zhangha performance and inheritance for 28 years.

4. Name: Ai Yingnan, Date of birth: July 1959

Experienced: Engaged in Dai Zhangha performance and inheritance for 22 years.

5. Name: Bo Hanbing, date of birth: May 1963

Experienced: Engaged in Dai Zhangha performance and inheritance for 35 years.

Bo Hanbing, work unit: head of the Dai elephant foot drum and the Dai Wushu Training Institute. engaged in Dai Zhangha performance and inheritance for 35 years. (Dai elephant foot drum national inheritor, Dai martial arts provincial inheritor, and Dai elephant foot drum famous craftsman).



Yu Erbian

Ai liang

Ai Sanshuai

Ai Yingnan

Bo Hanbing

Figure 1 Musician Zhangha performers at Dai villages of Xishuangbanna
(Source: Ruiji (August 3, 2021))

3.3 Teacher worship

In this local study, the researchers learned about and recorded the teacher worship at the Zhangha Teaching Center in Xishuangbanna Autonomous Prefecture through fieldwork. To record and describe the learning difficulties of Zhangha, the pronunciation and tone of the Dai language in Xishuangbanna, and the pronunciation of the ancient Dai language and the new Dai language.

Teacher worship: as a traditional Dai folk art, Zhangha learners' teacher worship is the first step in learning Zhangha singing. Teacher worship is the only way to identify Zhangha's learners. By following Zhangha's teacher for 3 to 5 years and a large number of performances on the stage, Zhangha's learners can perform independently until Zhangha believes that they are successful (Figure 2).



Figure 2 The disciples pay their respects at the teacher worship ceremony
(Source: Ruiji (August 3, 2021))

Teacher worship ceremony: it is used on the site. The researcher saw that the steps of Zhangha's students' teacher worship are as follows: the students should prepare two candles in advance, place white cloth, white rice, a wine glass, and money on the table, light the candles, let the big monk go home to read scriptures, and then Zhangha pray to the gods. After that, Zhangha began to teach students to sing Zhangha. At first, when Zhangha was teaching, he usually taught some simple things first and let the students go back to practice (Figure 3). When Zhangha students return to class and sing to Zhangha's teacher, if Zhangha's teacher is satisfied, they begin to teach Dai and enter the Zhangha singing learning stage. If Zhan Ha thinks the student is unqualified (e.g., lack of talent), he or she will no longer teach the student.



Figure 3 Zhangha teacher and the artists who attended the ceremony
(Source: Ruiji (August 3, 2021))

The teacher-worship ceremony is a symbol or representation of Zhang Hao, who is rooted in the mind. This is a ceremony to show respect to the benefactor. Such ceremonies can be found throughout Asia, especially in Southeast Asia. An offering is something that's easy to find. Flowers, joysticks, candles, and a small amount of money all represented the disciple's kindness. Many areas have different items, different details, and different prayers. Organizing a teacher worship ceremony is not only a tradition but also an activity to strengthen the spirits of students who are studying knowledge that has been accumulated and transmitted since ancient times. In 2019-2022, COVID-19 caused activities and rituals to be curtailed and participants limited. But on the other hand, the pictures of the activities are published and gain more appreciation from the online community. Therefore, the small activity of a small group of people is accepted by online communities to encourage relevant parties to continue and increase their activities.

3.4 Culture learning

Student interview results: the researcher used a structured interview form to collect data from 20 volunteer students at the Xishuangbanna and Zhangha culture teaching centers and sorted out the collected information during August 2021, classifying the information by problem as follows:

Problem: 1. When did you first come into contact with Dai Zhangha culture? Where did you first come into contact with me?

Answer: Among the 20 young Zhangha students, 9 came into contact with Zhangha culture for the first time with their parents in Dai villages when they were young. Six students grew up in Dai villages and were exposed to Dai Zhangha culture on a regular basis. Another four Zhangha students were in middle schools (Chinese junior middle schools, 12 to 15 years old). The school's classroom is exposed to Dai Zhangha culture. Another student first came into contact with Dai Zhangha songs on the internet. The first question shows that most young Zhangha learners contact Zhangha in the daily life of Dai villages, and a small part comes from schools and the internet. It shows that Dai Zhangha culture is popular in Dai villages.

To summarize the issue, the students are aware that they have contact with Zhangha in their daily lives, through schools and the internet.

Problem: 2. Why do you want to learn Dai Zhangha culture?

Answer: Among the 20 young Zhangha students, six students from the Dai nationality think that as members of the Dai nationality, they should learn about contact the traditional culture of the Dai nationality. Eight students like to contact Zhangha culture because they like the life culture of the Dai nationality. They learn Dai Zhangha because they are interested in Dai culture. Four students want to make money while learning Dai Zhangha culture as a career. The other two students were asked to learn Dai Zhangha art because their families liked Dai Zhangha culture.

To summarize the issue, we can see that the motivation for young Zhangha learners to learn Zhangha falls into three categories: 1. interested in learning; 2. learning Zhangha art is necessary for future survival. 3. Because of their sense of national identity, they should learn and carry forward their national traditional culture.

Problem: 3. What parts of Dai Zhangha culture do you think attract you?

Answer: Among the 20 young Zhangha students, 14 students like Dai's new Zhangha songs because they are not only easy to understand but also have a rhythm and melody that are relatively popular with young people. Some people even added modern pop music elements to the traditional Zhangha art. Four students came to learn Zhangha art because Dai Zhangha had a high status in Dai and because it was well known that Zhangha could earn a high income. They were attracted by the income.

To summarize, new Zhangha songs that are popular with young people, have a high status in Dai, and are well-known Zhangha could earn a lot of money.

Problem: 4. What are the difficulties you encounter in learning Dai Zhangha culture?

Answer: After collecting feedback from 20 young Zhangha students, the researchers sorted out the difficulties encountered by the 20 young Zhangha students in learning Zhangha art, mainly as follows: 1. The language pronunciation is different from the official domestic Chinese pronunciation, which is difficult for many students to adapt. 2. There are no systematic teaching materials. The main teaching methods are oral and heart-to-heart. Although there are some paper materials, it is difficult to carry out systematic learning after class. 3. The teaching content is relatively scarce, and the teaching methods are not welcomed by teenagers.

Problem: 5. What is the attitude of people around you towards Dai Zhangha culture?

Answer: Among the 20 young Zhangha students, 8 students said that their grandparents liked Zhangha art, especially Zhangha drama art, which is very popular with the elderly, while 5 students were parents who liked Zhangha art, especially the new Zhangha songs. They said that their parents also received influence from their grandparents. Three students said that their parents and surrounding relatives were not very clear about Dai Zhangha culture before they studied Dai Zhangha. Four students said that their parents and grandparents knew Dai Zhangha-Art, but they were not very interested.

Summing up this problem, Dai Zhangha culture is still an art that most people know and respect.

From taking lessons from the problems encountered by students. Researcher and experts on Dai Zhangha culture have a small group meeting to acknowledge the problems of Dai Zhangha culture, which is still an art that is well known and accepted by most people. Some students and parents are not paying attention to the growing urbanization and the diversity of social media, so experts suggest the following solutions:

1. Enhancement of Dai culture and Zhangha.

Enhancement of Dai culture and Zhangha means making Dai culture more widely known and in other forms, such as language, food, clothing, customs, and other activities of the Dai people. There are more outside circles. The more interested people will come to study first, and then the less interested people will follow. It will boost the local economy and cultural activities of the Dai people.

2. Creation and development of Dai culture and Zhangha guidebooks at different levels

Development of Dai culture and Zhangha guidebooks, as well as increased promotion of Dai culture. In the meantime, the insiders had to study and rehabilitate arts and culture at the same time. The creation and development of Dai textbooks, especially the distinctive Zhangha song, will help serve as a protective island and a framework for developing mutual understanding amongst insiders and outsiders.

3. Monthly and annual Dai culture events.

To reinforce and create greatness for the people, plan some large and small monthly activities to create a consistent trend in society. Events based on monthly or seasonal cultural calendars will evoke and highlight the diversity and grandeur of Dai culture as a tradition that is inherited every month. Organizing Dai culture events. Budget and circular economy, investment, travel, hotel accommodations, and food will all be brought by both organizers and tourists. These activities create business growth with minimal investment based on cultural capital and public relations.

4. An announcement honoring the arts, the person who is an artist of Dai culture, and Zhangha

Individual awards benefit both recipients and givers because they raise awareness of the activities and cause people to recognize and remember the person's reputation, particularly for the good that is Dai culture and Zhangha. constantly researching what Dai and Zhangha culture is, where it is, and what is good. A number of searches were generated, resulting in follow-ups and follow-up tourism. Furthermore, the award winners are encouraged to further promote Dai culture in various fields. Incidentally, the award is not a high investment, but the money should be given to encourage the recipient to be more encouraging.

5. Making information on Dai culture and Zhangha part of the national heritage and the intangible world heritage.

Preparing and writing reports on Dai culture and Zhangha information for national heritage. It is a joint task with internal and external scholars to produce documents for the cultural heritage departments at the city and national levels, up to the world level. There must be research reports on many issues, such as the preservation of primitive wisdom, the extension of awareness, transmission at various levels, the recognition and protection of local people, etc. This information must be passed through a certification seminar. Presentation to the Commission for assessment as a national heritage in the future. The result of this proposal is that research-backed national and global publicity will surely attract more and more tourists from around the world to experience such beauty and, of course, sustainable purchases.

However, Dai Zhangha culture students discuss the challenges of learning: 1. The language pronunciation is different from the official Chinese pronunciation in China, and many students find it challenging to adapt. 2. There is no systematic teaching material. The primary teaching method is oral and heart-to-heart. Although there are some paper materials, it is difficult to carry out systematic learning after class. 3. The teaching content is relatively scarce, and the teaching methods are not popular with young people. It can be seen from the questionnaire that the older local people prefer the traditional Dai Zhangha culture. Young and middle-aged people have little interest in the traditional Dai Zhangha culture.

Therefore, there are other points of discussion. The Dai people have the obligation to protect their own national culture, but it is also the obligation of every individual, collective, and organization with a sense of pride and honor in their national culture to save the art form of Zhangha oral singing, which is more likely to disappear and become marginalized in the contemporary context. As members of the Dai nationality in Xishuangbanna, the researchers have a strong sense of responsibility for the cultural heritage of this nationality, so they put forward the following suggestions:

(1) Strengthening cultural awareness is a prerequisite. Society and history are created by men, while culture is created and inherited by man. Therefore, the protection of Zhangha requires the universal participation of Zhangha inheritors, protection subjects, and the whole nation to enhance cultural awareness and improve the concept and quality of Zhangha protection. It is the condition for giving full play to the role of the main body of intangible cultural heritage protection and creating a good cultural space for the inheritance of Zhangha. The specific measures are to regularly hold traditional cultural activities, focus on the manifestation of traditional culture, and enhance national pride and confidence in national culture.

(2) The uniqueness and continuity of intangible cultural heritage are reflected through their corresponding cultural spaces. During the field investigation in Xishuangbanna, the author found that Zhang and Ha must sing together and play a ritual role in the annual sacrificial activities of Dai villages. The roots and continuity of these religious activities and ethnic customs in Dai society provide cultural support for Zhangha's inheritance.

The protection subject should fully respect the performance occasions of Zhangha culture, such as religious activities, festivals, wedding productions, etc., and actively create more performance occasions, such as organizing and planning Zhangha cultural performances, carrying out Dai students' visits, and supporting them to participate in social welfare activities. The purpose is to fully respect the inheritance law of intangible cultural heritage and realize the virtuous circle mechanism of the inheritance of Zhangha and Kazakhstan heritage.

(3) Respect the development laws of the inheritors of Zhangha and strengthen their protection. As the inheritor of singing content, singing skills, and singing knowledge, singing is a living cultural heritage and a core factor in the inheritance and development of singing. The premise is to give them material support, cultural respect, and social response so as to ensure that they pass on their skills to future generations. Only in this way can Zhangha continue to develop.

(4) Fully respect the development law of Zhangha as a thing and innovate while maintaining the original form as a product of the social development of the Dai collective. Zhangha has a fixed form and a cultural core, which means it is permanent. The content and form cannot be tampered with or subjectively erased at will. On the other hand, it has a cultural connotation and has undergone cultural innovation at various times while retaining the main body and spiritual core of the Zhangha tradition.

(5) Respect the development law of the inheritance mechanism, strengthen the training of the new generation of inheritors, and effectively communicate the essence of

Zhangha and the two generations. For example, Zhangha Communication College was established to absorb learners with high material returns and artistic charm, provide them with systematic and perfect Zhangha knowledge learning, and carry out high-level Zhangha learners' inheritance activities and practical exchange activities.

4. CONCLUSION

The researchers describe their experiences studying and recording the Zhangha teacher worship ceremony at the Teaching Center in Xishuangbanna Autonomous Prefecture in this paper. To record and describe the teacher worship ceremony as an offering, it's something that's easy to find. Flowers, joss sticks, candles, and a small amount of money all represented the disciple's kindness, the learning difficulties of Zhangha, and the pronunciation of the ancient Dai language and the new Dai language. Organizing a teacher worship ceremony is not only a tradition but also an activity to strengthen the spirits of students who are studying knowledge that has been accumulated and transmitted since ancient times. 2) The results of interviews and small group discussions on problems and opinions about Zhangha revealed that the teaching activities of Dai Zhangha culture inheritance, the motivation of teenagers in this area to learn Dai Zhangha culture, the cognition and contact channels of Dai Zhangha culture, and feedback from Dai Zhangha culture learners on the difficulties in learning were all related.

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