

# Tonggu Shuaba Dance Of Buyi: Localism In The Context Of Chinese Ethnic Minority Identity

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## *Abstract*

This qualitative study aims to analyze the Buyi Tonggu Shuaba Dance and its role in the context of ethnic minority identity in China. The research method involves collecting, analyzing, and studying relevant literature. The researcher conducted field work in Zhouqin Town, Sandu County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province China. The research conclusions of this paper were drawn through descriptive analysis. The research objectives are as follows:

- 1) To explore the history and significance of Guizhou Buyi Tonggu Shuaba Dance;
- 2) To analyze the performance structure and current practices of Tonggu Shuaba Dance from a localism perspective.

The findings are presented as follows: 1) The Guizhou Buyi Tonggu Shuaba Dance has undergone four key historical stages, and the evolution of the Tonggu Shuaba Dance is intertwined with Buyi culture. The research explores the social role of the Buyi people during different periods, considering factors such as their living environment, culture, and history. 2) The study examines the artistic components of the Buyi Tonggu Shuaba Dance, and summarizes the characteristics of the performance of Tonggu Shuaba Dance in terms of form, props, and rhythm. Additionally, the current practice status of the Tonggu Shuaba Dance in Zhouqin Town, Guizhou Province is analyzed. This research is beneficial for

strengthening the cultural identity and self-confidence of the Buyi Tonggu Shuaba Dance in Guizhou, and supporting its continued transmission and development in contemporary society.

Keywords: Buyi, Tonggu Shuaba Dance, Ethnic Identity, Localism.

## 1. Introduction

The Buyi are one of the ethnic groups with a long history in the big family of the Chinese nation, mainly distributed in Guizhou, Yunnan, Sichuan and other provinces, the Buyi are an ancient ethnic group with a splendid culture on the Yunnan-Guizhou Plateau, as of 2021, the population of the Buyi is about 2.9715 million, the Buyi ethnic group originated from the ancient "Baiyue", called "Puyue" or "Puyi" before the Qin and Han dynasty, called "Liao" in Six Dynasties period after the Eastern Han Dynasty, called "Fanman" in Tang and Song dynasty, called "Bafan", "Zhongjia", "Turen", "Yizu" etc, from Yuan, Ming, Qing dynasty to the founding of the People's Republic of China. The Buyi ethnic group called themselves "Puyue" or "Puyi", and was written in Chinese characters as "Buyi", "Buyi", "Buyueyi", etc. In 1953, according to the will of the Buyi and approved by the State Council, uniformly named "Buyi people". More than 95 percent of the Buyi population in Guizhou live in Guizhou Province's Qiannan Buyi and Miao Autonomous Prefecture and Qianxinan Buyi and Miao Autonomous Prefecture, and are also distributed in other areas such as Qiandongnan and Zhenning and Bijie. The local topography and geomorphology are complex, the altitude is mostly above 2500 meters, and karst landforms are widely distributed. The average annual temperature is 16 degrees Celsius and rainfall is abundant. In addition to the Spring Festival, Lantern Festival, Qingming, Duanyang, Mid-Autumn Festival, Chongyang and other festivals deeply influenced by Han culture, there are many festivals that maintain their own ethnic characteristics, such as "SanYueSan" (Dichanhui Jie), "SiYueBa" (Niuwang Jie), "LiuYueLiu" (Jipangu), Chixin Jie, etc. Therefore, in their social life, many positive and healthy and beneficial customs have arisen, and these customs are not only described in songs, but often expressed in simple and

elegant dances. The Buyi people are good at singing and dancing, and dance occupies a very important position in their national culture. In various festivals, and even daily life, dance is one of the main forms of entertainment for the Buyi people. The Buyi people have certain accounts in various historical stages, and over time, these accounts have formed their own unique ethnic customs and festivals. Over time, people have woven simple and beautiful dances with national interest according to the ins and outs of these festivals, which have been passed down from generation to generation. Most of the Buyi dances are collective dances, which are mainly divided into three categories, reflecting production labor, reflecting ethnic customs, and reflecting religious sacrifices. Most of the traditional dances of the Buyi people are related to Moism beliefs, such as the "Tonggu Shuaba Dance".( Zhou, G. 2012)

The Buyi ethnic group has a longstanding tradition of ZhongTonggu. Tonggu is regarded as a spiritual object and worshipped by people who often endow it with various magical powers. It is considered a sacred object used to sacrifice to ancestors, transcend death, and pray for blessings or protection from evil. As a representative cultural relic of the Bronze Age, Tonggu in southern China and Tongding in northern China evolved from the Tongfu of the Neolithic period. However, in the course of long historical development, Tongding in the north has lost its function as a symbol of power and has become a historical relic displayed in museums. In contrast, Tonggu in the south has returned to the people after losing its function as a symbol of power and has become a living cultural artifact. With more than 2,000 years of history and culture, Tonggu is not only a cultural "living fossil" that has been passed down through the ages but also an important symbol of cultural and historical heritage.

The Tonggu Shuaba Dance is a type of folk dance that originates from the Buyi ethnic group and is popular in the Libo, Sandu, and Pingtang areas of Qiannan Guizhou Province in China. It is traditionally performed at the funeral of elderly individuals who have passed away at home, with the dance being performed for three days. Tonggu, which is the main instrument used in the dance, is believed to have divine powers that can reach heaven and earth. Thus, it is often played during funeral ceremonies and other

occasions to drive away evil spirits. The dance is called Tonggu Shuaba Dance because the performers hold Shuaba while dancing to the Tonggu's rhythm. Although the Tonggu Shuaba Dance is no longer exclusively a funeral dance, it remains an important aspect of many folk activities. Unfortunately, due to the lack of new inheritors and the changing social and ecological environment, the development of the dance is gradually declining. The preservation and exploration of the history of the Tonggu Shuaba Dance not only explores the dance itself but also the natural and human environment of the Buyi people's social survival in various periods. Currently, the Guizhou Buyi ethnic group's Tonggu Shuaba Dance is relatively well preserved in Zhouqin Town, Sandu County, in the southeast of Guizhou Province. Most of the learning of the dance is spontaneous, with middle-aged people organizing and passing it down to the next generation through their own efforts.

After 18th National Congress of the Communist Party of China, the development path of the "four self-confidences" was formally established, of which "cultural self-confidence" was repeatedly mentioned by President Xi Jinping on many occasions: "It is necessary to systematically sort out traditional cultural reSource:s, so that the cultural relics collected in the forbidden palace, the heritage displayed on the vast land, and the words written in ancient books are all brought alive, so that the excellent traditional Chinese culture will become an important Source: for the preservation of socialist core values, and strive to build a socialist cultural power." After the 19th National Congress, culture was put to an unprecedented height: "Cultural self-confidence is a more basic, deeper and more lasting force in the development of a country and a nation." "As the only province in the country that includes 56 ethnic groups, almost all villages, counties, townships have unique forms of ethnic culture. There are 18 provinces where it has lived for generations, and the ethnic minority population accounts for 37% of the province's population, and in this context, the development of culture has an absolute innate advantage. As Buyi people who has lived in Guizhou Province for generations, because they have their own language and can sing and dance, they have a deep advantage in developing ethnic arts.

For a long time, the Tonggu and the Tonggu dance in southwest

China have spread to all parts of China and even many countries in the world with their unique radiation and permeability, forming a national dialogue and international exchange in the dissemination of Tonggu culture, so that they can reach each other's communication and understanding, and jointly promote the protection and development of Tonggu art. In the second half of the 19th century, when Chinese scholars had not yet seen the importance of Tonggu in the study of the history and culture of ethnic minorities in southwest China, and did not use Tonggu as a historical and cultural carrier to study, the international academic community began to pay attention to and attach importance to China's Tonggu and Tonggu dances, and some valuable academic achievements were achieved in this field. Since the second half of the 19th century, through study, investigation and analysis, objective answers have been drawn as much as possible, so that cultural heritage can become an important and determined cultural resource: in one village and one place, and a benign ecosystem of "culture-economy" is formed, which is a strong supplement and support to the strategic development system. History proves that the more culture is properly protected and the stronger the inheritance, the faster the development of a nation, and the greater the cultural and political influence of its nation.

The Buyi Tonggu Shuaba Dance, which is the subject of this paper, is a result of the Buyi people's synthesis of various systems including social, economic, and cultural. As a living expression of Tonggu culture, it serves to vividly display the history and culture of the Buyi nation, while simultaneously preserving the original form of the Tonggu Shuaba Dance. Moreover, it helps to enhance ethnic identity awareness among the Buyi people. However, there are currently two primary challenges facing the Tonggu Shuaba Dance:

1) Insufficient research on its existence, evolution, and cultural significance has made it difficult for it to become a Source: of self-confidence in its place of origin. This lack of "cultural self-confidence" can hinder national development motivation.

2) The conflict between the original ecological culture and modern society has hindered the inheritance and development of the Tonggu Shuaba Dance.

Therefore, it is crucial to prioritize the inheritance and

development of the Buyi Tonggu Shuaba Dance, and to actively protect its artistic charm and cultural value. By doing so, it can better showcase the unique characteristics of the Buyi national culture and promote the cultural undertakings of ethnic minorities, as well as facilitate multicultural exchanges on a global scale.

## **2.Significance Of The Study**

Nowadays, the lack of development of cultural connotation research of Guizhou Buyi Tonggu Shuaba Dance has been hindered, the value of "cultural confidence" of Buyi Tonggu Shuaba Dance has been suppressed, and the foundation of ethnic cultural identity is weak. By understanding the history and development of Guizhou Buyi Tonggu Shuaba Dance, understanding the social role of the dance in different periods, analyzing the performance structure and practical status of the dance, hoping to help the original ecological culture of Guizhou Buyi Tonggu Shuaba Dance to better inherit and develop in modern times.

## **3.Review Of Related Studies**

The researchers collected and sorted out relevant books, journals, journal literature and foreign literature, and found that the current available literature ranges from 1991 to 2022. Before 2010, domestic and foreign research on Tonggu Shuaba Dances was more in local county records. After 2010, the research on the Buyi Tonggu Shuaba Dance published in academic journals gradually increased.

**Editing Department of National and Folk Dance Integration Qiannan Prefecture Volume. Chinese Ethnic and Folk Dance Ensemble (Qiannan Buyi and Miao Autonomous Prefecture Roll) , ( 1991 )** details the legend of the Buyi Tonggu Shuaba Dance, performance forms, performance occasions, props, music, costumes, movements, and field notes.

**Jiang Ying .Buyi Tonggu culture, ( 2006 )** also focuses on Tonggu culture and folk customs, and studies the origin, type, distribution, age, ethnic group, ornamentation, use and casting process of Tonggu.

**Xie Chuanhong. Role orientation and Value of Women in Buyi Tonggu dance — A case study of the female bronze drum brush dance of Nongshuo Group in Xinhe Village, Sandu County, ( 2013 )** Sandu County as an Example", this literature studies and analyzes the role positioning and value embodiment of women in Buyi

Tonggu music in Zhouqin Town.

**Xie Chuanhong, Zhao Ling.**Buyi Tonggu Shuaba Dance-Guizhou Province Zhouqin Town closer village, Sanyuan village survey,(2015) investigated the Tonggu Shuaba Dance in the 2014 Buyi "Bayueba" Festival in Zhouqin Town, Sandu County, and combined the oral data and literature of contemporary artists, village committee leaders, and village names to describe the origin, occasions of use, props, performance forms, Rhythm type and other things.

**Xie Chuanhong, Zhao Ling.** A study on the cultural ecology of Buyi bronze drum brush dance inheritance in Zhoutan Town, Sandu County,(2015) takes the Buyi Tonggu Shuaba Dance in Zhouqin Town as the research object, analyzes the inheritance crisis of the Buyi Tonggu Shuaba Dance in the current society under the background of traditional farming society, explores the root cause of the crisis, and puts forward methods for protection and inheritance.

**Xie Chuanhong.**A comparative analysis of the music culture of Shui nationality and Buyi nationality in Sandu, Guizhou,(2015) was compared and analyzed from the aspects of the attributes, occasions of use, performance forms and rhythm characteristics of Tonggu of Sandu Shui and Buyi ethnic groups.

**Zhao Ling.**Value transformation and meaning regeneration: Based on field investigation of Buyi bronze drum brush dance in Zhouqin Town,(2016) reveals the value transformation between tradition and modernity and the accompanying meaning of the Buyi Tonggu Shuaba Dance in Zhouqin Town.

**Wu Jing.** The bronze drum culture and development of Tan Buyi nationality in Sandu Zhou. Northern Music,(2016) mainly discusses the use of Buyi Tonggu, stage performances, and the inheritance and development of local Tonggu.

It can be seen that the fact that the Buyi Tonggu Shuaba Dance closely relies on national culture has been confirmed, from which it can be seen that there is a close relationship between cultural identity and national dance itself, and has the functions of condensing national spirit and inheriting national culture, which is used as a reference and theory. It provides a certain research space for this thesis, and by drawing on and referring to the research

results and cases of predecessors, it will help me to study the physical practice and cultural meaning of the Tonggu Shuaba Dance in the context of ethnic minority identity, and try to explore the suitable development direction of Buyi dance.

#### **4.Objectives Of The Study**

1. To study the history and role of the Buyi Tonggu Shuaba Dance in Guizhou province.
2. To analyze the performance structure and current practice of the Tonggu Shuaba Dance from the perspective of localism.

#### **5.Population And Sample**

Researcher chose interviewees based on two criteria. First of all, the provider has a good understanding of the Buyi culture. Second, the interviewer is the founder of the Buyi Tonggu Shuaba Dance organization, and is engaged in the excavation and protection of the Tonggu Shuaba Dance.

1) Qin Xifang: male, Buyi, 1953.03.04, currently the president of the Buyi Song and Dance Association in Zhouqin Town, Sandu Shui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

2) Li Deying: Han, 1968.10.01, vice chairman of the Women's Federation of Zhouqin Town, Sandushui Autonomous County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province

#### **6.Suggestions**

Tonggu Shuaba Dance is a dance that integrates a variety of arts and cultures, any cultural form can not be separated from society, economy and isolated existence and development, how to more effectively maintain the original form and subject characteristics of their own national culture is a question worth pondering for all of us. Therefore, the researchers recommend the following:

##### **6.1 Recommendations of Implementation**

1.The Gu scores and dance movements of the Tonggu Shuaba Dance should continue to be excavated and sorted, and the nature and structure of the existing dance movements should be analyzed in depth.

2.Starting from the Buyi culture, improve and build the education system, improve the cultural value of the Tonggu Shuaba Dance, and strengthen the awareness of cultural identity.

3.Set up independent institutions for protection and



dissemination, establish a training mechanism for inheritors, and use multimedia channels to increase the dissemination of Tonggu Shuaba Dance, and better carry forward the Tonggu Shuaba Dance

#### 6.2 Further study recommendations

1. What to use to build the cultural identity system of the Tonggu Shuaba Dance

2. What role should the Tonggu Shuaba Dance play in the national cultural identity system?

### 7. Conclusion

This paper focuses on such aspects, Buyi Tonggu Shuaba Dance: Localism in the Context of Ethnic Minority Identity in China. Starting from the history and development of the Buyi Tonggu Shuaba Dance, this study analyzes the performance structure and practice status of the Tonggu Shuaba Dance.

Through literature review and field work, the researcher gain the following two research objectives:

#### 7.1 History and role of the Buyi Tonggu Shuaba Dance

From the perspective of historical process, the Tonggu Shuaba Dance has mainly gone through four stages: 1. 1. Pre-1950 2, mid-20th century 3, 1960- 1990s 4, 20th century 90s - present.

The development and evolution of Guizhou Buyi Tonggu Shuaba Dance from the initial funeral sacrificial dance to the production of labor dance and gradually into folk characteristic dance, the Tonggu Shuaba Dance sacrificial function has gradually disappeared, has now become a unique aesthetic value of artistic dance in the daily cultural and entertainment activities of Zhouqin Town.

From the perspective of the social function of the Tonggu Shuaba Dance, the Tonggu Shuaba Dance can be roughly divided into three periods, and the role of the Tonggu Shuaba Dance in the society is different in different periods:

1) Funeral and sacrifice period: Point to a way to heaven for the dead - emotional sustenance of the deceased's family - to relieve the loneliness of the long night vigil

2) Folk entertainment period: the medium of ethnic communication - the function of regulating interpersonal relationships

3) Modernization period: spreading national cultural self-confidence - cultivating the function of ethnic cultural identity

The historical development of the Tonggu Shuaba Dance reflects the lifestyle and social environment of the Buyi people, and represents the emotional expression of people in different social periods. Under the change of social environment, people's thinking changes in each period will bring opportunities for collision and innovation to culture. With the changes of history, the Tonggu Shuaba Dance has gradually exceeded the scope of traditional use, and is no longer limited to a single funeral time and space to become a folk entertainment dance in daily life. The changes in each period are gradually produced under the constant restraint of society.

## 7.2 Performance structure and practice status of Tonggu Shuaba Dance

According to the performance structure, the Tonggu Shuaba Dance can be divided into traditional Tonggu Shuaba Dance and modern Tonggu Shuaba Dance. The difference between the two is mainly in the props and performance form:

1) No longer use of wooden boards: The traditional Tonggu Shuaba needs to hit the wooden board with the bamboo pole during the dance performance, but now the bamboo pole directly hits the ground.

2) The number of Tonggu changed: In traditional performances, the number of Tonggu is an even number, and now it becomes just one.

3) Change of playing style: The traditional Tonggu Shuaba Dance uses the Tonggu ensemble method, and now it is changed to the single playing method.

4) The form of performance is from single to diversified: "Xiao Shuaba " and interesting "Guohe" performance are added.

Culture always changing with the time, the development of culture is changed with the development of the local economy, the development of the economy has led to the continuous improvement of living standards, people's demand has increased, and the demand for spiritual culture has also increased, so the folk dance culture has also changed. Zhouqin County's convenient transportation and rapid economic development have led to a series of lifestyle changes, which has also changed the performance

structure of the Tonggu Shuaba Dance.

The current status of the practice of Tonggu Shuaba Dance  
Tonggu Shuaba Dance is a multi-functional comprehensive culture with national characteristics, it has a long history is a unique cultural window of Zhouqin Town, now Zhouqin Town convenient transportation, information circulation is conducive to the development and dissemination of Tonggu Shuaba Dance. However, due to the negligence of Zhou Qin Town on the spread of Buyi culture, many people began to gradually sinicize from the stage of educational enlightenment, and the foundation of ethnic cultural identity was poor. In addition, in the process of external communication, in order to cater to the aesthetics of the audience, it has caused damage to the cultural meaning of the Tonggu Shuaba Dance.

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