

THE CHANGES AND MUSIC ESTABLISHMENT AND IDENTIFICATION OF THE “SANYUESAN” FESTIVAL OF THE “SHE” PEOPLE IN JINGNING COUNTY

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Abstract:

"Sanyuesan" is a cultural festival of a specific ethnic group residing in the Zhejiang province of Jingning. These ethnic groups are called "She". This study is carried out by field investigation and literature. It covers the characteristics and the series of changes of the time of the Sanyuesan festival. This study will also explain the modern construction and the recognition of festival music. The festival music is an essential bearer reflecting the "She" culture. This research aims to create a new perspective to thoroughly understand the development and the constructive trend of the "She" music festival. This study will also provide a new perception about the inheritance and transformation of their tradition. Qualitative research has been used to carry out this study. This study includes in-depth interviews and participant observation to collect data. After collecting the data, it was comprehensively analyzed and influenced by qualitative analysis. This study explores the historical context and background of the modern construction and recognition of "Sanyuesan" festival music. Social changes and the characteristics of the "She" people are summarized. This study is divided into two categories: division standard and theoretical basis. The division standard takes the real music veneer, mediator, and secondary music veneer. The identity orders are included in the theoretical basis, racial, regional and traditional identity. This study focuses on the modern construction and multi-level recognition of the music festival of the "Sanyuesan".

Keywords: ethnic group, "Sanyuesan", modern construction, multi-level recognition.

Introduction

The traditional national festival plays an essential role in different cultures, reflecting its identity and characteristic. Festival music is not only a vigorous manifestation of its national culture yet is a vital sign of recognizing ethical boundaries and identity. National traditional festivals are an essential part of cultures because they remind people about their pasts. Such festivals carry the reminiscence and memory of people.

There is a link between social and cultural relations and cultural inheritance and creation. For cultural observers, the festival is like an entry point; festivals make a point for the researchers to observe cultural portrayal, gain enlightenment of artistic atmosphere, gather cultural signs,

understand the time changing and survey the deep form of culture. The innovation expanded cultural needs of social life because of increase in urbanization, labour surplus and improved social production capacity. The solidarity of a nation comes from the togetherness of all people belonging to different groups and individuals. Those individuals represent the nation in its own culture. The solidarity comes when individuals of the government make sure that any external force does not sustain the country, yet it is perceived through its collective memories. Collective memories are essential for a culture's characteristics. The celebration of the festival day by the specific people of the "She" ethnic group, "Sanyuesan", is essential to rouse and preserve the collective national memories. Furthermore, it has become the symbol and collective memory of "She". To strengthen and preserve the collective memory and the emotional identity of the group, their government celebrates the festival once a year.

Evolution of the "Sanyuesan"

The "Sanyuesan" is also known as the "Wuhan" Festival of "She" the people call this festival the "celebration of March 3. This festival is a specific festival for the She ethnic group and an essential bearer of the portrayal of their traditional culture. "The government has dominated the festivals by evolving from cultural events to local events to serve economic development" (Lin, 2017).

During the evolutionary period, "She's Sanyuesan" in Jingning has been through two-three vital phases:

The first interval is the initial growth interval before 1984. During those time, the area was proportionally closed. The people of the She ethnic group were living their living by their style and were doing their production. However, this made them hold on to their traditional characteristic. They celebrated their festivals on the county side, gathering with their people and singing songs all day. They were praising and worshipping their gods and ancestors. They usually picked the leaves of "Wuhan", soaked the sticky rice with the juicy leaf, and cooked them together while entertaining their guests.

The second phase is from 1984 to 2001; this interval was about the consolidation and construction. The attribute of this interval was when the Jingning Autonomous County of She was established in 1984. This autonomous county aimed to promote development and build the administration aspects of the "She" racial group. The appearance and origin of the "She" racial group grabbed the government's attention, and it became the sole reason for the creation of Jingning Autonomous County. The government and Autonomous thus made the protection and preservation of the "She" tradition and culture their policy. China was open to economic growth, which became a reason for integrating the "She" culture.

The third stage started after 2001, with a robust development interval. During this interval, the country faced a huge wave of globalization and development by the tourism economy; this became a way of constructing "She" and creating benefitted local economy by combining with the government. The appearance of the She group made it a cultural brand, whereas "Sanyuesan" became a consolidated establishment.

In Jingning, the modern changes of the Sanyuesan” Festival.

As Jingning of Zhejiang Province saw great social progress and economic development, "Sanyuesan" has become a cultural icon to enhance their tourism economy. Hence, it has changed the real meaning and importance of the She music festival. The tradition has become more like an international celebration than the real "WuFan Festival". The festival now consists of singing completion, artistic performance, the performance of other literature, sports competition, painting, clothing display, food promotion, academic seminars etc. and several more other cultural projects. The modern changes clarify that economic development greatly affects the culture, specifically of the minorities. The current changes in the "She's Sanyuesan" Festival in Jingning also portray the traditional invention.

Changes in Festival association and function

"Sanyuesan" is also known as "Folk songs" and "WuFan festival". It manifests the character of the "She's" group. The "She" group sings, taking the songs as moderate and talking to their people. Black rice eating is a custom, as well as worshipping their ancestors. The WuFan Festival incorporates four cultural associations; they worship their ancestor, remember the national heroes, and pray for the massive harvesting and peace.

Moreover, as urbanization and industrialization have been established, it has enhanced social economy. Its cultural function has also been valued and scraped. One of the reasons behind the tourism economy growth in Jingning is the "Sanyuesan" festival, and it has played a vital role in the publication and promotion of Jungning image. Correspondingly, the implication of the WuFu festival is changed; the origin of the WuFu festival was to worship their ancestor and pray to avoid evil. Wuhu festival is now turned into happiness of political and cultural atmosphere of togetherness, enhancement and entertainment.

The origin of the WuFu festival, celebrated on March 3, was completely different. The "She" ethnic folks not only offered offerings to their gods, yet it was a platform of social attributes. The festival avails communication, spiritual contact, and blood and ethnic relationship. It also offered a cultivation function to prepare for spring plough, and they prayed for a massive harvest. In contrast, it is clear that the modern "She's Sanyuesan" has weakened the actual doing of the folks of the She racial group. It has emerged and mixed with the economy, especially the tourism economy, cultural intervention, integration and portrayal.

Changes in festival Form and contentment

The real contentment of "She's Sanyuesan" was very different. Their tradition involved singing, eating black rice, and offering sacrifices. They presented their gifts in other places, such as in fields. The countryside as well as at their ancestor's hall. Without signing, the tradition of the She ethnic group was incomplete; signing was vital for them to celebrate the "She's Sanyuesan" signing during the festival was how women and men expressed their love. In this modern-day, the meaning of their singing has changed; they sing and praise the modernization, reforms and the opening up. The contemporary Form of "She's Sanyuesan" has changed the content of the songs. The marriage customs are diluted, and due to its

dilution, it has also cut the real meaning and scope of the folk song, the folk song is weakened.

The festival is used for racial unity. Furthermore, during the "she" festival, the other singers of other ethnic are invited, creating unity among non-She racial groups and other Taiwan minorities. They came together at this gala and performed their folk songs. In the past, eating black rice was also different as a whole family used to eat it during the day, but today all the households do not eat the black rice eating. However, eating black rice has been part of the tourism economy as the organizer organizes a place exactly on the same day and sells those rice to the tourist to grasp their attention. The worship was to identify the true "self"; it has also changed. The worship of creating self has become a performance on stage to make "self" but for the audience. In addition, with the changing meaning of singing, eating black rice and worshipping, it has turned its face toward the integration of "She" activities. The attributes of the "She" content are commercial values, exposure value and "She" activities. "She" activities include; "She" art, "She" scenery, "She" Niang (ladies), "She" painting etc. The festival emerges in tourism development. It has given special surveillance, and the participants are also integrated into tourists. "Sanyuesan" festival is used for marketization purposes; the tourism officials have carried out each step very carefully to have more flow of tourism. The tourists will be able to tour the festival and the ecological leisure tour with full media coverage.

Changes in Festival Cultural Space

"The "Sanyuesan" festival has its ceremonial space milieu, it is an essential folk activity of the people of "She". The family courtyard and ethnic ancestral temple are the most common traditional ceremonial spaces. The people of "She" produce the black rice and distribute to their neighbors. Song is sung by them every time when they are outside either they are couples or are individual. The "She" people love to express their feelings through singing it is not necessary there should be any celebration or activity (Gou, 2004). The "She" folk songs have a lot of room for antiphonal singings, and the criteria for space aren't too strict, as they sing in the family home, on a mountain ridge, in a bamboo grove, by a stream, and so on.

On the other hand, Antiphonal singing may be restricted in festival events, such as the "She" clan ancestral shrine or ancestral temple. People who identify as "She" are increasingly open and confident about globalization and modernization accelerates. They actively participate in social communication and development. The activity of the "Sanyuesan" festival is celebrated with full enthusiasm. The activity is celebrated in wide places like an auditorium to huge halls, from old to ancestor places. As the world is digital, so they broadcast the celebration online.

The cultural recognition and modern construction of "Sanyuesan" Festival Music

For any nation's culture or tradition, the vital part is the festival culture; hence festival culture, festival music is an essential part. Festival music has its recognition and function that is unique. The way music festival plays a great role in the high-spirit exchange of culture and

mutual learning. Festival music is a sign of culture, and it represents national representation and identity. This new world has welcomed globalization; it created a situation where every nation and culture exchange and know each other. This exchange of culture became the mechanism for the construction of culture. Meanwhile, in ethical interlinkage and local authorities make an effort to protect historical heritage and classify them, this stance has made the recognition and formation of the "She" festival a vital point to study their own culture.

Cultural establishment and recognition

Establishment of culture:

Building culture is a crucial critical enactment of individuals. It pertains to the empirical, cultural proliferation mode in a vast meaning. The cultural change is regulated by the members that know their capability; hence this is a positive cultural change. Within the strict sense, it's the re-processing and reproduction of a particular cultural phenomenon, and at an equivalent time, it is the reinterpretation of the prevailing cultural occurrence. China is a modernized, urbanized, and highly globalized country; this development has been destroyed and even unrestrained China's traditional culture. Moreover, with the development of China's thorough national robust and thus thoroughly practising Chinese nation's dream of good rejuvenation, the Chinese people are gradually developing cultural confidence and awareness of their culture. They need to run the culture-building according to their national and local recognition and desires.

The establishment of music culture is an important part of "no music, no ceremony" while the construction of festival music of ethnic minorities is the most direct way to highlight their ethnic boundaries and strengthen their cultural identity. Under globalization, modernization and urbanization, China's traditional culture has been marginalized or maybe abandoned. However, with the strengthening of China's comprehensive national strength and thus thoroughly realizing the Chinese nation's dream of good rejuvenation, Chinese people are gradually developing self-confidence and recognition and become conscious of their culture. Countries to localities need to manage the cultural construction consistent with their identity and desires. Music culture is thought to be like if there is no music, no ceremony or happiness is happening. Festival music of any racial group is immediate, as it highlights ethnic limits and braces their cultural recognition.

Cultural Identity

Recognition has several meaning such as sameness, identity etc. According to Austrian psychologist and psychiatrist recognition is the initial phase of a person's belief that can devour different sort of consciousness. The study is carried out by the angle of social institution psychology. According to the study, recognition is a system whereas we have the capability to interact with other people, groups and corporation in feelings, psychology and apprehension (Freud, 1922).

According to Huntington (2005), "recognition is created by the association by construction. It does not only involve a single group of organization but also cultural identification, social identification and so on".

"Individual or group have same feelings for their culture; their characteristics are common and same this is" Cultural Identity". People form a nation from different cultures living together, which is a positive recognition.

The main meaning of cultural identity is to identify the basic value of their nation" (Hu, 2010). "Cultural identity is built on an economic foundation, social Identification and common theoretical system. The life continuation of national community is precipitated by spiritual linkage" (Erikson, 1968). There are several ways the cultural Identification is formed; political enforcement, cultural endowment, cultural interchange and combination. The "She" people are the inheritor of the "Sanyuesan" festival; this festival is a folk culture of the people belonging to the ethnic group "She". However, they merge the other culture with the support of several experts, consultants and national forces while learning a lesson from it. It has step by step, perceived such a multi-level cultural identity as a clear endorsement, emotional transformation and practical conservation (Hu, 2020).

Folk songs play a vital role in the development of a cultural festival. Intermediately it is a multifaceted, melting pot in all directions. As a result, it displays identity traits at several phases, for instance, ethnic recognition, cultural Identification etc.

Multifaceted Identification

In general, the cultural festival consists of the characteristic of traditions, religion and ethics groups. The behaviour of an individual belonging to a specific group creates a culture and a tradition. A cultural festival is a conference of individual activities in an ethnic group." The modern urbanization and globalization impact cultural festival rituals; due to the openness to globalization, tradition is facing huge functional transformation. Such transformation is a sign of cultural modification in social changes and history" (Luo & Liang, 2016). Today's world is an era of globalization, yet it has increased the chances of integrating ethnic countries and regions. They are in the direction of extreme consolidation, shunt and interchange. : The unprecedented breadth and mutual benefit. The distinctiveness and identification obligation make the ethnical music festival an important reason for cultural interchange and identification recognition.

"Sanya" is another ethnic group combined with several categories of recognitions. "She", an ethical group, is defined by taking the "She" group as it a vital sign to define the boundaries and Identification of the "She" group. The cultural music of different stages is gathered into the same cultural music system. Moreover, each music is a form of identifying their own identity" (Fei, 2005). According to Zhang (2020), "the differences among identities reflect multifaceted recognition, for instance, nations, demography and ethnic groups. These recognitions do not only have a common imperceptible contest (mostly in national identity), yet they play an important role as a whole in promoting trade and communication. These

three identities act as interlocking networks because of their communication, incorporation and flow. The transverse and impale each other to form an interconnected network. National identity is a core of the recognition function of the "Co" ethnic group. In terms of cultural portrayal, national recognition is the prime factor, while regional and national recognitions are diminishing, manifesting the cultural identification differences in ascending order". However, in the celebration of supra-national and super-regional nationalities or the celebration of religious festivals and sacrifices, national recognition is always the main and dominant, accompanied by demographical identity and then national identity. Inherited national identity represents an order of cultural identity—difference from top to bottom.

“She’s Sanyuesan” Festival Music’s multi-dimensional Identification and Hierarchic establishment

“Due to the integration of cultural contexts, for instance individual, groups, cities, nations and ethical group, musical identities need to be contemplate with other different cultural kinds and activities, And proclaim different symbolic meaning” (Rice, 2007). Specifically, the conception of musical and artistic Identification must be built and expressed by different cultural actors in various musical forms and acts. "She's Sanyuesan" Festival has several phases of musical culture that communicate diverse types of cultural identities. As mentioned above;

Table 1: “Sanyuesan” Festival Music of “She” Ethnic Group in Jingning’s tabular structure and Identification.

“She” Ethnic Group in Jingning

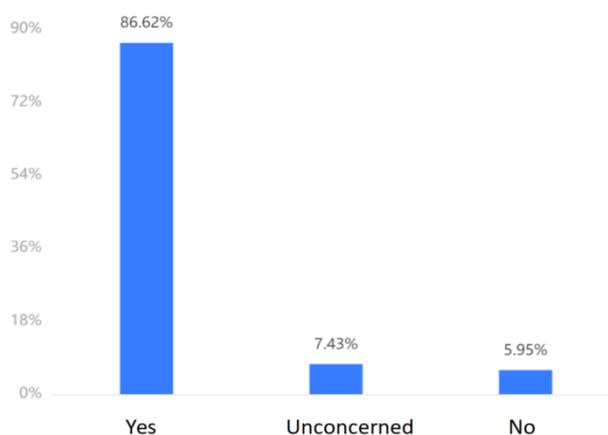
Music Stratification	Music Identification	Music Categories	Music Works
Primary layer (core)	Ethnic identity	“She” religious music	<i>Song of Gao Huang. Tale</i> , veneration of ancestors and morality.
		“She” folk music	Folk songs, love songs and songs of marriages and tradition
Secondary layer (intermediary)	Regional identity	Adapted “She” songs	<i>The leave puckers songs; this song plays when the guest greets and toast.</i>
		Newly composed ones	<i>Phoenix and mountain guest, Singing “She’s Sanyuesan”, the most heart touching song of She</i>
Tertiary layer (peripheral)	National identity (political)	Odes, patriotic songs	<i>My Motherland song, the Ode of Red plum Blossom.</i>
		Composed theme songs	<i>Song for the Communist Party.</i>

Regional Identification and establishment of Secondary mantle Music of "She"

In Jingning, China, the "She" community always fails to create itself as a national "She" cultural headquarters. Jingning represents the entire "She" community and is standing this group to build cultural resources. Jingning is committed to making the "She Township in China” worthy of its name. Jingning has greatly expanded the "Sanya" festival expansion in

the global tourism scene. A diverse cultural presentation and traditional food, music, dance, and costume integrate modern life content, creating a multi-dimensional performance space for the festival. The local administrative organization's work is to orientate the cultural and economic developments of the locals. They also play a vital role in creating a multi-dimensional performance. The respective presentation manifests the attribute of disposition, empiricism, attentiveness, and vulnerability. At this stage, cultural music is the core element of the ethnic music culture; they have borrowed or adapted from other ethnic groups, expressing many ways, such as ethnicity, region, and so on. There are two folk songs of "She", the adapted and newly created. The author has used a questionnaire to collect data from the provinces Fujian and Zhejiang, according to his questionnaires (question no.9) about the two songs. Around 90% of the population has no issue with both; they love both adapted and newly created folk songs of "She".

Table 2: (Question 9) Do you think "Sanyuesan" festival music should be unified with modern music?



Choices	response
Should	247
Should not	20
Uninterested	22
Total Participants	280

Taking the passionate Millennium Shanha dance music as an example, the culmination of the ceremonial opening of the "She" music festival shows the regional identity, including their folk dance and songs. For the formation of the regional identity, the cultural trait of the people of Fujian and Guangdong belonging to the "She" ethnic groups are used as testimonials to the music and costume. The entire performance is included six parts: the

introduction, the prologue, the mountain plough and the twist, the wedding ceremony, and the ending. The most influential historical, cultural and religious themes, agriculture and hunting, are described in the folk song. The content includes tea weaving, singing, marriage, other topics, and "She's" cultural connotations. The idea of culture and art of "Elle" folk dance, architecture, craft, the art of tea, competition of sports and other cultural embodiment is expressed in songs, dances, describing the customs and folk content of "She". The modern content has weakened the main characteristics of "She" in Jingling. The content has created an imaginary community where the legends in the histories have become the main theme of the dance drama for the ethnic group "She". Participants from the Guangdong and Fujian provinces demonstrated the distinctive features of regional identity and won several gold and silver medals in the folk song competition. The local government use the "economy and cultural song" to create a new cultural community by expressing the entire history, customs, culture and language. The local government does it as they have several purposes; to promote the local tourism economy and the development of the tourism economy that will automatically benefit the region's population. The government also wants to strengthen the townsfolk's culture as well the psychological identity of the region.

“She” rebirth song and dance music establishment

The main and vital part of traditional folk festivals is the festival ceremony music because it promotes national recognition. For example, in 2019, the "She", a racial group celebrated, was Sanyuesan", a themed program celebrated in Jingning. At that very day it was the founding day anniversary of the People's Republic of China and the 35th anniversary of the formation of the Autonomous County of Jingning. Hence, the first part of clearly directed to the country and party. They praised the country and the completion of the 70 years. The people selected a unique theme, "traverse 70 years and celebrate the new world". Three songs were selected for the opening ceremony "My Motherland", "My plum blossom", and "Seeing Red Army. The participants danced and celebrated the new era. The theme emphasizes the "national will" and showed the value of morality, politics and worthiness.

They showed national awareness through songs, music, arts, clothing, and many other aspects of the cultural dance. "She' Sanyuesan" festival music must rely on the power and working capitals and merge orthodox power to attain the new Identification. They achieved a comprehensive innovation, recreating and recreating traditional national festivals based on maintaining the connotations and characteristics.

Conclusion

“The modern civilization has influenced the culture of different ethnic groups especially the minorities. The changes in the “She” ethnic group “Sanyuesan festival in the Jingning is also impacted by modern civilization, it is not only the phenomenon of “assimilation” yet they have to adjust their selves in the environment of the development of their culture” (Sam & Berry, 2006). "Contradiction" is corresponding; however, “change” is eternal. “When a fundamental change occurs in the natural environment, social and cultural environment is the overall form of culture change. Culture is changed when the community members accept the

transformation themselves. As every culture changes with time, and that is the starting point of culture change.” (Fu, 2007, p54) during the transitional period of the “Sanyuesan”, they must advance their content, form and importance with the time and space advancement. Adjustment with time development is essential to establish a new system. Such adjustment and transformation must be conjoint with the Identification and regulate each other. There are hundreds of ethnic groups in China, all of which have unique traditions. Cultural Identification promotes communication and exchanges and combines all the ethnic groups by creating the Chinese nation as a nation of diversity and consolidation. The festival music plays an enormous role in uniting the racial groups. It is a sign of identity and constructs the cultural and physiological identity of the different ethnic groups, promoting national consolidation, unity, associate ethics boundaries, and corporation.

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