



Nuo masks: Cultural Identity, Protection Inheritance and Development of Maonan
Ethnic in Guangxi

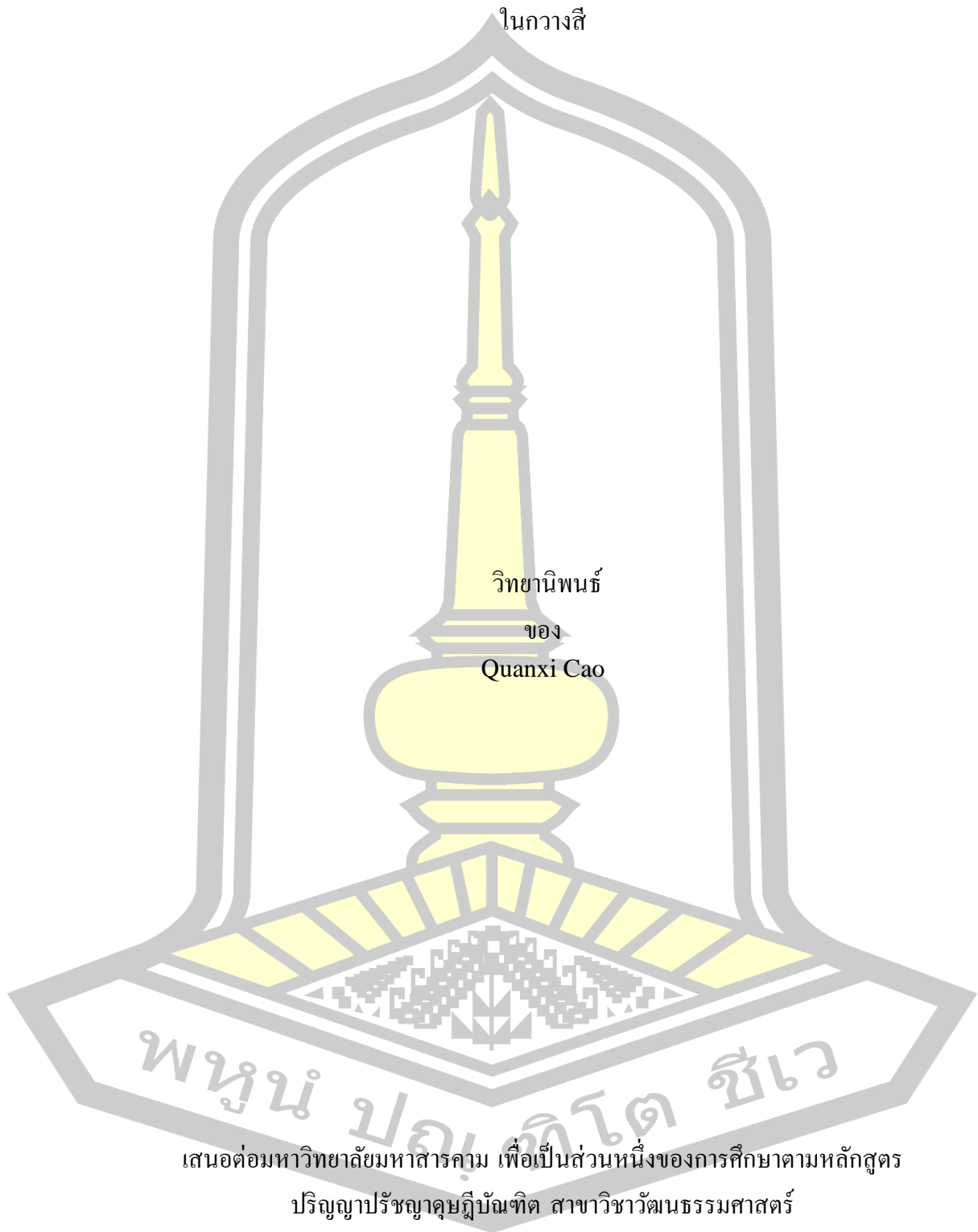
Quanxi Cao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Cultural Science
November 2023

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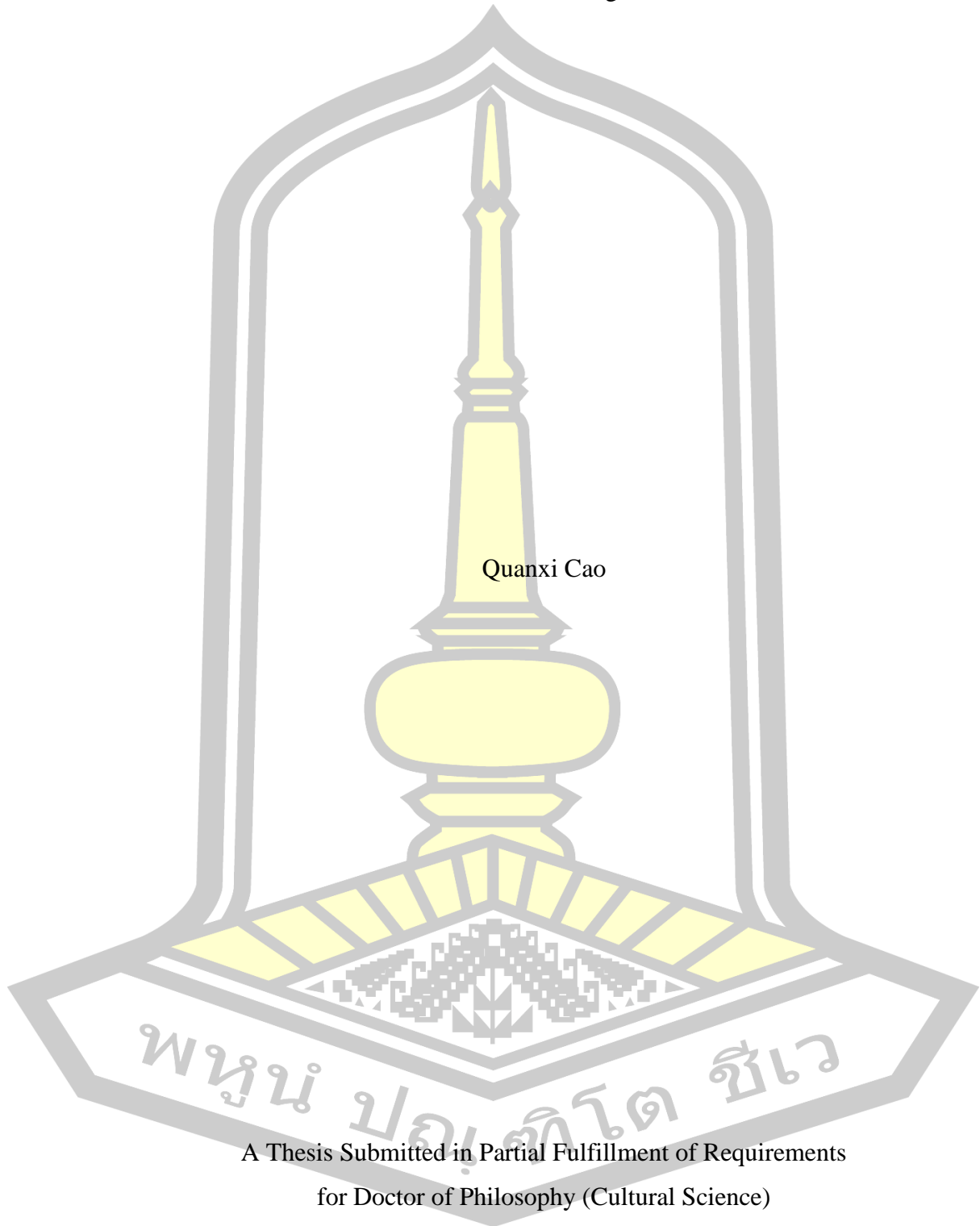
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November 2023

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ABSTRACT

The Nuo mask culture of the Maonan ethnic group in Guangxi has distinct regional and national characteristics, has important historical significance and cultural value, and provides an important research sample for this paper. This qualitative research has 3 objectives: 1) To study the history and origin of Maonan ethnic and Nuo masks in Guangxi; 2) To study the current problem cultural identity of Maonan Nuo masks; 3) To Study the Protection inheritance and development of Nuo masks in Maonan people. This study went to Huanjiang Maonan Autonomous County, Maonan Museum, Xianan Township Nanchangtun and other places for field investigation and research several times from September 2022 to June 2023. This study uses qualitative research methods, Collect organizational data through field research, in-depth interviews and observations, Researched and analyzed relevant information and literature on the Nuo masks of the Maonan ethnic group in Guangxi. The information providers for this study selected government officials, Nuo mask inheritors, Maonan elders, village cadres, Maonan teenagers, Maonan scholars, museum interpreters, tourists, etc., a total of 34 informants. The research results were obtained through data collection and analysis:

The results of this study follows: 1) During the Qin Dynasty, the Maonan area was inhabited by a branch of the "Luoyue ethnic group". By the Ming Dynasty, foreign populations migrated from Hunan, Fujian, Shandong, Guizhou and other places, and intermarried with the local aborigines for a long time and multiplied to this day. Eventually, The current Maonan tribe was formed. The changes in the Maonan Nuo masks over the more than 400 years of history are mainly reflected in the types, quantities, materials and craftsmanship. 2) The cultural identity is mainly carried out from three levels: national, local and individual, and finds the main factors affecting the cultural identity of Nuo masks through ethnic policies, laws and regulations, administrative orders, management systems, specific measures and implementation effects. 3) Strengthen the cultural identity, protection inheritance and development of Nuo masks, and propose improvements through measures such as strengthening government functions, improving the education and training system, and improving the cultural identity of society and individuals.

The results of this study found: 1) The historical origins and cultural changes of Maonan and Nuo masks were sorted out. 2) Discovered the current

cultural identity status and influencing factors of Nuo masks in the Maonan area. 3) Proposed relevant strategies for the protection, inheritance and development of Maonan Nuo masks. The research results can provide theoretical reference for improving the cultural identity, protection, inheritance and development of Nuo masks in the Maonan area.

To make up for the current lack of theoretical guidance in the protection and inheritance of Maonan Nuo masks. To contribute to the development of Maonan Nuo mask culture, promote the social and cultural development of Maonan areas, enrich the diversity of traditional Chinese culture, promote national unity, and strengthen cultural confidence.

Keyword : Nuo masks, Cultural Identity, Protection Inheritance and Development



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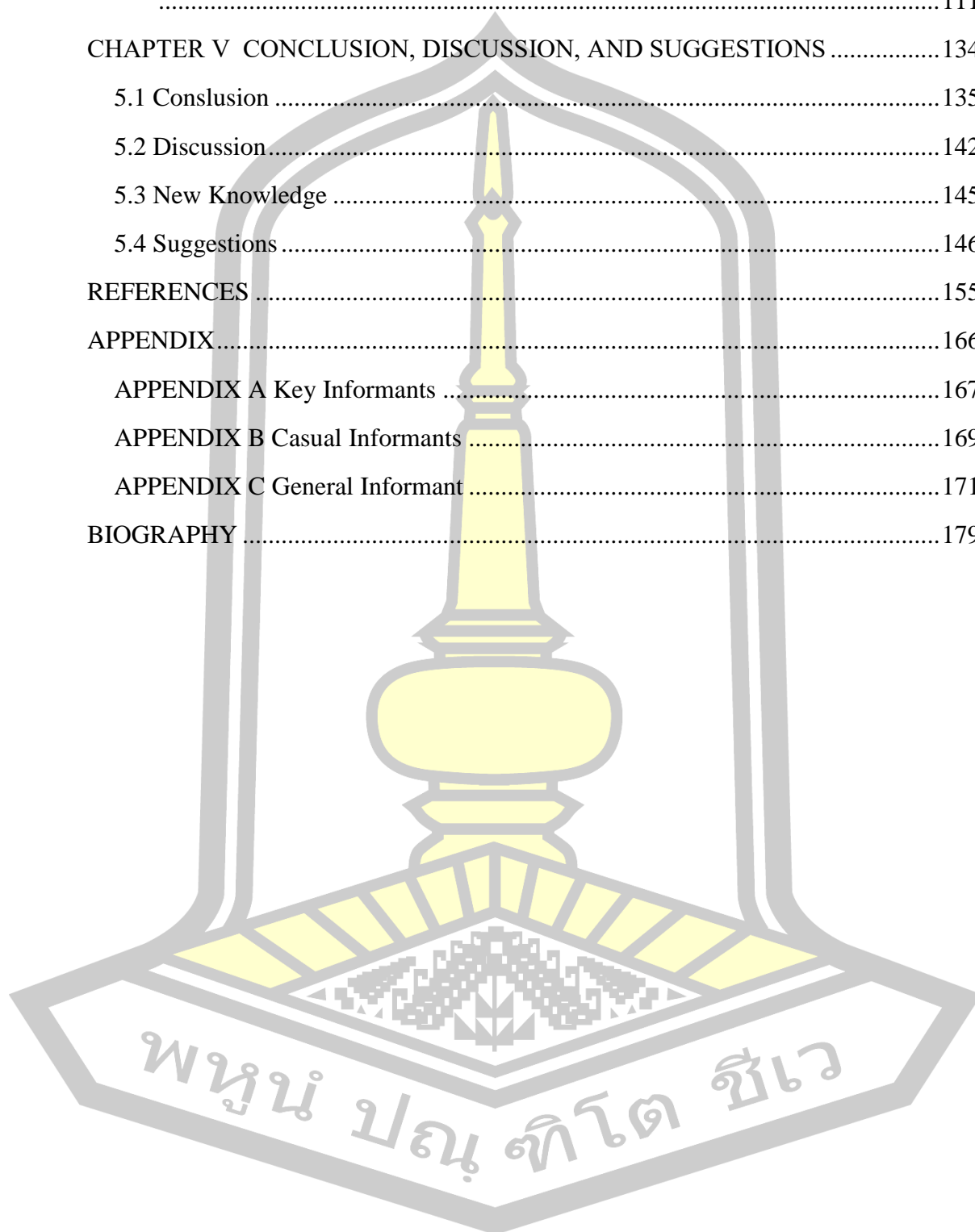
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Quanxi Cao

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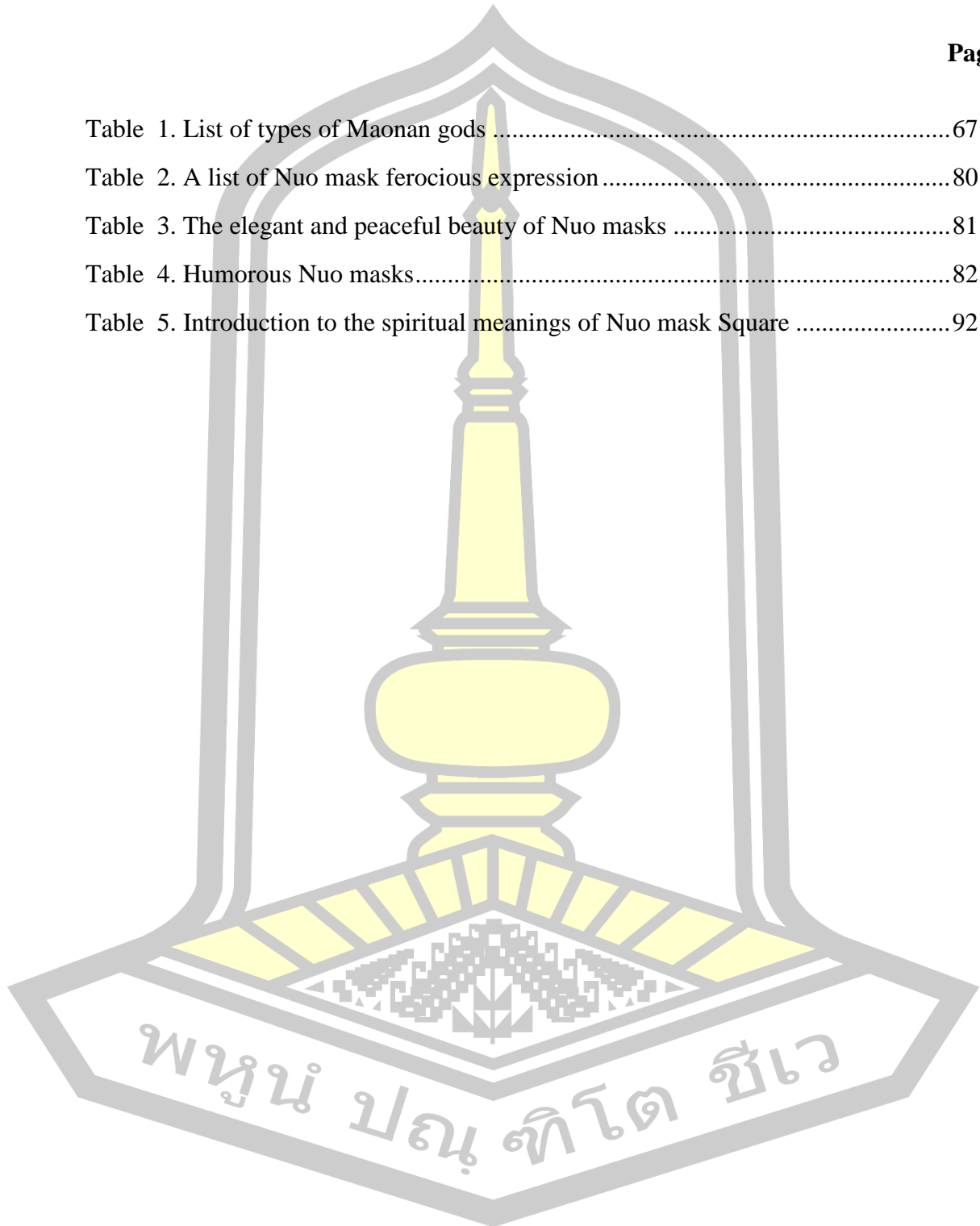
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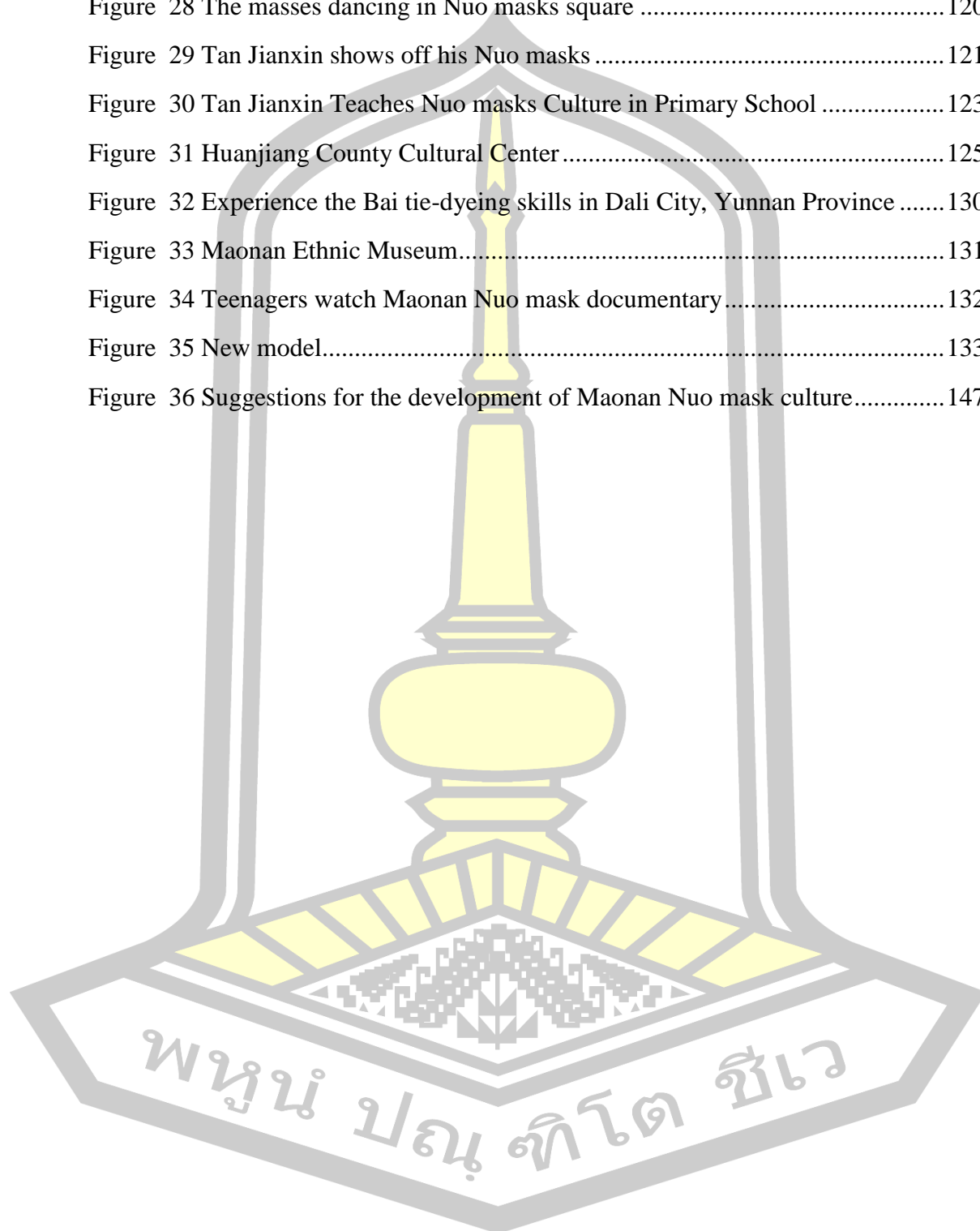
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

National culture witnesses the social development and historical and cultural changes of a nation. With the intensification of globalization, ethnic integration is developing at a very fast speed. While ethnic integration brings advanced production technology, it is also accelerating the cultural demise of weak ethnic groups. Those traditional cultures with ethnic characteristics can not escape the fate of being destroyed (Mackerras, C., 2003). The Nuo masks of Maonan ethnic in Guangxi is a representative of the excellent traditional culture of Maonan ethnic. It has distinct regional and national characteristics. It plays an important role in cultural inheritance and social life, and is inseparable from the life of Maonan people.

Maonan Nuo masks has always played a role in recording history, inheriting culture and expressing life (Lv, J., Lv, H.L., 2011). Maonan people use rich and vivid visual art and exquisite carving skills to integrate Maonan people's religious beliefs, folk culture and daily life. Through the Maonan masks carrier, it carries the rich national color of the nation. The Maonan Nuo masks has a total of 36 faces, representing the 36 gods of the Maonan people. People divide masks into three types according to the attributes of gods: good god masks, evil god masks, and cultural god masks. These Maonan masks are exquisite and realistic, or kind, or dignified, or serious, or angry, showing the exquisite carving skills of Maonan craftsmen and their awe of the gods (Wu, L., 2014).

In 1978, China's reform and opening up, with the development of science and technology and the continuous improvement of productivity level. China's social economy has undergone earth-shaking changes. Ethnic integration has been advancing at an unprecedented speed. Modern production methods and life concepts have poured into the lives of Maonan people. More and more Maonan young people have begun to go out to work to make quick money. Due to the influence of multiculturalism, the status of Nuo mask culture among Maonan people has also changed. Maonan people have gradually abandoned their beliefs, and Nuo mask

culture has also changed from an important belief necessary for life to a dispensable one (Zhang, H.,Tian,X, 2017). At the same time, Maonan people's cultural identity of Nuo mask is also declining, especially the cultural identity of traditional craftsmen of Nuo masks of Maonan people is decreasing. The production of Nuo masks continues the influence of the inheritance mode of 'male not female' and 'inside not outside', and the production process of Maonan masks is complicated and time-consuming, so that Nuo mask culture is about to disappear (Liao, S.Q, 2017). Chinese scholars specializing in Maonan culture found that the inheritance of Maonan Nuo masks mainly relied on Maonan masters to recruit apprentices when investigating the Cultural and Sports Bureau of Huanjiang Maonan Autonomous County.Only two people in the whole Maonan region can carve 36 kinds of Nuo masks (Tan,W.Y., Luo,Z.Y, 2019), and the average age of these people has reached more than 60 years old.

In May 2006, the Maonan 'Feitao' was included in the first batch of intangible cultural heritage protection list by the Chinese government. Nuo masks, as a necessary prop in the 'Feitao' performance, has a very special significance (Meng,R. G, 2008). Chinese government departments at all levels have also begun to attach importance to the protection and development of Nuo mask culture in Maonan area (Brown,M.F, 2005), and put forward the policy of 'beautiful ring river'. Under the guidance of the 'Rural Revitalization Strategic Plan (2018-2022)', the Maonan government has vigorously developed the traditional culture of ethnic minorities. In May 2020, Huanjiang Maonan Autonomous County achieved the whole nation's poverty alleviation. The local government funded the training course of Maonan Nuo mask production, invited the inheritors of Maonan Nuo mask production to teach on the spot, and Nuo masks returned to people's lives again (Cheng,G.H, 2018).

Although the Chinese government has recognized the importance of protecting intangible cultural heritage and has introduced a series of policies to promote the development of Nuo mask culture. Many Maonan people who are engaged in Nuo mask culture attach more importance to the subsidies provided by the government. They said "If there is no subsidy, they will choose other more profitable jobs."(Hong, Z.J.& Lu, J.Q., 2022). However, the fact is that people's thinking has changed, the cultural identity of Nuo masks is constantly decreasing. The protection inheritance

and development of Nuo masks have reached a very necessary situation, if no action is taken, the intangible cultural heritage of Nuo masks will disappear from people's eyes forever.

In this context, what kind of method is used to protect and inherit the Maonan Nuo mask culture, improve the Maonan people, especially the young people's cultural identity of the Nuo masks, so that the Maonan Nuo masks can be rejuvenated under the new market economy conditions, and realize its inheritance and development will be an urgent problem to be studied. To this end, this paper focuses on the cultural identity and inheritance and development of Maonan Nuo masks, which needs universal attention to the intangible cultural heritage of ethnic minorities, and analyzes its intrinsic value and current situation. It also hopes to enhance the cultural identity of Maonan people through this research, so as to truly achieve the protection and inheritance of Nuo mask culture.

1.2 Objectives of the Research

1.2.1 To study the history and origin of Maonan ethnic and Nuo masks in Guangxi.

1.2.2 To study the current problem cultural identity of Maonan Nuo masks.

1.2.3 To study the Protection Inheritance and Development of Maonan Nuo masks.

1.3 Research Questions

1.3.1 How did the Maonan people form and develop ? What causes their unique cultural beliefs ?

1.3.2 What is the relationship between Nuo masks and Maonan people ? What is the cultural identity of Nuo masks among people with different roles and identities ?

1.3.3 How to improve the cultural identity of Nuo masks ? How to protect and inherit Maonan Nuo mask culture ?

1.4 Importance of Research

1.4.1 Maonan Nuo mask Chinese Intangible Cultural Heritage

In May 2006, Maonan 'Feitao' was included in the first batch of intangible cultural heritage by the Chinese government. Nuo masks, as an indispensable part of Maonan's 'Feitao', plays a very important role in Nuo mask culture.

1.4.2 The recognition of Nuo mask culture of Maonan ethnic is low

Through the investigation, it is found that most people, especially the young people and students of Maonan ethnic, are skeptical and repulsive about Nuo masks. They only heard of Maonan Nuo masks, but did not understand the classification, specific use and cultural meaning of Nuo masks.

1.4.3 Research on how to protect and inherit Maonan Nuo masks and promote social and cultural development.

In today's multicultural society, how to protect and inherit the Maonan Nuo culture, integrate it into modern life, give full play to its cultural functions, and promote the development of local social culture is of great significance to the Maonan people.

1.5 Definition of Terms

1.5.1 Maonan Nuo masks

Maonan Nuo mask means a kind of mask. It is the cultural carrier of Maonan Nuo mask and is inseparable from the daily life of Maonan people. It is carved from the local unique "En wood". There are 36 Maonan Nuo masks in total. The people are carved according to the gods believed by the Maonan people, combined with different occupations, identities and personality characteristics. According to the types, it is generally divided into three categories : good God, evil God and Wen God. It is the representative of Maonan excellent traditional culture. In this paper, the research on Maonan Nuo mask mainly includes the cultural and artistic characteristics of Nuo masks, historical changes, Maonan's cultural identity and so on. It also includes the social and cultural functions of Nuo masks, such as recording history, inheriting culture and expressing belief.

1.5.2 Cultural identity

Cultural identity means the affirmation of the most meaningful thing of a nation formed by people living together for a long time. Cultural identity shows people's identity in terms of geographical location, gender, race, history, ethnic,

gender orientation, religious belief and race. The cultural identity of this paper is studied from three levels: national, local government and individual. It involves the cultural identity of traditional craftsmen, students, Maonan elderly, civil servants, small traders, local youth and other groups on Maonan Nuo masks.

1.5.3 Protection inheritance and development

Protection inheritance and development means studying the protection, inheritance and development of Maonan Nuo mask culture. It mainly studies the culture (including the story, image, implication, symbol, pattern, color, classification and quantity of Nuo masks) and social function of Maonan Nuo masks from the perspectives of sociology, semiotics, art and ethnology. On this basis, creative transformation and innovative development are carried out to change the traditional inheritance mode, improve the cultural identity of groups and individuals such as government, schools and enterprises, and dig deep into the essence of Maonan Nuo mask culture, and finally realize the inheritance and development of Maonan Nuo mask culture.

1.5.4 Maonan 'Feitao'

Maonan "Feitao" means the general term for the Maonan Nuo mask cultural sacrifice and prayer activities. It is an important national belief of the Maonan people in Guangxi and was listed as a national intangible cultural heritage in 2006. In this study, the Maonan people used the "Fat Tao" ceremony to thank King Po for bringing prosperity to the Maonan people. It has the meaning of family harmony, prosperity, brotherhood, friendship, and friendly coexistence. The Maonan "Feitao" is an important expression of Nuo mask culture, and is also integrated with the most important traditional festival of the Maonan people, the "Fenlong Festival". During these important sacrificial ceremonies, Maonan people will wear masks to pray and perform.

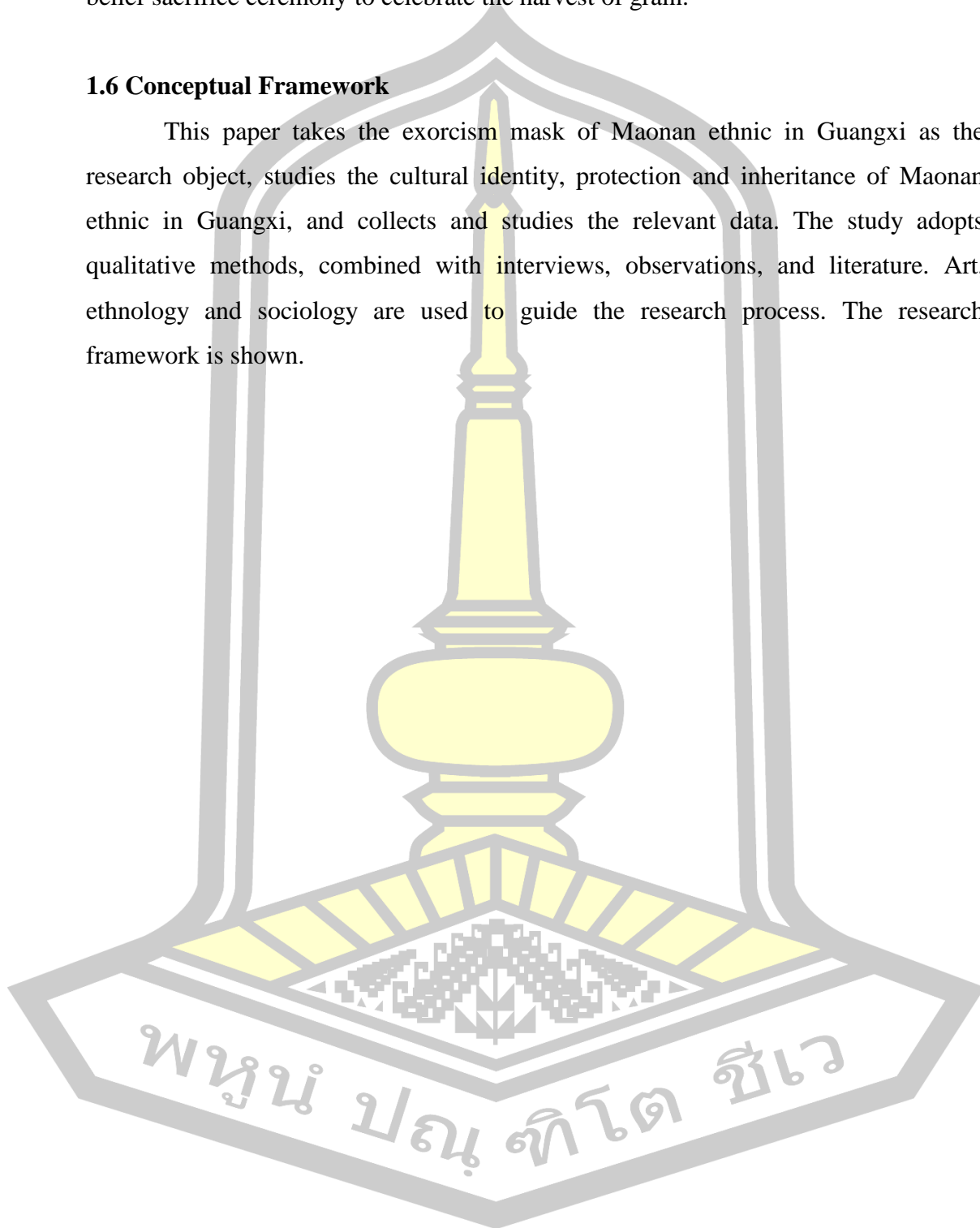
1.5.5 Maonan "Fenlong" Festival

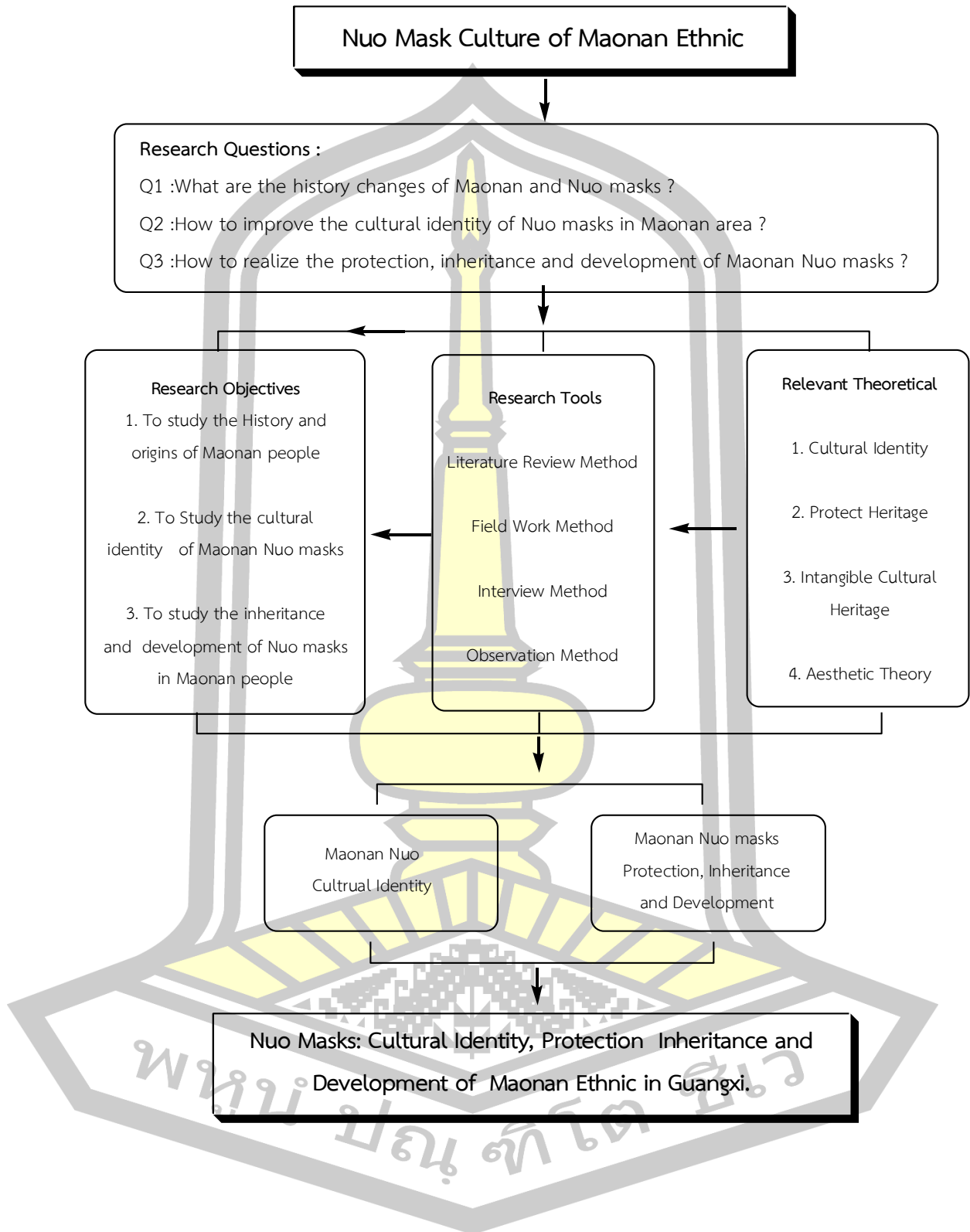
The Maonan "Fenlong" Festival means the traditional festival for Maonan people to pray for the blessing of the gods. It is held about the first day after the lunar summer solstice (Dragon Day), usually two or three days. This is the oldest, most grandest and most important festival of the Maonan people, which is equivalent to the Chinese New Year of the Han people. On the day of the "Fenlong" Festival, the

Maonan people wore Nuo masks, dressed in costumes, and held a grand religious belief sacrifice ceremony to celebrate the harvest of grain.

1.6 Conceptual Framework

This paper takes the exorcism mask of Maonan ethnic in Guangxi as the research object, studies the cultural identity, protection and inheritance of Maonan ethnic in Guangxi, and collects and studies the relevant data. The study adopts qualitative methods, combined with interviews, observations, and literature. Art, ethnology and sociology are used to guide the research process. The research framework is shown.





CHAPTER II

LITERATURE REVIEWS

This chapter starts from the specific living environment of Maonan Nuo mask culture. Discusses Nuo mask culture and society, the historical origins and changes of Maonan people and Nuo masks, and the knowledge of Nuo masks, comprehensively discovers the social development history of Maonan Nuo mask culture, and uses the theories of cultural identity and intangible cultural heritage protection to analyze Understand the current cultural identity of Nuo facial masks among the Maonan ethnic group.

This chapter uses literature reading, data collection, field research and other research methods to study the historical development of Maonan Nuo masks. The above methods are of great significance for studying the historical development of Maonan Nuo mask culture and pave the way for subsequent research.

2.1 Nuo masks Culture and Society

2.1.1 Meanings of Nuo masks culture

2.1.2 Main knowledge of Nuo masks culture

2.2 Maonan Ethnic Group and Nuo masks in Guangxi

2.2.1 The History and Origin of the Maonan ethnic in Guangxi

2.2.3 The Role and Function of Nuo mask in the Life of Maonan ethnic in Guangxi

2.2.4 History and Origin of Maonan Nuo masks

2.2.5 Types of Nuo masks of the Maonan ethnic

2.2.6 Materials and technology of Nuo masks of Maonan ethnic

2.2.7 Maonan 'Feitao' Culture

2.3 Legal Policy

2.3.1 National policies and regulations

2.3.2 local policies and regulations

2.4 Main theoretical concepts

2.4.1 Cultural Identity

2.4.2 Aesthetic Theory

2.4.3 Intangible Cultural Heritage Protection

2.4.4 Intangible Heritage Protection Inheritance and Development

2.5 Research areas of mainland China

2.5.1 Birthplace of the Maonan ethnic

2.5.2 Maonan ethnic Museum

2.6 Relevant Research

2.6.1 Maonan's Cultural Identity

2.6.2 Protection Inheritance and Development of Nuo masks

2.1 Nuo masks Culture and Society

2.1.1 Meanings of Nuo masks Culture

Nuo mask culture is an ancient and mysterious traditional folk culture in southern China. It is an important part of the witch Nuo culture of ethnic minorities. Its production was limited by the level of productivity at that time. It originated from the ritual of exorcism in ancient times. By praying to the heaven or the gods, it hopes that the ethnic groups will flourish and have no food and clothing. China has a history of Nuo culture since ancient times. It is widely distributed in Jiangxi, Hunan, Guangxi, Guizhou, Yunnan and other places in China, which has a profound impact on the emergence and development of Chinese national culture. Many scholars have appeared in the study of Nuo mask culture. They have carried out research on the history, form, characteristics, carrier and artistic form of Nuo mask culture.

He,L.(2001) holds that witch culture is an important gene pool of Chinese civilization, and Nuo culture is the advanced stage of witch culture. From the perspective of social development history and archaeology, witch culture is the source, and Nuo culture is the development and continuation. 'Witch Nuo culture' is not only the 'gene pool' of human culture, but also the 'original driving force' of human civilization, the 'accelerator' and 'promoter' of human civilization.

Nuo culture, as an ancient and mysterious cultural phenomenon, often appears in sacrificial ceremonies and temple fairs. Nuo culture is the oldest, most tenacious and most profound oral and intangible cultural heritage in China. Qu,Y.L. (2006) proposed that Nuo culture originated from the expulsion spells and witchcraft against wild animals in the ancient hunting era, and was influenced by nature worship, totem

worship. The earliest literature records appeared in the Xia and Shang dynasties in the 11th century BC. It developed rapidly in the Zhou Dynasty and formed a series of complete rituals and contents, named after "Li." The Zhou Dynasty also treated "Nuo" as an important national event and held a grand celebration ceremony. It is believed that 'Nuo culture' is a kind of traditional cultural phenomenon with a long process of development and change in Chinese history. It is basically a kind of primitive religious cultural behavior with the main purpose of expelling ghosts, petitioning gods and praying for survival from ancient times.

Nuo mask is an important part of Nuo culture. Nuo mask is also called wooden mask. The earliest records of Nuo mask culture represented by can be traced back to the rock paintings before BC and the period of oracle bone inscriptions. The word 'Gu' in oracle bone inscriptions is the earliest record of Nuo mask culture today, which means: exorcist with Nuo masks. From the official history books to various folk historical documents, it can be found that the Zhou Dynasty attaches great importance to 'Nuo ritual', which is a relatively complete cultural form of Nuo mask in China. Nuo mask culture still affects many provinces and rural areas in China. Liu, F.Z.(2005) discussed the historical origin, development track and morphological characteristics of Nuo culture in 24 provinces and regions of China, combined Nuo culture with myths and legends, ancient sacrifices and national beliefs, explored the history and cultural connotation of Nuo culture, and believed that Chinese Nuo culture is a symbol of human beings from primitive survival needs to civilization.

Nuo mask culture is an ancient and mysterious traditional folk culture in southern China. It is an important part of the witch Nuo culture of ethnic minorities. Its production was limited by the level of productivity at that time. It originated from the ritual of exorcism in ancient times. By praying to the heaven or the gods, it hopes that the ethnic groups will flourish and have no worries about food and clothing.

About Nuo mask culture, Duan, C.Y.(1981) a scholar of the Qing Dynasty, explained Nuo characters as follows: Nuo is the meaning of exorcising ghosts and diseases. In ancient China, there were records of Guo Nuo, Tianzi Nuo and Da Nuo. In his book *Chinese Nuo Culture*, Wang, Q.Z.(2007) combed the development history of Nuo culture, and put forward that Nuo cultural activities include three forms: Nuo mask ceremony, Nuo mask dance and Nuo mask opera.

However, the emergence of Nuo mask culture is the inevitable product of backward productivity. Its essence is the primitive totem and god worship, which is widely spread in Maonan, Dong, Miao, Yao, Mulao and other ethnic minority areas in southern China. Among them, the Maonan Nuo mask culture is one of the most famous and representative. Li, H.Z. (1991) introduced the Nuo culture at the beginning of the birth of the human primitive totem and god worship, has the comprehensive characteristics, Nuo face dance, Nuo face opera and related myths and legends. It is mainly manifested in the use of various exquisite masks to perform and play in the Nuo ritual (Nuo opera) ceremony, which is an important manifestation of Nuo culture. Liu, C.X. (1993) proposed that mask is a typical feature of Nuo. Nuo mask is the core element of Nuo ritual, which plays a bridge between people and gods and a carrier to transmit mysterious power. Nuo mask culture includes Nuo mask dance, Nuo mask opera and Nuo sacrifice. The survival condition of Nuo culture is the existence of sacrifice and witchcraft.

2.1.2 Main Knowledge of Nuo mask Culture

Nuo mask is the main prop used in Nuo sacrifice and Nuo ritual in Guangxi Maonan Nuo culture. The style is primitive and rough. It means the reappearance of primitive gods in Maonan culture. It has the symbolic significance of eliminating disasters and meeting happiness. It is an important spiritual force of Maonan people's belief since ancient times. In the course of the development of Nuo mask culture, it has experienced the type change from the worship of primitive gods to the entertainment of gods and people, which has the characteristics of religious art value and folk art. Nuo mask embodies the original aesthetic taste of the Maonan people and reflects the simple and unadorned national emotion. Since the birth of Nuo culture, many excellent Nuo masks have been produced. Some of the Nuo masks are real and some are abstract, some are kind and some are ferocious. In the 'Feitao' ceremony, it not only represents the exorcism of exorcism, but also implies the meaning of bringing people peace and health, many children and many grandchildren. The colorful Nuo mask art has become the symbol of Maonan Nuo culture.

Nuo mask culture is inextricably linked with the primitive nature worship, ghost worship and ancestor worship of ancient human beings. In the original rock paintings of Cangyuan, Yunnan, China, a scene of humans wearing Nuo masks to

hunt and sacrifice was found. In ancient times, humans wore feathers on their heads and necks, and danced with weapons to simulate the situation of hunting. There are also rock paintings similar to the hunting content of ancient humans in Yinshan rock paintings in Inner Mongolia, depicting a group of hunters dressed as birds hunting. French scholar Bruhl, L.lévy. (1981) believes that the early primitive ancestors worshiped the hunting witchcraft Nuo culture. This culture was gradually formed by the ancestors wearing masks to imitate the image of animals during the long-term hunting process. In order to reduce the vigilance of the prey, the primitive ancestors disguised themselves with the animal's fur or horns, so as to get closer to the prey and shoot the prey. When this camouflage was successfully imitated again and again, the primitive ancestors thought that 'camouflage' used the supernatural power to worship and awe it, so the hunting witchcraft Nuo culture was produced, and the animal's skull or feather was the earliest masks. German philosopher Ludwig Andreas Feuerbach. (1962) proposed that the early totems were masks or hats made of animal skulls, feathers, horns, furs, etc. The primitive ancestors danced around the totem masks during celebrations and sacrificial ceremonies to express their gratitude and admiration for the totem masks. This is totem mask worship, which means that they wear totem masks with the help of their ancestors or gods. The power can bless peace, shock the enemy, and thus defeat the opponent in the war.

In the ancient Chinese, Chi You Textual Research , the Yellow Emperor's tribal war against Chi You was recorded. It was a typical totem mask war. Legend has it that Chi You's soldiers wore metal masks in the shape of beasts. With the help of the power of beasts, they were incredibly brave on the battlefield. It can be seen from this that the primitive ancestors believed that wearing a totem masks could use the power of the beast to make themselves stronger and defeat the enemy.

Wang, W.G.(2021) proposed that masks began to flourish long ago. Nuo masks initially had a close relationship with a person named Fang Xiangshi in the Zhou Dynasty. According to records, there was an official named Fang Xiangshi in the Zhou Dynasty. He was wearing a bear skin and had four golden eyes. This is the earliest Nuo mask. Because the characters of the Zhou Dynasty were not developed at that time, archaeologists did not find written materials in the unearthed cultural relics, so the origin of Chinese masks was passed down for many years. However, it can be

seen from this aspect that the important role of Nuo masks in Nuo rituals has a very long history. The early Nuo mask is carved according to people's imagination of the gods, including personal feelings of the gods. Therefore, the early Nuo mask characters are slightly exaggerated, and the proportion of the five senses is not coordinated. From the 1950s to the 1970s, Maonan Nuo masks were damaged in a large area. Most of the existing Nuo masks were handmade by craftsmen in the later period. The carving techniques were more mature and closer to the personality characteristics of the gods.

Thailand's Nuo mask culture also has a long history. The types of mask culture in Thailand, in addition to the 'Khon mask' representing the type of drama literature, there are 'ghost masks' used for performances in festivals and 'Russell' masks in religious worship ceremonies. Maensiri,P,& Laoakka,S.(2021) proposed that 'Kong Mask' is an important part of Thailand's Kong Mask performance, which has the function of distinguishing roles, such as the mask of King Romo, the mask of King Brother Prat, the mask of Hanuman Monkey, and the mask of Tosagan. The shape of these masks is the devil except the stylist hermit of Hanuman Monkey. With the development of Thailand's economy, the functions of 'Kong Mask' and 'Ghost Mask' have changed, and they have begun to transform into tourism cultural and creative products. However, the function and use scene of the 'Roosevelt' mask have not changed, and it is still used in religious rituals such as praying for blessings, exorcising ghosts and eliminating epidemics.

2.1.3 Nuo masks culture and society

The Nuo mask culture of the Maonan ethnic group has a long history and has a very typical religious color in the process of its spread, but this culture has always advocated the theme of truth, goodness and beauty (Peng,J.W.& Lv,P., 2010). In the course of its dissemination for hundreds of years, it has been closely integrated with the Maonan ethnic beliefs and social culture, forming a unique national culture. There are many domestic scholars research results on Nuo mask culture and society. Under the long-term influence of Nuo mask culture, Maonan social culture presents the characteristics of the unity of religious belief and spiritual order (Huang, P.W,2009), the unity of national cooperation and cultural identity (Xu, W.M.& Shang, Z.M.,2014), the unity of cultural inheritance and education (Jiang, T.,2017), the unity

of social contradiction mediation and arbitration (Tian, M.X.,2018), and the unity of folk belief and natural worship (Sun, L.,2019). Maonan Nuo mask culture has a profound impact on the religious, social, cultural and artistic aspects of society. It has given Maonan society unique characteristics and charm, and has also become a medium for cohesion of ethnic groups, cultural heritage and interpersonal communication.

In the unity of religious belief and spiritual order: Nuo mask culture, as the belief of Maonan people, has constructed a complete set of gods system to guide people's life in the spiritual world of Maonan people. Wei, T.Q.,& Tan, Z.Y.(1994) described that the main purpose of Nuo mask culture is to sacrifice, entertain gods and entertain people. The content includes two aspects: praying for blessings and recording life. The first is to pray to the gods for good weather, good harvest and elimination of disasters, and to protect the safety and health of people and livestock (Yang, M.R,2009). The related gods are Sanjiegong God, Po wang, Sanyuan God, She Wang and so on. They have a lofty position in the hearts of Maonan people. The 'Temple of the Three Realms, Po wang Temple' appeared in the Maonan area, covering the harmonious development of human fertility and society. The second is to show the gods of Maonan people's farming life, social production and love between men and women (Li, G.Y.,2012), such as the love between Yao King, San Niang and Du Di, which greatly reflects the true and vivid character of the characters. To a large extent, it reflects the Maonan people's desire to live in harmony with God and pray for the prosperous life of their descendants.

In the traditional social culture of Maonan ethnic, religious culture highlights the unique cohesion and appeal, complete system of gods (A T, 2013), close to the human life of the gods legend (Song, X.L.& Wang, Y.Q.,2014), set off the power of the gods can solve all the difficulties of Maonan ethnic, people fanatically believe in the gods and eager to get the favor of the gods. This is reflected in Research on Maonan Mythology. There are many traditional festivals of Maonan ethnic, especially in the important moments of life (birth, full moon, yearling, marriage, birth, funeral, building, moving, family important accidents, etc.), Maonan people will hold a certain scale of sacrificial activities, some seemingly very small things, they will also hold the ceremony of exorcism and blessing. This kind of behavior greatly enriched the

Maonan people's life, inspired their courage to pursue and create a new life, eliminate the gap between each other, and broaden the Maonan people's horizons.

The unity of ethnic cooperation and cultural identity: Maonan is a nation that attaches great importance to mutual cooperation with other ethnic minorities. It can be reflected from the gods of Yao and Zhuang who worship in Maonan's Nuo masks (Guo, W., 1987). There are 11 ethnic minorities such as Zhuang, Han, Yao, Miao, Mulao, Shui and so on around the area where the Maonan people live (Li, Z.X., 2003). For hundreds of years, the Maonan people have lived in harmony with other ethnic minorities and helped each other. In order to thank those who have helped them, the Maonan people will write them into the deepening legend of the Maonan people, among which the Yao king and the Yao king's wife is a typical example. Interestingly, there are 36 important gods in Nuo masks. More than one-third of the gods are closely related to other ethnic minorities, such as Shangyuan God, Zhongyuan God, Xiayuan God, Taishi Liuguan, Luban and so on (Tan, Y.Z., 1992). These gods have an important position in the Maonan Nuo mask culture system and play an important role in the whole 'Feitao' ceremony. Maonan Mountain Township Customs Records in the history of the Maonan ethnic, the Yao king and the wife of the Yao king once helped the Maonan ethnic to drive out the invaders. In order to express gratitude, the Maonan ethnic wrote their stories into the legends of the Maonan ethnic and were respected and loved by the Maonan people. In addition, the Maonan people are open-minded, good at learning the progressive culture of other ethnic minorities, and have a long tradition of intermarriage with other ethnic groups. It is recorded in Tan's Family Tree: 'Tan Sanxiao', the ancestor of the largest surname of the Maonan people, likes to make friends with other ethnic minorities and form allies with them. Intermarriage between men and women is more common. In terms of cultural identity, after the founding of the People's Republic of China, Maonan and other ethnic minorities migrated from mountainous areas to hilly and plain areas, and helped other ethnic groups build houses, divide fields and make tools. In their ideas, they always believe that all ethnic groups are unified and have the same cultural identity.

Most of the gods depicted in the Nuo masks of the Maonan people are long ears and their faces are serene. In the process of spreading the Nuo mask culture, the

Maonan people have given it unique connotations, including the harmonious coexistence of gods and people, the harmonious coexistence of man and nature, the harmonious coexistence of man and society, the harmonious coexistence of gods and gods, and the harmonious coexistence of man and man. In order to convey the concept of all things following the harmonious coexistence, such a concept continues to affect the Maonan people's reproduction. As a unique cultural identity, Maonan Nuo mask culture plays an important role in Maonan people's belief expression, historical continuation, ethnic cohesion and personal identity, thus strengthening the identity of individuals and groups.

The unity of cultural inheritance and education: there are many gods in the Nuo mask culture of Maonan ethnic, and more than 20 gods are mainly depicted and depicted. These gods have a clear division of labor and are in charge of all important fields of Maonan's natural ecology and cultural ecology. Chen,S.J.& Feng,L.M.(1999) believed that the presentation of these gods in the Nuo mask culture of Maonan ethnic has very important cultural significance for Maonan people. It not only shows the natural ecological characteristics and social life state of Maonan ethnic, but also reveals the harmonious relationship between man and nature, man and society, man and gods, so as to educate Maonan people to respect gods, fear and be grateful. In *Research on Maonan Mythology*, he recorded the legend of 'Returning to Nuo Wish'. A long time ago, a young man named Zhongding of Maonan ethnic was an orphan. Because of his poor family, he had not married a wife and had no children. One day, Zhong directed Po wang to make a wish to marry a wife and have children. Po wang was moved by his true feelings and helped him achieve his wish. However, after Zhongding married his wife and gave birth to his son, he forgot to thank Po wang. In order to punish him, Po wang took all Zhongding's children away. Zhongding knew that he regretted it very much, so he killed the cows and chickens to thank Po wang, and the children returned home. Although it is only a legend, it has had a profound impact on the formation of Maonan people's values. In order to express their reverence for the 'gods', the Maonan people have adhered to the contract between themselves and the 'gods' through the 'Nuo mask'. Every Maonan who makes a wish will thank the 'gods' for their help after the wish comes true.

Nuo mask culture constructs and disseminates Maonan culture with the stories and values of gods. It has a wide and far-reaching influence on Maonan ethnic (Li,X.L.,2020). It believes in polytheism in culture, believes in animism, and forms a pattern of belief in polytheism in the unity of witchcraft, Buddhism and Taoism. It is an open and inclusive nation (Huang, C.B., 2022). In the composition of the gods in the Nuo face, there are the three gods of Taoism and the Goddess of Buddhism. The study of the cultural connotation of Nuomian is helpful to understand the history and culture of Maonan ethnic. In Maonan Nuo mask culture, there are Nuo mask, Nuo dance, Nuo opera, Nuo song, Nuo costume and various Nuo ritual props.

In the traditional festivals of the Maonan people, Nuo masks are more likely to attract the interest of the Maonan people because of their complex and diverse forms of gods. In Huanjiang Maonan Autonomous County, as long as careful observation can be found everywhere. There are traces of Nuo masks, and a huge statue of Nuo masks still stands in the Maonan Cultural Square, which gives people spiritual shock and also spreads Nuo mask culture to all people who come here. Nuo mask represents excellent folk carving technology and has been regarded as an excellent representative of Maonan traditional culture. Domestic scholars' research on it involves ethnology, religion, humanities, art and other directions. Gu, Z.L.(1997): In recent years, most of the existing masks in Huanjiang Maonan Autonomous County of Guangxi have been carved by craftsmen themselves without special guidance. The carving techniques are bold and uninhibited, the characters are simple and lovely, showing the beauty of primitive wisdom, which belongs to pure folk art. This kind of art is very rare. It can be seen that Maonan's unique cultural emotion and historical memory.

The unity of social contradiction mediation and arbitration: Wu, L.(2021) believes that Nuo mask culture and religion have the same attributes. With the depth of Nuo culture, the breadth of Nuo mask symbols, and the penetration into every aspect of Maonan's social life structure, the integration of its social attributes and cultural attributes is realized. Sun, W.H. (2022) proposed that in this sense, Nuo masks have the same function as the language system in a certain sense. It defines, classifies, distinguishes and transmits all the information in the field of social life. Wang, Y.X. (2022) concluded that the Maonan ethnic group is a weak ethnic group among the ethnic minorities in Guangxi. The natural environment in which it is

located is relatively harsh. Ordinary people have always been subject to double-layer exploitation by foreign rulers and internal ethnic classes, resulting in more survival pressure on the Maonan people. In this environment, the Maonan people are prompted to think more about families, clans, and gods. Li, Y. L., & Wu, H. (1997) *An Exploration of Nuo Culture in Guangxi*, Maonan Nuo mask culture and social culture are analyzed. Maonan people are very concerned about the current life, so they often pay more attention to themselves, their families and others. The Nuo mask culture of the Maonan ethnic group is more of an advocacy from the perspective of others. While adapting to the current hard life, it creates a harmonious environment for oneself, family and others. From the spiritual satisfaction, it alleviates the suffering caused by life in harsh environments, and encourages oneself and others to work hard to create a better happy life. To a certain extent, it seeks the comfort of self-mind, reduces the conflicts between people, helps to stabilize social security, creates a stable social environment, and promotes the development of social culture.

Xie, K.Q.(1988), a scholar of local history in the Qing Dynasty, described the social background of Nuo mask culture in 'Guangxi Annals' and mentioned that in the long process of Maonan ethnic development, Maonan people's economic pressure, political pressure, accidental injury pressure, disease pressure, reproductive and child-rearing pressure, emotional pressure and other aspects of the burden are obviously extensive and heavy. This social environment has laid the foundation for the emergence of Maonan Nuo mask culture. Therefore, Qin, M.Y.(1987) proposed that Maonan people, on the one hand, work hard to alleviate this pressure, on the other hand, hope to get the help of the gods in the 'Remains of Maonan primitive society and its influence', which is reflected in the Maonan 'Feitao'. For example, the storyline of 'Po wang Yuan' reflects the strong desire of Maonan people to have more children in their families, and is realized by the story of 'Po wang', a god. In the Nuo mask culture, it can be found that the Maonan people have a very significant social characteristic, that is, the Maonan people are very hard-working and have their own national ideals. These characteristics can be reflected by the Maonan people living in the harsh natural environment and being able to reproduce. It can also be reflected by the fact that they have a large and complete system of gods, and all things must be prayed for the belief of the gods.

The unity of folk beliefs and nature worship: Song Dynasty scholar Zhou, F.Q. described the Maonan area as follows: the area where the Maonan people originally lived is narrow and small, and it is a rocky mountain area. The main landform is the Lester karst peak cluster landform. There is very little land to cultivate food, and there are bushes in the peaks. It is impossible to grow economic crops. Especially in the central and southern regions, there are many karst caves and underground rivers, the surface erosion is serious, the soil is barren, and the water and soil flow is very serious(Zhou, H.T.&Tang, S.N.,2013). Maonan people's belief in Nuo mask culture comes from their social and natural environment. Maonan area is located in the mountainous area. People have been under the pressure of harsh natural environment and upper class for a long time. At the psychological level, they hope to get the help of gods to help them overcome difficulties.

In addition to this, it is also influenced by the Nuo culture thought with a long history. People's helplessness in real life is pinned on the gods, which can be resolved by holding the 'Nuo' ceremony. Zhang,J.J.(1997) described this phenomenon. The life pressure that the remote and backward ethnic minorities in southern China can feel includes material pressure, role pressure, survival pressure, mental pressure and other pressures. Long-term in this pressure, prompting them to use Nuo mask culture to achieve the desire to communicate with the gods. People's different desires will have different ritual contents, sizes, and personnel composition will be different. Over time, a fixed belief model has been formed, and it has been retained through word of mouth.

The unique natural ecological environment has formed the unique way of life and folk beliefs of Maonan ethnic. Li, X.H.(2015) believes that due to the scarcity of land that can grow rice in the Maonan area, the Maonan Mountain Township is basically dominated by dryland crops. In the belief of Maonan ethnic, land is considered to be a gift brought by gods, and land should be cherished, otherwise it will be punished by gods. The narrow land and barren soil have become the most important source of food for the Maonan people. Therefore, the concept of 'reverence for heaven and earth and pray for the blessing of the gods' has penetrated into the hearts of the Maonan people. Qin, L.(2016) explains the Maonan people in the long-term development process, this kind of reverence has not only not weakened, but also

strengthened in many aspects. Therefore, the Maonan people have created many gods in life and production, such as the irascible and easily angry Thunder God, such as Mengda, which brings diseases and disasters to human beings. In order to overcome their inner fears, the Maonan people have held a series of sacrificial ceremonies and passed down through the production of Nuo masks. This reflects to a great extent that Maonan people have achieved unity in nature worship and folk beliefs.

2.2 Maonan Ethnic Group and Nuo Masks in Guangxi

2.2.1 The History and Origin of the Maonan ethnic in Guangxi

Maonan is a mountainous ethnic minority with a small population in China. The earliest record of Maonan appeared in 1178 AD. The geographer Mr.Zhou first appeared 'MaoTan' in his book, which recorded the social economy and living customs of Maonan in Guangxi, and became the earliest Chinese literature to record Maonan. The description of the Maonan ethnic has also appeared in a variety of writing methods such as 'Maotan' and 'Maonan'.The surrounding Zhuang, Han, Miao, and Yao Mulao people used to call the Maonan ethnic 'Mao Nan people' while the Maonan people called themselves 'Da Mao Nan' or 'Jiang Mao Nan', which translates to mean the place where the Maonan people live. At present, there are two main views on the origin of the Maonan ethnic group in the academic circles. The first view holds that the Maonan ethnic group is migrated from Hunan, Fujian, Shandong, Guizhou and other places, and developed from long-term intermarriage with local indigenous people. Another view holds that the main body of the Maonan ethnic group is developed from long-term intermarriage between the Baiyue ethnic group and foreign ethnic groups. In 1965, the book, Social and Historical Investigation of Maonan ethnic of Mulao ethnic in Guangxi, compiled by the Institute of Nationalities of the Chinese Academy of Sciences believed that the Maonan ethnic in Guangxi was mainly distributed in the three regions of Shangnan Township, Zhongnan Township and Xianan Township (upper, middle and lower) in the Maonan Autonomous County around the Yangtze River, among which the Maonan people living in Xianan Township were the most. Nanchangtun Village, Zhongnan Village, Xianan Township, is known as the birthplace of the Maonan ethnic group. It has a history of more than 500 years. In the seventh national census of China in 2021, the Maonan population of

Huanjiang Maonan Autonomous County is 59,511, accounting for 1.74 % of the total population of the county.

In ancient China, there were hundreds of ethnic minorities living in the Maonan area during the Three Kingdoms and the Northern and Southern Dynasties. They were called 'ManLiao', and the Maonan was called 'Maonan Man', which is also the Maonan in the academic circles. It is considered to be an important reason for the branch of the ancient Yue ethnic. Kuang,M.Z., & Huang,B.R.(2004) In his book, Maonan Ethnic Group: Nanchang Tun Investigation in Huanjiang County, Guangxi, he recorded the custom that Maonan people have always used genealogy to record their family origin and blood branch. Some people also used incense and fire cards to record that there was a very old Maonan genealogy in the home of a director of Tan surname culture center in Huanjiang Maonan Autonomous County. It recorded that the ancestors of Maonan were from Hunan, but they were lost after being borrowed by Zhongnan Village and never recovered.

From the above, it can be found that many ethnic minorities in Guangxi evolved from the long-term development of intermarriage between local aborigines and foreign nationalities, which eventually formed the current Maonan ethnic.

2.2.2 Migration and Development of the Maonan ethnic in Guangxi

The Maonan ethnic group in Guangxi shows a large settlement and a small scattered distribution pattern, in which the population of the Maonan ethnic group in Xianan Township is highly concentrated. There are few historical materials on the migration of the Maonan ethnic group. However, from the existing historical books, folk genealogy, local chronicles and inscriptions of the Maonan ethnic group, it can be found that before the Qing Dynasty, the region of the first generation of Huanjiang County mainly distributed the Maonan ethnic group and the Zhuang ethnic group, and the two ethnic groups had the most frequent exchanges. Qin,X.L.(1992) introduced in the Summary of Maonan Historical Records that during the Qianlong period of the Qing Dynasty, the economy and education in the eastern part of the Maonan ethnic group were relatively developed, and some wealthy people in the Maonan ethnic group began to advocate reading and becoming officials. This phenomenon accelerated the integration between the Maonan people and other ethnic minorities.

Tan, A.Z (2012) introduced the population distribution of the Maonan ethnic. From the beginning of the Ming Dynasty to the early Republic of China, a large number of Han people moved to Guangxi to settle down. At the same time, Yao ethnic, Miao ethnic, Yi ethnic, Gelao ethnic and other ethnic groups also moved to the Huanjiang area, which accelerated the integration with the original indigenous peoples. In addition, the Han people brought advanced production technology and lifestyle. The productivity of the Maonan ethnic has been rapidly improved, and the Maonan ethnic has been rapidly developed in terms of population, economy, culture, politics and transportation.

According to Tan's Family Tree, the largest surname of the Maonan ethnic group, Tan Sanxiao and Tan Sangui, the ancestors of the Maonan ethnic group, migrated from Wuling County, Changde City, Hunan Province, to Nanchang Tun, Xianan Township, from the middle of the 16 th century, during the Jiajing period of the Ming Dynasty. They were married to local people, and their descendants multiplied here and gradually developed into the largest local clan. From the population of the Maonan ethnic of the Meng family name, it is learned that they were the first Zhuang people who migrated from Libo County, Guizhou. The four brothers of the Long Dynasty, who were married to the Tan family, and made ironware, made and repaired agricultural tools and sanitation, have now spread for more than a dozen generations. In the book, A Social and Historical Investigation Report on Maonan People in Yuhuan Township, it is recorded that the Maonan people with the surname of Lu said that their ancestors migrated from Fujian to avoid the war and had forgotten their ancestors' surnames. They were adopted by the local people with the surname of Lu and raised cattle for a living. Later, they went to the daughter of the surname of Lu as their wife, and changed their surname to Lu. According to the genealogy of the Wei and Lan Maonan people, they migrated from the nearby Shuiyuan Village and lived in the area near Yuhuan Village as well as the Lu people. From the genealogy of each surname, it can be found that the Maonan people recognize that their ancestors were men who migrated from other places, married local women, and gave birth to children with their mother's surname, thus forming the current Maonan people. On February 11, 1956, the Maonan ethnic group was

recognized as a separate minority by the Chinese government. It was not until June 1986 that the name of the Maonan ethnic group was finally determined.

2.2.3 The Role and Function of Nuo mask in the Life of Maonan ethnic in Guangxi

Nuo mask has a special significance in the social life of the Maonan people in Guangxi. The religious worship of the Maonan people is a multi-god worship based on the integration of Taoist, Buddhist and Confucian cultures. This multi-god worship is reflected in the 'Feitao' ceremony of the Maonan people. Han, M.D. (2006) recorded the status and use of Nuo masks in Nuo opera through field investigation. Due to the special status and worship of "Sanjie gong God" in the religious system of the Maonan people, he represents the role of god, guardian and arbitrator, and is regarded as the patron saint of the Maonan people. The Maonan people will worship a Nuo mask of "Sanjie gong God" at the top of the main hall of the main house, which can see the important position of Nuo mask in the Maonan family. The book, *The Ecological Interpretation of Maonan Mythology*, interprets the sacrificial culture of the Maonan ethnic. Each family of the Maonan ethnic worships 'family immortals' according to the family situation. There are many kinds of 'family immortals', which can be the spiritual position of the ancestors, or the Dizang Bodhisattva, or perhaps the gods. They are considered to be the patron saints of the Maonan family. Although there are many kinds of 'family immortals', 'Sanjiegong God' is the greatest patron saint recognized by the Maonan ethnic. This also reflects the Maonan people's awe and dependence on gods in life, which is an important part of family belief in social life.

2.2.4 History and Origin of Maonan Nuo masks

The origin of Nuo mask is recorded in Chinese oracle bone inscriptions. Guo, R. M. (1983) put forward that the meaning of 'ghost' can be judged by observing the shape of the font. Like the image of a person with a mask, it should be interpreted as a ghost mask. From this word, it can be seen that the shape of the ears in the ghost mask has been hanging down since the Shang Dynasty. Rao, Y.Z. (1993) thought: 'Qi' is a very ugly face, using it as a mask to scare the devil. 'Qitou' should be the appearance of hair scattered and drooping, so in ancient times, Mr. Sima Xiangru recorded it as 'Menggong' in writing, and wore a horrible mask to drive out ghosts. From the

historical period recorded in oracle bone inscriptions, the ghost mask should first appear in the ancient Yin Dynasty of China.

The origin of Nuo mask is closely related to the natural worship, ancestor worship, ghost worship and totem worship of human primitive society. It is difficult to distinguish who is the earliest origin. Gu,G.P.(1996) put forward: Nuo masks is produced in the complex social state of China's primitive society. As a symbol of special significance, it is an ancient and common phenomenon in the evolution history of human civilization. As a product of the combination of material and spiritual culture, Nuo masks is widely used in war, sacrifice, hunting, funeral, opera and other aspects in history, which has very important research value. Nuo mask not only reflects the original aesthetic characteristics of ancient China.

Nuo masks not only reflect the original aesthetic characteristics of ancient China, but also show the history and culture of China over thousands of years. The history of Nuo masks originated from the record of 'Nuo'. Nuo originated from the ritual of 'sacrifice' in ancient China. It was used by rulers in the ceremony of expelling nightmares during the Yin Dynasty. Until the Eastern Han Dynasty, Nuo ceremony was used on a large scale in the court's sacrificial ceremony, and at that time, there were two different sacrificial ceremonies of 'palace Nuo' and 'township Nuo'. The 'palace Nuo' is mainly used in the imperial palace. The scale of the whole country's power is large, the number of participants is large, and it belongs to the sacrificial ceremony of the national nature. The scale of the 'villagers Nuo' will be much smaller. In the feudal society, the Maonan villagers Nuo is a sacrificial ceremony organized by the 'township' as a unit. In the farming society, it is used to pray for the theme of good weather.

In the Song Dynasty, there were records about 'Nuo mask'. Nuo mask is the shape of the face carved out of wood by Guangxi people. It is very beautiful. A Nuo mask can buy tens of thousands of dollars. Zhou,F.Q.(2003) who was also in the Song Dynasty, described: There is a team of making Nuo masks in Guilin, which is very famous in the capital because he does well and is known as the official producer in Jingjiang area. Later, in the village where this team is located, there was a village Nuo performance ceremony, and dialect was used in sacrificial performances. The effect is very good. Guangxi people are good at making Nuo masks, and good quality can buy

tens of thousands of dollars. Song Dynasty scholar Lu You described the history of Nuo masks in Guangxi: There was a very strong Nuo teacher in the years of Zhenghe. He went to the provincial capital of Guangxi to sell Nuo masks. At first, he took out a few masks. People mistakenly thought that these masks were a set and were not surprised. Later, he said that 800 masks were a whole set. There was no similar face for the elderly, children and women. Everyone was very surprised.

Gu, Z.L.(1997) of Guangxi Art Research Institute believed that 'Nuo' was mainly used to pray to the gods to drive away diseases such as plague. Performers wore various Nuo masks facing the evil, jumped out of various dances and made loud roaring sounds. Influenced by the idea that Nuo masks only spread men but not women, fewer and fewer people mastered this technology. In addition, Maonan people did not have their own words. The original Nuo mask production process has been handed down less, only a few people have mastered it. With the increase of the age of Nuo mask producers, it is now gradually lost. He believes that many Nuo masks in Guangxi are influenced by Guilin Nuo masks in the development process, or are directly spread out by Guilin Nuo masks. In the process of development, the Nuo mask of the Maonan ethnic in Huanjiang is gradually developed due to the influence of the Han ethnic Nuo masks, which is called the characteristics of the nation. According to the local Shigong, the Nuo masks handed down in Luocheng Mulao Autonomous County and Hechi City around the Maonan ethnic group have a history of two or three hundred years. There are similarities in its carving style and style. Even the ferocious Nuo masks are different from other ethnic minorities, and they will be carved more kindly and kindly, which is probably influenced by the Confucian and Buddhist culture at that time. There is another characteristic of Nuo masks in Huanjiang Maonan Autonomous County. The form of generals is the style of Manchu people in the early Qing Dynasty. The scholar Li, F.T.(2013) proposed that there are two possibilities. The first may be that the craftsmen deliberately made it in order to distinguish from the Nuo masks of the Han people. The second may be influenced by the costumes of the generals at that time and made according to the style of the generals in the early Qing Dynasty. However, the Nuo masks of Maonan have a common feature, that is, both the civil servants and the headwear carved by the

generals are very gorgeous. In particular, the shape of the god " Hualin Xianguan " is more and more complicated and gorgeous.

2.2.5 Types of Nuo masks of the Maonan ethnic

As a kind of art work, Nuo mask of Maonan ethnic is a very important material carrier of Nuo mask culture of Maonan ethnic. It has accumulated the mysterious witch Nuo culture concept of Maonan ethnic in Guangxi for thousands of years, symbolized the national appearance of working people, and condensed the collective wisdom of Maonan folk craftsmen in Guangxi for thousands of years(Weng,L.,2008). It symbolizes the traditional natural power in the hearts of the Maonan people and expresses people's awe of the natural gods and their yearning for a better life. Nuo mask with its strong visual impact, beyond the connotation and significance of the times. It is the spiritual outlook of Maonan people and the refraction of daily life. Through each mask, we can see Maonan people's life attitude and life situation from ancient times to the present, reflecting the wisdom of folk craftsmen.

In 2015, Maonan Annals Compilation Committee recorded that the carving technology of Nuo mask appeared in Maonan area of Guangxi during the Ming Dynasty in China. Wang, X.Y.& Tian, R.H.(2008) believed that the carving of Nuo mask is very fine, with different expressions. The characters and expressions on Nuo mask are vivid, with bright colors, distinctive features and very ethnic minority characteristics. It is worth collecting and studying. The carving history of Maonan Nuo mask can be traced back to the late Ming and early Qing Dynasties (1644-1664), and the art treasures of the Qianlong period of the Qing Dynasty more than 200 years ago are still preserved.

Nuo masks, also known as wooden mask. Sun,F.R (2018) believed that Nuo mask is a prop used by Maonan Shigong to show the identity and function of gods in religious sacrificial ceremonies. As an important part of the Maonan's 'Feitao' ceremony, it has an important meaning of representing the gods. Therefore, it will not be carved at will in the process of carving. Therefore, the Nuo masks handed down have very distinct character characteristics. Wei, T.Q.(1994) described the types of Nuo masks. There are 36 gods and 72 characters in the whole set of Nuo masks of Maonan ethnic. According to the character, age and expression of the characters in the

masks, Nuo masks can be divided into three types: good gods, evil gods and cultural gods. Good gods include San Niang, Po wang, Yao King and Hualin Xianguan. Their faces are unified into white background, and their expressions show a kind smile and give people a sense of intimacy.

The evil-looking gods are Thunder God. Li, N.N (2021) believes that Thunder King is a god from nature, mainly responsible for wind and rain, but very irritable. Meng Guan, who is evil-looking, mainly grasps human diseases. People should use young pigs and chickens and ducks to sacrifice to Meng Guan at the water's edge, so that their bodies can not get sick. Cultured God includes Sanjie gong God, Sanguang God, Sanyuan God, etc. These gods are free-spirited, and no matter how much they encounter, they are a happy face. The gods of Maonan ethnic can be divided into lively and lovely young gods according to their age, such as Hualin Xianguan who sent children to human beings for PoWang, and Ling Niang who is full-bodied and has very strong reproductive ability. The stable and mature middle-aged gods include the Sanjie gong God, the most respected god of the Maonan people. He is one of the most worshipped gods of the Maonan people. He taught the Maonan people to breed cattle and treat people's diseases with superb medical skills. A kindly and kindly old god.

Bin, Q.(2020) believed that the 'San Guang God' is a middle-aged female deity, representing the sun, moon and stars in the myths and legends of the Maonan people. It inherits the characteristics of traditional Chinese beauty in facial appearance. In the fat set ceremony, 'San Guang God' also has very important symbolic significance. On behalf of the owner, he prays to the mother-in-law and prays for the mother-in-law to bring future generations to mankind. The old and kind-hearted gods are Yao King. He is a smiling grandfather from Bai Ku Yao, who helped the Maonan people defeat the invaders and was also respected by the Maonan people. PoWang, also known as Wansui Shengmu, is an image of a kind-faced grandmother, the goddess in charge of Maonan fertility, Jia Immortal, the ancestor of Maonan, with a smile on her face and a kind character. In the fat set ceremony, there is a link to tell the story of Maonan's 'Jia Immortal' protecting the peace of their own people.

The classification of the thirty-six gods is basically consistent in different regions of the Maonan ethnic, but there are subtle differences due to the long history,

and there is no clear definition of which thirty-six gods. Meng, R.G., & Wang, D.G. (1992) investigated the classification of Nuo masks of Maonan in the 1980s. In terms of function, the types of Nuo masks were divided into eight categories: opening god, natural god, native ancestor god, hero god, reproductive god, protector god, production and construction god, and creation god. Huang, J.Y. & Liao, B.X. (2013) believes that these gods perform their respective responsibilities in the Maonan mythology, jointly protect the Maonan people to thrive, and help the Maonan people create a brilliant history under the Nuo mask culture. The variety of Nuo masks, on the one hand, reflects the Maonan people's pursuit of material life under the difficult living conditions in the past, on the other hand, it also gives the Maonan people great spiritual support; however, it is certain that these Nuo masks represent the Maonan people's pursuit and yearning for a better life.

2.2.6 Materials and technology of Nuo mask of Maonan ethnic

Huanjiang Maonan Autonomous County has rich wood resources due to its complex terrain and diverse wood species. Maonan craftsmen attach great importance to the materials and steps of Nuo mask production. Before making Nuo masks, they will use the unique wood of Maonan mountain area. Local people call this wood 'Enmu' or 'Ephedra'. This kind of wood is planted in a very large number, light in quality, and is not easy to be moth-eaten. The Nuo mask can be preserved for a long time, and the Nuo mask made of this wood will exude an aroma (Tang, C.W. & Wang, J.Y., 2017). Based on myths and legends, combined with their own understanding and understanding of the gods of the Maonan people, the Nuo mask carving craftsmen will learn and refer to the carving techniques of other craftsmen, and try to make Nuo masks with their own aesthetic characteristics when making Nuo masks.

Maonan craftsmen in the production of Nuo masks will experience more than 10 processes such as wood division, drying, hand sawing, cutting, scraping, pen drawing, initial carving, fine engraving, grinding, coloring, and lighting (Shi, M.L., 2021). First of all, to select the appropriate wood, Maonan craftsmen will select logs with a diameter of about 30CM. This is because the size of 30cm is closer to the size of the face after carving, and the logs are placed in a ventilated and dark place to dry. The purpose of this is to prevent the late cracking of the wood, then remove the

uneven parts of the wood skin, and cut the logs from the middle into 2 parts on average, laying the foundation for the next operation. Secondly, the Nuo mask is preliminarily sorted out. Firstly, the external contour of Nuo mask is preliminarily drawn with pencil, and the basic contour is modified with tools. Third, further in-depth carving facial features, head accessories and other content. Fourth, polish and color, use sandpaper to fully polish the Nuo masks so that its surface is smooth enough, and then use a brush and brush the color of the Nuo mask, and brush the varnish when the pigment is not completely dry, so as to avoid the discoloration of the Nuo mask in the later stage. Fifth, dry and brighten, place the carved Nuo mask in a cool and dry place, and then brighten it by the elderly with rich qualifications. Maonan people think that Nuo mask will only gain 'magic power' after brightening the eyes, and can not be used as a medium to contact the gods without brightening (Han, M. D.,2006). In addition, when making Nuo masks, craftsmen usually pour their awe of the gods into Nuo masks. Therefore, the production process of Maonan Nuo mask is very solemn and holy, which embodies the essence of Nuo mask culture and embodies Maonan people's yearning for a better life in the future.

The Maonan people have exquisite skills in wood carving. In the traditional wooden buildings of the Maonan people, exquisite dragon and phoenix wood carving can be seen. From this detail, it can be reflected that the Nuo mask carving has good technical support. The Maonan craftsmen use 'EnMu' to carve Nuo masks with different expressions, including the Maonan family god, the Maonan foreign god, and the Maonan good god. Their faces have their own characteristics, which can show the different attributes and characteristics of the Maonan gods. For example, the face of the god King Lei is evil, red face, with long tusks, eyes wide open, give a person with a vicious and terrible intuitive feeling. The carving techniques used by the craftsmen in carving different gods are also different (Cheng, G.H.,2019).

For example, the face of King Lei, a god, is ferocious. The red face, with long fangs and angry eyes, gives people a ferocious and horrible intuitive feeling (Li, S. Y., 2020). Craftsmen use different carving techniques when carving different gods. For example, there is a big difference between carving the Thunder King and carving the three gods Po Wang and Yao King. They are three kings. When carving the King of Thunder, I used thicker and harder lines with a knife, and the expression is vivid and

lifelike, full of masculine atmosphere. It's completely different when carving Po Wang. Po Wang's face has a calm expression, a small and cute mouth, slender eyebrows, and a smile, which makes people feel kind and kind. The craftsman uses delicate knife skills when carving and pays attention to the soft beauty of the character. As the King of Yao is a helpful, hard-working and kind-hearted god, craftsmen pay great attention to facial features when carving. The carving techniques are more delicate and pay attention to the expression of details. Through the layers of wrinkles on the forehead, the teeth are slightly exposed, and the smile is pleasant, Gives people a good feeling of intimacy. The hard-working, sincere and hard-working character of King Yao is vividly expressed.

Maonan ethnography, records: Nuo mask carving skills are fine, the characters are different, the colors are bright and gorgeous, the personality characteristics are distinct, and it has the characteristics of Maonan ethnic (Tan, P.X., 2015). The history of Maonan Nuo mask carving can be traced back to the late Ming and early Qing Dynasties (1644-1664). The elderly in Maonan Fangwen Exhibition still preserve eight Nuo masks more than two hundred years ago. They are Sanjiegong God, Yaowang God, Leiwang God, Powang God, Liucao, Prince Liuguan, Lingniang and Sanyuan God.

Nuo mask also has its own characteristics in color composition. For example, Po wang Nuo mask, the mask shape is vigorous and stable, the character is serene, the carving technique is fine, the facial color is gold as the background color, and the red, blue and brown are used to trace the edge, so that the whole mask color level is clear and not monotonous, highlighting Po wang's solemn and steady, in the use of color with other Maonan female gods to form a sharp contrast (Wei,H.Y.,2014) . The overall shape of Po wang Nuo mask is dignified and elegant, which not only has the elegance and composure of the distinguished elders, but also has the wisdom of taking charge of the fertility and parenting responsibilities of the Maonan people. The head decoration of Po wang mask is simple and simple, and the hat is neatly arranged with 5 sun patterns, reflecting the Maonan people's primitive religious worship of the sun. The Hualin Xianguan Nuo mask is quite different from the Po wang mask. Hualin Xianguan is the youngest and most beautiful female god of the Maonan ethnic. The skin is white, the eyebrows are clear and beautiful, and the eyebrows have a little

cinnabar. Red lips, earlobes to shoulders, cheeks red, bright flowers on the corolla on the head, smiling dolls and other patterns. When making Hualin Xianguan masks, craftsmen should divide the corolla and facial features into two parts, color them separately and then glue them together with glue, showing the charm and youth of young girls as a whole, which is in line with the lively and playful characteristics of Hualin Xianguan in the eyes of Maonan people.

Sanjie gong God Nuo mask has obvious characteristics with other gods. Qin,W.(2012) studied that in the myths and legends of the Maonan people, Sanjie gong God is an omnipotent god. He is the most noble god in the hearts of the Maonan people. He taught the Maonan people to raise vegetable cattle, and It cures diseases, drives away insects and punishes evil spirits for the Maonan people. Therefore, the Sanjie gong God Nuo mask has a more upright look than other god masks, showing the image of a handsome man wearing a black hat with flame patterns on the hat and a pattern of entwined branches on the brim (Wu,L.,2014). Wearing a red and yellow striped scarf on the top of the hat, thick eyebrows and big eyes, a smile at the corners of the eyes, a straight and strong nose bridge, a white face with red lips and droopy ears, a beard, and a delicate face. The craftsman carved a handsome face with a sharp carving knife. The appearance of a man.

2.2.7 Maonan 'Feitao' Culture

'Feitao' (Pronunciation: fěi tàò) is a Maonan language, which means 'Huan Yuan' in Chinese. It is a general term for Maonan people's activities such as offering sacrifices to heaven and repaying promises to the gods (Lv, R.R., 2013). Usually, the Maonan people will hold a grand ceremony in front of the village's sacrificial site or ancestral hall to worship and offer various sacrifices to the gods, including wine, meat, colorful rice, fruit, etc., to express the Maonan people's respect and gratitude for the gods (Wang, Q.H., 2021). 'Feitao' is an important carrier of Maonan traditional culture. Understanding 'Feitao' has important cultural significance for Maonan regional characteristics, folk activities and art culture. 'Feitao' is usually held on the winter solstice or the 23rd day of the lunar month. It is the most important and lively festival for the Maonan people. The festival will last for several days, and the Maonan people will carry out rich and colorful cultural performances and entertainment activities.

Ni, X.C.(2003) introduced that 'Shi Gong' is a very special occupation in the 'Feitao' ceremony of Maonan ethnic. They are not different from ordinary people. They only appear when the 'Feitao' ceremony is held. 'Shi Gong' will wear Nuo masks and wear gorgeous clothes to pray and sing for the master. Maonan people think that 'Shi Gong' is the medium to communicate people and gods. They often interact with villagers through Nuo dance and worship ceremony to convey the blessing and blessing of gods, and also expel evil spirits and pray for harvest for villagers.

Xu, H.H.(1990) studied the development history of Maonan mask culture from the perspective of culturology, and believed that the emergence of Nuo mask and Nuo mask dance was of great significance to the development of 'Feitao'.

The 'Feitao' of the Maonan people prevailed in the Ming and Qing dynasties. It was a ritual for the Maonan people to make and return wishes to the gods. Wu, L.(2006) believes that the wishes made by Maonan people are generally divided into two types: The biggest desire is the young newlyweds 'begging for flowers', that is, the son-seeking ceremony (the son-seeking corresponding thanks ceremony is called 'red Yan'), followed by the prayer for family harmony and the safety of livestock (The corresponding thanks ceremony is called 'Huang Yan'). When the Maonan people's desire to 'pray for flowers' is realized, the wisher must prepare a rich gift to thank the gods. Usually, the yellow feast of thanks is relatively simple, only the wisher needs to kill the chicken to sacrifice and express his gratitude to the gods. The red feast is very grand, need to kill cattle, kill pigs, kill chickens, kill ducks, and invite all family members and relatives and neighbors to celebrate. Therefore, Maonan's 'Feitao' is a very important thing in the local area. Maonan families regard the repaying ceremony as an important thing in life. If the wisher does not thank the gods on time, there will be a lot of psychological pressure, it will be considered unfilial to the ancestors, but also worried about being punished by the gods lead to physical and property losses.

Meng, R.G.(1988) recorded the legend of the Maonan people asking for a son. In the book, the Queen is described as the god in charge of the birth of the Maonan people. When the Maonan adult men get married, they will ask the Queen to give birth to their children. If the wish can be realized in the second year, the Maonan men must give a lot of offerings to thank the Queen for their kindness. If they do not thank the Queen, the newly born children will be taken away by the gods .

Maonan 'Feitao' is rich in content and diverse in forms. The main manifestations are the production of Nuo masks, singing Nuo operas, dancing Nuo dances, stories, and complete props. It carries the Maonan people's hope that the nation has more children and more blessings, sufficient rain, and a good harvest of food. It is not only a historical witness to the development of the Maonan people, but also a precious traditional cultural heritage of the Maonan people.

2.3 Legal Policy

2.3.1 National policies and regulations

The relevant laws and policies for the protection of intangible cultural heritage, the Chinese central government and local governments through the development of laws and regulations, guidance, local protection policies to promote the protection of intangible cultural heritage in ethnic minority areas.

Laws and regulations at national level: In October 2003, UNESCO passed the "Convention for the Protection of Intangible Cultural Heritage." When emphasizing the importance of intangible cultural heritage, it is believed that intangible cultural heritage contributes to the diversity of culture and provides guarantee for sustainable development (Kurin,R,2004). In 2004, the Standing Committee of the National People's Congress decided to ratify the Convention on the Protection of Intangible Cultural Heritage. The protection inheritance and development of minority culture and art were included in the important agenda of the party and the government, and became an important part of the national sustainable development strategy (Bedjaoui, M, 2004). In 2005, the State Council of China issued the "Notice of the State Council on Strengthening the Protection of Cultural Heritage". proposing to actively promote the protection of intangible cultural heritage, especially the protection of minority cultural heritage and cultural ecological zones (Shen, Z, 2006). In 2009, the State Council of China adopted 'Several Suggestions on Further Prosperity and Development of Minority Cultural Undertakings', proposing that minority culture is an important part of Chinese culture and strengthening the excavation and protection of intangible cultural heritage of ethnic minorities (Zhou, H.P, 2010). In 2000, the Ministry of Culture and the State Ethnic Affairs Commission issued a notice on "Opinions on Further Strengthening the Work of Minority Cultures", proposing to

strengthen the protection and utilization of traditional minority cultures and support excellent minority cultures (Han, X.B, 2010).

In 2011, the promulgation of the Intangible Cultural Heritage Law of the people's Republic of China will have a significant and far-reaching impact on inheriting and carrying forward the excellent traditional culture of the Chinese nation and further strengthening the protection of the intangible cultural heritage of ethnic minorities (Huo, Z.,2016). In 2018, the State Council of China issued the "Rural Revitalization Strategy," which proposed to carry forward the excellent traditional Chinese culture and integrate the elements of national folk culture into rural construction (Ma, Y., 2020). In 2021, the '14th Five-Year Plan' proposed to inherit and carry forward the excellent Chinese culture, strengthen the systematic protection of intangible cultural heritage, improve the protection and inheritance system of intangible cultural heritage, and strengthen the protection and inheritance of traditional handicrafts of all ethnic groups (Xiao, J., 2023).

2.3.2 Local Policies and Regulations

Guangxi regional laws and regulations: In 2005, the Guangxi Zhuang Autonomous Region announced the "Research on the Protection of Intangible Cultural Heritage of Ethnic Minorities in Guangxi" proposed to strengthen the protection of traditional culture of ethnic minorities in Guangxi, establish a list of intangible cultural heritage protection at the autonomous region level, and strengthen the management of intangible heritage inheritors (Gao, Y., 2011). In 2017, Hechi City announced the 'Regulations on the Protection of Intangible Cultural Heritage in Hechi City', which included the Maonan 'Feitao' and the Maonan Fenlong Festival, which represent the Maonan Nuo mask culture, in the municipal intangible cultural heritage protection, providing a guarantee for local legislation (Song, Y., 2021). In 2022, the General Office of the Party Committee of Guangxi Zhuang Autonomous Region issued the "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Guangxi," proposed to improve the protection and inheritance system of intangible cultural heritage, and completed the recording of representative inheritors of national representative projects over 70 years old and 100 representative inheritors of autonomous region-level representative projects. Support universities, scientific research institutions and social organizations in the region to

participate in representative projects and representative inheritors' records (Wei, L.L. & Liang, L., 2022).

2.4 Main Theoretical Concepts

2.4.1 Cultural Identity

Cultural identity is a kind of emotional resonance, which is the individual's sense of identity and emotional connection to their own cultural groups, covering multiple levels of identity, values, history, ethnic groups and so on. It is of great significance in the individual's psychological and social interaction, and helps to shape the individual's behavior, thinking and social role.

Zheng, Y.X.(1992) is the first scholar to study the concept of 'cultural identity'. In her 'Cultural Identity and Cultural Change', she believes that cultural identity includes the identity of the values, moral standards, belief systems and other aspects of the cultural group. Cultural identity affects individual cultural creation or cultural behavior, emphasizing the individual's sense of belonging and identity in the whole culture. The current cultural development depends to a large extent on cultural identity. Only when people agree and accept the significance and future development prospects of this culture can it be accepted and retained, improved and developed by people. Jensen, L.A.(2011) proposed in 'Globalization and cultural identity' that cultural identity is the product of globalization. Due to the great changes in the world's politics, economy and culture, different cultures collide with each other, thus affecting each other and eventually becoming calm. This process is the process of cultural identity. In modern society, cultural identity, as a symbol of the connection between individuals and groups, plays an important role in promoting the recognition of both sides and enhancing the cohesion of ethnic groups.

At first, people summed up a relatively fixed and different cognitive system from other cultures according to the elements of natural environment, living customs, hobbies and ideological understanding. This kind of thinking cognitive system with distinct characteristics and different from other cultures is the cultural identity in the original sense. Cultural identity is a complex psychological and social phenomenon, which is restricted by individual cognitive level, life experience, education level, social environment and other factors. Cultural identity is usually complex and diverse,

and usually affects a person or a collective area relatively fixedly for a long time. Assmann, J.& Czaplicka, J.(1995) pointed out that cultural identity is a process of mutual understanding and acceptance between individuals and individuals, individuals and groups. This process will produce a sense of psychological belonging, unify people's way of thinking and behavior norms, have stability characteristics, and is also the core factor to distinguish between individuals and groups. Combing the history of the development of human civilization, cultural identity is the basis for realizing national unity and building a unified and stable regime. It plays an important role in the cohesion of the country, society and nation. Under this action, the human race can continue and produce the same core values, which become the spiritual basis of collective memory.

The subject of cultural identity can be an individual or a collective. The same historical background and cultural tradition are the basis for connecting people to each other, resulting in a unified world outlook and values. Smolicz, J.(1981) proposed that cognitive elements are the basis of cultural identity theory. It comes from the self-classification in social identity, that is, the identity and status of individuals in group members, and links with others to gain recognition from others. The cultural identity of a nation is the recognition of its own cultural history, traditional concepts, festival customs, religious beliefs and the same identity. It is the embodiment of the emotion, cognition and emotional dependence of the national culture. It covers a person's folk culture, values, social morality, such as language, text, religion, customs, symbols, beliefs and so on. Individuals or groups establish relationships with their ethnic groups through these common cultural elements. It not only affects the role and identity of individuals, but also covers the group's identity resonance and social interaction. For example, the cultural identity of the Chinese nation includes the identity of each nation to China's specific cultural attributes. The same text, the same belief, the same language, the same moral standards, and the same social norms are all included in the cultural identity of the Chinese nation.

2.4.2 Aesthetic Theory

Aesthetics (English: Aesthetics) is a branch of philosophy. Grube, G.M. (1927) proposed that the German philosopher Alexander Gottlieb Baumgarten was the first person to propose the concept of aesthetics, and named it "Aesthetic"

(sensibility), which is aesthetics. Baumgarten, A.G.(1931) believed that aesthetics is a discipline that studies the aesthetic relationship between people and the world, that is, the object of aesthetic research is aesthetic activities. Aesthetic activity is a kind of human life experience activity that takes the world of images as its object, and is a kind of spiritual and cultural activity of human beings. The history of Western aesthetics begins with Plato. Adorno, T.W.(1997) Although Pythagoras and others had begun to discuss aesthetic issues before Plato, Plato was the first philosopher to discuss aesthetic issues from the height of philosophical speculation.

Hegel, G.W.F.(1817) started from the essential definition of aesthetics and established the core of beauty with concepts. He proposed that beauty has levels and divided beauty into symbolic (architecture), classical (sculpture), and romantic (painting, music, poetry). He believes that as long as he masters the essence of beauty, the five major arts, and the three major types, he will master the beauty in the universe. Maker, W.(2000) Sorted out Hegel's aesthetics, believed that Hegel's aesthetics or art philosophy is an important part of the German aesthetic tradition, and discussed art, religion and philosophy in Hegel's system. The main purpose of art is to remind us of the truth about ourselves and thereby realize who we really are. Art exists not just for art's sake, but for beauty, that is, for the unique perceptual form of human self-expression and self-understanding.

Monga, C., & Das, A.K.(2017). Taking the masks of Majuli Island in India as the research object, through the perspective of design aesthetics, semiotics and semantics, it is believed that the masks made by local people are affected by their social development conditions. influence, the question of cultural loss in trying to find masks, and the question of the intellectual potential within the mask-making tradition of artisans living on an island isolated from the world.

Yuniarto, B., & Sahidin, F.F.(2023) studied the "Panca Wanda" masks with an aesthetic approach. He believed that the meaning and graphic elements contained in these masks need to be understood. The results of this study found that from the facial modeling, gestures, surface elements, lines in the masks , field texture, color, etc., are closely related to the creation of cosmic symbols based on Indonesian culture. Chatenet, L.(2023). Based on the anthropological principles of facial symbols of Lévi-Strauss and Greimas, and taking the representation of Japanese masks as the research

object, it explores how myths, legends and drama performances in different cultural backgrounds affect people. The effect is to blur the line between mask and face.

2.4.2 Intangible Heritage Protection Inheritance and Development

In 1972, UNESCO issued a 'convention for the protection of the world cultural and natural heritage', which defined tangible natural heritage and intangible cultural heritage, and explained its specific content. Intangible cultural heritage includes cultural relics, buildings, sites and so on. Thirty-one years later, in October 2003, the United Nations Educational, Scientific and Cultural Organization announced the 'the convention for the of intangible cultural heritage', which defined intangible cultural heritage as all the practices, performances, manifestations, knowledge and skills of cultural heritage and its related tools, objects, crafts and cultural sites recognized by various groups of collectives or individuals. This has brought a more prepared definition for the identification of intangible cultural heritage. Since then, it has enriched the content of world heritage, divided world heritage into three categories: natural heritage, cultural heritage and intangible cultural heritage, and promoted cultural diversity and human creativity. Since then, intangible cultural heritage has been defined as five aspects. The first aspect is the language of oral communication, such as opera, folk songs, etc.; the second aspect is artistic performance, such as dance, drum music, horse racing, etc.; the third aspect is social customs, etiquette, festivals, such as national festivals, national beliefs, folk culture, etc.; the fourth is the knowledge and practice related to nature, such as the twenty-four solar terms; the fifth aspect is the traditional handicraft skills, such as wood carving, weaving, wood construction, paper-cut skills.

Intangible cultural heritage represents a special way of production or life of a nation or group, which has been branded by the nation. Its characteristics are regional, unique, unique and artistic. However, in the process of its development and dissemination, it is limited by the way of inheritance, social environment and other factors, and may disappear at any time. Therefore, in the process of intangible cultural heritage research, we should pay attention to the protection and inheritance of culture. This intangible cultural heritage is passed down from generation to generation in the process of human activities, constantly recreated in the interaction of human communities and groups, and provides a sense of identity and continuity, thereby

enhancing human respect for cultural diversity and human creativity. Lenzerini, F. (2011) believes that intangible cultural heritage is different from tangible heritage. It is a collection of intangibles closely related to people's lives. It is the bearer of society and culture, often passed down through traditional oral methods. It is derived from society and culture and has cultural attributes. Intangible cultural heritage has the functions of inheriting culture, enriching cultural diversity, improving social identity of individuals or ethnic groups, improving social cohesion, enhancing cultural self-confidence, promoting cultural innovation and evolution, and promoting social prosperity and development. It is an important part of human culture, representing the inheritance of history, tradition and wisdom. Through generations, it connects the past, present and future, and retains the unique cultural memory of the nation and society. Intangible cultural heritage is not only a bridge between tradition and modernity, history and future, but also an important part of enriching human cultural treasures, promoting social development and cultural diversity.

Regarding the characteristics of intangible cultural heritage, Ruggles, D.F.(2009) proposed that intangible cultural heritage has the characteristics of non-materiality, personality, timeliness, regionality, folk, universality, knowability, and vitality. These characteristics have led to the intangible cultural heritage. In the process of the development and dissemination of human civilization, a lot of excellent achievements and cultural products have been produced. These excellent achievements and products have strong regional characteristics and evolve according to the continuous development of human society.

2.4.3 Intangible Cultural Heritage Protection

Intangible cultural heritage is a valuable asset in the history of human civilization. Many countries have recognized the importance of intangible cultural heritage and have adopted a series of means to protect it. For example, a series of laws, regulations and policy documents have been issued at the national level, and national administrative and national financial means have been used to intervene. Japan is an early country in the world to introduce laws to protect intangible cultural heritage. They regard culture as a kind of property. Therefore, Japan calls intangible cultural heritage as "cultural wealth." Because Japan has carried out intangible cultural protection earlier, it has accumulated more experience and produced a unique

protection system. These policies and systems in Japan provide a reference for other countries to protect intangible cultural heritage.

In addition, South Korea has proposed different ways to protect intangible cultural heritage. The South Korean government has carried out intangible cultural heritage protection in four stages. In the first stage, from 1945 to 1961, South Korea's intangible cultural heritage policy established an administrative management system, which was in the early stage of intangible cultural heritage protection. The second stage, from 1962 to 1980, is the formation period of South Korea's intangible cultural heritage protection policy. During this period, South Korea's industrialization began to start, a large number of rural people entered the city, and were influenced by Western culture. South Korea's traditional ancient arts and traditional festivals are in danger of disappearing. The third stage, from 1981 to 1992, is the period of policy adjustment and improvement of intangible cultural heritage. During this period, South Korea's economy has developed rapidly, and the state-led intangible cultural heritage teaching education system has been formally established. The state pays money to encourage people to learn South Korea's traditional cultural heritage; the fourth stage, from 1993 to 2020, this stage is the period of maturity of Korean intangible cultural heritage policy and the development of cultural industry. During this period, South Korea has experienced an economic crisis. In order to adapt to the new economic environment, the South Korean government strengthens the supervision of intangible cultural heritage holders, improves the economic subsidies of inheritors, creates a cultural power policy, promotes Korean culture to the outside world, and enhances South Korea's international image. At this time, there are many representative cultural symbols such as 'Korean wave'.

In the 1990s, the concept of intangible cultural heritage was introduced to China, but it did not attract the attention of the academic community. It was not until August 2004 that China joined the UNESCO 'Convention for the Protection of Intangible Cultural Heritage'. The intangible cultural heritage began to be gradually concerned by domestic scholars. The research on the protection of intangible cultural heritage shows a growth trend from scratch, from less to more. Therefore, it can be seen that the research on intangible cultural heritage has gradually become a hot topic in academic research. Due to the large number of ethnic minorities in China, most of

the domestic scholars' research also focuses on the intangible cultural heritage of ethnic minorities. It enriches the research content and scope of intangible cultural heritage.

Under the background of the current diversified development, the research on the protection of intangible cultural heritage involves all levels, including intellectual property protection, intangible cultural heritage technology protection, cultural rights attribution and so on. Intangible cultural heritage will have the phenomenon of heritage loss, decline and innovation in the process of inheritance. Therefore, in the process of strengthening the protection and inheritance of intangible cultural heritage, it is necessary to increase the research on policy recommendations to make the research practical and operable, so as to improve the system and system framework of the protection and inheritance of intangible cultural heritage.

Cominelli, F. (2012) proposed to understand the purpose of intangible cultural heritage protection, the difficulties that will arise in the research and the importance of research. In the research process, different research methods and techniques should be used to distinguish the significance of protecting and studying intangible cultural heritage. In addition, with the development of digital technology, many scholars have proposed the use of digital, new media and other technologies to carry out the protection of intangible cultural heritage. Idris, M.Z.(2016) proposed that intangible cultural heritage is a symbolic spiritual and intellectual wealth of civilization. To a certain extent, the protection of intangible cultural heritage is to protect the excellent traditional culture and spiritual life of human beings. Under the current conditions of developed production technology, we should make good use of digital technology, and use photography, recording, video and other technologies to transform intangible cultural heritage into digital form, so as to better preserve and disseminate. Through virtual reality technology to carry out digital protection, the establishment of intangible cultural heritage database, the use of social media, network platform and online community, sharing and dissemination of digital content of intangible cultural heritage, so that more people understand and participate in, so as to achieve better protection and inheritance purposes.

2.5 Research Areas of Mainland China

2.5.1 Birthplace of the Maonan ethnic

Nanchang Tun, Zhongnan Village, Xianan Township, Huanjiang Maonan Autonomous County, is the birthplace of Maonan. It is located in the southwest of Huanjiang County, Hechi City. It is adjacent to Shuiyuan Town in the east, Jinchengjiang District in the south, and Xianan Township in the northwest. It is a village under the jurisdiction of Zhongnan Village, Xianan Township, Huanjiang Maonan Autonomous County. It has a long history and colorful Maonan culture. In September 2014, Nanchang Tun was positioned by the Chinese government as the first batch of Chinese ethnic minority villages. The most representative elements of Nanchang Tun with Maonan cultural characteristics are Nuomian culture, Huazhu hat, Fenlong Festival and so on. Because of its unique significance, Nanchang Tun is listed as the main activity site of FenLongFestival in Huanjiang County. Tanjianxin, the inheritor of Maonan Nuo mask, lives here. He handmade various Nuo masks to promote Maonan traditional culture and make his own contribution.

2.5.2 Maonan Ethnic Museum

Located in Huanjiang Maonan Autonomous County, Maonan Museum is the only national museum in China that records the history and culture of Maonan ethnic. It is located in the center of cultural and sports activities, and officially opened on June 30, 2012. The museum has a total construction area of 2,000 square meters and a collection of 800 historical relics of the Maonan ethnic group. It is divided into the special exhibition area and the ordinary display area of the Maonan ethnic group. The special exhibition area covers five parts: Maonan fat set, Maonan Nuo mask, Maonan 'Fenlong Festival', Maonan flower and bamboo hat compilation technology. The ordinary display area shows the Maonan ethnic group architecture, Maonan wood carving skills, Maonan production and living utensils, food culture, textile dyeing process and so on. It is of great significance to study the history and culture of the Maonan ethnic group.

2.6 Relevant of Research

2.6.1 Maonan's Cultural Identity

The research on Maonan cultural identity mainly focuses on ethnic identity, festival identity, role identity and so on. In addition, the academic community has also carried out research on the identity of Maonan culture from the three levels of country, place and individual. First of all, at the national level, in 2006, the Maonan 'Feitao' was listed on the intangible cultural heritage list by the state, and the Maonan Nuo mask culture was recognized at the national level (Huang, C.B. & Zhou, Y.T., 2007). In addition, in order to strengthen the protection of intangible cultural heritage, inherit and carry forward the excellent traditional culture of the Chinese nation, and promote the construction of socialist spiritual civilization, the 'Intangible Cultural Heritage Law of the People's Republic of China' was formulated from the legal level, reflecting the country's recognition of Maonan culture. Secondly, at the local level, the local government of Huanjiang County has incorporated the production skills of Nuo masks into the strategy of promoting the cultural and economic rejuvenation of the Maonan ethnic, increasing the income of the inheritors of intangible cultural heritage, and carrying out the propaganda work of Nuo mask culture in schools, communities and local units, which all reflect the cultural identity of the local government to the Maonan ethnic. In the third aspect, the inheritors of Nuo mask production have also changed the traditional way of inheritance, setting up training courses to recruit young people to learn and make Nuo masks. The well-made Nuo masks will be displayed in the important festivals of the Maonan people to expand their influence.

Although the state, local governments and individuals of these three groups have made a lot of efforts, but in the current people's way of thinking and social environment has undergone great changes, relying solely on traditional means has been unable to achieve the revitalization of the Maonan Nuo mask culture, so many scholars began to study the Maonan cultural identity. Zhou, Y.H (2007) believes that the study of Maonan cultural identity should be based on the perspective of Maonan ethnic migration, Maonan language, Maonan economy and Maonan intermarriage to observe the interaction between Maonan and surrounding ethnic groups. Among them, the culture is the soul of Maonan Nuo mask culture, which reflects Maonan people's identity with their own culture.

Cao, Y.H. (2013) studied the role transformation and cultural consciousness of Maonan mask inheritors, and proposed that mask carving inheritors should clarify their responsibilities and obligations in the process of cultural inheritance, clarify their role in Nuo mask culture, and propose to use Maonan traditional festivals to strengthen their cultural identity. Nuo mask has a unique aesthetic value in the historical memory of the Maonan ethnic group. For example, the artistic form, color and shape of Nuo mask highlight that the Nuo mask of the Maonan ethnic group not only has the characteristics of God, but also has the characteristics of human beings, reflecting the Maonan people's desire to live in peace with nature and gods in religious beliefs. As the direct disseminator and beneficiary of Nuo mask culture, the inheritors of Maonan Nuo mask have been studied by domestic scholars.

Aljaberi, S.M.(2021) proposed that inheritors, as the carrier of spreading intangible cultural heritage, are weak in the process of inheriting intangible cultural heritage, while enterprises have certain economic strength and discourse power, and obtain most of the economic benefits in the inheritance of intangible cultural heritage. The emergence of this phenomenon will lead to the deepening of the contradiction between inheritors and enterprises, which will affect the effective inheritance of intangible cultural heritage. Therefore, Hong,Z.J.&.Lu,J.Q.(2022) proposed it is necessary to adjust the identification method of Maonan Nuo mask inheritors according to the social status. Due to the inconvenient transportation and backward economy in Maonan area, the government should optimize the identification method of inheritors, unify the three dimensions of 'intangible cultural heritage project, traditional festival and inheritor', carry out the construction of 'group' inheritors, and strengthen the training and economic support of inheritors, so that the cultural identity of inheritors of Maonan Nuo mask is changed from 'blood supply' to 'hematopoiesis'. Let the inheritors have a certain voice in enterprises, schools, industry associations, community government departments and other groups, and become the main beneficiaries of the spread of intangible cultural heritage. However, with the impact of foreign culture, how to tap their own culture, out of a new road for Maonan identity, will be an important issue facing the future of Maonan.

Previous studies on Maonan cultural identity have a certain foundation, most of which focus on the role and influence of external factors on the inheritors, such as

the current policy support for Maonan Nuo mask inheritors. However, there are still some deficiencies in the overall research from the national, local and individual perspectives, and the research on Maonan cultural identity needs to be further deepened.

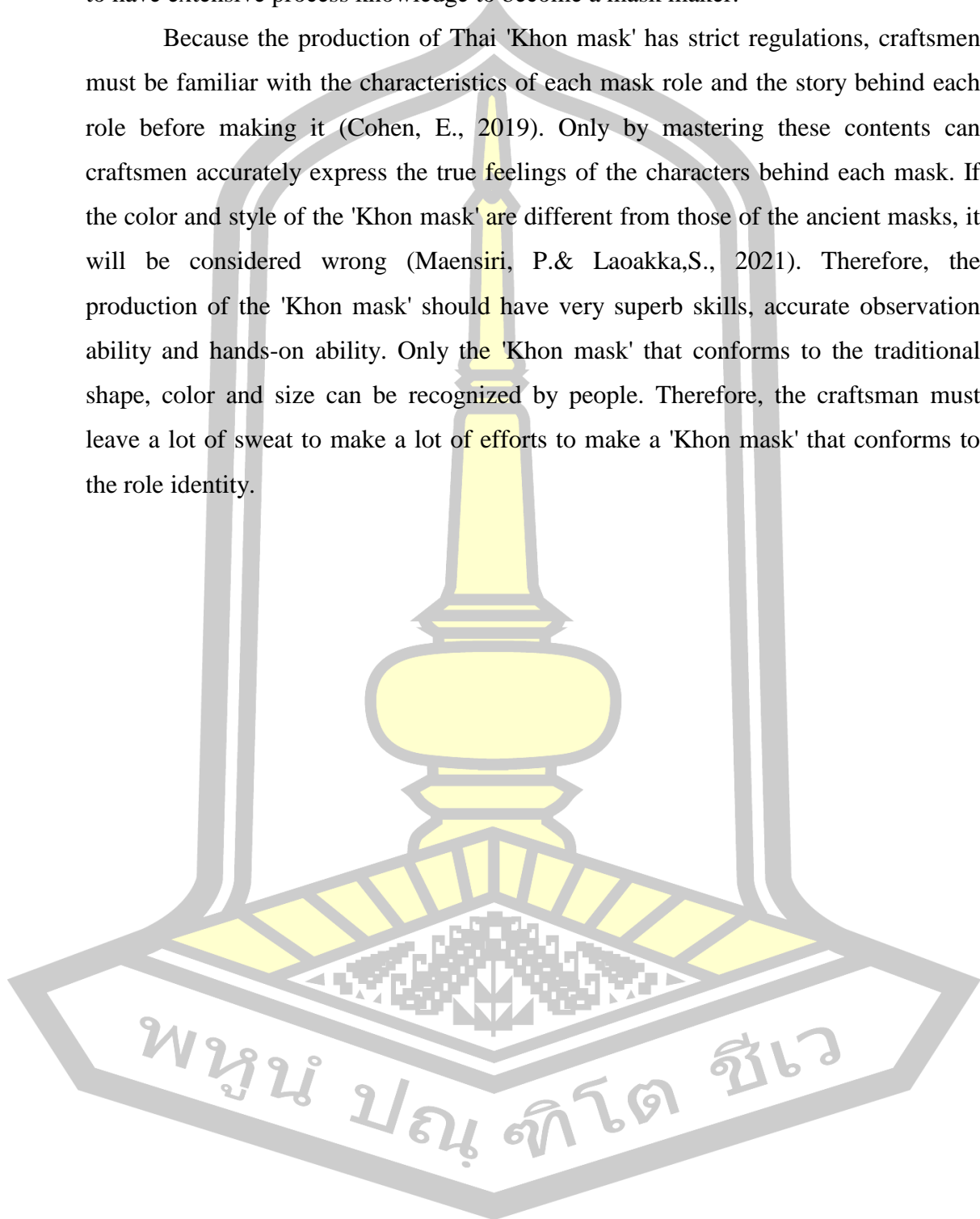
2.6.2 Protection Inheritance and Development of Nuo masks

Wu, Q.H.(1990) Nuo mask is a very important cultural carrier in Guangxi Maonan Nuo culture. It is a symbol of the boundary between Nuo sacrificial ceremony and general witchcraft ceremony, and also a way of conveying Maonan folk art in Guangxi. believes that Nuo culture has accumulated the mysterious concept of witchcraft and exorcism of Guangxi Maonan people for thousands of years. and also reflects the collective wisdom of the folk craftsmen of the Maonan people in Guangxi. The inheritance and development of Nuo masks of the Maonan ethnic group requires the joint efforts of all sectors of society. Many scholars have also proposed to pay attention to the traditional festival culture of Maonan ethnic, use the role change and cultural consciousness of inheritors to ensure the inheritance, Huang, C.& Yang, D.M. (2016) used 3D printing technology to realize the innovation of Nuo mask production skills, develop cultural and creative industries, build Nuo culture brand, and realize the innovation and development of Maonan Nuo mask. Lenzerini, F. (2011) proposed that how to protect and inherit Nuo masks has become a problem that we must face at present. The Chinese government has realized the importance of protecting intangible cultural heritage, and has begun to rescue traditional culture and traditional cultural relics, so that some traditional culture can be preserved and try to restore the original appearance of traditional culture.

Nuo masks in Thailand are called 'hole masks' or 'ghost masks'. In the protection and inheritance of Nuo masks, Thai postal companies have used the images of 'hole masks' and 'ghost masks' to issue four theme commemorative stamps. The issuance of such stamps draws on the moral of eliminating bad luck and exorcising ghosts and blessings. It is a new attempt to promote Thai mask culture and expand the influence of Thai mask culture. The production of Thai masks will apply different processes according to different types, such as sculpture process, prototype production process, turning process, engraving process, painting process, gold decoration

process, and painting process. Therefore, in addition to excellent skills, it is necessary to have extensive process knowledge to become a mask maker.

Because the production of Thai 'Khon mask' has strict regulations, craftsmen must be familiar with the characteristics of each mask role and the story behind each role before making it (Cohen, E., 2019). Only by mastering these contents can craftsmen accurately express the true feelings of the characters behind each mask. If the color and style of the 'Khon mask' are different from those of the ancient masks, it will be considered wrong (Maensiri, P.& Laoakka,S., 2021). Therefore, the production of the 'Khon mask' should have very superb skills, accurate observation ability and hands-on ability. Only the 'Khon mask' that conforms to the traditional shape, color and size can be recognized by people. Therefore, the craftsman must leave a lot of sweat to make a lot of efforts to make a 'Khon mask' that conforms to the role identity.



CHAPTER III

RESEARCH METHODOLOGY

This chapter describes the research mode of quantitative research, telling us to study the cultural identity, protection and inheritance of Maonan in Guangxi. The research place is Nanchang Tun, Zhongnan Village, Xiannan Township, Huanjiang Maonan Autonomous County, Guangxi. Interview notebook, digital camera, recorder, mobile phone and other tools are adopted to sort out and analyze the collected data and classify it according to the research objectives. Use research concepts to guide the analysis and prepare for further research, which includes the following topics:

3.1 Scope of Research

3.1.1 Research Content

3.1.2 Research Time

3.1.3 Research Period

3.1.4 Research Methods

3.1.5 Research Area

3.1.6 Population and Sample

3.2 Research Administration

3.2.1 Research Tools

3.2.2 Data Collecting

3.2.3 Date Process and Analyzing

3.2.4 Presentation of Research Results

The details of each topic are explained as follows.

3.1 Scope of Research

3.1.1 Research Content

The paper mainly studies the cultural identity and social and cultural development of Maonan Nuo mask in Guangxi. The main research contents include:

- 1) History and origin of Maonan ethnic and Nuo masks in Guangxi.
- 2) Current cultural value and identity of Maonan Nuo masks in Guangxi.

3) Protection inheritance and development of Nuo masks of the Maonan ethnic group in Guangxi.

3.1.2 Research Time

From the perspective of time, the research mainly focuses on the time range from the birth of Nuo mask to the present. Through the study of the overall development trend of Maonan Nuo mask, it can be divided into three periods. The first period:1956-1986, the second period:1986-2006, the third period: 2006-present.

3.1.3 Research Period

The research period of this subject is September 2022 -- October 2023, a total of 13 months. The specific arrangements are as follows :

The first stage: September 2022 -- December 2022. The literature collection of the subject mainly studies the origin and historical changes of Maonan and Nuo masks, and the living environment and artistic form of Maonan Nuo masks. The field investigation of the subject is carried out to determine the research area, research object and research tools. Through interviews with the elderly in Maonan area, Maonan village chief, Maonan experts and scholars, Maonan museum director, Maonan regional government officials and other information providers, the historical origin and change process of Maonan and Nuo masks are studied in depth.

The second stage: January 2023 -- June 2023. The obtained data and data are sorted out and classified to form a text description, combing the content of Maonan and Nuo mask culture, the status quo of Nuo mask protection and inheritance, and in Maonan area. The status quo of Nuo mask cultural identity and the reasons for these status quo, what measures have been taken by national and local governments to develop Nuo mask culture, what results have been achieved, and what problems have been encountered? These problems need to be further studied and discussed.

The third stage: July 2023–October 2023. Summarize the preliminary materials, analyze the interview data, and start writing the graduation thesis. In this process, the missing information is returned in the form of We Chat, telephone or internship research, the information is supplemented and completed, and the instructor is communicated to complete the first draft of the graduation thesis and defend the thesis.

3.1.4 Research Methods

1) Literature investigation method: By collecting the documents of Guangxi Zhuang Autonomous Region Library, Hechi City Library, Huanjiang Maonan Museum, and inheritors of annan Township, different related documents of Maonan Nuo are collected in detail.

2) Field investigation method: Make a detailed survey outline and survey forms, select the Nanchang Village, Xiaonan Township, Huanjiang County, with the most distinctive Nuo mask culture, as the field investigation site, observe and record the Nanchang Village and non-genetic families, and collect the basic data.

3) Interview method: integrate into local villagers and patiently carry out interviews, select Maonan Nuo masks to make craftsmen, the elderly, middle-aged people, young people and children for interviews, record the interview contents with paper, pen and electronic equipment, and find the attitude of different groups towards Maonan Nuo masks.

4) Observation method: observe the process of Maonan Nuo mask craftsmen making masks, make detailed records, capture various details, use cameras, mobile phones and other equipment to record the influence, and leave images for subsequent research.

3.1.5 Research Area

Huanjiang Maonan Autonomous County is in the northwest of Guangxi. It is located at the eastern and southern foot of Yunnan-Guizhou Plateau in northwest Guangxi, near Rongshui and Luocheng counties in the east, Yizhou District of Hechi City in the south, facing Nandan County in the west, and Libo and Congjiang counties in Guizhou in the north. It is a monsoon climate zone in the transition from the south subtropical zone to the middle subtropical zone. The climate of the county is mild, with abundant rain, sufficient sunshine, warm winter and cool summer, hot rain in the same season, rich forest vegetation and various species. Huanjiang County has 14 ethnic groups, including Maonan, Zhuang, Han, Miao, Yao, Shui, Mulam, Dong, Buyi, with Maonan population is 60,000, accounting for 16.19% of the total population of the county. It is the largest Maonan population in China.

3.1.6 Population and Sample

1) The first group (Key Informants): There are 9 people in total who provide key information on Maonan history and Nuo masks; such as Maonan village cadres, government officials, middle school principals, directors of Maonan museums, experts and scholars who study Maonan Nuo masks, etc..

2) The second group (Casual Informants): General information providers of Maonan Nuo mask information, mainly engaged in Nuo mask-related workers, 10 people planned, such as Maonan Museum commentators, Huanjiang County Cultural Center staff, Maonan civil servants, Maonan people Teenagers, Maonan Nuo mask ritual performers, Maonan Nuo mask sellers, local villagers, etc..

3) The third group (General Informant): Temporary information providers on Maonan Nuo masks, 15 people are planned, such as tourists participating in the 'Fenlong Festival', foreign businessmen, network anchors, photographers, etc.

3.2 Research Administration

3.2.1 Research Tools

3.2.1.1 On the basis of previous research results, find a tour guide who is familiar with the local Maonan ethnic, live in the home of Maonan ethnic, observe their performance, find villagers with specific identities and interview them under the leadership of local people, and fully express their problems to the visitors under the condition of establishing mutual trust. Obtaining effective research results related to Maonan Nuo mask is conducive to further research. When recording research, the interviewees should not be interrupted, and sometimes they will get the data they have missed. Group interviews can also be used according to practical needs.

3.2.1.2 During the field investigation, paper and pen, record book, camera, voice recorder, video camera, backpack, certificates, umbrellas and suitable shoes are mainly used. Before departure, make a detailed plan list according to the time and place to investigate, use recording and drawing figures with pen and paper to facilitate communication, obtain the consent of the interviewees, and record the interview process with the recording pen and camera equipment, so as to facilitate the continuous viewing and playback of the recording in the later stage. By observing the expressions and movements of the interviewees, understand the real feelings of the

interviewees, record the interviewees' address, contact information and other relevant information, so as to improve the missing information in the later stage.

3.2.2 Data Collecting

Literature collection, from the Guangxi Zhuang autonomous region library, Hechi city library, Huanjiang Maonan museum, Maonan ethnic annals in literature collection, find about Maonan historical origin, the development of Maonan Nuo mask, Maonan Nuo face cultural identity, social and cultural development calendar, protection of heritage and other related documents.

Only during the field trip, respecting the festivals and customs of local people and integrating into their lives can the real investigation results be obtained, the fairy tales and the pattern symbols on the Nuo mask are recorded, and understand the true meaning behind these symbols and patterns. In addition to recording with paper and pen, we should also make good use of electronic equipment for recording and video recording to collect the data of Maonan Nuo masks. Finally, record the informant's name, telephone number, address, business card book and email, so as to make further contact with these informants later.

3.2.3 Data Process and Analyzing

The information and data obtained in the early stage are sorted out and analyzed in order to understand the research content and research objectives more accurately, so as to facilitate the processing and problem solving. When obtaining data, we must find certain rules and steps, pay attention to the hidden information in the data, and carry out scientific analysis, so that the data can play a role in solving research problems. The qualitative research methods used in this study are mainly the following :

3.2.3.1 Data requirements: mainly using qualitative research methods to collect the data information corresponding to the three research objectives of this paper, how much sample size is needed, the location selection of field research, which type of data, and how researchers analyze the data. This information needs to be clear.

3.2.3.2 Data collection: According to the above data requirements, the data needed for the study are collected from the data source. After determining the research samples, field surveys, in-depth interviews, observations and other methods are used to ensure the integrity and reliability of the data required for the study.

3.2.3.3 Data collation : This is a link that researchers must pay attention to, which is very important. The data collected in the natural state may be insufficient, such as ambiguous words, scrawled fonts, repeated records, incomplete records, etc. This requires researchers to collate and modify the collected information to improve the accuracy of the data.

3.2.3.4 Data analysis: a large number of data and materials obtained in the process of research, such as notes, text, pictures, video and so on. After preliminary arrangement, the content analysis and narrative analysis of these information are carried out. According to the importance of information, they are grouped by tables, such as Maonan history table, Nuo mask history and change table. The collected materials are classified and sent to three types of respondents to ask whether they agree with the information and views in the data. The degree of recognition of the collected information by the three types of information providers determines the authenticity and reliability of the information. According to the research objectives, the data are classified and analyzed, and the relevant charts and text descriptions are counted.

3.2.4 Presentation of Research Results

3.2.4.1 By collecting data, analyze and comb the Maonan Nuo masks, and sort out the history and development of the Maonan and Maonan Nuo masks.

3.2.4.2 Study the cultural connotation of Maonan Nuo mask (including story, image, meaning, symbols, patterns, color, classification, quantity) and social functions from the perspectives of sociology, as well as the cultural identity of Maonan Nuo mask, art and ethnology, so as to form relevant research reports.

3.2.4.3 Published academic papers: in the context of rural revitalization, combined with the social and cultural environment, Maonan Nuo mask cultural identity and social culture development, through the social function of Maonan Nuo mask, explore national, Nuo mask inheritance and cultural identity and identity, discusses the Maonan Nuo mask in the local social and cultural development, and Suggestions on the Maonan Nuo mask national cultural identity and innovative development.

CHAPTER IV

RESEARCH RESULTS

This chapter mainly analyzes the research purpose of this paper, which is divided into three parts. The first part combs the history, origin and development of Maonan and Nuo masks through literature collection. The second part expounds the cultural identity of Maonan Nuo mask. This part mainly adopts the methods of interview and observation to collect the research group texts of different ages, different identities, different occupations and different incomes, so as to understand the current situation of cultural identity of Maonan Nuo masks and the main factors affecting the cultural identity of Nuo masks. The third part studies the protection, inheritance and development strategy of Maonan Nuo mask.

This chapter takes Maonan Nuo mask as the research object, Nanchangtun in Xianan Township and Maonan Museum in Huanjiang as the research sites, and studies its cultural identity and the way of intangible cultural heritage protection and inheritance. On this basis, the protection mode is constructed. Nanchangtun in Xianan Village is an important settlement and the birthplace of Maonan ethnic. Maonan Nuo mask culture is produced here. As an important place to publicize Maonan Nuo mask culture, Huanjiang Maonan Museum and Nuo mask square play an important role in publicizing Nuo mask culture. It provides a basis for the field investigation of this study.

Part 1: The History and Origin of Maonan ethnic and Nuo masks in Guangxi

4.1.1 The Historical Origin of Maonan ethnic in Guangxi

4.1.2 The History and Changes of Nuo masks of Maonan Ethnic Group in Guangxi

4.1.3 Guangxi Maonan Cultural Ecology

4.1.4 The Types and Changes of Nuo masks of Maonan ethnic in Guangxi

4.1.5 The aesthetic characteristics of the Nuo masks of the Maonan ethnic group in Guangxi

Part 2: The Cultural Identity of Maonan Nuo masks.

4.2.1 The Mutual Cultural Identity Between the National Level and Nuo masks.

4.2.2 The Mutual Cultural Identity Between Local Government Level and Nuo masks.

4.2.3 The Mutual Cultural Identity Between the Collective and Personal Level and Nuo masks

Part 3: The Protection Inheritance and Development Strategies of Maonan Nuo masks

4.3.1 Strengthen Government Functions

4.3.2 Improving the Education and Training System

4.3.3 Improve the Cultural Identity of Maonan Nuo masks

4.3.4 Nuo mask cultural identity, new model for protection inheritance and development

4.1 The History and Origin of Maonan ethnic and Nuo masks in Guangxi

Through Guangxi Library, Huanjiang County Library, Huanjiang Maonan Museum, Maonan Cultural Center and other venues, a large amount of materials about Maonan historical documents, books, local chronicles, Nuo mask culture and other materials have been collected. At the same time, through fieldwork, we can further understand the historical origins of the Maonan people and the historical changes of Nuo masks. Discover the changes in types, production techniques, colors, and materials encountered during the development of Nuo masks, and use aesthetic theory to analyze the artistic characteristics of Nuo masks.

4.1.1 The Historical Origin of Maonan ethnic in Guangxi

The Maonan ethnic is a mountainous ethnic minority with a small population in China. It has a long history and is mainly distributed in Huanjiang Maonan Autonomous County, Hechi City, Guangxi Zhuang Autonomous Region. It is the only Maonan Autonomous County in China. In the seventh census of Huanjiang Maonan Autonomous County in 2021, the number of Maonan people was 59,511. From the discovery of Maonan to the present, it has become an independent ethnic minority with a tortuous historical development process.

4.1.1.1 Maonan ethnic origin and change

The history of the Maonan people can be traced back to the Qin Dynasty in ancient China. At that time, the Guangxi region mainly lived in the 'Luoyue people'. 'Luoyue', also known as 'Baiyue', is a general term for more than 100 ethnic minorities. 'Baiyue' is the common ancestor of Zhuang ethnic, Mulao ethnic, Maonan ethnic, Dong ethnic, BuYi ethnic, Sui ethnic and other ethnic minorities. They use Zhuang and Dong languages. In the historical relics, it is found that the main area where the Maonan people live is the area where the 'Baiyue' lived in the early stage. In terms of lifestyle and architectural style, the Maonan people and other ethnic minorities in the surrounding areas have the same or similar places with the 'Luoyue', which also proves that the Maonan people are likely to be a branch of the 'Baiyue people'. In the local chronicles of the Maonan ethnic, there are records about the origin of the Maonan ethnic. As early as the Ming Dynasty (1368-1644), the Maonan ethnic was located in 'Si en' County, where there were many mountains and stones, and there were very few arable land resources. The people often had to endure the pain of poor food and clothing. In order to survive, the Maonan people went up the mountain to collect medicine and cut firewood, and exchanged the money for food. This is the same as the record of Maonan area in the classics of the Republic of China before 1949, which has many mountains, lack of water resources and scarce land. Due to the harsh natural environment, this also led to the Maonan people's very low social status and living in poverty at that time. Most of the Maonan people were engaged in the work of selling old power such as small traders and pickpockets. Among the many ethnic minorities in Hechi City, the sense of existence of the Maonan ethnic group is relatively low, which led to the fact that it was not officially recognized as a single ethnic group by the state until February 1956.

The Maonan people have always attached great importance to their ancestors and clan branches. Almost every clan retains a genealogy, which records the names and origins of their ancestors, as well as the names of each generation of future generations, to ensure that important people in the family can participate in the important festivals of the Maonan people. However, there are different views on the historical origin of the Maonan people in the folk. At present, the Maonan people living in the Huanjiang Maonan area mainly have five surnames: Tan, Qin, Lu, Wei

and Meng. Among them, Tan surname is the largest surname, accounting for 80 % of the total population of the local Maonan people. The Tan family genealogy records that their ancestor 'Tan Sanxiao' was to evade the government's pursuit of migrating from Hunan, marrying local women, and settling down and multiplying. The Maonan people of other surnames said that they came from Shandong, Fujian and other places. Their ancestors were all officials or businessmen. In order to escape the persecution of the government or escape the war, they came to Huanjiang County and settled down.

During the investigation of Nanchang Village, Zhongnan Village, Xia nan Township, Huanjiang Maonan Autonomous County, an 82-year-old man surnamed Tan said:

“When I was young, my grandfather once told me that our ancestor Tan Sanxiao was born in Wuling County, Changde City, Hunan Province. During the Jiajing period of the Ming Dynasty, Tan Sanxiao served as the magistrate of Hechi in Qingyuan Prefecture, Guangxi Province. Due to the shortage of officials and silver, he dismissed the officials and fled to the present Nanchang Village, Nanchang Tun, and married the daughter of the local large family. From then on, he settled here and gradually became the largest clan here. Now many Tan surname families have genealogies. The birth of children and the death of the elderly will be recorded in the genealogy. Many Tan surname families in the village are a clan with him. When he met the Maonan people surnamed Tan, he held a 'Red Feast' (the most important kind of gratitude ceremony among the Maonan people, the purpose is to thank the Queen for the gift of their children, and the old elders of the Maonan people will come to participate in the Red Feast, and the scene is very lively), and they will all go to participate in the Thanksgiving ceremony.” (Tan Yunchang. 2022: Interview.)

Through the description of the old man with Tan surname, it can be found that there are habits of recording the origin of ancestors and family members within the clan of Maonan's Tan surname. Most of the Tan surnames in Nanchang Tun are migrated from Changde, Hunan. In the important thanksgiving ceremony of Maonan's 'Red Yan', the elders will participate.

4.1.1.2 The administrative region change of Maonan ethnic settlements

Before the founding of the people's Republic of China, the Maonan area was divided into three townships with Maonan Mountain as the center, which were

under the jurisdiction of 'Si en' County. After 1956, the administrative region of the Maonan area changed. In September 1962, Shangnan Township was under the jurisdiction of Shuiyuan County, while Zhongnan Township, Xia nan Township and Mulun Township were merged into Xia nan District, and the administrative unit of Zhongnan Township was abolished. In November 1965, due to the prevalence of the people's commune system in China at that time, the administrative units of Shangnan Township, Zhongnan Township and Xia nan Township were restored. In 1984, the Shuiyuan commune separated the Maonan settlements in the southwest. Shangnan Township was established. It can be seen that the administrative changes in the Maonan ethnic enclave are very frequent, which reflects from the side that in the case of many local ethnic minorities, the Maonan ethnic group can only survive by relying on its own unique cultural imprint. This cultural imprint is the core factor that makes a nation produce cultural identity.

In the research process of Huanjiang Maonan Museum, A 25-year-old staff member said:

“The Huanjiang Maonan Autonomous County is the settlement of the Maonan people. Historically, the Maonan area was under the jurisdiction of 'Si en' County. Although the Chinese dynasties changed frequently, the jurisdiction of 'Si en' County was roughly the same as the administrative areas before 1949. All of them revolved around the three regions of 'Upper South', 'Middle South' and 'Lower South'.”

“During the Tang Dynasty (638 A.D.), the Tang Dynasty sent Li Hongjie to the Maonan area to explore the territory, and set up Huanzhou (now Huanjiang County), which governs eight nearby counties; to the Five Dynasties and Ten Kingdoms period (AD 907-960), Huanzhou governed 'Si en' County; during the Song Dynasty (AD 960-1110), the Maonan 'Sanna' area was under the jurisdiction of 'Si en' County. This period began the history of the Maonan area under the jurisdiction of 'Si en' County. Later, it experienced the Yuan Dynasty, the Ming Dynasty, the Qing Dynasty, and the Republic of China, and the administrative jurisdiction was basically the same. In 1949, the founding of the people's Republic of China, Maonan people ushered in a new era. In 1951, Si en County was incorporated into Huanjiang County. On June 5, 1986, the State Council of China approved the change of 'Maonan'

to 'Maonan'. In 1987, Huanjiang Maonan Autonomous County was established, and Maonan became the only Maonan Autonomous County in the country.”(Li Yan. 2022: Interview.)

Through the explanations provided by the staff, it can be seen that the settlement of the Maonan ethnic group has basically maintained a stable state in the administrative regions of various dynasties, which helps to deeply spread the Maonan Nuo mask culture and provides conditions for the inheritance and development of Maonan culture.

4.1.2 The History and Changes of Nuo masks of Maonan Ethnic Group in Guangxi

The Maonan ethnic in Guangxi has lived in a multi-ethnic area for a long time. It is a native mountain minority in Guangxi. The social structure is diversified, and the social system has directly entered the feudal society from the primitive society. Due to the long-term influence of natural environment, social system, mode of production and primitive customs, Maonan has long been in frequent contact with the surrounding Zhuang, Han, Yao, Miao, Mulao and other ethnic minorities in history, and has been deeply influenced by Buddhism and Taoism. Therefore, most of the gods of Nuo masks come from the gods of Buddhism and Taoism, and a few come from the heroes of the surrounding ethnic minorities, as well as the common image of working people in people's daily life. These gods are the classic images that appear repeatedly in the legends of the Maonan ethnic. They have vivid lives and stories. The relationship between the gods is complicated and the characters are full of personality. Although there is no specific written record of the spread of Maonan Nuo masks, it can be found from cultural relics and oral legends. The ancient tombs of Fengteng Mountain in Xia nan Township were built in 1858. The pattern of people wearing Nuo masks and praying dance on the tombstone is the best proof. Xiyuan Village in Xia nan Township still retains the image of the goddess of 1759. In addition, according to the genealogy of the Shigong in Xia nan Township, Huanjiang County, the Maonan people have held the blessing ceremony for more than 400 years.

Like other intangible cultural heritages, Maonan Nuo masks are constantly developing and changing. In the process of field investigation, it is learned that the number of Maonan Nuo masks is not fixed. In the early days, Maonan Nuo masks had

more than 70 gods, mainly from Maonan ballads, Shigong librettos, oral myths and legends, folk literature, etc. However, with the decrease of people's frequency of use, some gods were gradually forgotten or even actively abandoned by Maonan people in the process of oral transmission. In addition, influenced by the Chinese Cultural Revolution (1966-1976), many Maonan Nuo masks were artificially damaged. Until now, only 36 Nuo mask gods have been handed down from the Nuo masks of the Maonan people. These 36 Nuo mask gods are the most frequently used by the Maonan people in the sacrificial ceremony.

During the investigation of the museum of Huanjiang Maonan Autonomous County, eight well-preserved Maonan Nuo masks of the Qing Dynasty were displayed. These Nuo masks of the Qing Dynasty have a history of more than 200 years. The characters are vivid and simple, revealing the vicissitudes and weight of history. They are: Sanjiegong God, Powang God, Leiwang God, Yaowang God, Lingniang God, Liucuo God, Sanyuan God, Taiziliuguan God. In order to make the Nuo mask better inherited, Mr. Fang Wenzhan, the inheritor of Maonan Nuo mask, donated it to Maonan Museum. Each Nuo mask uses words to mark the name of the gods in detail, so that more people can understand the Nuo mask culture and contribute to the inheritance and development of Maonan Nuo mask culture.

In the process of interview, Tan, an inheritor of intangible cultural heritage at the autonomous region level, introduced in detail the change process of making Nuo masks. He said:

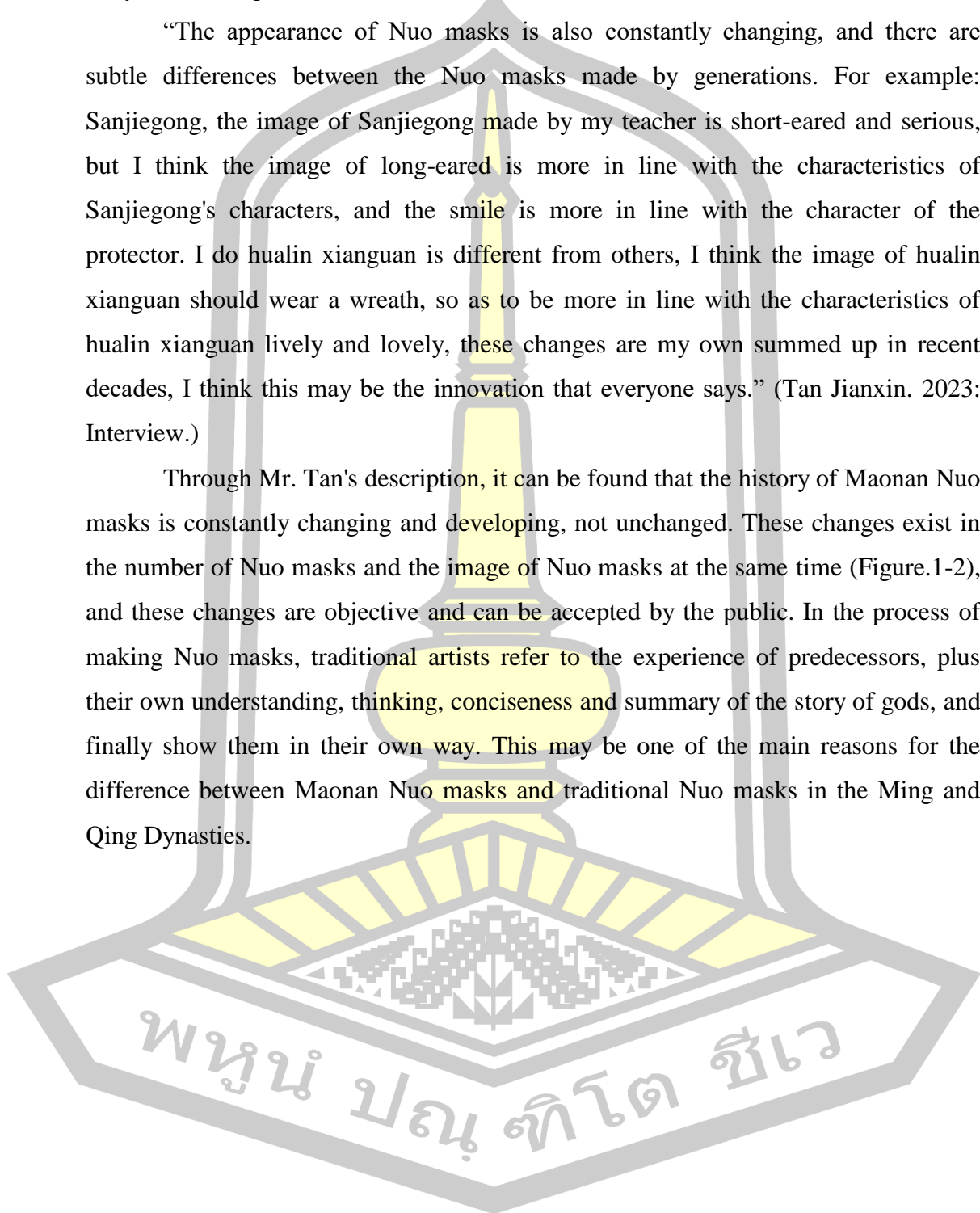
“Nuo mask was handed down from my ancestors. It has been the sixth generation to me. Nuo mask culture is the most precious belief of Maonan people. I began to learn to make Nuo masks since I was a child. At that time, many people wanted to learn (make Nuo masks). Unlike now, few people are willing to take the initiative to learn to make Nuo masks. Before making Nuo masks, we must master the story and character of each character behind Nuo masks. Only by investing in our own feelings and practicing diligently can we do well.”

“There are changes in the number of Nuo masks. Listen to my master, there are more than 70 characters in the early Nuo mask, and more than 100 in the Ming and Qing dynasties. Later, due to various reasons, only 36 Nuo masks and 72

expressions have been retained. These 36 Nuo masks are used frequently in people's daily life, with specific sources and stories.”

“The appearance of Nuo masks is also constantly changing, and there are subtle differences between the Nuo masks made by generations. For example: Sanjiegong, the image of Sanjiegong made by my teacher is short-eared and serious, but I think the image of long-eared is more in line with the characteristics of Sanjiegong's characters, and the smile is more in line with the character of the protector. I do hualin xianguan is different from others, I think the image of hualin xianguan should wear a wreath, so as to be more in line with the characteristics of hualin xianguan lively and lovely, these changes are my own summed up in recent decades, I think this may be the innovation that everyone says.” (Tan Jianxin. 2023: Interview.)

Through Mr. Tan's description, it can be found that the history of Maonan Nuo masks is constantly changing and developing, not unchanged. These changes exist in the number of Nuo masks and the image of Nuo masks at the same time (Figure.1-2), and these changes are objective and can be accepted by the public. In the process of making Nuo masks, traditional artists refer to the experience of predecessors, plus their own understanding, thinking, conciseness and summary of the story of gods, and finally show them in their own way. This may be one of the main reasons for the difference between Maonan Nuo masks and traditional Nuo masks in the Ming and Qing Dynasties.



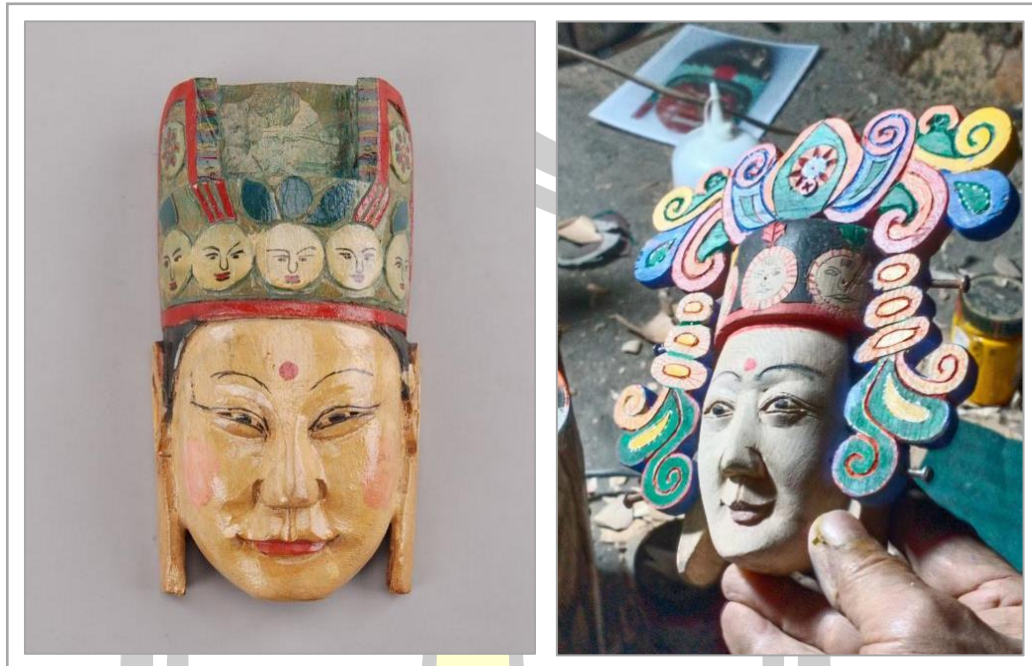


Figure 1 Comparison of the image of Hualin immortal officials in different periods

Source: Quanxi Cao Accessed on: 19, September, 2022



Figure 2 Hat ornaments made by Tan Jianxin

Source: Quanxi Cao Accessed on: 19, September, 2022

4.1.3 Guangxi Maonan Cultural Ecology

4.1.3.1 Maonan natural ecological environment

In the Maonan ballads, it is sung: 'travel uphill, hang nine ladders in one mile', 'seven points, three points, Baogu Yangyu Spring and Autumn' is a true description of the Maonan ethnic group's harshness. In terms of topography, Huanjiang Maonan Autonomous County is located in the slope zone of the transition between Yunnan-Guizhou Plateau and karst plain. The surrounding mountains are high and deep, the overall terrain is high in the north and low in the south, the river gap is large, and the water resources are rich. There are four rivers, including the Great Huanjiang River, the Small Huanjiang River, the Zhongzhou River and the Dagou River, which run through from north to south. The highest peak of Huanjiang Maonan Autonomous County is 1693 meters above sea level, and the lowest river is 149 meters above sea level. The whole is mostly stone mountain, land resources are scarce, forming a spectacular situation of 'no three miles flat' (Figure.3).

From the geographical point of view, Huanjiang Maonan Autonomous County is located in the northern part of the Tropic of Cancer, between $24^{\circ} 44' - 25^{\circ} 33' N$ and $107^{\circ} 51' - 108^{\circ} 43' E$. It is adjacent to Luocheng County and Rongshui County in the east, Jinchengjiang District of Yizhou City and Hechi City in the south, Nandan County in the west, Libo County and Congjiang County in Guizhou in the north. It belongs to the subtropical monsoon climate zone. Due to the large number of river valleys, some river valleys belong to the subtropical valley climate. The climate here is mild throughout the year, with abundant rain, sufficient sunshine and long frost-free period. The average annual temperature is about $17^{\circ}C$. The annual sunshine hours reached 4422 hours, and the annual average rainfall was 1750 mm. The rainfall was mostly concentrated from April to September, accounting for 70% of the annual rainfall, which was suitable for the growth of forest vegetation.

During the field investigation in Huanjiang Maonan Autonomous County, Ms. Tan, as a village cadre, recalled her hometown and described:

“I have lived in Huanjiang since childhood. I am a Maonan ethnic group. When I was a child, my hometown was very remote and the traffic was blocked. We have 90,000 mountains here. Every day, I go to school and go through one mountain after another. At that time, my hometown was short of water. My grandfather led the villagers to blow up the mountains and found groundwater in a deep cave. However, the road to pick up water was steep, slippery and very dangerous. Because there was little land, only a small amount of corn and soybeans could be planted.” (Tan Xiu. 2022: Interview.)

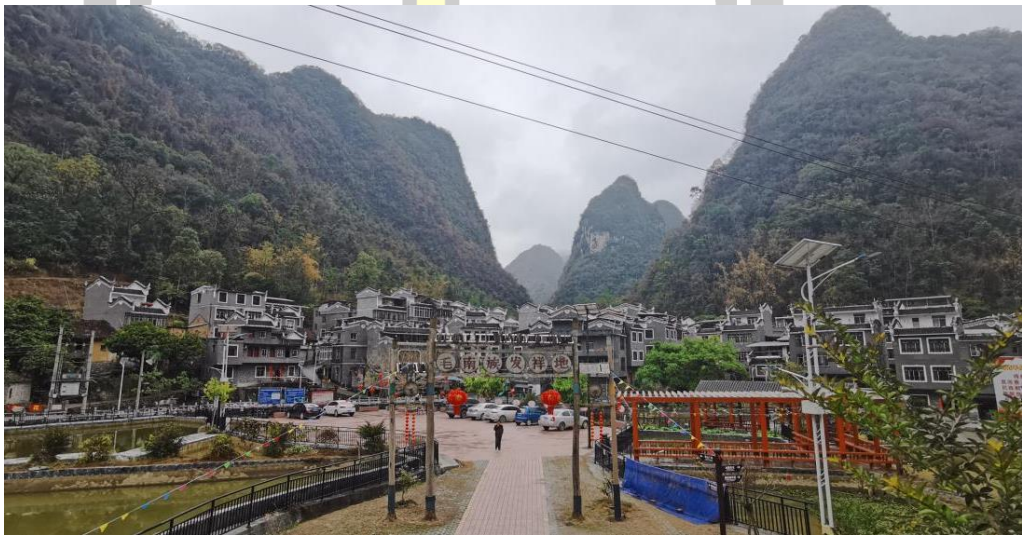


Figure 3 The settlement of the Maonan people

Source: Quanxi Cao Accessed on: 19, September, 2022

4.1.3.2 Maonan political ecological environment

After the founding of the people's Republic of China, Huanjiang Maonan Autonomous County was lack of land resources and low crop yield due to geography, topography, transportation and other reasons. After liberation, Huanjiang County has always been a national key poverty-stricken county and one of the poorest areas in Guangxi. In order to survive, the Maonan people planted grain in the cracks of stones and pumped water into deep wells. The local people used '7 copies of grain were planted and only 3 copies were received. Every year, the people can only rely on eating corn and potatoes to live a difficult life', 'Lack of clean water source, drink the

rain in the sky' to describe the living conditions of the local people. In order to help the Maonan people out of poverty, the Chinese government focuses on the development of transportation, tourism, culture, education and other contents, which has made great changes in the political and ecological environment of the Maonan people. people's living standards have been improved, and their ways of thinking and lifestyle have changed.

In order to strengthen the construction of ethnic minorities, the Chinese government put forward the policy of "all ethnic minorities in the country are equal" in the early days of the founding of the people's Republic of China. Since then, under the leadership of the Communist Party of China, the Maonan people got rid of the status quo of being enslaved and oppressed by other ethnic groups and established the Huanjiang Maonan Autonomous County. In addition, the state and local governments set up special funds to protect and promote the economic development of the Maonan ethnic and provide financial support for them. The children of the Maonan ethnic will enjoy convenience in reading and working, and strengthen the training and use of minority cadres. It is worth mentioning that in the National people's Congress every year, there will be Maonan people as representatives of the National people's Congress to participate in major national issues, and put forward valuable suggestions for the development of Maonan.

In order to strengthen the construction of ethnic minority culture, the National Ethnic Affairs Commission of the people's Republic of China was established in terms of institutional setup, which played an important role in promoting the implementation of ethnic policies, promoting the development of economic and social undertakings in ethnic areas, connecting the construction of ethnic cultural undertakings, and cultivating ethnic cultural and artistic talents. In terms of the implementation of ethnic policies, in order to implement ethnic policies in ethnic minority areas, the state has carried out a large number of basic research work, set off a wave of cultural surveys of ethnic minorities, and appeared a large number of ethnography, local chronicles, ethnic cultural investigations, folk festival notes, social and historical surveys in Maonan ethnic minority areas, which laid the foundation for the cultural protection and inheritance of Maonan ethnic minority.

In terms of education, after the liberation, the old education system was abolished. The state attaches great importance to the development of education. There are senior middle schools, junior middle schools, ethnic middle schools and primary schools in Huanjiang County. In order to ensure the implementation of education, every township has ordinary middle schools and primary schools. It is understood that the state encourages the traditional culture of ethnic minorities to enter schools. During the 1990s, the excellent traditional culture of Maonan ethnic was briefly integrated into the textbooks of primary school quality education in the Maonan ethnic area around the Yangtze River. Although it was not the main course at that time, it played a positive role in promoting the excellent traditional culture of Maonan ethnic. In addition, a museum was established in Huanjiang Maonan Autonomous County to display and display Maonan's Nuo mask culture, Maonan's bamboo weaving skills, Maonan's clothing culture, Maonan's fat suit culture, Maonan's bronze drum culture, Maonan's stone carving skills, etc., and display Maonan's rich and colorful cultural resources to the society. Behind these excellent traditional cultures, there are often certain cultural implications and educational functions, which provide a good social environment for the spread of Nuo mask culture.

4.1.4 The Types and Changes of Nuo masks of Maonan ethnic in Guangxi

As the spiritual belief of the Maonan people in Guangxi, the Nuo culture of the Maonan people has been continuously inherited and reproduced in the natural geographical environment and religious and humanistic environment of Huanjiang County, forming a unique Maonan ethnic culture. In the torrent of history, Maonan Nuo masks are also constantly experiencing the baptism of the years, or prosperity, or extinction, quietly changing. These changes are embodied in the number of masks, the types of Nuo masks, the selection of materials, the change of production tools, the change of color, the change of production process and technology.

In terms of the types of Nuo mask gods, the Maonan people divide the gods into three types: good gods, evil gods and resourceful gods according to the faces and responsibilities of the gods (Table.1). In some areas, there will be different criteria for distinction, and there will be one more type: military general gods. However, no matter how the types are distinguished, the number of Nuo masks has basically stabilized so far, maintaining 36 masks (Figure. 4), and 72 faces. These Nuo masks

are combined with the ancient Nuo culture of the Maonan ethnic group, and different prototypes can be found in the myths and stories of the Maonan ethnic group. Through the angry eyes, eyebrows and smiles, dignified majesty, kindness and kindness, the Maonan Nuo mask culture is displayed incisively and vividly.



Figure 4 36 Nuo masks of Maonan people

Source: Quanxi Cao Accessed on: 19, September, 2022

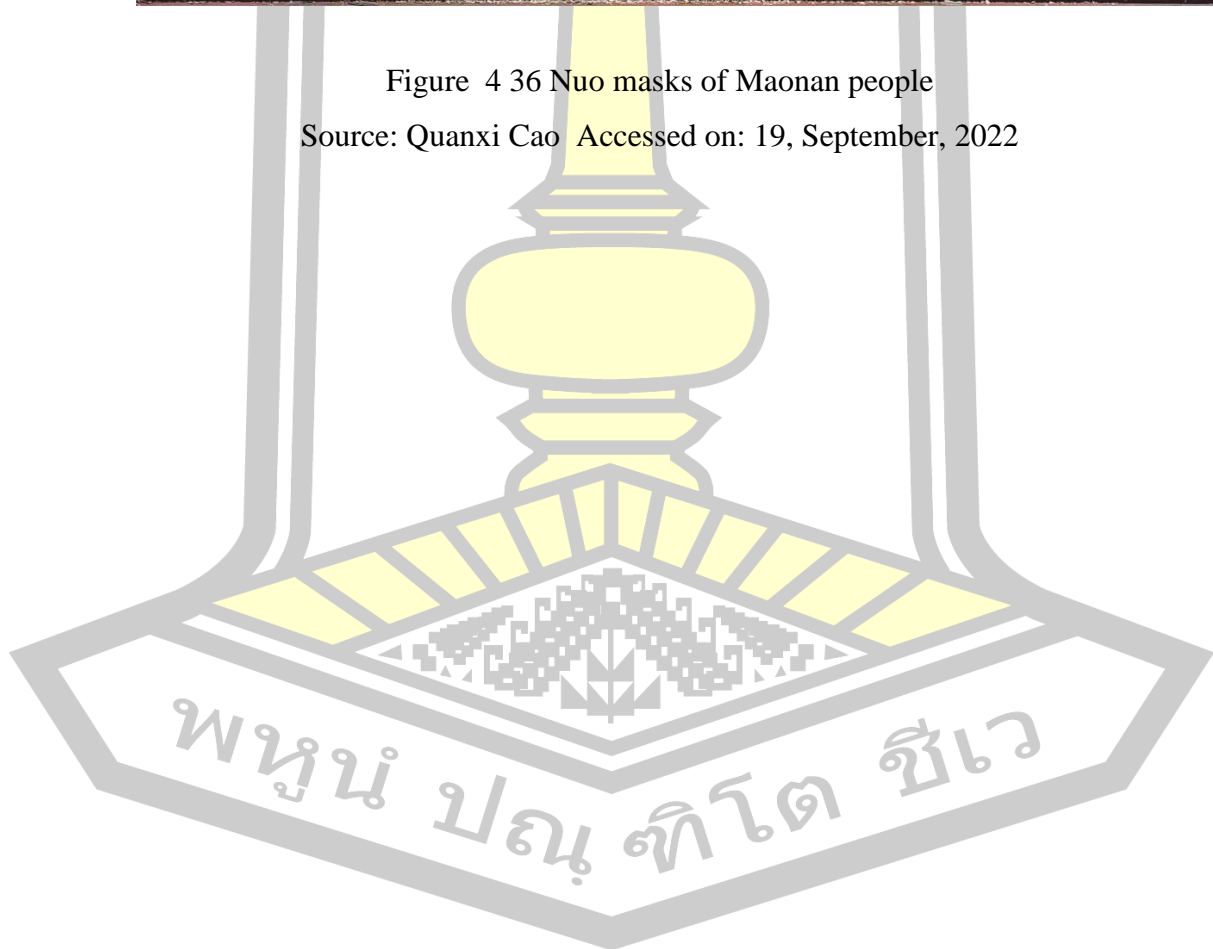


Table 1. List of types of Maonan gods





No.	Name	Gender	Introduction	Image	Types
1	San Jiegong	Male	The most respected deity of the Maonan people, protector of the Maonan people. He taught the Maonan people how to breed cattle and medicine, punish the evil god. protect the banquet safely during the Maonan "Feitao" ceremony "Sanjiegong Protect Banquet".		Good god
2	Ling Niang	Female	San Jiegong's little wife, Po Wang's Assistant, the Maonan people's god of fertility and wealth, comes from the Zhuang gods, transformed from a tree spirit, she is the lover of many gods and has strong fertility.		Good god
3	San Niang	Female	Tan Sanniang, Maonan people, Beautiful appearance, because he did not succumb to the bully's power and died for his love with the land, appears in the plot of "Three Niangs Match the Land".		Good god
4	Hualin Xianguan	Female	Po Wang's assistant, Responsible for planting "flowers" in Huashan, assist PoWang to deliver "flowers" (newborn babies) to the Maonan people.		Good god

Table 1. (Continued)





No.	Name	Gender	Introduction	Image	Types
5	Po Wang	Female	<p>The most respected goddess of the Maonan people, San Jiegong's wife, it is in charge of Maonan people's marriage, childbirth, and protecting their children's safety. Send golden flowers to the host's family (boy) in "Po Wang Sends Golden Flowers".</p>		Good god
6	Yao Wang	Male	<p>The ancestor of the Baiku Yao people, he once helped the Maonan people, he is a kind-hearted person who has many children and many blessings.</p>		Good god
7	Yao Po	Female	<p>Yao Wang's wife, together with Yao Wang, they are called: Yao Gong and Yao Po.</p>		Good god
8	Shi Gong	Male	<p>Its main function is to communicate between humans and gods, on behalf of the Maonan people, they make a wish to the gods.</p>		Resourceful gods

Table 1. (Continued)





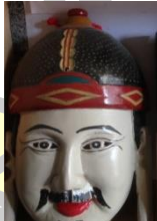

No.	Name	Gender	Introduction	Image	Types
9	Moyi King	Male	The Nuo God of Guangxi, he is also the god of grains, it is powerful and in charge of good weather and good harvest.		Good god
10	Moer King	Male	Moyi King's brother , originated from the Zhuang ethnic group, ranking second.		Good god
11	Hongyuan	Male	Sanjie Gong's assistant, duplicity, Punished by the Lord of the Three Realms and imprisoned in a frying pan.		Resourceful gods
12	Hongao	Male	Sanjie Gong's assistant, due to the age, there is a lack of records.		Resourceful gods
13	Hongshi	Male	Sanjie Gong's assistant, He knows the skills of the other two fraternities, Honesty, High magic power, low profile but not proud.		Resourceful gods
14	Tang Sanyuan	Male	The ancestor of Maonan Shigong, The Maonan people must be present when they hold a vow ceremony.		Resourceful gods

Table 1. (Continued)







No.	Name	Gender	Introduction	Image	Types
15	Ge Snyuan	Male	Responsible for distributing offerings to other gods during the votive ceremony.		Resourceful gods
16	Zhou Sanyuan	Male	Responsible for keeping the owner's family safe		Resourceful gods
17	Thunder King	Male	The most ferocious god of the Maonan people, Being punished by the Lord of the Three Realms for eating children, Later changed to eating chicken.		Evil god
18	Lei Bing	Male	Thunder King's subordinates. Responsible for inspecting tributes during the "Huanyuan" ceremony		Evil god
19	Taishiliuguan	Male	Human hero, Derived from the Zhuang ethnic group. Maonan people must invite him when they get married and "Huanyuan". don't let the monsters cause trouble.		Good god
20	Xian Qiao	Male	The deity responsible for building and protecting bridges, protect the flower girl from crossing the bridge safely during the "Huanyuan" ceremony.		Evil god

Table 1. (Continued)







No.	Name	Gender	Introduction	Image	Types
21	Jia Xian	Male	He is the ancestor of the Maonan people. Responsible for inspecting tributes during the "Huanyuan" ceremony.		Good god
22	Liang Wu	Male	The Maonan god in charge of cattle, sheep and other livestock. In the "Huanyuan" ceremony, he is responsible for opening the altar to worship the gods.		Evil god
23	Meng Guan	Male	The fierce god of the Maonan tribe, The god of plague and disease. The Maonan people go to the waterside to kill chickens and pigs for worship.		Evil god
24	Luban xian Fairy	Male	Han Chinese gods, Taught Maonan people to build houses and do carpentry.		Evil god
25	Earth God	Male	Derived from Han Chinese gods, The god who controls the land, Usually worshiped together with "Jiaxian".		Resourceful gods
26	Xiao Tudi	Male	Companion of the earth god, leading the red line for Earth God, The "Huanyuan" ceremony appears in the chapter "SanNiang Pair Earth God".		Resourceful gods

Table 1. (Continued)











No.	Name	Gender	Introduction	Image	Types
27	Ou Guan	Male	The deity responsible for the health and property of the Maonan people.		Good god
28	Three Light God	Female	Maonan female deity, it is the combined deity of the sun, moon and stars.		Resourceful gods
29	Tiao Fu	Male	In the "Huanyuan" ceremony, he is responsible for carrying luggage, things and tributes for the gods. He has a humorous personality and enlivens the atmosphere.		Evil god
30	Zao Wang	Male	The spirit is mainly responsible for protecting the fireworks and the safety of people and animals in Maonan people's homes.		Resourceful gods
31	She Wang	Male	Maonan family god, The main responsibility is to contact the messengers of the world, hell and heaven, and is responsible for protecting the peace of the residents.		Resourceful gods
32	LuoguGuan	Male	The deity who is mainly responsible for beating the gong in the "Huanyuan" ceremony.		Evil god

Table 1. (Continued)

No.	Name	Gender	Introduction	Image	Types
33	Qin Sanjiu	Male	Maonan native hero, He once went to the Kunlun Mountains to learn magic and was determined to change the face of Maonan area with more mountains and less water. Taught the Maonan people the stone carving skills.		Good god
34	Gong Cao	Male	Derived from Taoism, responsible for delivering official documents during the "Huanyuan" ceremony		Evil god
35	Liu Cao	Male	Thunder King's subordinates. The god responsible for raising chickens, ducks, geese and poultry. Maonan people want to buy poultry from him when they go to "huanyuan".		Evil god
36	Shentuan xiang	Male	The fierce god worshiped by the Maonan people.		Evil god

In the classification of Maonan people, good gods include Sanjie Gong, Po Wang, Hualinxianguan and other gods. These gods are kind-hearted and have fixed responsibilities in Maonan myths and legends, helping or teaching Maonan people survival skills. Evil god include Thunder King, Meng guan, Liu Cao, etc. Their unified characteristics are that they are vicious and ugly, with angry eyes or fangs. They are gods that bring disaster to the Maonan people. The Maonan people have to offer animals or sacrifices to them. poultry. Literary gods include Three Light God, Sanyuan God, etc. They are majestic in appearance and resourceful, and bring help to the Maonan people.

In terms of material selection, the wood selected by the traditional Maonan Nuo mask is 'Enmu', which is a unique wood in Huanjiang County. It has the advantages of high yield, low price, low density, soft texture and good permeability. In addition, it also has certain insect prevention effect. Most of the ancient Nuo masks are carved with Enmu as the raw material. With the improvement of productivity, production tools have changed. Maonan craftsmen will choose 'paulownia wood' (Figure. 5), 'red sandalwood', 'Chunmu' and so on. These three kinds of wood will be zoned according to the size and use of masks. For example, the production of Nuo masks with a height of more than 80CM needs to choose 'Paulownia wood', which has a large diameter and is convenient for cutting; if you make a small mask, you will choose a precious 'rosewood', which is easy to save and has a high collection value; the head mask with a diameter of about 20CM and a length of about 35CM is made of 'Chunmu'. This size of wood is more in line with the shape of the face, which is convenient for measurement and cutting. However, no matter which kind of wood is selected, keeping the wood not cracking, not producing insects, moderate hardness, convenient carving, and long-term preservation is the first choice for craftsmen.

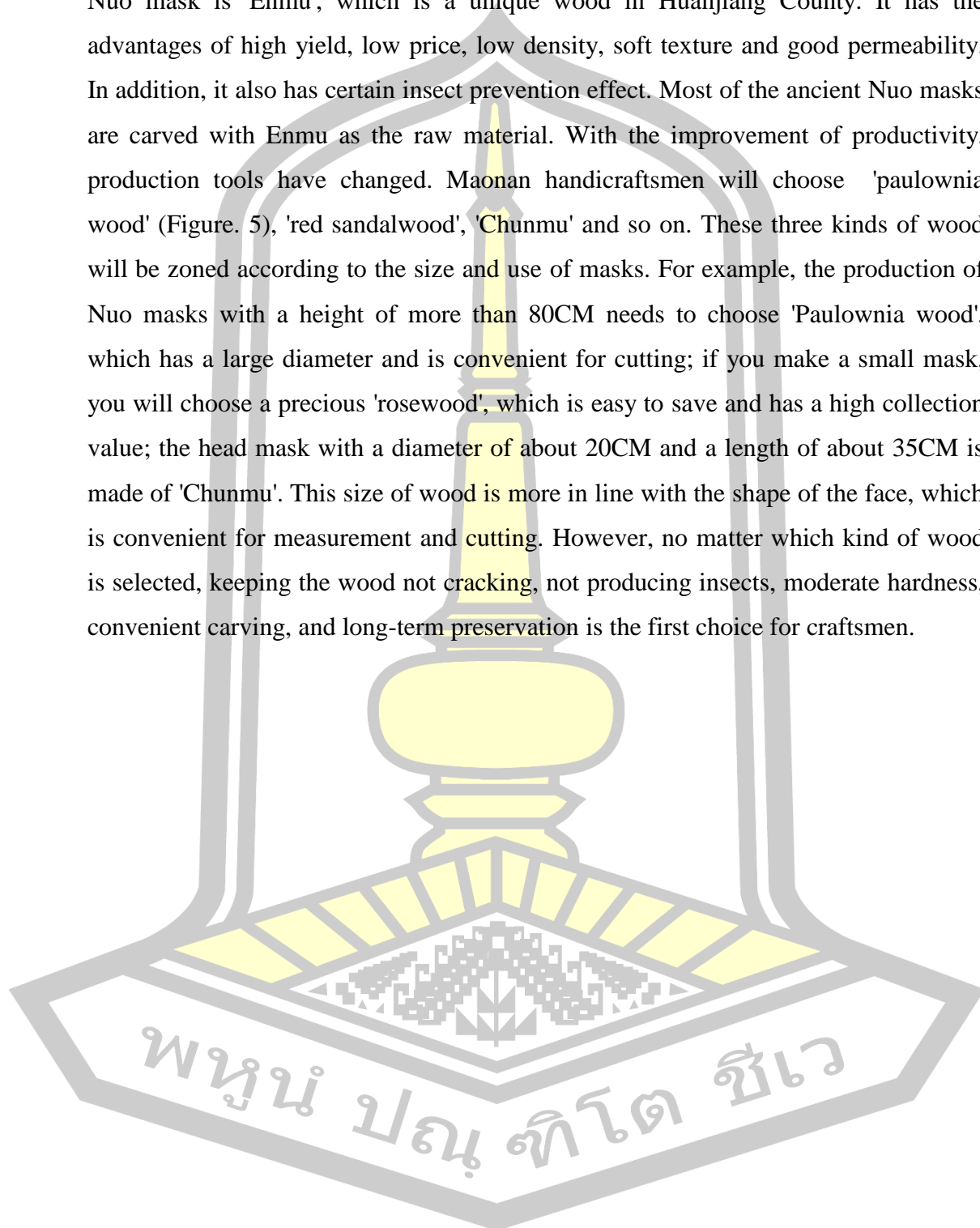




Figure 5 Paulownia wood used in making Nuo masks

Source: Quanxi Cao Accessed on: 19, September, 2022

In terms of making tools, traditional Maonan craftsmen will choose tools such as ink sticks, saws, wood drills, chisels, shovels, and yardsticks (Figure. 6). In Maonan myths and legends, Luban, a Han Chinese, brought these tools and taught them how to use them to build houses and make furniture. With the emergence of modern production tools, the tools for making Nuo masks have also changed. Nuo mask craftsmen have replaced traditional wood saws and axes with electric saws, electric drills have replaced wood drills, and tapes have replaced the ruler. In addition, modern tools such as planers, electric cutters, electric sandpaper grinders, and filers are widely used (Figure. 7). The production efficiency and production level of Maonan Nuo masks have been greatly improved.

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Figure 6 Maonan Nuo mask traditional production tools author self-take

Source: Quanxi Cao Accessed on: 16, September, 2022



Figure 7 Widespread use of modern power tools Author Photographer

Source: Quanxi Cao Accessed on: 16, September, 2022

In terms of color use, Maonan Nuo masks can be divided into good gods, evil gods and cultural gods according to facial expressions and colors. The Maonan people usually use white, red and brown as the facial background color. For example, PoWang, Hualinxianguan, LingNiang, these female gods, they are good gods, Nuo mask craftsmen will use white as the background color, with black lines to describe

the features, resulting in a strong visual impact; the evil gods include LeiWang, Liucuo and other male gods. Nuo mask craftsmen will use red or brown as the background color to make the gods' facial expressions more vicious, so as to achieve the effect of warning people. At present, the types and materials of pigments have undergone earth-shaking changes, and the choice of pigments by Nuo mask craftsmen has also increased a lot. They will add green, yellow, gold and other colors on the basis of the original red, white and brown colors, so that the color of Nuo masks is richer than before, and it can show the inner world and personality characteristics of the gods. Through field research, the following are the specific divisions of the three backgrounds of Nuo masks. They are:

The gods with white as the background color on the face: Sanjiogong, Powang, Hualinxianguan, Lingniang, Shewang, Ouguan, Taishiliuguan, Moyidawang, Hongao, Hongshi, Hongyuan, Qinjiuguan, Mengguan, Sanguangshen, Sanniang, Shangyuan, Xianqiao, Gongcao, Tiaofu.

The gods with red as the background color on the face: Lei Wang, Mo Er, Liang Wu, Liu Cao, Shi Gong, Lu Ban, Lei Bing, Jia Xian, Zao Wang.

Facial brown as the background color of the gods: land, yao king, yao po, lei wang madam, ghost, gongs and drums.

In terms of production process, Maonan Nuo masks have also changed, and the production process of different inheritors is also different. When investigating Nanchang Tun, Zhongnan Village, Xia nan Township, Huanjiang Maonan Autonomous County, Mr. Tan surname, the inheritor of Nuo masks, believes that the production of Nuo masks needs to go through seven processes. The seven process sequences cannot go wrong. There is an order before and after, he said:

“In the early stage, we Maonan people made Nuo masks by the way of oral transmission of master disciples. Later, some apprentices could not remember the process, the order was reversed, and the production (Nuo masks) did not know the next step. Later, we gradually improved the process by consulting the ancient literature and visiting many old people, and recorded it with words.” (Tan Jianxin. 2023: Interview)

These seven processes are:

The first step, material selection. Red sandalwood is a relatively good material, but also useful Paulownia wood, Chunmu, Enmu, etc., we will determine which kind of wood to use according to the specific purpose.

The second step, dry in the shade. Peel and cut the selected logs into two halves, and place them in a cool and ventilated place to dry. This process will last up to 3-5 years. If this step is not done well, Nuo masks are easy to crack, which will seriously affect the quality of Nuo masks.

The third step, conception. We will combine the story and character of each deity to conceive, and outline the desired final effect in our hearts. This process requires consulting the entire image and demeanor of the deity, so that we can count in our hearts.

The fourth step, drawing. We will use chalk, ballpoint pen, charcoal and other tools to draw facial features and headwear features on the side of the wood semicircle. This is the first draft, which requires the inheritor to have the ability to have an overall overview.

The fifth step, carving. With a variety of tools of different sizes, the characters' facial features, hair, hats, accessories and so on are preliminarily carved. Repeatedly determine the error-free and then further fine carving, this step is the most test of the basic skills, need to carve while modifying, complete this step will take at least 1-2 months of time, if the basic skills are not good, will make a crooked mouth oblique face, the proportion of the five senses of the defective products, have to start again.

The sixth step, grinding and finishing. At this time, the surface of the carved Nuo mask is very rough, which needs to be repeatedly polished, filled and polished with sandpaper. This is the core part of the whole Nuo mask carving. The refined Nuo mask can show the appearance, demeanor and inner world of the characters to the audience.

The Seventh step, coloring. According to different gods, different background colors are brushed, and then dyes or color paints are used to outline the characters' five senses, swearing, wrinkles, etc. The whole process compares and tests the skills of the inheritors to use brushes and brushes. After the paint is dried in the shade, a layer of varnish is brushed to prevent insect decay.

It can be seen that the old man of Tan surname in Nanchang Tun, Zhongnan Village, Xia nan Township, Huanjiang Maonan Autonomous County has gone through seven steps to make Nuo masks. Each step has a detailed explanation to examine the basic skills of the inheritors of Nuo masks and their mastery of wood, pigments, carving knives and other contents. However, during the investigation of other Maonan areas in Huanjiang County, it was also found that the difference was different. Due to the large number of surrounding ethnic groups, a very small number of Maonan people integrated the customs of other ethnic groups in the process of making Nuo masks, and had the step of 'light opening'. The process of light opening allowed the prestigious 'Shigong' to read the light opening mantra in the face of the mask. After this procedure, Maonan people thought that the Nuo mask after light opening had the ability to talk to the gods.

4.1.5 The aesthetic characteristics of the Nuo masks of the Maonan ethnic group in Guangxi

Maonan Nuo masks have developed from their birth to the present. Based on the original aesthetic characteristics, It absorbs the cultural characteristics of various periods, presents unique aesthetic characteristics, and has rich cultural connotations and cultural values throughout the entire development process. It has had a profound impact on the Maonan ethnic style and national character, and has extremely high aesthetic characteristics and artistic value. The following will analyze the ferocious beauty, the elegant and calm beauty, and the humorous beauty of Nuo masks.










4.1.5.1 The ferocious beauty of Nuo masks

Nuo masks with ferocious faces mostly appear in evil god. for example, Thunder King, Lei Bing, Liu Cao et al. These gods usually have round eyes, horns on their heads, and fangs in their mouths, showing an angry look (Table 2). These ferocious beauty has different meanings to different gods. The ferocious beauty of some gods expresses the positive meaning of bravery, bravery and loyalty, while the ferocious beauty of the other gods expresses the inner hypocrisy, cunning and terror of the villain image.

This ferocious beauty has many factors. On the one hand, it is because the Maonan people have long been in the worship of the gods of natural religion. This worship is inseparable from Taoism and Buddhism. The image of the gods is

expressed in this exaggerated artistic form, showing the Maonan people 's awe of the natural gods. On the other hand, the " Feitao " ceremony of Maonan nationality has the nature of performance. The main purpose is to entertain people and entertain gods. Therefore, in order to distinguish the character and appearance of different gods, exaggeration is used in the expression technique, so that people can distinguish these gods at a glance, and increase the ritual and expressive force for Nuo mask performance, so that people can accept it more easily. Finally, on the one hand, the mask has a deep meaning to the human heart. People use strong color contrast, rough lines, and exaggerated expressions to alert people to follow social order and moral norms, otherwise they will be punished by the gods.

Table 2. A list of Nuo mask ferocious expression









NO.	Introduction	Picture Demonstration		
1	Fangs Face The face of the fangs: There are hard fangs on the mouth.			
2	Angry Face Angry face: no fangs, eyes staring out.			
3	Frown face Frown face: no fangs, tight frowns.			

4.1.5.2 The elegant and peaceful beauty of Nuo masks

Some of the Nuo masks have calm and elegant expressions, soft artistic styles, soft facial lines, soft colors, and kind-hearted features. These characteristics are represented in both male and female deities (Table 3), Among the female gods are:

San Niang, Ling Niang, Hualin Xianguan, etc., which are mainly represented by wearing colorful crowns, feathers, flowers and other decorations on their heads. Among the male gods, there are: Sanjiegong God, Sanguang God, Sanyuan God, Yao King, etc. They are mainly represented by slightly narrowed eyes, smiling faces, and relatively dignified hats, which highlight the peaceful beauty of Nuo masks.

Table 3. The elegant and peaceful beauty of Nuo masks



NO	Introduction	Picture Demonstration			
1	Female deit Main performance: wearing a flower crown, soft lines, kind eyebrows and kind eyes				
2	Male deity Main performance: Smiling, soft facial lines, stretched eyebrows.				

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4.1.5.3 The humorous beauty of Nuo masks

Nuo masks also have exaggerated expressions and humorous aesthetic and artistic styles. Most of these masks have distorted facial expressions, crooked faces, slanted mouths, and missing front teeth, showing the image of a clown (Table 3). Show the inner world of the characters to people. The main ones are: Tiaofu and luoguguan. During the production process, yellow or green is mostly used as the main color. In the "Huanyuan" ceremony of the Maonan people, these characters play a role in regulating the atmosphere and providing humor. Take the porter as an example. Among all the Nuo mask gods, he has an exaggerated facial expression. Because he is carrying heavy objects and his body cannot bear it, he shows an image of grinning, which is very funny.

Table 4. Humorous Nuo masks

Introduction	Picture Demonstration	
Humorous Nuo masks Main manifestations: exaggerated facial expressions, distorted face and grinning teeth. It is an image of a small person with an active atmosphere.		

In summary, the Maonan people and Nuo masks in Guangxi have experienced tremendous changes in their historical origins and changes. These changes are mainly reflected in ethnic origins and ethnic migration, the history and changes of Nuo masks, cultural and ecological changes of Nuo masks, variations in types of Nuo masks, changes in the aesthetic characteristics of Nuo masks and other aspects. These changes are inseparable from the natural, social, economic and cultural development of Maonan areas. Under the unique natural environment and national religious beliefs of the Maonan people, Nuo masks have influenced the social and cultural development of the Maonan people with their unique aesthetic characteristics.

4.2 The Cultural Identity of Maonan Nuo masks

Cultural identity refers to the individual or group's positive tendentious consensus and recognition of cultural concepts, cultural symbols, customs, ethics, systems and other cultural elements that meet the norms, including a sense of belonging, pride, satisfaction, self-restraint and other feelings. The subject of cultural identity can be an independent individual or a group. The definition of cultural identity is divided into three levels in the academic community. One is to emphasize the cultural connection between individuals and groups, such as the psychological connection between individual self and a certain culture proposed by Wan and Chew.(2013). The second is to emphasize the value judgment attribute of cultural identity, which is the human's tendentious consensus and recognition of culture, and has a sense of belonging to a certain culture; the third is to emphasize the perspective of collective identity, with significant cultural characteristics such as values, knowledge, beliefs, attitudes, traditions, and lifestyles of collective identity. For example, the cultural identity proposed by Gomez and Torelli.(2015) is the accessibility to national or ethnic identity, and the two can be used interchangeably.

The cultural identity of Maonan Nuo mask refers to the recognition of the cultural value of Maonan Nuo mask and the recognition of cultural identity with Nuo mask as the carrier. These identities cover blood, region, ethnic group, religion, emotion, cognition and so on. To study the cultural identity of Maonan Nuo masks, we need to study from three levels: national, local and individual, and find the answers to the research questions through ethnic policies, laws and regulations, administrative orders, management systems, specific measures and implementation effects.

4.2.1 The Mutual Cultural Identity Between the National Level and Nuo masks.

Political guarantee: Maonan is a small ethnic group in China. In order to actively promote the prosperity and development of Maonan area, the state has formulated a series of policies and regulations. The principle of 'equality of all ethnic groups' is written into the constitution, which guarantees the legitimate rights and interests of Maonan people from the legal level. In 1987, the establishment of the country's only Maonan Autonomous County-Huanjiang Maonan Autonomous

County, adhere to the system of ethnic regional autonomy; respecting the customs and habits of ethnic minorities, under the leadership of the Communist Party of China, the Maonan ethnic has always retained its own national habits and cultural beliefs. In terms of policy formulation, a number of protective documents have been promulgated. For example, in August 2004, the Standing Committee of the National People's Congress approved the "Decision on the Protection of Intangible Cultural Heritage Convention." The government's protection and inheritance of ethnic minority culture and art has been included in the national important agenda. This decision has attracted the attention of the people's governments of various autonomous regions and multi-ethnic provinces.

In 2005, the State Council issued the "Notice of the State Council on Strengthening the Protection of Cultural Heritage," which first proposed the concept of minority cultural heritage and successfully incorporated minority cultural heritage into national policy documents. Subsequently, at the national level, through the development of intangible cultural heritage screening, the formulation of intangible cultural heritage protection programs, the establishment of intangible cultural heritage lists, and the improvement of the protection system of ethnic minority cultural heritage and cultural ecological zones, so as to maximize the inheritance and promotion of the excellent traditional culture of the Chinese nation and promote the construction of advanced socialist culture. In May 2006, the State Council announced the 'first batch of national intangible cultural heritage list', and established a national, provincial, municipal and county-level four-level intangible cultural heritage protection system. Maonan 'Feitao' is in the first batch of intangible cultural heritage list. Maonan Nuo mask established its status through a national platform for the first time. In 2011, the "Intangible Cultural Heritage Law of the People's Republic of China" was promulgated, which established the legal status of intangible cultural heritage protection at the legal level and clarified the rights and interests of intangible cultural heritage inheritors. In 2017, the report of the 19th National Congress of the Communist Party of China proposed to strengthen the protection and inheritance of cultural heritage, spread the excellent traditional culture of ethnic minorities, and realize the inheritance and development of the excellent traditional culture of the Chinese nation. In 2017, the State Council issued the "Revitalization Plan of Chinese

Traditional Crafts" to revitalize traditional crafts on the basis of the intangible cultural heritage list. It proposed to expand the team of inheritors, carry out research and training courses, improve the production level, and cultivate and promote the craftsman spirit in the whole society.

In 2022, the report of the 20th National Congress of the Communist Party of China proposed to promote cultural self-confidence, inherit Chinese excellent traditional culture, strengthen the protection of cultural heritage, and build a cultural power, which provides a guarantee for the protection of Maonan intangible cultural heritage. As an important part of 'Feitao', Maonan Nuo mask is the representative of Maonan's excellent traditional culture. Through the support of national policies, the protection of laws and the attention of inheritors, the cultural identity of Maonan Nuo mask at the national level is reflected.

Economic security: Maonan area due to historical, natural and other factors, material and cultural living standards, economic development is relatively backward. The state has formulated a large number of economic support policies to promote the economic development of the Maonan region. After the founding of the People's Republic of China in 1949, in order to promote the economic development of ethnic minority areas, including the Maonan ethnic, the Chinese government implemented a series of preferential economic policies, included all kinds of income and expenditure in the Maonan ethnic minority areas in the financial budget, provided subsidies for production, health, social relief and interest-free loans, and formulated special policies to help and support the Maonan trade and the production of Maonan special supplies. After 1978, China implemented the policy of reform and opening up, focusing on economic construction. The state began to pay attention to the poverty problem in Maonan ethnic minority areas. In addition to enjoying preferential policies in general poverty-stricken areas, the state also gave special care to agricultural materials and capital distribution. These measures of the government set off a climax of going out to work, the Maonan market was active, the traditional handicraft industry was developed, and the level of Nuo mask production was also improved during this period.

In November 2015, the Political Bureau of the Central Committee of the Communist Party of China deliberated and passed the 'Decision on Winning the

Battle against Poverty'. Since then, a poverty alleviation campaign of 'Eliminating Poverty and Improving people's Livelihood' has been launched throughout China. Under this opportunity, in October 2017, the state launched the 'Rural Revitalization Strategic Plan(2018-2022)', which opened up rural revitalization nationwide, advocated the vigorous development of the excellent traditional culture of all ethnic groups, the development of ethnic cultural industries, and the development of local economy.

To build a well-off society in an all-round way, a nation can not be less. In recent years, many ethnic minorities have achieved poverty alleviation, which is an important achievement of poverty alleviation. It is hoped that the villagers will take poverty alleviation as a new starting point for a better new life, and continue to work hard to make the day more prosperous. General Secretary Xi Jinping's reply reflects the importance that national leaders attach to the Maonan people, and also emphasizes the country's cultural identity with the Maonan people.



Figure 8 The publicity board of Nanchang Tun cultural plaza

Source: Quanxi Cao Accessed on: 17, September, 2022

By 2021, with the help of the national government, the Maonan people have been lifted out of poverty, and many Maonan people who have gone out to work have also returned to their hometowns. As the social environment has changed, people's

thoughts have also changed, and the belief in Nuo mask culture has begun to weaken. People are reluctant to engage in the production of Nuo masks. Economic growth has brought a large number of jobs, but also brought new productivity and lifestyle, more and more Maonan people choose to make money fast work.

During the research in Zhongnan Village, Xia nan Township, Huanjiang Maonan Autonomous County, a Tan surname village cadre in Xia nan Village said:

Our Zhongnan Village Nanchang Tun is the birthplace of the Maonan ethnic. As a village cadre in Zhongnan Village, I deeply feel the concern of the state and the government for our Maonan ethnic. The roads in the village are unobstructed, and every household can eat and wear warm. Many young people who went to Shenzhen and Guangzhou to go out to work returned to the county. They basically bought houses in the county. Now most of the village is the elderly. Every year, the 'Fenlong Festival' party held in Huanjiang will set up a branch venue in our village, and everyone is very busy together. It is worth mentioning that Tan Jianxin, a farmer in Nanchangtun, our village, was named 'Hechi Craftsman'. I feel sincerely happy that he, as the inheritor of the representative project of intangible cultural heritage at the autonomous region level, 'Maonan Nuo mask carving skills', has made great contributions to the promotion of Maonan Nuo mask culture. (Tan Wenzhuan. 2022: Interview)

Institutional guarantee: the establishment of a non-genetic inheritor protection system. Due to the limited market demand for Nuo masks, sometimes a set of Nuo masks cannot be sold for several months. Most of the Maonan craftsmen make some Nuo masks in their spare time to make money, and few people make a living by making Nuo masks. Therefore, a lot of Nuo mask production skills passed on and disappeared, many craftsmen really like to do Nuo mask to adhere to, but this kind of people in the history of Nuo mask inheritance is very rare. For a long time after liberation, influenced by the social environment, Maonan Nuo mask making craftsmen gave up doing this line for various reasons and turned to other professions. The income of craftsmen was not guaranteed, which was a big problem at that time. After 2006, with the Maonan 'Feitao' was included in the intangible cultural heritage list, governments at all levels began to pay attention to the protection of intangible cultural heritage, the establishment of Nuo mask production inheritor file, give them

subsidies, to inheritors set requirements, they have to complete the corresponding task every year to continue to receive the next period of subsidies.

The establishment of the intangible cultural heritage protection list by the state has effectively promoted the identification of the inheritors of the Maonan Nuo mask, provided a guarantee for the economic income of the inheritors, improved the social status of the inheritors, and enabled the inheritors of the Nuo mask to go out of the mountain village to a broader platform to promote their works and promote the intangible cultural heritage of the Maonan Nuo mask.

Nuo masks' cultural identity to the country: It is mainly reflected in five aspects, Cultural heritage and national identity; Tourism and Cultural Diplomacy; Social stability and cultural self-confidence; education and research; Protection and Application of Intangible Cultural Heritage. The identity of Nuo mask has a positive cultural influence on the country. Through the protection and inheritance of Nuo masks, the country can carry forward its own cultural characteristics, strengthen social identity, and show the diversity and uniqueness of its own culture internationally.

First of all, in terms of cultural heritage and national identity: Nuo masks, as a traditional cultural symbol of Maonan nationality, is a part of national cultural heritage. While promoting and protecting the Nuo mask culture, the country also strengthens the national identity, which can strengthen the cohesion and identity of the country.

Second, in terms of tourism and cultural diplomacy: As a unique cultural element in Guangxi minority areas, Nuo mask has a positive impact on the country's tourism and cultural diplomacy. The country can attract international tourists by promoting Nuo mask culture, promote cultural exchanges between China and the West, and enhance the national image.

Third, in terms of social stability and cultural self-confidence: the inheritance and development of Nuo masks can bring stability to society. By maintaining and inheriting the local culture of Maonan nationality, the state can enhance the cultural identity of the society, reduce cultural conflicts and promote the harmonious development of the society. At the same time, it also shows the country's self-confidence in local culture.

Fourth, in terms of education and research: the state's support and recognition of Nuo mask culture will also affect education and research in related fields. The research on Nuo masks will be funded by the state and become an important direction in the field of cultural disciplines, thus promoting the development of related fields.

Fifth, in the application of intangible cultural heritage: Nuo masks, as an important cultural phenomenon of the Maonan ethnic group, have effectively promoted the application of national intangible cultural heritage, thus receiving protection and attention at the national level.

4.2.2 The Mutual Cultural Identity Between Local Government Level and Nuo masks.

Maonan settlements are mainly distributed in Huanjiang Maonan Autonomous County, Hechi City, Guangxi Zhuang Autonomous Region. In order to protect and promote the development of intangible cultural heritage of ethnic minorities, the government of Guangxi Zhuang Autonomous Region and Huanjiang Maonan Autonomous County have done a lot of work and issued a lot of policies and documents.

In terms of political security: in 2005, Guangxi formulated the 'Regulations on the Protection of Traditional Ethnic and Folk Culture in Guangxi Zhuang Autonomous Region', which protected the distinctive traditional folk cultural activities and folk traditional production and production processes within the Guangxi Zhuang Autonomous Region. The Maonan Nuo mask culture was also included this time. Establish a list of intangible cultural heritage protection at the autonomous region level, establish funds for the protection of traditional folk culture, and train and fund inheritors of traditional folk culture.

In 2007, the first batch of intangible cultural heritage list of Guangxi was announced, and the Maonan 'Feitao' and Maonan Huazhumao were included in the first batch of intangible cultural heritage in Guangxi, which laid the foundation for the inheritance and development of Maonan Nuo culture. In 2016, In order to strengthen the protection and preservation of intangible cultural heritage, inherit and carry forward the excellent traditional culture of ethnic minorities in Guangxi, the 'Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region' was formulated, and it was proposed that the government at or

above the county level should establish and improve the coordination mechanism of intangible cultural heritage work, and incorporate the protection and preservation of intangible cultural heritage into the national economic and social development planning at the corresponding level. It also clarifies the responsibilities of intangible cultural heritage protection institutions, establishes Guangxi intangible cultural heritage investigation, identification, record files, and sets up training courses at the government's expense, and invites intangible cultural heritage inheritors to teach courses on the spot. During the period of 2012-2018, Maonan Nuo mask carving skills, Maonan Nuo dance, Maonan stone carving skills, these intangible cultural heritages that spread Nuo culture have also been included in the list of intangible cultural heritages in Guangxi. The protection and inheritance of Maonan Nuo mask culture are guaranteed in law.

In terms of local traditions and festival celebrations: Hechi City attaches great importance to the promotion and promotion of Maonan Nuo mask culture. In order to promote Maonan Nuo mask, the landmark building of Nuo mask square was built in the center of Huanjiang County (Figure.9), named Shengshixiang Nuo. Nuo mask sculpture is 18 meters high and 12 meters wide. The whole sculpture covers an area of 120 square meters. There are 36 Nuo masks scattered around the theme sculpture (Figure.10). Since 2008, Huanjiang Maonan Autonomous County has held a grand 'Fenlong Festival' every year. The main venue is located in the Huanjiang Nuo mask square. Tens of thousands of people attend the Nuo mask party every year, which has played a very good publicity effect for the Maonan Nuo mask culture.

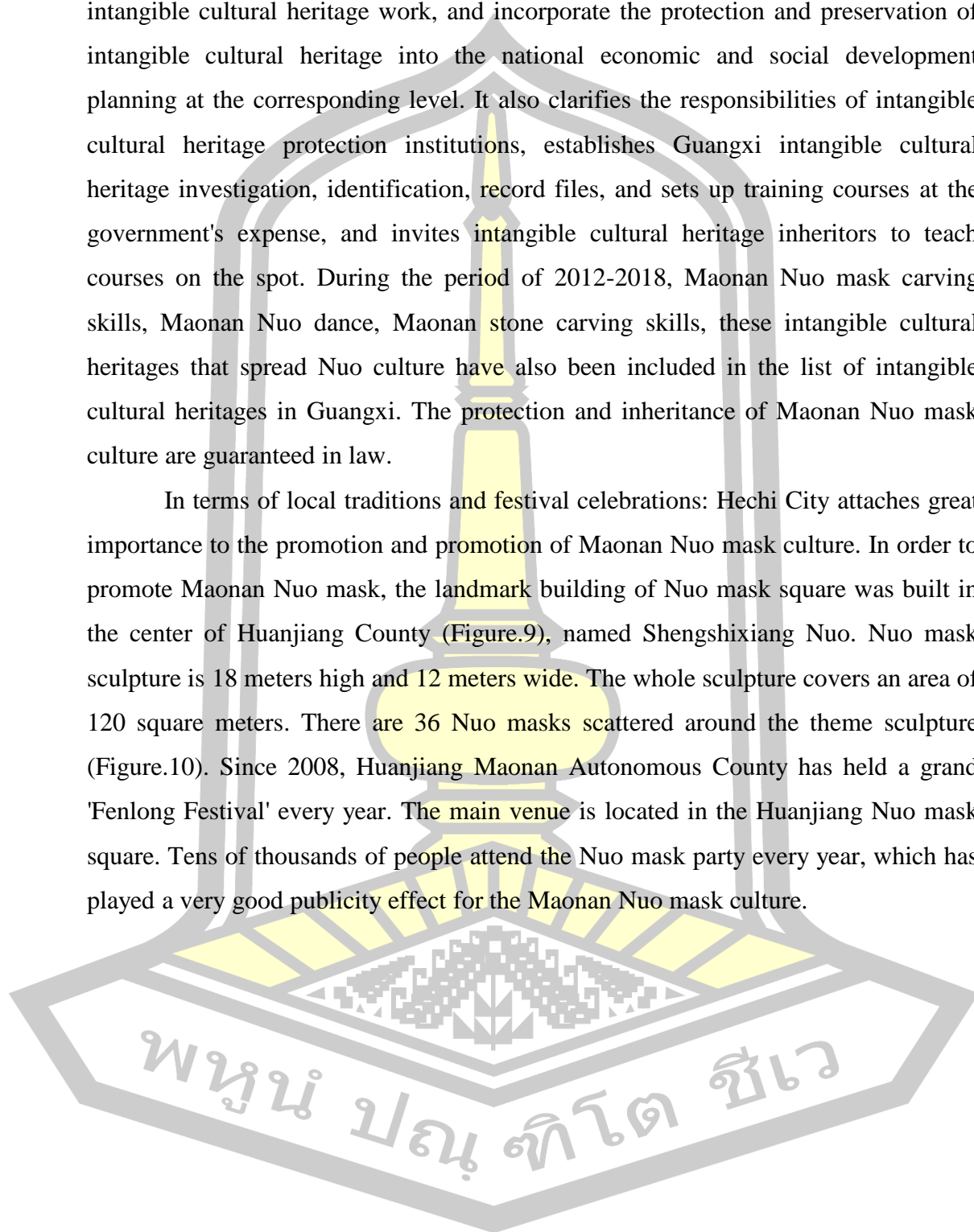




Figure 9 Giant sculptures in Nuo masks square











Source: Quanxi Cao Accessed on: 17, September,2022



Figure 10 Nuo stone sculptures in Nuo masks square

Source: Quanxi Cao Accessed on: 17, September, 2022

Table 5. Introduction to the spiritual meanings of Nuo mask Square
During the investigation and interview in Huanjiang Maonan Autonomous

No	Name	Gender	Image Introduction	Wood Carving	Stone Carving
1	San Jiegong	Male	Protector of the Maonan people, the image of a man with a dignified and kind face, wearing an official hat, it is worshiped by the Maonan people all year round.		
2	Yao Wang	Male	The image of a kind old man with a smile on his face, It shows the friendship between the Maonan people and the Yao people and has the implication of national unity.		
3	Thunder King	Male	A fierce image with red face and angry eyes, Symbolizes majesty and punishment, Let the Maonan people feel in awe.		
4	Sanniang	Female	There is a cinnabar mole in the middle of the eyebrow, the image of a beautiful girl, It symbolizes the pure love of the Maonan people.		
5	Ling Niang	Female	The image of a sexy and charming woman has strong fertility. It symbolizes the Maonan people's prosperous population and endless life.		

County, a Maonan aunt over 60 years old introduced to us:

“Our family originally lived in Xia nan Village, and later moved to Huanjiang County to take care of him with grandson. They have lived on this land for more than 60 years. Every year, there are grand celebrations in the county during the 'Fenlong Festival'. When there was no new coronavirus epidemic in 2018, tens of thousands of people came here to participate in the 'Fenlong Festival'. At that time, it was also reported by Xinhua News Agency, China-Singapore Network and other media. Now that I am old, I will come here (Nuomian Square) every day to exercise. Seeing people in the square talking and laughing, my heart is very pleased.” (Meng Sanmei. 2022: Interview.)

From the investigation, it is found that Huanjiang Maonan Autonomous County has built a huge square in the local area. As a landmark building, it promotes Maonan culture and forms a good cultural atmosphere in the ordinary ethnic groups. However, it is found in the investigation that most of the people who are interested in Maonan Nuo masks are about 50 years old. Most young people show different views on Maonan Nuo masks. They feel that Nuo masks are backward and synonymous with 'soil'. The types and meanings of Nuo masks are not very clear.

In terms of management mode: the local government of Guangxi has taken a series of measures to protect the intangible cultural heritage of ethnic minorities. Firstly, the provincial, municipal and county-level intangible cultural heritage list has been established. As of June 2022, Guangxi has announced 8 batches of representative projects of intangible cultural heritage at the autonomous region level. The list includes Maonan Nuo mask production skills, Maonan Fenlong Festival, Maonan 'Feitao', Maonan Nuo dance, which provides a guarantee for the spread of Nuo mask culture. Secondly, in terms of the construction of inheritors, Hechi City and Huanjiang County have established a database of intangible cultural heritage inheritors, paying real-time attention to and guiding the construction and development of intangible cultural heritage inheritors. During the investigation of Nanchangtun Village, Zhongnan Village, Xia nan Township, Huanjiang Maonan Autonomous County, we found that Mr. Tan, the intangible cultural heritage inheritor of Maonan Nuo masks at the autonomous region level (Figure 11), retains a 'Maonan Nuo mask carving process visit register', which records the visitor's information in detail. Among

the visitors, college teachers, government personnel, college students, business leaders, sculpture masters, and freelancers. Mr. Tan introduced us to:

“This record book is mainly used to register visitors' information. Huanjiang County Intangible Cultural Heritage Protection and Inheritance Center has formulated detailed work responsibilities for us. In addition to registration information, it also takes apprentices, trains follow-up talents, and reports the inheritance situation to the cultural authorities at least once a year. Completed these counties will give me a certain amount of financial subsidies.” (Tan Jianxin. 2023: Interview.)



Figure 11 Visited registration book of elderly Tan Jianxin

Source: Quanxi Cao Accessed on: 3, March, 2023

Through the investigation of Mr. Tan, we learned that the local government has formulated detailed job responsibilities for the inheritors. Only when the inheritors have completed these contents can they obtain the funds provided by the government. In addition, the government departments also actively organize Nuo mask cultural propaganda activities. During the annual 'Fenlong Festival' and major festivals, school students will be organized to visit the Nuo mask production process. And tell the story behind each mask.



Figure 12 36 unfinished Maonan Nuo masks

Source: Quanxi Cao Accessed on: 3, March, 2023

In order to promote the development of Maonan ethnic culture, the Maonan Museum was established in Huanjiang Maonan Autonomous County in 2012. It is the first museum dedicated to preserving and displaying Maonan traditional culture in China. Maonan Museum has set up five special topics, covering Maonan Nuo mask culture, Maonan ethnic festivals, Maonan folk culture, Maonan traditional crafts, bronze drum casting skills and so on. According to the survey, as of 2018, the list of intangible cultural heritages registered in Huanjiang Maonan Autonomous County has reached 1442, and Maonan Nuo masks are also on the list. In addition, all sectors of society and non-governmental organizations in Guangxi have also established 'Intangible Cultural Heritage Protection and Development Association', 'Guangxi Traditional Culture Research Association' and other associations, invited non-genetic inheritors as the head of the association, and regularly carried out cultural propaganda and exchange work to promote the development of intangible cultural heritage of ethnic minorities in Guangxi.

The cultural identity of Nuo masks to local governments: It mainly includes six aspects: Maonan cultural symbol; promotion of local characteristics; Maonan regional cohesion; promotion of local cultural inheritance; enhancement of cultural confidence; and enriching the diversity of local cultural activities. Nuo masks have a profound impact on the cultural identity of local governments. Maonan Nuo mask

culture can promote local culture, shape local cultural identity, and establish a positive local image in society.

First of all, in terms of Maonan cultural symbols, Nuo masks are symbols of local culture in the Maonan area, representing the unique local beliefs, rituals and art. By supporting and promoting Nuo mask culture, the local government emphasizes the uniqueness of local culture and helps local residents identify with their own culture.

Second, in terms of promoting local characteristics, displaying Nuo mask culture in various cultural activities and festivals in Huanjiang Maonan Autonomous County will help local governments strengthen local cultural characteristics, thereby enhancing the visibility of local governments and the influence of local culture.

Third, in terms of Maonan community cohesion: Nuo masks often play an important role in Maonan communities, and residents who participate in Nuo ceremonies form a community. By supporting this communal cultural expression, the local government helps enhance the cohesion of the Maonan community and brings Maonan residents closer together.

Fourth, in terms of promoting the inheritance of local culture: the local government's support for Nuo masks promotes the inheritance of this traditional culture. Through relevant education and training in schools, communities and other places, local governments can ensure that Nuo mask culture is passed down from generation to generation and form a lasting cultural identity.

Fifth, in terms of enhancing cultural self-confidence: the promotion and protection of Nuo masks shows the local government's self-confidence in local culture. This self-confidence can be reflected in cultural exchanges, external publicity, etc., and helps to form a local image that is actively displayed to the outside world.

Sixth, in terms of enriching the diversity of local cultural activities: Nuo mask culture has enriched the cultural activities of the Maonan people in Huanjiang County. By organizing relevant festival celebrations, Nuo mask cultural performances and exhibitions, the local government of Huanjiang Maonan Autonomous County can provide diversified cultural experiences and increase opportunities for urban residents to participate in Nuo mask culture, thereby deepening local cultural identity.

4.2.3 The Cultural Identity of Maonan Nuo masks at the Individual Level

Nuo, as an ancient cultural phenomenon, from the day it was created, it is inseparable from the participation of people. As the subject of creating it and using it, the individual's attitude towards Nuo mask directly affects the future development trend of Nuo mask. Based on the field investigation experience, the following will explore the cultural identity from individuals with different social roles and social identities, so as to explore the changes of Maonan Nuo masks in cultural identity.

4.2.3.1 The cultural identity of Maonan Nuo mask inheritors

There are three famous inheritors of Nuo mask production in Huanjiang Maonan Autonomous County. The first is 71-year-old Tan Jianxin, the second is 53-year-old Mr. Fang Wenzhan, and the third is 69-year-old Tan Zhuangwu. Among them, Mr. Fang Wenzhan was rated as the inheritor of municipal Nuo mask production at the age of 43, and was rated as the inheritor of Guangxi Zhuang Autonomous Region in 2015. He usually lives mainly by loading electricity meters, and makes Nuo masks in his leisure time to make money to subsidize household use. Tan Jianxin began to learn to make Nuo masks at the age of 22. In 2015, Tan Jianxin was named as the inheritor of Nuo mask production skills in Hechi City, and later as the inheritor of non-genetic heritage at the autonomous region level. He usually makes Nuo masks and leather drums for a living (Figure 13).



Figure 13 Tan Jianxin shows off the drums and Nuo masks he made

Source: Quanxi Cao Accessed on: 3, March, 2023

At the age of 36, Tan Zhuangwu began to learn to make Nuo masks. Usually, he would work part-time as a Maonan's 'Shigong', and now he earns money to support his family by doing 'Shigong' and Nuo masks. China has a very strict standard for the identification of intangible cultural heritage, which requires that it must be passed on for more than 3 generations, at least 100 years of history. Once it is identified as a national intangible cultural heritage inheritor, it will have a high reputation throughout the industry. Mr. Tan Shengci, who is known to be recognized as the inheritor of the national intangible cultural heritage, has passed away. His apprentice is Tan Jianxin. The remaining Tan Jianxin and Fang Wenzhan are the inheritors of Nuo masks at the autonomous region level. They enjoy the living subsidies of the local government in Guangxi, carry forward the culture of Nuo masks, and teach their apprentices to learn Nuo masks according to the requirements.

Nuo masks, as the material carrier of Maonan witch Nuo culture, has a very important component in Nuo culture. In the history of the Maonan ethnic group, there are strict standards for the inheritors and apprentices of the Nuo mask production. The traditional study of the Nuo mask production skills of the Maonan ethnic group must go through multi-faceted investigations, and most of them uphold the idea of 'pass on men not pass on women, pass on inside not pass on outside'. Before the liberation of the people's thoughts are: wine fragrance is not afraid of the lane deep, as long as there is exquisite skill, is not afraid of no apprentice to study, so at the time of the master apprentices have to go through repeated tests, only in patience and character have passed the test of people will be included under the door.

The inheritors of Nuo masks pay more attention to the inheritance of masters and apprentices. Each apprentice must follow the master for more than 3-5 years to complete 36 Nuo masks independently. The old man Tan Jianxin in Nanchang Village, Xia nan Village, is an apprentice of Tan Shengci, the national inheritor of Maonan Nuo mask. His carving techniques and carving style have the shadow of Tan Shengci. From 23, May 2019 to 24, June 2019, the Bureau of Ethnic and Religious Affairs and the Cultural Center of Huanjiang Maonan Autonomous County jointly held a training course on Nuo mask carving skills (Figure.14).



Figure 14 Nuo mask training class organized by Huanjiang county

Source: Jianxin Tan (2019)

The location was set at Xia nan Township Middle School for one month. A total of 20 people from all walks of life studied, including retired teachers, teachers, government personnel, businessmen, farmers and other occupations, with 19 males and 1 female. This is also the first Nuo mask making training course ever carried out in Huanjiang Maonan Autonomous County, which is funded by the government and provides a platform for the inheritance of Nuo mask culture. During the training period, the first batch of 20 people who studied under the guidance of the master were able to make simple 1-2 Nuo masks. They also had a common WeChat group and QQ group, and would send their own carved masks to the group to give the master online guidance.

During the investigation, we found the training plan at that time. Due to the short time, the traditional courses were compressed. Tan Jianxin and Fang Wenzhan, the inheritors of Maonan Nuo masks, served as masters. Each student can get 80 yuan of subsidies provided by the government every day, and 2400 yuan a month. The training is divided into four stages, as follows:

The First stage: 23, May -- 27, May , 30 class hours, training objectives: students can master the basic knowledge of Nuo face sculpture painting, can cooperate with the use of knives and other tools.

The Second stage: 28, May --6, June , 60 hours, training objectives: Under the guidance of the master, a preliminary understanding of Nuo mask carving techniques.

The Third stage: 7, June --15, June , 54 hours, training objectives: no master's guidance, can independently master Nuo mask carving technology.

The Fourth stage: from 16, June -- 22, June , 42 hours. The training goal is to be able to master the whole process and production process of Nuo mask, and to independently complete one Nuo mask carving work as the graduation work of the Nuo mask carving training class.

According to the memory of Tan Jianxin, the inheritor of Nuo mask, the trainees of Nuo mask training can adhere to it. Some trainees like Nuo mask from their hearts, and they will learn faster than others with interest. Even in order to rush to work at noon, they do not rest. The Nuo mask made is fast and good, which meets the requirements of the training class. However, some students' learning progress is relatively slow, and they fail to hand in their final assignments according to the training requirements at the end. Although some of them hand in their assignments on time at that time, the Nuo mask they made is relatively rough, and the proportion of the five senses is out of balance, so they have to make up for it later. Through this Nuo mask training course, Tan Jianxin and Fang Wenzhan have also gained new insights. As Maonan Nuo mask inheritors, they are independent individuals, from unknown craftsmen to praised inheritors. The government provides funds and platforms to teach them knowledge and spread Maonan Nuo mask culture. The transformation of identity makes them realize the importance of their identity as inheritors. In the process of taking apprentices, he was able to pass on his long-term understanding and perception of Nuo masks to students, improve his own Nuo mask carving skills, find his own value, and deepen the cultural identity of Nuo masks.

We came to Tan Jianxin's home in Nanchang Village, Zhongnan Village, Xiaonan Township, Huanjiang Maonan Autonomous County. He was deeply touched by the changes brought about by Nuo masks to his life. He was also ridiculed by others.

The family did not understand, and also wanted to give up, bear or persist. He talked about his changes over the years and said:

“When I was 22 years old, I began to learn to make Nuo masks with my master. At that time, I was smarter than others. I would learn to make masks quickly and well, which was deeply liked by my master. After the Cultural Revolution, many Nuo masks were destroyed and abandoned for a period of time. After the Cultural Revolution, out of my love for Nuo masks, I began to secretly make them in the house. Sometimes I also brought a newly made Nuo mask and felt it quietly by myself. People around you don't understand, think is to carve a piece of ordinary wood, what can it mean ?”

“However, when I was identified as the inheritor of Maonan's intangible cultural heritage, the leaders of many cultural departments invited me to visit and exchange in other places, learned a lot of new knowledge, and broadened my horizon. I have also spread knowledge about Nuo masks on many media platforms, and have been interviewed by many people. Now I look back at the previous efforts, and the efforts have been worth it. Although there are still people who do not understand, I will continue to stick to it until I can't do it.” (Tan Jianxini. 2023: Interview.)

Among the 20 students aged 18-50, we also found that some relatively young colleges have different attitudes towards Nuo masks. A student surnamed Lu, while recognizing the culture of Nuo masks, also expressed his own ideas:

“Nuo mask culture is a very important spiritual food in our Maonan people. I grew up in this belief. The reason why I came to participate in the training course is to learn about the process of making Nuo masks. As a Maonan people, it is necessary to understand what our ancestors handed down. On the other hand, during that time, there was nothing to do at home, and the government gave money (financial aid) every day. It was easier to come here with money than to work and sweat outside. If the government did not pay for training courses, I might not come. Many young people around me think that Nuo mask is very good, but I will not go to work in this area. After all, it is too difficult to make a living by making Nuo mask.” (LuBin. 2022: Interview.)

Through the words of this student, we can find that among young people, they have a basic understanding of Nuo mask culture, but they are not optimistic about the

future development prospects, and there are still some concerns. There may be the following reasons for this doubt:

One is to revere the Maonan Nuo mask. Maonan Nuo mask culture has a long history. Many Maonan people think that Maonan Nuo masks should be placed in museums for everyone to look at. If they make Nuo masks themselves, it is easy to desecrate the gods because they are not in place. The second is affected by the process of socialization. The main cultural forms in today's society are mainstream culture, popular culture and elite culture. As a traditional Chinese culture, Maonan Nuo mask has experienced the Cultural Revolution and has been burned and damaged by many Nuo masks. Maonan young people subconsciously believe that this culture is very 'ancient' and is a backward culture, which is incompatible with the youthful and beautiful 'little fresh meat' culture. The third is not optimistic about the future development prospects of Nuo masks. It is possible to understand Maonan Nuo masks as a hobby. However, if as the communicator and practitioner of Nuo mask culture, it is not realistic to make and publicize Nuo masks as the main source of income without fixed financial resources. After all, the market demand is small and the income is limited. It is difficult to live a full and hungry day. Fourth, modern society provides too many jobs and opportunities for Maonan young people. They are more inclined to make quick money. The inheritance and development of culture requires the precipitation of time, and it requires the efforts of generation after generation. people's ideas have changed. More people choose to make easy money and will not choose to spend their mind to precipitate themselves.

Maonan people's cultural identity of Nuo masks: culture is the soul of a nation. Maintaining self-confidence and identity in their own national culture is the basis for enhancing cultural vitality and historical inheritance. If we want to seek the development of national culture, we must face up to our own cultural traditions, otherwise we will lose the uniqueness of our own culture and become the dust of history. As a minority with a small population in Guangxi, Maonan people's attitude will affect the future of Nuo mask culture. In order to understand the cultural identity of Maonan people to Nuo masks, we mainly interviewed Maonan village cadres, Maonan elderly people, Maonan young people. and so on.



Figure 15 Nanchang Tun Nuo stage and visitor center author self-portrait

Source: Quanxi Cao Accessed on: 2, March, 2023



Figure 16 Nuo mask making room road sign

Source: Quanxi Cao Accessed on: 2, March, 2023

In the doorway of the Maonan Nuo mask production room, there are Nuo masks made by Tan Jianxin, the inheritor of Nuo masks. We visited the Maonan villagers near the Nuo mask production room. They witnessed the changes of Tan Jianxin in recent decades. A Nanchang Tun villager said:

“We have been neighbors with Tan Jianxin for decades. We watch him fiddle with these Nuo masks every day and admire his persistence. In 2000, many laborers in the village went out to work and made money to build a new house, which was very elegant. Everyone laughed at Tan Jianxin as a fool. In our eyes, he kept these dilapidated Nuo masks every day, not only making no money but also being laughed at.”

“Suddenly, one day we had a lot of leaders here. They visited Tan Jianxin's Nuo mask, built a new house on the original site, painted the exterior wall, and hung up the sign. Later, we heard that Nuo mask is an intangible cultural heritage. In order to publicize Nuo mask culture, the county built a road, and the car could drive directly to the village. Later, there were many people who came to Tan Jianxin to study and visit. Some were like teachers, some were like artists, and some were young students. Since Tan Jianxin became famous, we found that the original small Nuo mask could also make a big article. Now no one in the village laughed at Tan Jianxin. We thanked him in our hearts. It was his persistence that made people all over the country understand the Maonan Nuo mask and let people know the small place of Nanchangtun.” (Tan Chengzhang, 2022: Interview.)

Through interviews with Tan Jianxin's neighbors, we learned that Tan Jianxin, as an inheritor of Nuo masks, experienced a process from 'not being understood' to becoming a 'celebrity of Maonan'. This process is also the process of Maonan villagers' cultural identity of Nuo masks. This process refreshes Maonan people's cognition of Nuo masks and strengthens Maonan villagers' recognition of Nuo masks.

Cultural identity of Maonan Nuo mask-related practitioners: In order to grasp the cultural identity of Nuo masks among relevant practitioners (Figure 17), we visited Maonan Museum staff and Nuo mask performers through interviews. At the Maonan Museum in Huanjiang County, the staff gave us a detailed account of the history of the Maonan Museum, the background of its establishment, and introduced the Maonan's 'Feitao' collected in the Maonan Museum, the Maonan 'Fenlong

Festival', the Maonan folk traditional sports, the Maonan's flower and bamboo hat weaving skills, and the Zhuang's bronze drum casting skills.



Figure 17 Research on Maonan ethnic museum in Huanjiang county

Source: Quanxi Cao Accessed on: 1, March, 2023

When talking about the view of the Maonan Nuo mask culture, she said:

“I am a Han ethnic. I have lived in Huanjiang County since I was a child. I did not understand the Nuo mask culture before. Because of my work, I came into contact with Maonan's 'Feitao', and I knew that Nuo mask is an important part of Maonan's 'Feitao'. Every year, many people come to the museum to visit. In order to give tourists a better introduction to Maonan's traditional culture, I have done a lot of homework and learned a lot about 'Feitao' on the Internet and in the atlas. Nuo mask is a part of 'Feitao', I only know that Nuo mask has 36, but can not carefully distinguish each god, only know the main masks, such as the three kingdoms, Yao king, Po king, other detailed information due to the introduction to tourists can not be used, there is no in-depth understanding.”(Tan Jianxini. 2023: Interview.)

When asked whether she will take the initiative to introduce Maonan Nuo mask culture to her children, she said that she will not introduce it to her children until they are interested in Nuo masks when they grow up. From the interview with the museum staff, we also found that this attitude is common among the staff, only a few people are from the heart of the love and are willing to take the initiative to promote Nuo mask culture. Through the investigation, it is found that the museum staff is exposed to the Maonan Nuo mask culture due to work reasons. It is not opposed or

excluded, but it will not take the initiative to publicize the content outside the work. This phenomenon reflects the low cultural identity of Nuo mask culture in this part of the group. This phenomenon may have the following reasons: First, as a Nuo mask culture practitioner, there is a lot of contact with Maonan Nuo culture every day. The huge amount of work makes them have no energy to further understand. Secondly, the influence of the way of thinking, although there are a lot of Nuo mask culture related items and materials in the Maonan Museum, but we pay more attention to the content related to their own vital interests, to complete their own work can be, beyond the scope of work to see personal preferences and energy. (Wang Huijuan. 2022: Interview.)

4.2.3.2 Cultural identity of Maonan social groups

There are some art groups with ethnic characteristics in Huanjiang Maonan Autonomous County. Huanjiang Maonan Rhythm Art Troupe is one of them. They have successfully held many special performances of Maonan ethnic art in the United States (Figure.18), Germany, Australia (Figure.19), Thailand and Vietnam, bringing Maonan's unique Nuo mask culture out of China. It has left a deep impression on people and has been widely reported by the media.



Figure 18 Huanjiang Maonan musical art troupe performs in New York

Source: Yufeng Gao (2018)

We interviewed the members of the art troupe. When talking about their feelings about Maonan culture, one of the leaders said:

“Our art troupe has participated in many overseas performances, and we feel very happy to publicize the traditional culture of the Maonan ethnic group. Usually, we will rehearse some programs in combination with the traditional culture of the Maonan ethnic group, such as the Nuo dance 'Nating' showing the Nuo culture of the Maonan ethnic group, the dance 'Dinghuaka' showing the flower and bamboo hat of the Maonan ethnic group, and the 'Land and Sanniang' Maonan Girl showing the folk customs of the Maonan ethnic group. Everyone in the usual rehearsals are very hard, never tired, you can see that we are really from the heart of the Maonan traditional culture of love to come together, we will use their own way to spread the Maonan culture to more people.” (WeiXiaolin. 2022: interview.)

Like the Maonan rhyme art troupe, many art groups in Huanjiang are folk associations. They came together out of love, took the initiative to assume the role of Maonan cultural envoys, demonstrated and promoted the traditional culture of Maonan, including Nuo masks, and made great contributions to the development of social culture. However, most of the art troupes are civil societies, which can only rely on performances to obtain meager income. Sometimes the government will help contact some performances to the art troupes. At that time, they will be very busy. Sometimes the performances are relatively few, and everyone will not be active. Civil societies want to obtain stable economic income, want to purchase new equipment and props, want to improve the performance effect, and want to get a good living environment on the right track. There is still a long way to go.

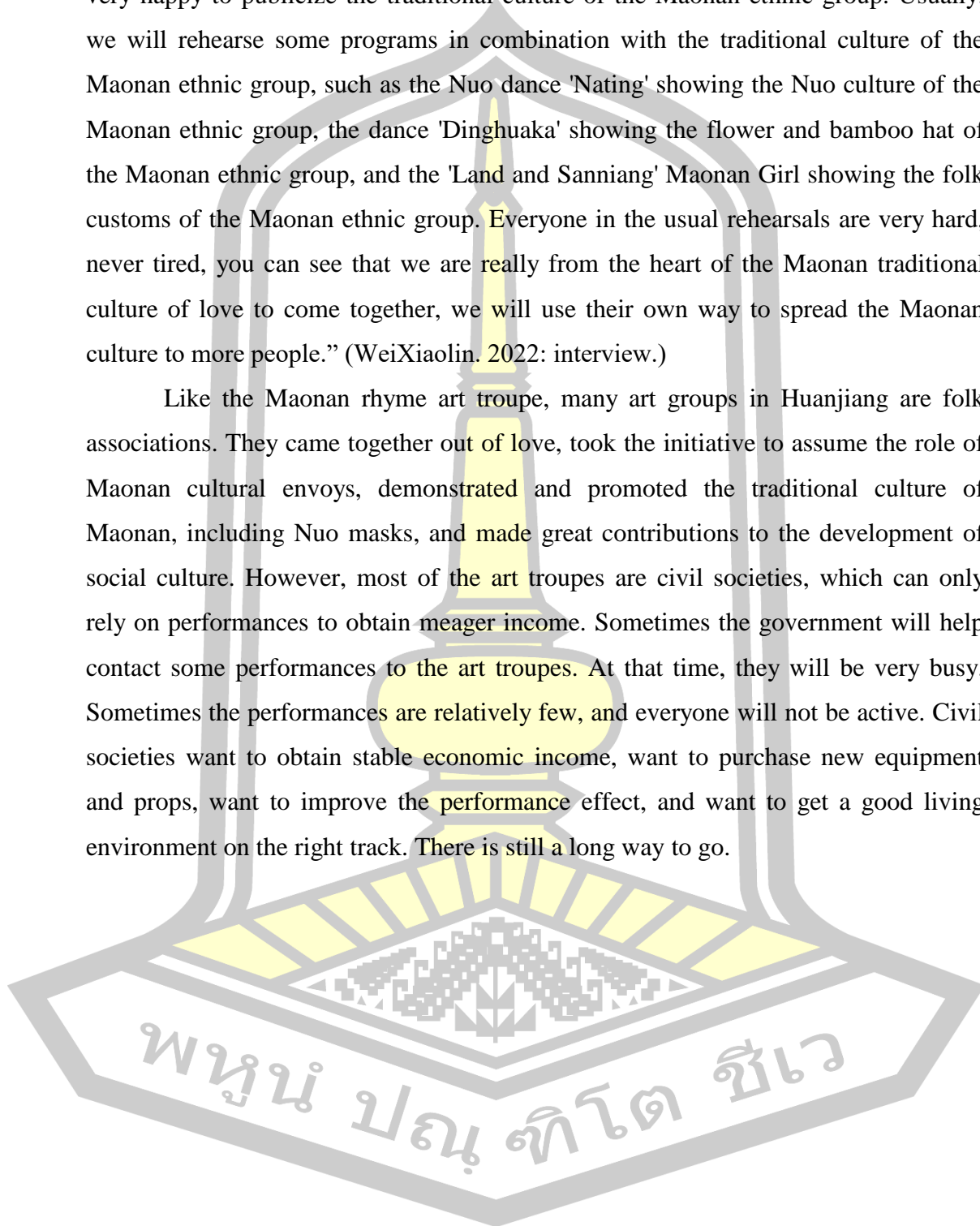




Figure 19 Huanjiang Maonan musical art troupe performs in Australia

Source: Jixiu Wang (2019)

The cultural identity of Maonan teenagers: cultural inheritance is not from young people, only with young people can have a future. At present, ethnic areas will attach importance to the integration of traditional culture in education. How to integrate into the education can not only spread the national culture, but also get everyone's praise is a question worth pondering. There are many ethnic schools in Huanjiang Maonan Autonomous County, including Xia nan Central Primary School, Xia nan Middle School, Ethnic Middle School and so on. Some of these schools are township-level key primary schools, some are county-level key middle schools, especially Xia nan Township Central Primary School and Xia nan Middle School. The school address is in Xia nan Township, and the comprehensive proportion of Maonan students is more than 85%. The school is equipped with art teachers, rehearsal rooms, and ethnic art courses. In order to understand the cultural identity of Maonan teenagers on Nuo masks, we conducted interviews in Xia nan Central Primary School and Xia nan Middle School. A Tan student in Xiami Wutun, Xia nan Xiangtang Eight Villages, told us:

“There is a 'Shigong' team in our village. Occasionally, I watch Nuo mask performance with my family during the festival. I think it is very lively. The villagers like to watch it very much. Some naughty classmates will imitate Shigong's

movements to dance Nuo mask. Although I do not know what to dance, I think it is very interesting. The school will arrange some art and dance classes to promote the Maonan culture. Our class painted Nuo face in the classroom and put it on the podium for evaluation. I once painted well and was praised by the teacher. The students in the next class learned to dance Nuo dance, which was funny. The students laughed and couldn't catch up. I liked art and music class best.” (Tan Zichen. 2022: Interview.)

At present, Huanjiang County Education Bureau has realized the importance of promoting national culture (Figure.20) . It will promote Maonan intangible cultural heritage culture in primary and secondary schools, invite inheritors of intangible cultural heritage into colleges and universities, and begin to pay attention to promoting Maonan Nuo mask culture. However, the effect is not standard. Most students and parents only think it is a cultural experience. The main task is to study for college entrance examination, and will not incorporate the inheritance of Nuo mask culture into their future life planning.



Figure- 20 Maonan intangible cultural heritage enters campus

Source: Jianxin Tan (2022)

The impact of Nuo mask identity on the collective and individual: The impact of Nuo mask identity on the collective and individual contributes to the development of cultural inheritance, community cohesion, individual identity, etc., and provides

participants with multi-level experience and growth opportunities. Its impact mainly includes four aspects, identity and belonging; spiritual sustenance and emotional expression; social interpersonal relationships, self-growth and education.

First of all, in terms of identity and belonging: By participating in ceremonies or activities related to Nuo mask culture, groups or individuals have established an identity with Nuo mask culture and felt a sense of belonging to Nuo mask culture. This helps to form an individual's identity and pride in their own culture.

Second, it contributes to collective and individual spiritual sustenance and emotional expression: Nuo mask culture is often accompanied by certain religious beliefs and emotional expressions. Collectives or individuals can find spiritual sustenance and express their emotions towards the Nuo mask gods and their own lives by participating in related "Faitao" rituals.

Third, in terms of social interaction and interpersonal relationships: Collective or individual participation in Nuo mask culture is a social behavior. By participating together with others, closer interpersonal relationships are established and the same spiritual bond is created. This helps increase social interactions and build friendships.

Fourth, in terms of self-growth and education: By learning and participating in Nuo mask cultural activities collectively or individually, we can not only enhance our understanding of Maonan traditional culture, it can also cultivate one's own hands-on ability, creativity, etc., and promote the overall growth of individuals.

4.3 The Protection Inheritance and Development Strategies of Maonan Nuo masks

This study uses in-depth interviews to investigate the protection, inheritance and development strategies of Nuo masks, strategies are proposed from three parts. The first part is to improve the cultural identity of Maonan Nuo masks. This part analyzes the current cultural identity status of Maonan Nuo masks at the individual and social levels, and analyzes the inheritance methods of Nuo masks from four levels: family, professional training classes, school education, and society. The second part proposes to improve the education and training system. It will be elaborated from three aspects: youth school education and training, inheritor training, and social group training. The third part is to strengthen government functions. It is proposed to

establish and improve intangible cultural heritage laws and regulations, optimize the assistance model, activate the vitality of the intangible cultural heritage market, and broaden publicity channels.

4.3.1 Improve the Cultural Identity of Maonan Nuo masks

4.3.1.1 Analysis on the protection and inheritance methods of Maonan Nuo masks

During field research, it was found that the current protection and inheritance methods of Maonan Nuo masks cover four aspects: family inheritance, professional training class inheritance, school education inheritance, and social inheritance. Each aspect of the inheritance method has different characteristics. Through on-site investigation and research in the Maonan area, the following contents were found.

1) In the family inheritance method, it is generally divided into two types: ordinary Maonan people and Nuo mask inheritors. In an ordinary Maonan family, children will be told by their elders from birth that gods such as the Lord of the Three Realms, the Po-Wang, and the Family Immortal are the protectors of the Maonan people. They should revere their own gods, who will help them in their daily lives. For Maonan men, the most important task in their lives is to produce offspring. If they are over 35 years old and do not get married and have children, it is disrespectful to their ancestors and gods, and they will be punished by the gods. The elders in the family will lead the men to make a wish to Po Wang, hoping that a healthy child will be added to the family next year. When a child is born, a vow-voting ceremony is held. This ceremony is called "Red Yan". "Red Yan" is the most important ceremony in the life of Maonan men (Figure 21).

พหุ ม ประถมศึกษา



Figure 21 Maonan people's "Red Feast" ceremony

Source: Quanxi Cao Accessed on: 5, March, 2023

The family inheritance method of Nuo mask inheritors is more inclined to "Son inherits father's legacy". During a field trip to Huanjiang Maonan Autonomous County, it was found that the inheritors of Nuo masks usually teach their sons the making skills, and take their sons to see the world through various Nuo mask cultural promotions to expand their sons' horizons. When the inheritor gets old, he will pass on this work to his son, who will continue to make Nuo masks. This phenomenon of "passing from father to son" is common among the Maonan people.

2) Inheritance in professional training courses: The local government and cultural department of Huanjiang Maonan Autonomous County organized multiple professional trainings and passed on the Nuo masks by inviting intangible inheritors to make them on site or give lectures. In addition, in order to promote ethnic unity and promote Maonan Nuo mask culture, the Huanjiang County Ethnic and Religious Affairs Bureau held a Nuo mask making training class in 2019 (Figure 22). The organizer invited two inheritors, Fang Wenzhan and Tan Jianxin, to teach Nuo mask making knowledge and provide professional training on Nuo mask making skills. This also provides a more systematic and in-depth learning opportunity for those who are interested in Nuo mask culture. However, due to limited conditions, the training scale was relatively small, with only more than 20 students participating at the time.



Figure 22 Huanjiang county Nuo mask making training class

Source: Wenzhan Fang (2019)

During the inspection in Huanjiang Maonan Autonomous County, Tan Jianxin, the intangible inheritor of Nuo masks, introduced to us the current situation of his participation in training as a tutor: The relevant cultural departments of Huanjiang County will be responsible for contacting him to open training courses. The training targets include staff of public institutions, school students, teachers of art schools, etc. When asked when the next training class will be held, he said that it will be determined based on the number of people. Generally, the class can only be held when the number of people is more than 10, and applicants must ensure that they have enough time and energy to participate.

3) In terms of school education inheritance: Nuo mask culture is mainly inherited through educational courses and cultural activities. As the only junior high school in the Maonan area of Xianan Township, Xianan Middle School fully integrates the Maonan Nuo mask culture into school education. The school spreads Nuo mask culture through painting, making Nuo masks, and dancing Nuo dances, and has built a Nuo cultural handicraft room and a Maonan ethnic cultural corridor. Xianan Middle School has integrated Maonan Nuo face painting into the school's

art classes. Since 2006, it has produced a large number of cardboard masks, wood carving masks, painted masks, paper-cut masks, etc. (Figure 23).



Figure 23 Nuo masks made by Maonan students

Source: Quanxi Cao Accessed on: 18, September, 2022

From the perspective of cultural symbiosis, the introduction of Maonan Nuo mask culture to campus has promoted people's thinking and attention to Nuo mask culture, regained cultural confidence, and contributed to national unity and cultural dissemination. Nuo masks with bright, full colors and rich shapes also provide new curriculum elements for the relatively backward Maonan people. From the perspective of the protection and inheritance of Maonan Nuo mask culture, the introduction of Nuo masks into the campus provides a fixed place, object and time for inheritance activities. This is an exploratory stage in which the inheritance and protection of Nuo masks has gradually entered a standardized stage.

In terms of social inheritance, social inheritance is often accompanied by various cultural sacrificial activities or cultural exhibition activities related to Nuo masks. Social inheritance mainly includes ceremonial activities related to Nuo mask culture held in Huanjiang Maonan Autonomous County and community participation. Huanjiang Maonan Autonomous County holds festivals related to Nuo mask culture every year. Such as the Maonan "Fenlong" Festival (Figure 24), Maonan "Feitao" (Figure 25), Nuo mask performance (Figure 26). The Huanjiang County Government

has designated the Nuo Noodle Square as a fixed place to inherit the Nuo mask culture, allowing the public to experience the Nuo mask culture. In addition, Nuo mask culture will also be passed down in Maonan villages or communities. The Maonan villagers have formed a common experience and sense of identity with Nuo mask culture through common sacrifices, festival celebrations, and "voting" rituals in daily life.



Figure 24 Maonan Fenlong Festival
Source: Quanxi Cao (2022)



Figure 25 Maonan "Feitao"
Source: Quanxi Cao (2022)



Figure 26 Nuo mask performance

Source: Quanxi Cao Accessed on: 18, September, 2022

A summary of the protection and inheritance methods of Maonan Nuo masks. The inheritance method of Maonan Nuo masks has gone through four dimensions: Maonan family, professional training classes, school education and social inheritance. Each dimension of inheritance has its own advantages and disadvantages. The specific analysis is as follows:

First of all, the advantages in family inheritance: the family is the original place for the inheritance of Nuo mask culture. Through words and deeds, the identity and cultural connotation of Nuo masks can be more deeply integrated into family education and daily life, which is conducive to practical application and experience. Disadvantages: Family inheritance is usually carried out on a small scale, which may result in a relatively narrow audience, making it difficult to meet wider inheritance needs, and is restricted by personal abilities and subjective factors.

Secondly, the advantages in the inheritance of professional training courses: Opening professional training classes can provide more professional and systematic skills training, allowing students to have a more comprehensive understanding of the production process of Nuo masks and the cultural connotations behind them. During the survey, it was found that these professional training courses are often led by intangible cultural heritage protection institutions or cultural departments, and have certain funds to ensure the complete development of training. Disadvantages: Professional training courses often require a certain amount of time

and financial investment, and may not cover all people interested in learning. In addition, overly specialized training may sometimes separate the connection between Nuo mask culture and daily life, easily leading to the phenomenon of chasing capital and staying away from the lives of the masses.

Third, the advantages in school education inheritance: the school has the characteristics of fixed location, large scale and rich resources. School education inheritance can introduce Nuo mask culture into courses and cultural activities, and apply it more widely to all stages of education, giving more students the opportunity to contact and understand the traditional culture of Nuo masks. Disadvantages: School education usually has detailed curriculum arrangements and is restricted by other courses. The inheritance of Nuo mask culture remains on the surface and cannot reach a deep level.

Fourth, advantages in social inheritance: social inheritance has the characteristics of wide coverage and large scale. The social inheritance of Nuo masks contributes to the spread of traditional culture on a wider scale. The social inheritance of Nuo masks is often presented to the public through sacrificial ceremonies, festival celebrations and other forms. Nuo mask culture can be integrated into community life and enhance the social identity of the Maonan region.

Disadvantages: Social inheritance usually relies on the organization and consciousness of the community itself, is greatly affected by subjective factors, and has certain uncertainties. In addition, social inheritance is more susceptible to social changes, and the rituals and content related to Nuo mask culture may gradually fade away.

4.3.1.2 Maonan social level of cultural identity

The development of the excellent traditional culture of the Maonan ethnic is conducive to the prosperity and development of the advanced culture of socialism with Chinese characteristics. Huanjiang Maonan Autonomous County, as the only Maonan Autonomous County in China, has the responsibility and obligation to expand publicity and continuously improve the people's cultural self-confidence and cultural identity through traditional festivals, ethnic exhibitions and community activities.



Figure 27 Nuo masks square in Huanjiang county

Source: Quanxi Cao Accessed on: 3, March, 2023

In terms of traditional festivals, the Maonan 'Fenlong Festival', as the largest festival in the region, has a very important position in the hearts of the Maonan people. This festival is organized spontaneously by the Maonan people, and tens of thousands of people participate in it. It shows the Maonan people's cultural identity to the traditional intangible cultural heritage at the social level. During the March Three Folk Song Festival, Maonan intangible cultural exhibition will be held in front of the huge Nuo mask sculpture in Nuo mask square (Figure.27). Tan Jianxin, the inheritor of intangible cultural heritage, will come to everyone with his Nuo mask to tell the story of Nuo mask. Nowadays, both young and old people in Huanjiang Maonan Autonomous County know Nuo masks. Maonan children play in the huge Nuo mask square (Figure.28), which has already branded the Nuo mask in their lives.



Figure 28 The masses dancing in Nuo masks square

Source: Quanxi Cao Accessed on: 17, September, 2022

4.3.1.3 Cultural identity of Maonan Nuo mask inheritors

As the direct executor of spreading the traditional culture of Maonan ethnic, the inheritor of Nuo mask will directly affect the future of Nuo mask of Maonan ethnic. The criteria for identifying national intangible cultural heritage inheritors in China are very strict. Most inheritors have reached about 50 years old after being identified as national, and their bodies have begun to age gradually. They have limited energy in the process of inheriting intangible cultural heritage. Therefore, cultivating young intangible cultural heritage inheritors has become an important part of the government's intangible cultural heritage protection work. Improving the cultural identity of inheritors is the focus of stabilizing the spread of intangible cultural heritage culture.

On 3, March 2023, When conducting a survey in Huanjiang Maonan Autonomous County, Tan Jianxin, the inheritor of Nuo mask, was interviewed. He is 71 years old. His main source of income is to help others make cowhide drum. One drum is 1000 yuan, and 12 are booked by others. He also introduced the production process and internal structure of cowhide drum in detail. After helping others make cowhide drum to remove the cost, it is also a good income in the local area. In addition, he will make some Nuo masks himself in the rest of the time (Figure.29), go to the county to participate in cultural exchange activities, and teach the apprentice to

make Nuo masks. Among the three inheritors of Nuo masks in Huanjiang Maonan Autonomous County, Tan Jianxin spends more time in making Nuo masks. When talking about whether his apprentices have very strict standards, he said:

“Nowadays, many young people are not willing to suffer. There are three standards for my apprentice. First of all, the character must be good and able to withstand the test, which is the most important. Secondly, whether to love Nuo mask carving, whether there is a strong cultural identity, only really like to adhere to it. Finally, willing to work hard for the development of Maonan Nuo masks, eat more bitter than others, in order to taste different sweet.” (Tan Jianxin. 2023: Interview.)



Figure 29 Tan Jianxin shows off his Nuo masks

Source: Quanxi Cao Accessed on: 3, March, 2023

Through the dialogue with Tan Jianxin, it can be seen that the intrinsic motivation of the inheritors is an important factor affecting cultural identity. If he himself does not recognize the Maonan Nuo mask culture, how will he volunteer and continue to make efforts? As a precious intangible cultural heritage of the Maonan ethnic, Nuo mask records the ancestors' belief in the gods and the most life. The development of the intangible cultural heritage of the Maonan ethnic Nuo mask

requires the efforts of everyone, especially the young people should take the initiative to assume the responsibility of protection and inheritance.

4.3.2 Improving the Education and Training System

4.3.2.1 The construction of youth school education and training system.

Teenagers are the builders and beneficiaries of the future society, and also the hope of the country and the nation. It is very important to strengthen the education of intangible cultural heritage in the youth group. In 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" and proposed to "integrate the content of intangible cultural heritage into the national education system from beginning to end." The school has a fixed venue, which is a place to disseminate knowledge and culture. The school is used as a carrier to promote and protect intangible cultural heritage, so that intangible cultural heritage inheritors can enter the campus, and the education and training system is constructed from the three dimensions of primary and secondary education, vocational education and higher education.

Establish an intangible cultural heritage education base in primary and secondary schools, encourage national minority intangible cultural heritage inheritors to carry out popular science lectures, special courses, cultural experiences and other content in primary and secondary schools, and increase the interest of primary and secondary school students in national minority intangible culture. In the interview and investigation of education in Huanjiang Maonan Autonomous County, it was found that some primary and secondary schools have begun to add the characteristic courses of intangible cultural heritage of ethnic minorities to the students' curriculum, and invited Tan Jianxin, the inheritor of Maonan Nuo masks (Figure.30), Tan Sujuan, the inheritor of Maonan flower and bamboo hat weaving skills, to open lectures and courses to experience Maonan intangible cultural heritage.



Figure 30 Tan Jianxin Teaches Nuo masks Culture in Primary School

Source: Jianxin Tan (2020)

The construction of intangible cultural heritage discipline system and related majors in colleges and universities. The major of cultural heritage is a newly emerging interdisciplinary major. In order to cope with the development trend of Chinese cultural heritage, 12 universities in China will open the major of cultural heritage in 2023. The students mainly learn the knowledge of culturology, archaeology, cultural heritage and so on. They have four years of schooling and a bachelor's degree in history. After graduation, they are engaged in the investigation, evaluation, protection, development and management of material and intangible cultural heritage.

Specialties and courses related to the protection of intangible cultural heritage are offered in vocational schools. With the deepening of intangible cultural heritage protection, intangible cultural heritage protection related courses have also appeared in vocational schools. These courses not only broaden students horizons and knowledge, but also provide new methods and ideas for the protection and promotion of intangible cultural heritage.

However, colleges and vocational schools in Guangxi have not yet opened cultural heritage-related professional courses, and will invite non-genetic inheritors to

give lectures. However, this type of lectures has no credits and students interest is not high. At present, students in universities and vocational colleges are more concerned about whether they can add credits. This also explains from the side that there is still a long way to go for colleges and universities in the Guangxi Zhuang Autonomous Region to push the cultural heritage specialty to the present campus.

4.3.2.2 Construction of education and training system for inheritors

Society is changing, and people's thoughts are also changing. If you do not go out for a long time to see the changes in the outside world, your thoughts are easily rigid. In addition, you are older and accept new ideas. The ability to new things is declining, and being eliminated by society has become a foregone conclusion. The settlement of the Maonan ethnic group in Hechi City belongs to the remote mountainous area, where the economic development is backward and the transportation is underdeveloped. There is only one road connecting the world outside the mountain. In addition, the economic conditions of Huanjiang County are limited and the financial funds are tight. It is easy to ignore the training of non-genetic inheritors. If the county-level cultural department does not contact the inheritor for a long time, or makes a simple greeting by phone one year, it is easy to be alienated by the inheritor. If the training of inheritors is not strengthened, it is easy for them to forget their social responsibilities and even weaken their cultural identity.

In order to improve the practical level and inheritance ability of intangible cultural heritage inheritors, and promote the integration of intangible cultural heritage into modern life. In 2015, the Ministry of Culture and the Ministry of Education jointly launched the "China Intangible Cultural Heritage Inheritor Training Program", aiming to combine the traditional crafts of ethnic minorities with contemporary college education. This plan provides an opportunity for non-genetic inheritors to enter colleges and universities for exchange and learning. However, due to various reasons, most of the inheritors did not participate in these trainings. Only Tan Sujuan, the inheritor of Maonan's bamboo hat compilation skills, participated in the designated 'research and study' to Guangxi. Therefore, it is necessary to strengthen the connection with local colleges and universities, provide more training and learning opportunities for non-genetic inheritors, and improve the self-worth recognition of non-genetic inheritors.

4.3.2.3 Strengthen the education and training of social groups

Huanjiang Maonan Autonomous County has a good foundation of folk traditional culture, and many social groups have been born. They come together with their love for Maonan traditional culture, participate in cultural performances, rehearse together, and explore Maonan Nuo mask culture together. Some of them are teachers, some are staff members of cultural centers, and some are small traders, covering most of the occupations in Huanjiang County. They are not only the disseminators of Maonan culture, but also the ultimate beneficiaries. Strengthening the education and training of these social groups is of great significance to standardize the order of Maonan culture communication and enrich the content of Maonan Nuo mask culture.



Figure 31 Huanjiang County Cultural Center

Source: Quanxi Cao Accessed on: 20, September, 2022

In the investigation of Huanjiang County Cultural Center, we found free and open service projects (Figure.31), including exhibition hall, Nuo dance rehearsal room, Nuo opera rehearsal room, Maonan folk culture exhibition hall, reading room,

non-genetic inheritors lectures, Nuo culture and art performances, etc. Integrating the education and training of civil society groups into the daily construction project of the cultural center can not only improve the effect of education and training, but also spread the Nuo mask culture of Maonan Nuo dance, Nuo opera and other Nuo mask culture to the public, improve the cultural identity of Maonan Nuo mask, and promote the protection and inheritance of Maonan Nuo mask culture.

4.3.3 Strengthen Government Functions

4.3.3.1 Establish and improve the intangible cultural heritage laws and regulations.

There has been a famous saying in China since ancient times: No rules, no circles. The protection, inheritance and development of Maonan Nuo masks are also inseparable from sound intangible cultural heritage laws and regulations, which is the premise to ensure the inheritance and development of intangible cultural heritage. In 2011, China promulgated the "Intangible Cultural Heritage Law of the people's Republic of China", which provided a strong basis for the protection and preservation of intangible cultural heritage from the legal level. It is conducive to the prosperity and development of the intangible cultural heritage of Chinese ethnic minorities, enhancing the cultural identity of the Chinese nation, and promoting the harmonious and sustainable development of socialist culture. However, this law is only used as the basic law of the state for intangible cultural heritage, which is only restricted in the legal provisions. There are still some problems, such as the imperfect supporting system of intangible cultural heritage, the inability to take into account the protection of intellectual property rights of intangible cultural heritage, and the unclear distinction between legal responsibilities for the protection of intangible cultural heritage. It is necessary to further refine the laws and regulations according to the actual situation in the specific implementation process.

In the process of investigation in Huanjiang Maonan Autonomous County, it is found that local governments have also made efforts to protect intangible cultural heritage. For example, the Guangxi Zhuang Autonomous Region promulgated the "Regulations on the Protection of Traditional Ethnic and Folk Cultures in Guangxi Zhuang Autonomous Region in 2005. The promulgation of this regulation is in the context of increasing industrialization and urbanization. It provides norms for the

protection of traditional folk culture. The regulations are too general and there are still deficiencies. For example, the regulations put forward that "the government at or above the county level should provide financial guarantee for the traditional culture of ethnic minorities according to the local actual situation." It is still feasible in developed areas such as Nanning and Liuzhou, where the economy is relatively developed and the financial funds are abundant. However, in Hechi, a minority area with relatively tight financial funds and relatively backward economic development, the government does not have excess funds to ensure the development of minority traditional culture, and the amount of implementation and the criteria for identification are not specified.

In November 2016, Guangxi Zhuang Autonomous Region issued the "Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region," which further standardized and explained the protection and preservation of intangible cultural heritage. The investigation of intangible cultural heritage in Guangxi, the publication of intangible cultural heritage list, the inheritance and dissemination of intangible cultural heritage, the protection and utilization of intangible cultural heritage, the protection of intangible cultural heritage and the legal responsibility are clearly explained, which guarantees the intangible cultural heritage of Guangxi to the greatest extent. In 2018, Hechi City promulgated the 'Regulations on the Protection of Intangible Cultural Heritage in Hechi City', which clearly incorporated the Maonan 'Feitao' and Maonan 'Fenlong Festival' into the intangible cultural heritage of Hechi City. It is a further refinement of the regulations on the protection of intangible cultural heritage in Guangxi, and the content is more clear. However, these laws and regulations still lack clear, specific and detailed provisions on the protection of intellectual property rights and accountability systems. After all, there is a big difference between the government and the non-genetic inheritors. The former is a policy maker, and the latter is a specific implementer and operator. Detailed and specific laws and regulations on intangible cultural heritage are conducive to better implementation of protection work. Most of the intangible cultural heritage of ethnic minorities are in areas with relatively backward economies and have important social and cultural values. However, the general awareness of intellectual property protection of intangible cultural heritage inheritors is not high. It

is necessary to formulate relevant laws and regulations to protect the intellectual property rights of intangible cultural heritage inheritors.

While formulating local laws and regulations, we should take into account the current and future development trends of a few intangible cultural heritages. New intangible cultural heritages of ethnic minorities are increasing, and different social contradictions will appear one after another. The formulation of local laws and regulations should be further refined and improved on the basis of the original basis and in combination with local specific people's conditions. This will help the intangible cultural heritages of ethnic minorities to always be in a benign cultural ecology, which will help the protection and inheritance of intangible cultural heritages of ethnic minorities and achieve harmonious and sustainable development.

4.3.3.2 Optimize the support mode and activate the vitality of the intangible cultural heritage market

After the reform and opening up, China's social development process by leaps and bounds, influenced by the process of socialization and urbanization, ethnic minority areas of productivity, lifestyle has undergone tremendous changes, the intangible cultural heritage of ethnic minorities is produced in the old environment in the past cultural relics, will inevitably be impacted, under the influence of urban modernization, many of China's intangible cultural heritage has been a devastating blow, some heritage due to improper protection caused permanent destruction. Therefore, the Chinese government puts the rescue work in the first place in the process of intangible cultural heritage protection, and helps by providing funds in the form of "blood transfusion." In the short term, this method will help the intangible cultural heritage of ethnic minorities to be preserved in good condition. However, from the perspective of long-term development, it is necessary for local governments to play a guiding role, encourage some conditional intangible cultural heritage to integrate into the market step by step, enhance competitiveness in the market economy, find new development directions, create economic value for themselves, so as to truly realize productive protection, and change from 'blood transfusion mode to hematopoiesis' mode.

At present, in order to promote the economic development of ethnic minority areas, many local governments vigorously develop the intangible cultural

heritage economy, build commercial blocks with ethnic minorities' customs, introduce intangible cultural heritage inheritors to open shops in them, attract tourists to join hands-on production, enhance personal experience, and achieve certain economic benefits while promoting the intangible culture of ethnic minorities, so that inheritors have the ability to continuously improve production conditions and optimize the living environment. For example, the tie-dyeing technique of the intangible cultural heritage of the Bai ethnic in Dali City, Yunnan Province is a very successful case (Figure.32).

With the help of local governments, we will strengthen the online and offline publicity of intangible cultural heritage, attract traffic through the Internet, Tik Tok short video, live broadcast and other forms, standardize the market operation environment offline, provide stores for intangible cultural heritage inheritors, encourage them to register companies, open minority intangible cultural heritage tie-dye experience studios, and reduce taxes. The economic income of the national intangible cultural heritage studio is mainly composed of two kinds. The first is the commodity sold on the Internet. The national intangible cultural heritage studio usually makes some tie-dyed products for sale on the Internet. The inheritors of intangible cultural heritage usually make some products, and the price will change with the type and size. The second comes from the offline physical stores of the Internet. Under the guidance of the non-genetic inheritors, tourists can experience the production process of tie-dye on the spot and pay little money to take away the products they make. After getting a good sense of experience, tourists take away happiness and leave behind suggestions for improvement. They will tell their friends around them and invite them to participate in the production process of tie-dye. This model has formed a benign development. While obtaining economic income, the intangible cultural heritage studio has also promoted the tie-dye culture of the Bai ethnic.



Figure 32 Experience the Bai tie-dyeing skills in Dali City, Yunnan Province

Source: Quanxi Cao Accessed on: 15, May, 2022

4.3.3.3 Optimize publicity channels

With the advent of the digital age, optimizing the publicity channels of Maonan Nuo mask intangible cultural heritage is the key to protecting and inheriting intangible cultural heritage. By adopting modern technical methods and media, Maonan intangible cultural heritage can be better disseminated to a wider range of people. Improve people's awareness and appreciation of Maonan Nuo mask culture, so as to create a more favorable environment for its inheritance and protection.

First, build the official website. Huanjiang Maonan Autonomous County has rich ethnic cultural resources. Combined with the advantages of this region, it is led by the government's cultural department to regularly carry out ethnic minority cultural and art festivals to show Maonan's unique Nuo mask culture. In a visible and tangible way, people can feel face to face and experience the mystery of Nuo masks, which can emotionally arouse the cultural pride of local people, thus further improving their cultural identity. The Huanjiang County will hold a grand Maonan 'Fenlong Festival' every year. The length of time is generally 3 days. It is held at the end of June and the beginning of July every year. Maonan people will display unique Maonan culture at the 'Fenlong Festival', such as Maonan Nuo dance performance, Nuo mask party, etc., through the 'Fenlong Festival' to promote Maonan Nuo mask culture and create a strong social and cultural atmosphere.

Secondly, make good use of the Internet and social media platforms. The Maonan Museum in Huanjiang is rich in Maonan intangible cultural heritage resources (Figure.33). To make good use of these resources, it is inseparable from the

publicity of online media. According to the survey, the Maonan Museum was officially opened in June 2012. As of 2023, the Maonan Museum has been open for 11 years. For some reason, there is no official website of the Maonan Museum on the Internet. This is unimaginable in today's rapid development of information technology, far behind the construction of other museums in China. In order to strengthen cultural propaganda, the Huanjiang Maonan Museum will publish the exhibition news on the public account during 2021, but it was revoked after December 2022 due to poor management. This reflects that there are still a lot of cultural propaganda can be done on the Internet media platform.



Figure 33 Maonan Ethnic Museum

Source: Quanxi Cao Accessed on: 20, September 2022

Third, the development of online education. Nowadays, there are many documentaries on the Internet about intangible cultural heritage, which record the development process of intangible cultural heritage inheritors in detail (Figure.34). The advantage of this way is that it can save sound and images completely, which not only reduces the cost of education, but also can learn and watch repeatedly. The radiation range of Maonan Nuo mask culture is small and most people do not know. It can be put into the network TV platform by recording online courses, which not only obtains economic income but also promotes Maonan Nuo mask culture.



Figure 34 Teenagers watch Maonan Nuo mask documentary

Source: Jianxin Tan (2023)

Finally, strengthen community publicity. The ultimate goal of protecting and inheriting the Maonan Nuo mask culture is to provide services for people. As a relatively densely populated area, the community has an important advantage in promoting the traditional culture of ethnic minorities. Whether online or offline, the development of community cultural construction will help form a cultural focus and attract the participation of young people. At present, Huanjiang Maonan Autonomous County has begun to attach importance to the integration of intangible cultural heritage of ethnic minorities into community culture, and has established a publicity column in the Maonan Nuomian Square. The Maonan festival invites intangible cultural heritage inheritors to enter the community and create a harmonious and prosperous community environment

4.3.4 Nuo mask cultural identity, new model for protection inheritance and development

This study takes Maonan Nuo masks as the research object and adopts qualitative research methods. A new research model was developed around Nuo masks, cultural identity, protection, inheritance and development (Figure 35). The historical changes of Maonan and Nuo masks were studied in the new model. Conducted research and analysis on the types, materials, colors, production processes, aesthetic characteristics, etc. of Nuo masks. This paper explores the cultural identity of Nuo masks from three levels: national, local, collective and individual, as well as the impact of the Nuo mask identity on these three levels respectively. This paper proposes strategies for the protection, inheritance and development of Nuo masks, and analyzes the current main inheritance methods of Nuo masks. It is believed that starting from the aspects of social and cultural identity and the cultural identity of inheritors will help enhance the cultural identity of Nuo masks. By strengthening school education for young people and inheritors The education and training system should be improved in three aspects: education and training, and social group education and training. In terms of government functions, we advocate the improvement of laws and regulations, activate the vitality of the intangible cultural heritage market, and optimize publicity channels and paths. Through the new model, the purpose of improving cultural identity and promoting the protection inheritance and development of Nuo masks is finally achieved.



Figure 35 New model

Source: Quanxi Cao (2023)

CHAPTER V

CONCLUSION, DISCUSSION, AND SUGGESTIONS

This chapter is the conclusion part of the thesis, which summarizes the previous chapters of 'Nuo mask: cultural identity and protection and inheritance of Maonan ethnic group in Guangxi'. This study takes the cultural identity of ethnic minorities as the theme, and takes the Nuo mask culture of Maonan ethnic group in Guangxi as the research object to explore the cultural identity and protection and inheritance of Nuo mask of Maonan ethnic group. In the study, the historical origin of Maonan ethnic group in Guangxi and the historical changes of Nuo masks were collected and sorted out. The types and cultural characteristics of Nuo masks of Maonan ethnic group in Guangxi were analyzed. The role and function of Nuo masks in the life of Maonan ethnic group were discussed. The current situation and existing problems of cultural identity of Nuo masks were discussed. Some obstacles in the process of protection, inheritance and development of Nuo mask culture of Maonan ethnic group were analyzed in detail. It provides guidance for the cultural identity and protection and development of Nuo masks of Maonan ethnic group in Guangxi, so that it is more scientific and operable in the excavation and protection of the cultural value of Nuo masks. It is also expected that this study will provide some reference value for other ethnic minorities like Maonan and their social and cultural development. There are three purposes of this study: 1) To study the history and origin of Maonan ethnic and Nuo masks in Guangxi; 2) To study the current problem of cultural identity of Maonan Nuo masks; 3) To study the protection inheritance and development of Nuo masks in Maonan people.

5.1 Conclusion

5.1.1 The History and Origin of Maonan ethnic and Nuo masks in Guangxi

5.1.2 The Cultural Identity of Maonan Nuo masks

5.1.3 The Inheritance and Development of Nuo masks in Maonan People

5.2 Discussion

5.2.1 Selection of research objects

5.2.2 Nuo masks protection inheritance strategy

5.3 New Knowledge

5.3.1 Suggestions for the development of Maonan Nuo mask culture

5.3.2 The cultural identity of Nuo masks among tourists with high education is higher than that of local Maonan people

5.4 Suggestions

5.3.1 Suggestions on the protection and inheritance of Nuo masks

5.3.2. Suggestions for future research

5.1 Conclusion

The conclusion of this topic is summarized from three aspects: 1.Summarize the historical changes of Maonan and Nuo masks. 2.Summarize the cultural identity of Maonan Nuo mask. 3.Summarize the inheritance and development strategy of Nuo mask protection. Using qualitative research methods, literature research, individual interviews, observation methods and other means to carry out research work. This paper discusses the cultural identity and protection development status of Maonan Nuo mask, tries to improve the cultural identity of Maonan Nuo mask under the background of current urbanization process, and finds an effective mode suitable for the protection, inheritance and development of Maonan Nuo mask culture. In order to obtain the most real first-hand information, the researchers went to the Maonan Museum in Huanjiang Maonan Autonomous County and the birthplace of Maonan (Nanchangtun, Zhongnan Township, Xia nan Village) for interviews and research many times, and sorted out and analyzed the interviews of groups of different ages, occupations and incomes, looking for the value and significance of the existence of Maonan Nuo mask culture, the reasons for the weakening of Nuo mask cultural identity, and the path of Nuo mask culture protection, inheritance and development. Finally, the conclusion is drawn.

Influenced by the process of socialization and national integration, modern culture is developing at an alarming rate and is impacting or even replacing minority cultures. It is inevitable that the living space of traditional minority cultures will be squeezed. China is a country with many ethnic minorities and the prosperity and development of multi-ethnic culture. The development of ethnic minority culture is not only conducive to the development of cultural economy in ethnic minority areas, but also conducive to stabilizing social order, enriching the cultural diversity of the Chinese nation and establishing cultural self-confidence. If ethnic minorities give up their traditional culture, they will lose their national imprint in the social trend and be assimilated by other ethnic groups. Nuo mask culture is a native culture of Maonan ethnic. His unique primitive religious worship and national cultural belief are produced under specific living conditions. The development of modern economy is a double-edged sword for Maonan Nuo mask culture. On the one hand, it promotes the development of Nuo mask culture, provides advanced production technology and production conditions, and makes Nuo mask culture understood by more people, which has a far-reaching impact. On the other hand, the ruthless cutting of Maonan Nuo mask culture with new rules and order has reduced the cultural identity of different social groups and strata of Maonan. If it is not protected and utilized, Maonan Nuo mask culture will completely disappear from our eyes.

5.1.1 The History and Origin of Maonan ethnic and Nuo masks

This study confirms the historical development and changes of the Maonan people and Nuo masks, and verifies that the Maonan aboriginal people are a branch of the "Luoyue people". The current Maonan ethnic group evolved from the long-term intermarriage between local ethnic groups and foreign ethnic groups. It was discovered that the Maonan people have continuously absorbed foreign culture during their long-term historical development and had close interactions with surrounding ethnic groups, ultimately forming the current national status quo. Research on Nuo masks is relatively scattered and cannot form a unified system. This study uses aesthetic theory to more systematically analyze the development and changes of Nuo masks, covering types, colors, materials, artistic features, production processes, production tools, etc., forming a complete Nuo mask culture research system.

The Maonan ethnic is a mountainous ethnic minority with a small population in China. It has a long history and is mainly distributed in Huanjiang Maonan Autonomous County, Hechi City, Guangxi Zhuang Autonomous Region. From the discovery of the Maonan ethnic to the present, it has become an independent ethnic minority with a tortuous historical development process. In terms of ethnic origin, Maonan is a nation that has evolved from the long-term intermarriage and reproduction of aborigines and foreign nationalities. Its earliest historical records can be traced back to the Qin Dynasty in ancient China. The aborigines of Maonan are a branch of 'Luoyue'. During the Ming Dynasty, due to the harsh natural environment and harsh living conditions in the Maonan area, most of the Maonan people engaged in small traders, pickers and other work, relying on the sale of labor for a living, at the bottom of life. The Maonan people who now live in Huanjiang County are mainly Tan surnames. The genealogy of Tan surnames records that their ancestors fled from Changde, Hunan Province, to Nanchangtun, Zhongnan Township, Huanjiang County, in order to evade the Ming Dynasty government. After intermarriage with local people, they settled down, thus multiplying and becoming the largest clan in the region. In terms of the change of administrative regions, the Maonan area mainly lives in the three townships of Shangnan, Zhongnan and Xia'nian. It has experienced many changes in administrative regions. With the unique cultural imprint of the Maonan ethnic, it can be completely preserved in the division of administrative regions.

The Maonan Nuo mask is an important carrier of China's national intangible cultural heritage "Fat Mask". It has a history of nearly 500 years. Nuo masks are carved from the unique local "en wood", and the Nuo mask culture they represent is an important national cultural belief of the Maonan people. Throughout history, the image of Nuo masks has also been constantly evolving and changing. Up to now, there are 36 gods with 72 appearances. Due to the long-term influence of the feudal system, most of the gods in Nuo masks come from Buddhism, Taoism, and a small number of heroes from surrounding ethnic minorities. These gods have their own duties, looks and stories.

Maonan people believe that Nuo masks have the ability to communicate with the gods. Every Maonan family has a child born to hold a vow ceremony. This is the most important ceremony in Maonan's life. It is called 'Red Yan'. 'Red Yan' is more

important than marriage. There is also a kind of 'yellow Yan' for praying for harvest and good health. The influence is much smaller than 'Red Yan'. In terms of the political ecology of the Maonan ethnic group, the Maonan ethnic group has the cultural belief of Nuo mask culture, which is inseparable from the natural ring river and ecological environment in which it is located. The Maonan ethnic group is located in one hundred thousand mountains. The terrain is complex, the traffic is unchanged, and the land resources are scarce. People place their desire for survival on the gods, which leads to the prevalence of Nuo mask culture. In order to strengthen the management of the Maonan area and promote the development of local economic development, the Chinese government has established the Huanjiang Maonan Autonomous County and issued a series of support policies. Under China's "Rural Revitalization Strategy", the Maonan people have made great progress and achieved rapid development in national culture, social economy, education, health care and other aspects.

In terms of materials and processing technology, the raw materials for making Nuo masks are not limited to 'Enmu', but also relatively valuable wood such as 'Pterocarpus' and 'Chunmu'. A large number of power tools have been added to the production of Nuo masks, which greatly improves the production efficiency of Nuo masks and shortens the production time. In terms of pigments and colors, Nuo mask inheritors began to widely use wood paint and metal paint, and the colors were more vivid than before. In the processing flow, from mouth to mouth to record in detail the production process of each step, and mark the details and key points.

5.1.2 The Cultural Identity of Maonan Nuo masks

The cultural identity of Maonan Nuo mask refers to the recognition of the cultural value of Maonan Nuo mask and the recognition of cultural identity with Nuo mask as the carrier. These identities cover blood, region, ethnic group, religion, emotion, cognition and so on. To study the cultural identity of Maonan Nuo masks, we need to study from three levels: national, local and individual, and find the answers to the research questions through ethnic policies, laws and regulations, administrative orders, management systems, specific measures and implementation effects. On the recognition of Maonan Nuo masks at the national level, a series of laws and regulations and administrative orders have been issued. For example, in

1987, Huanjiang Maonan Autonomous County was established, the Maonan autonomy system was implemented, and the intangible cultural heritage protection system was formulated and promulgated. A series of laws and regulations were promulgated from 2004 to 2022, and the Maonan Nuo mask was gradually promoted to enter the national, provincial and municipal intangible cultural heritage list. In 2006, Maonan 'Feitao' was recognized as a national intangible cultural heritage. Nuo mask, as an important part of 'Feitao', was highly valued by Guangxi autonomous region, Hechi city and Huanjiang county. In the later period, the national, autonomous region and municipal non-genetic inheritor guarantee system was established, and special funds were provided to improve the working environment and publicity platform for Nuo mask inheritors, and to solve the worries of inheritors. On the local level,

In 2005, Guangxi formulated the "Regulations on the Protection of Ethnic and Folk Traditional Culture in Guangxi Zhuang Autonomous Region", which standardized the traditional folk cultural activities and folk traditional production and production technology in Guangxi. In 2016, the "Regulations on the Protection of Intangible Cultural Heritage in Guangxi Zhuang Autonomous Region" was promulgated, which incorporated the protection and preservation of intangible cultural heritage into the national economic and social development plan of Huanjiang County. Through the establishment of Guangxi intangible cultural heritage investigation, identification and record files, training courses were set up, and non-genetic inheritors were invited to teach, so as to promote the development and inheritance of Nuo mask culture in Maonan area. In addition, in order to increase the social influence of the Nuo mask culture, the Nuo mask sculpture was built in the central square of Huanjiang County, and the Nuo mask dance was held in the most important festival of the Maonan people in the 'Fenlong Festival', which achieved good results at the social level. Through various efforts, the cultural identity of Maonan Nuo masks at the social level and the individual inheritor level has been improved.

Maonan folk art groups have emerged as typical representatives. They have traveled to the United States, Australia, Germany, Thailand and Vietnam to spread Nuo mask culture in their own way. In primary and secondary schools, intangible

cultural heritage courses are set up, and Nuo mask inheritors and flower bamboo hat inheritors are invited to enter the school to promote the intangible cultural heritage of the Maonan ethnic. However, the thoughts of young people have changed, generally showing the status quo of weak sense of identity.

5.1.3 The Protection Inheritance and Development of Nuo masks in Maonan People

After investigation, this study proposes to strengthen government functions, improve the training and education system, and strengthen the cultural identity of Nuo masks. In terms of strengthening government functions, we should establish and improve laws and regulations on intangible cultural heritage. Although the current state and local governments have formulated many laws and regulations on the protection of intangible cultural heritage, in the actual use process, it is found that these laws and regulations are only basic laws and are only restricted in legal provisions. The relevant supporting systems of intangible cultural heritage are not perfect enough. The distinction between the responsibilities for damaging the laws of intangible cultural heritage protection is not clear, and the system for protecting the intellectual and cultural property rights of intangible cultural heritage needs to be further improved. In the relatively backward ethnic minority poverty-stricken mountainous areas, due to the limited local financial funds, local governments independently formulate funds for the development of intangible cultural heritage, which greatly reduces the implementation of policies and regulations in the process of implementation, and the phenomenon of failure to implement occurs from time to time.

To promote the formulation of local laws and regulations, we should consider the trend of the development of intangible cultural heritage of ethnic minorities now and in the next ten years or even decades, and continue to update the policies and management methods of intangible cultural heritage, which will help to create a benign cultural and ecological environment, contribute to the protection and inheritance of the intangible cultural heritage of Maonan Nuo mask, and achieve harmonious and sustainable development. In terms of development mode, we should constantly optimize the support mode. Under the condition of market economy, local governments should put down their bodies, provide a platform for the development of

Maonan Nuo masks, find out more ways, carry out productive protection, and change from 'blood transfusion' mode to 'hematopoiesis' mode. In terms of publicity channels, with the advent of the digital era, it is very important to optimize the publicity channels of the intangible cultural heritage of the Maonan Nuo mask. Using modern technical methods and media, such as Douyin short video, live broadcast platform, WeChat push, official website, etc., to strengthen the spread of Maonan intangible cultural heritage culture in social groups, improve people's cognition and appreciation of Maonan Nuo mask culture, and create a good cultural atmosphere.

To improve the education and training system, the future of Maonan Nuo mask lies in young people, and the construction of youth school education and training system is related to the survival of Maonan Nuo mask culture. In 2021, 'Opinions on Further Strengthening the Protection of Intangible Cultural Heritage' put forward the idea of 'integrating the content of intangible cultural heritage into the national education system from beginning to end'. In primary schools, middle schools, universities and vocational schools, the intangible cultural heritage of ethnic minorities should be carried out step by step into campus, textbooks and majors. While students are learning, they should also pay attention to establishing correct values for students. Under the current social background, there are still many places in primary and secondary schools and universities in Guangxi to improve. In terms of the education and training system for inheritors, it is necessary to change the traditional thinking mode. The government should take the initiative to seek cooperative universities for inheritors of intangible cultural heritage, optimize the cooperation platform, and enhance the innovation ability of inheritors of intangible cultural heritage. The inheritors of intangible cultural heritage should also seize the opportunity to continuously improve their hands-on ability and professional skills, so that the new productivity and production environment can benefit the intangible cultural heritage. In terms of social group training. Make good use of the resources of the government's cultural management department, focus on creating high-quality projects of Nuo mask culture, strengthen the construction of community culture, and cultivate Maonan people's pride and self-confidence in Nuo mask culture.

5.2 Discussion

5.2.1 Selection of research objects

Maonan Nuo mask is the research text of this paper. As a unique national culture in Maonan area, Nuo mask is an important national cultural belief. Influenced by Taoism and Buddhism culture for a long time, Nuo mask presents the characteristics of polytheistic belief. The cultural and artistic characteristics it contains are important intangible cultural heritage of human beings. With the advancement of urbanization and ethnic integration, Maonan Nuo mask culture has also been greatly impacted. The cultural identity of Nuo masks is also decreasing.

In this process, the Maonan Nuo mask culture has also attracted the attention of many scholars at home and abroad, mainly in three aspects : First, the Maonan 'Feitao' culture research, in the 1980s, the original Huanjiang Maonan Autonomous County Culture Bureau Meng Guorong on the Maonan 'Fenlong Festival', Maonan 'Feitao' were studied. Meng Meng,R.G.(2008) described the types of 'Nuoyuan' and the specific process of holding the ceremony of 'Nuoyuan' in a narrative way. Sun,L.(2014) explored the causes and methods of Maonan people's 'Nuoyuan' ceremony, which provided a reference for future generations to carry out research on Maonan people's traditional folk culture and festival beliefs. Luo Lv,R.R.(2013) studied the traditional and sacred national belief ceremony of Maonan 'Feitao' from the natural environment and political ecological environment on which Maonan 'Feitao' depends. Wang,H.(2019) discussed the essence of the Maonan 'Feitao' culture and recorded the main gods in the Maonan 'Feitao'. Zhong, Z.L& Wu,J.P.(2022) studied the structure and characteristics, value and function of the fertilizer sleeve.

Second, the study of Maonan traditional festivals, Xie,M.,& Qin,K.Z.(2009) studied the origin, current situation and protection of Maonan Fenlong Festival, and studied the content, historical origin, function, current situation and protection of Maonan Fenlong Festival.Huang,J.Y.& Liao,B.X.(2013) proposed strategies such as guiding the public to participate in ensuring the normal holding of the festival, protecting the folk artists to train successors, and collecting and sorting out Maonan culture. Cao,H.Y.(2014) studied the origin of Maonan ethnic ethnic, the artistic image of Nuo mask, the artistic expression form and function of Maonan Nuo mask. Wei,W.H.(2019) believed that the image of Maonan Nuo mask mainly comes from

Maonan myths and legends, ballads and master scripts. Ma,X.P.(2022) proposed that the local government of Guangxi should attach importance to the traditional festivals and celebrations of the Maonan ethnic ethnic and promote the protection and inheritance of culture.

Thirdly, in the study of protection and inheritance, Ren,Z.H.(2017) interviewed the inheritors of Maonan Nuo masks by means of comparative analysis and interview, and studied the cultural characteristics, aesthetic characteristics and cultural values of Maonan Nuo masks. Shi,L.M.(2021) interviewed the inheritors of intangible cultural heritage to understand the inheritance mode of Maonan Nuo masks and the existing problems. Finally, it is proposed that it is necessary to strengthen the interpretation of Nuo culture, inheritors' self-identity, and carry out training courses to enhance the cultural consciousness and role transformation of the inheritors of Maonan Nuo masks. Liu,F.Y.(2021) adopted the research method of artistic anthropology, taking the origin, narrative type and artistic characteristics of rural Nuo as the starting point for research. Cui,W.Z.& Liu.P.(2023) proposed to promote the inheritance and development of Maonan Nuo mask art from the application of visual elements, cultural themes and story plots.

Therefore, this topic is another innovation in the study of Maonan Nuo mask culture. Different from the previous research contents, it mainly discusses the cultural identity and protection inheritance of Nuo masks. Both of them have promoted the protection and inheritance of Nuo masks while improving the cultural identity of Nuo masks, and achieved common development. This study not only involves the cultural and artistic aspects (the historical changes of Maonan and Nuo masks, the cultural connotation, artistic characteristics and social functions of Nuo masks), but also discusses the future development direction of Maonan culture from the social level, so that this study has more social significance and value.

5.2.2 The strategy of Nuo masks protection and inheritance

This topic uses qualitative research methods to study the cultural identity and protection and inheritance of Nuo masks. Using a large number of documents, books and local chronicles, this paper studies the historical changes and protection and inheritance status of Maonan Nuo masks, and puts forward relevant suggestions for the protection, inheritance and development of Nuo mask culture. It has a strong

reference significance for the protection and inheritance of Nuo mask, an intangible cultural heritage.

First of all, in terms of protection measures, Nuo mask, as the material carrier of Nuo mask culture, has cultural and social attributes. Tuo, X.M.(2007) studied the protection, innovation and inheritance of Nuo opera and Nuo masks in Southwest China, and proposed to establish Nuo mask museum, Nuo mask cultural exchange center and other measures to strengthen protection. Liu,H.X.(2019) believed that the use of virtual and real technology can make the display of Nuo culture more real and interactive. Zhang,J.J.(2021) studied the production process and cultural and artistic characteristics of Nuo masks, which provided a new direction for the artistic characteristics and social folklore of Nuo mask culture. Meng Meng,Y.(2023) artistic redesign of Nuo masks and the innovation of artistic forms are carried out in the way of intangible cultural heritage protection and development.

Second, in terms of inheritance methods: Lei,X.F.(2021) proposed to strengthen the cooperation between intangible cultural heritage inheritors and universities, use short videos to expand the influence of intangible cultural heritage, enrich the content and form of intangible cultural heritage inheritance (Zhang,C.,2023), change the traditional inheritance methods of Nuo masks, and set up Nuo mask training courses at the social level to promote the inheritance of Nuo mask culture. Li,Y.J.& Xie,S.Y.(2023) believed that the construction of the protection system of intangible cultural heritage inheritors and the stimulation of the subjective initiative of inheritors can effectively promote the protection and inheritance of intangible cultural heritage.

Therefore, this study is different from the above research. This study proposes to strengthen the protection and inheritance of Nuo masks from the three levels of state, local government, groups and individuals, which adds a new perspective to the research on the protection and inheritance of Maonan Nuo masks, enriches the diversity of Chinese traditional culture, and promotes the social and cultural development of Maonan area. This study is helpful to promote national unity, enrich the diversity of traditional Chinese culture, strengthen cultural self-confidence, and build a strong sense of community of the Chinese nation.

5.3 New Knowledge

5.3.1 The economic level of the Maonan region is inversely proportional to the level of cultural identity

During the interview, it was found that in terms of the cultural identity of Nuo masks, the more developed the economy is, the lower the cultural identity of Nuo masks is. This phenomenon is widespread. For example, during the investigation in Huanjiang Maonan Autonomous County, it was found that the general economic income of people living in the urban area of Huanjiang County was higher than that in other areas. People have only one or two opportunities to contact Nuo mask culture in their daily life every year. These 1-2 opportunities were only exposed when the local dragon festival was held. In normal times, Maonan people in the urban area no longer do the 'Huanyuan' ceremony, and the family no longer worships the card position of 'Sanjiegong' or 'Jiaxian'. People have a low recognition of Nuo mask culture. The rural areas with relatively backward economy also retain the 'Jia xian' or 'Sanjie Gong' brand, and will also hold 'Red Yan' or 'Yellow Yan'.

I think there are three reasons for this phenomenon. First, most people in Huanjiang County will leave early and return late every day, and the pressure of life is greater than that in rural areas. Although the income level is high, they are busy making money to maintain the current living conditions. Second, people in the county do not have the conditions to hold the 'Huanyuan' ceremony, and there will be restrictions on time and venue, and there is no rural convenience. Third, the 'Huanyuan' ceremony held in the county will be viewed from a special perspective. The general beliefs of people in Huanjiang County have changed, and there will be psychological exclusion.

5.3.2 The cultural identity of Nuo masks among tourists with high education is higher than that of local Maonan people

During the field investigation, it was found that in order to promote the economic development of the Maonan area, the government vigorously developed the cultural tourism industry and attracted foreign tourists to participate in Nuo mask culture and other related activities. In interviews with tourists, it was found that highly educated people (such as college students, retired teachers, retired civil servants,

photographers, and self-media people) have higher recognition of Nuo mask culture than local Maonan people.

The reasons for this phenomenon are complex. First of all, the collision of different cultures leads to the survival of the fittest. The local Maonan people are limited by their knowledge level. They believe that foreign culture is an advanced culture that can lead them to change their living conditions. The highly educated tourists attach importance to the intangible cultural heritage in the education they receive. Their education tells them that Nuo masks, as the intangible cultural heritage of the Maonan people, are valuable wealth and need to be protected and inherited. Secondly, whether the protection and inheritance of Nuo mask culture can bring practical benefits to the local people. This is the main factor affecting the cultural identity of Nuo masks. If we want to improve the cultural identity of Nuo masks, it is necessary for ordinary people to enjoy the benefits, which is also the ultimate goal of cultural policies.

5.4 Suggestions

How to protect and develop the Maonan Nuo mask culture and promote the social and cultural development of the Maonan area? Therefore, it is necessary to develop a detailed plan, objectives and policies, including how to do it, why to do it, and what methods to ensure that the recommendations are true and effective. Suggestions will be made from the following aspects.

5.4.1 Suggestions for the development of Maonan Nuo mask culture

According to the current situation of Nuo mask culture in Maonan area, combined with the local natural environment, political environment and cultural ecological environment, specific suggestions are put forward to provide reference for the protection and inheritance of Nuo mask culture in Maonan area. Suggestions are put forward from the aspects of local government, local intangible cultural heritage management institutions, Nuo mask inheritors, government propaganda methods, youth education and so on. These problems are interrelated and form a unified whole(Figure.36). Scientific and reasonable methods should be adopted to develop Nuo mask culture, build a protection mechanism for inheritors, change the propaganda methods of local government and cultural departments, and improve

young people's cultural identity of Nuo mask. Only in this way can we provide a basis for the formulation of ethnic policies in Maonan area and help to better promote the economic and cultural development of Maonan or Maonan area.

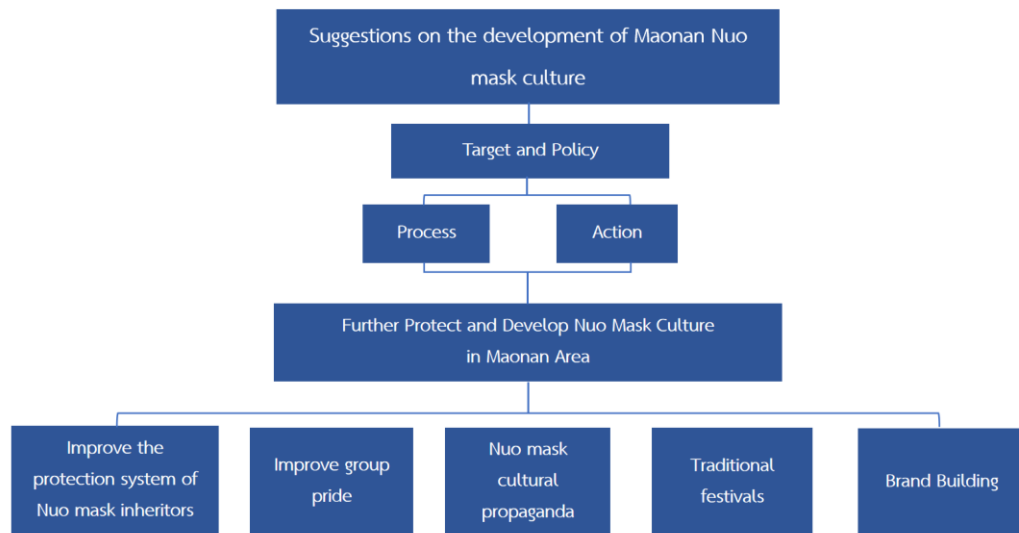


Figure 36 Suggestions for the development of Maonan Nuo mask culture

Source: Quanxi Cao (2023)

1) Target and Policy

When formulating cultural development strategies, the government and cultural heritage management departments of Huanjiang Maonan Autonomous County will formulate a development planning framework based on the local cultural characteristics of the Maonan ethnic group. The framework includes Nuo mask development goals, specific measures, implementation process, and result test methods. The policy should be long-term, fully collect and sort out the relevant information of Nuo masks, and analyze and summarize the cultural identity of Maonan Nuo masks under the background of multidisciplinary cooperation. Develop an objective investigation and demonstration of Nuo mask culture, intangible cultural heritage, local policies, and cultural identity.

On the research of Nuo mask cultural identity, it is suggested to carry out cultural identity research from three different dimensions: national, local and individual. The reason why it is divided into three levels is to draw lessons from the hierarchical framework similar to 'cultural protection rule makers', 'cultural protection

specific executors' and 'cultural protection beneficiaries', so that the research on Nuo mask cultural identity can be further deepened and expanded at both objective and subjective levels. The Maonan Museum and Nanchangtun, Zhongnan Village, Xianan Township were selected as the research sites to analyze the current situation of the inheritors of Maonan Nuo masks, find out the problems in the process of protection and inheritance of Nuo masks, deeply analyze the causes, and seek the best protection strategies at multiple levels.

2) Process

All those who are related to Nuo mask culture, including Maonan villagers, Maonan village cadres, Maonan civil servants, Nuo mask inheritors, the head of Huanjiang County Cultural Center, Nuo mask performers, Maonan primary and secondary school teachers, participate in the formulation of goals and policies, so as to provide a long-term development plan for Maonan culture in the later period.

Measures have been taken to put forward effective cultural construction plans through interviews with Maonan decision makers. Through the establishment of cooperative relations with formal institutions, the use of folk cultural associations, to provide advice on the development of community Nuo mask culture.

3) Action

In order to improve the purpose of Maonan Nuo mask cultural identity, an executable plan is formulated, including which levels and channels to change, how to change, ensure that these measures are real and effective, establish a mechanism, and continue to invest the income brought by social and cultural development into the local daily cultural construction, so as to realize the sustainable development of Nuo mask culture.

4) Further Protect and Develop Nuo mask Culture in Maonan Area

To establish the cultural orientation of the Maonan Nuo mask is to determine the development direction of the local government for the Maonan Nuo mask culture. The focus should be on the cultural attributes and social values of the Nuo masks of the Maonan ethnic group.

Maonan Nuo mask culture has a long history. As a precious intangible cultural heritage in China, it is suffering from the impact of socialization process and national integration. Whether it can break through the shackles and walk out of the road

suitable for its own cultural development is a complex and arduous task for Maonan Nuo mask culture. At present, the state has also recognized the importance of developing the intangible culture of ethnic minorities, and has formulated various laws, regulations and administrative means to protect and develop the intangible cultural heritage of ethnic minorities. As a unique cultural content of Maonan ethnic, Nuo mask culture plays an important role and significance in stabilizing social order, educating and educating people, strengthening cultural beliefs, meeting spiritual needs, improving social functions, and promoting the prosperity and development of social culture. In the research of this topic, it is also found that the cultural departments at all levels have made a lot of work and made a lot of efforts, which has greatly promoted the development of Nuo mask culture in Maonan area, but in the implementation and implementation of specific policies, it is necessary to constantly improve and improve.

5) Improve the protection system of Nuo mask inheritors

As the direct producer and manufacturer of Nuo mask culture, Nuo mask inheritors play a very important role in the protection and inheritance of Nuo mask culture. With the support of national policies, the living conditions and social status of Nuo mask inheritors have been improved. However, the inheritors need to further improve their technical level and cultural knowledge level.

In terms of inheritor training, the old mode of production can no longer adapt to the process of modernization. The traditional mode of production of inheritors is inefficient and poor in quality. It takes a lot of energy of inheritors, but the effect is not ideal. The people's aesthetic level is constantly improving, and the acceptance is also constantly improving. Strengthening the training of inheritors of Nuo masks will help them improve their aesthetic level of modern design, help them continuously improve production, and create Nuo masks that are more in line with the public.

6) Nuo mask cultural propaganda should point to Maonan traditional festivals and sacrificial performances.

Local governments and cultural departments should have planning and directivity in the publicity of Nuo culture, and create an all-round and high-standard Maonan theme cultural festival around Maonan religious sacrifices, festival celebrations, weddings and funerals, Nuo mask performances, etc., to fully display

Maonan Nuo mask culture, gradually change from cultural architecture, cultural tourism, urban and rural construction, and develop new development models.

7) Nuo mask culture brand construction

The development of Nuo mask of Maonan is inseparable from the market. Under the condition of market economy, the development of Nuo mask culture lacks brand building. We should pay attention to the characteristics and diversification of the brand, and adapt to the needs of different age groups, different consumption levels and different occupational groups in the market.

8) Improve group pride

As the direct beneficiaries of Nuo mask culture, Maonan people will have psychological pride and satisfaction in the process of social development, which will further strengthen the recognition of Nuo mask culture. This sense of pride will encourage Maonan people to consciously spread Nuo mask culture. The more people they know, the stronger their sense of pride will be.

5.3.2 Suggestions for Future Research

There are three suggestions for future research, which are carried out from four aspects: the cultural identity of Nuo masks, the formulation of government department plans, the development of Nuo mask culture and education, and the construction of inheritors. The research in this paper fills the gap in the literature research on the cultural identity of Maonan Nuo masks. Although there are many related literatures on Maonan history and Maonan's 'Feitao' ceremony, there is little cultural identity of Nuo masks. In particular, Maonan area has held Fenlong Festival for many years, but there is still a lot of potential for its cultural attributes and cultural functions. Under the situation of China's comprehensive implementation of rural revitalization and construction, how to retain Maonan traditional Nuo mask culture and make it still serve the development of social culture at present is obviously very important. This study promotes the continuous growth of Nuo mask cultural identity literature by studying and establishing the theoretical framework related to the development of Maonan Nuo mask culture.

This conclusion can also be applied to local minority cultural groups in other countries. Cultural departments, intangible cultural heritage protection institutions, ethnic minority organizations and university research institutions can refer to the

results of this study to formulate cultural protection and development programs in ethnic minority areas.

5.3.2.1 Suggestions on cultural identity of Nuo masks

It is suggested to create a strong cultural atmosphere of Nuo mask and enhance the social influence of Nuo mask culture. people's recognition of Nuo mask culture determines how far it can go. Huanjiang Maonan Autonomous County is the only Maonan Autonomous County in China. At present, it is far from enough to rely solely on the two main cultural buildings of Maonan Museum and Nuo mask square in Huanjiang County. It is also necessary to make efforts in urban and rural planning, development of Nuo mask cultural characteristic towns, promotion of Nuo cultural brand projects, development of Nuo mask cultural industry, etc., to form agglomeration benefits and promote the cultural atmosphere of Maonan area. Only when the cultural atmosphere of the public is improved and people feel the benefits of culture, will they continue to adhere to the belief in Nuo mask culture, and Maonan Nuo mask culture can have a broader future.

5.3.2.2 Suggestions for government departments to formulate plans

It is suggested that local governments and cultural departments should make good use of new Internet media and other technologies to strengthen the publicity and guidance of Maonan Nuo culture. The arrival of the digital media era has shortened the distance between people. The development of Internet new media technology has broken the limitation of time and space. The development of Maonan Nuo mask culture cannot be separated from the support of the people, and the new media technology is to push Nuo masks to the window of the people. The government needs to realize the importance of the media, increase media investment, and let people hide on the network platform to see the figure of Nuo masks. People can see the process of making and explaining Nuo masks by non-genetic inheritors at any time and get real feelings.

Strengthen the construction of the Maonan Museum network platform. In the field investigation, it is found that the Maonan Museum, as the only Maonan Museum in the country, has no official website of the Internet, no WeChat public number, no Tik Tok account, and no live webcast of online courses, even the most common voice interpretation of cultural relics. This is unreasonable in today's rapid

development of new media. Local governments and museum leaders should formulate plans and gradually improve the construction of digital media. Maonan culture without stories and culture is equal to the lack of soul. It is imperative to develop Maonan traditional culture Tik Tok short video, WeChat public number, webcast and other technologies. Making good use of these new media platforms and technologies will provide a broader platform for the dissemination of intangible culture, and make great contributions to improving people's cultural identity of Nuo masks and promoting the development of Maonan traditional culture.

5.3.2.3 Suggestions on the development of Nuo mask culture education

It is suggested that the popularization of Nuo mask culture should be strengthened in the youth education system, so that the inheritors can become part of the construction of campus culture. Maonan teenagers were born in the land of Huanjiang County, and the blood of Maonan ethnic flows in their bodies. The attitude of ordinary people and teenagers in Maonan area to Nuo mask culture determines how far Nuo mask culture can go. If Maonan teenagers do not agree with their own Nuo mask culture, should they let people of other nationalities protect and inherit Nuo mask culture? This is a topic worth pondering by all Maonan people.

At present, the primary and secondary schools in the Maonan area have incorporated the Nuo mask culture into the textbooks. Teenagers have begun to understand the stories of the gods such as the Three Realms, the Po King and the Yao King since childhood, which has laid a foundation for the spread of Nuo mask culture in the Maonan area. However, when teenagers go to college, they will be out of touch with middle school. China is a country that attaches great importance to education. 85% of students will go to college to study. When they find that it is very good to learn non-material culture in primary and secondary schools, and it is completely useful to go to college, teenagers will shake up these cultures. Up to now, there is no major related to cultural heritage protection in colleges and universities in Guangxi. The inheritance of culture should be a planned, gradient and gradual process. Therefore, the education of young people needs to spend a lot of time. It is necessary to constantly update and improve the youth education system and improve the cultural identity of young people. The cultural identity of Maonan Nuo mask can be

continuously improved, and the development of Maonan intangible culture will be better and better.

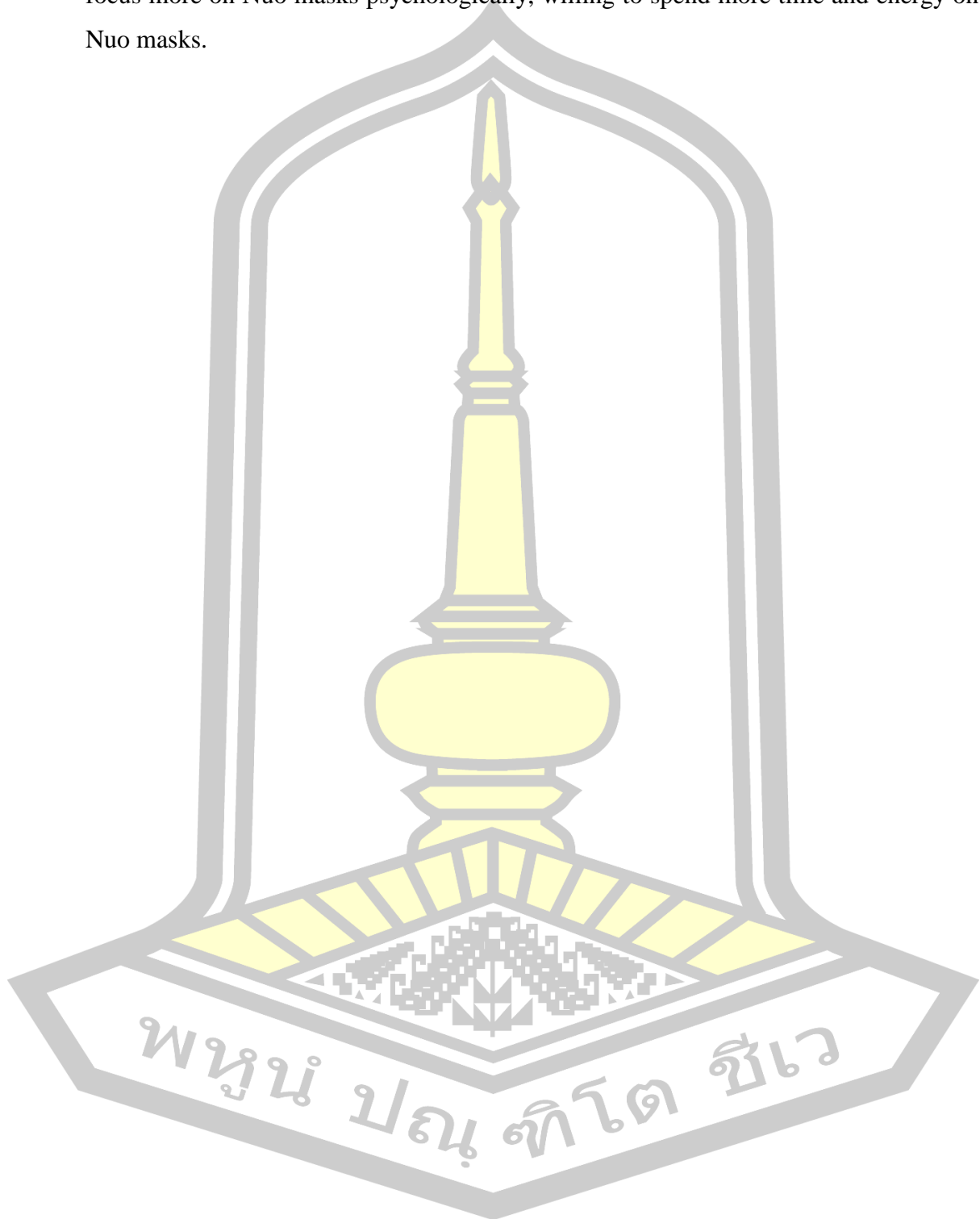
5.3.2.4 Suggestions on the construction of Nuo mask inheritors

Improve the cultural literacy and professional skills of Nuo mask inheritors. At present, the inheritors of Maonan Nuo mask are all over 50 years old, with low cultural level and high age. It is a common phenomenon that they are derailed from the society. The inheritors should change their thoughts and actively participate in the current trend of social and cultural development. Based on their own thinking about the development direction of Nuo mask culture, it is found in the investigation that the inheritors have a high degree of enthusiasm for Nuo masks, but limited by their limited knowledge level, they are far behind young people in the use of new technologies and new materials. This also requires that inheritors should not only work hard, but also make good use of the resources around them, always understand the current new production technology, and integrate it into their own creative process.

Improve the construction of the inheritor security system. National institutions, local governments and national cultural institutions should fulfill the function of building an advanced socialist culture with Chinese characteristics. Under the premise of existing laws, regulations and policies, they should go deep into the inheritors, truly understand the actual difficulties of the inheritors, formulate safeguard measures, solve the worries of the inheritors, and do a good job in government supervision and management functions. In the process of supervision, there can be no phenomenon of ineffective supervision, no implementation of policies, and less saying and doing.

Improve the cultural identity of the inheritors of Nuo masks. At present, under the intervention of government departments, the cultural identity of the inheritors of Nuo masks has been improved. However, due to the limited demand and sales of Nuo masks and the small market demand, the inheritors do not rely on the production of Nuo masks to obtain the main economic income. At the psychological level, they will give priority to some jobs with low labor costs and high economic benefits. This requires the help of the administrative department to strengthen publicity, broaden the market, innovate the form and content of Nuo masks, obtain

market recognition, market recognition and demand, and inheritors will naturally focus more on Nuo masks psychologically, willing to spend more time and energy on Nuo masks.



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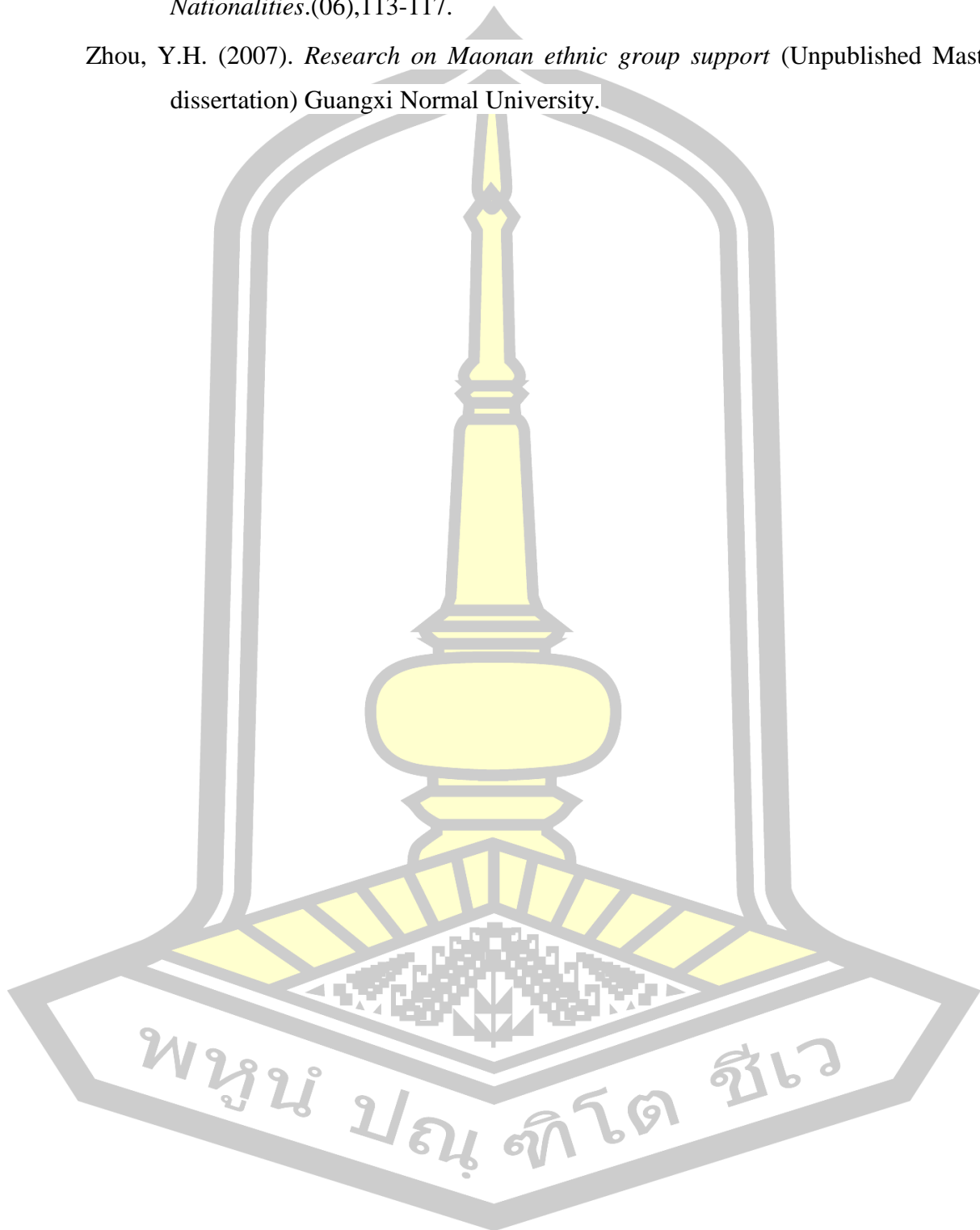
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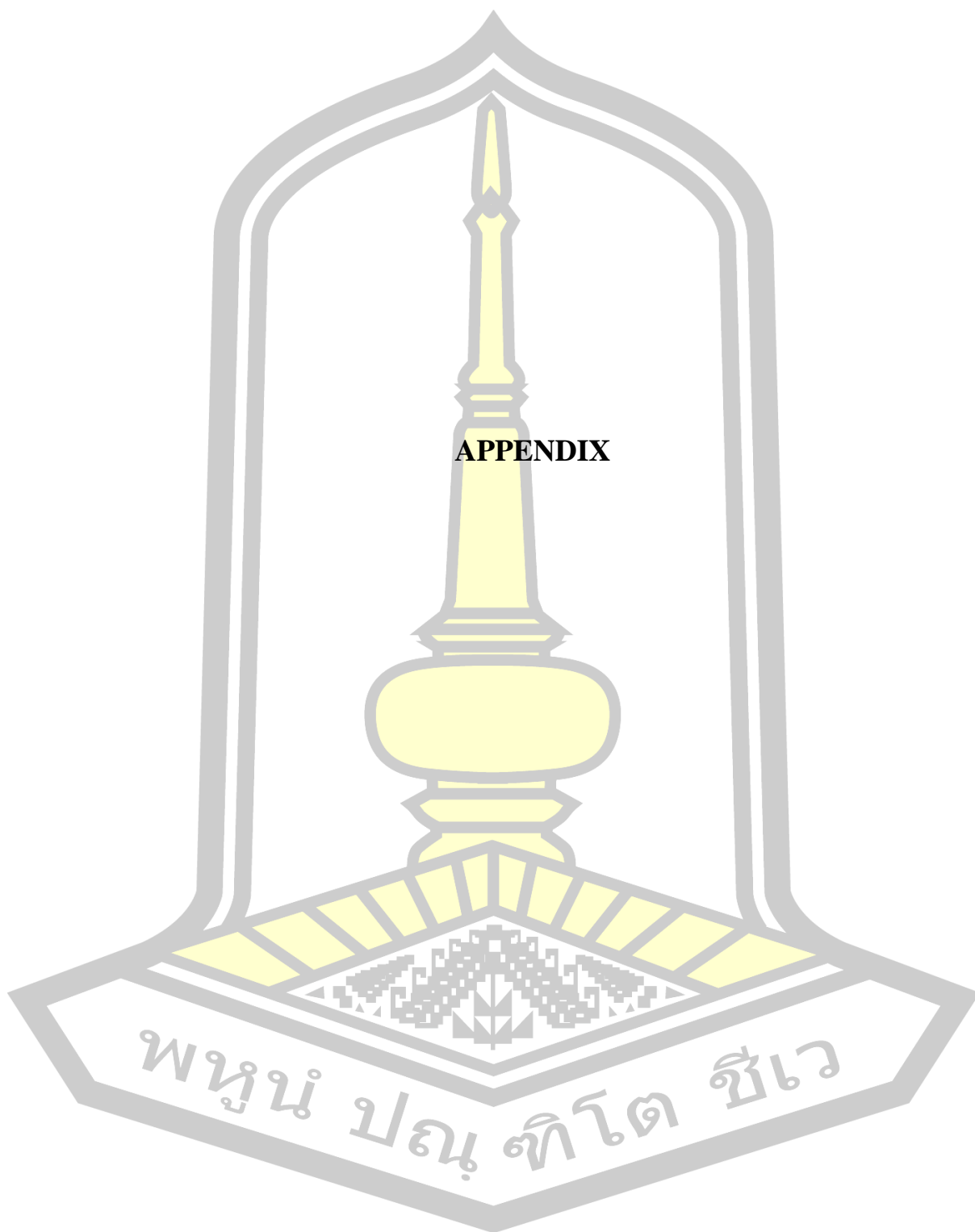
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APPENDIX

พหุบัณฑิตยาลัย จุฬาลงกรณ์มหาวิทยาลัย

APPENDIX A

Key Informants

Title: Nuo masks: Cultural Identity, Protection inheritance and development of Maonan ethnic in Guangxi.

Place: _____ Time: _____

Name: _____ Gender: _____ Age: _____

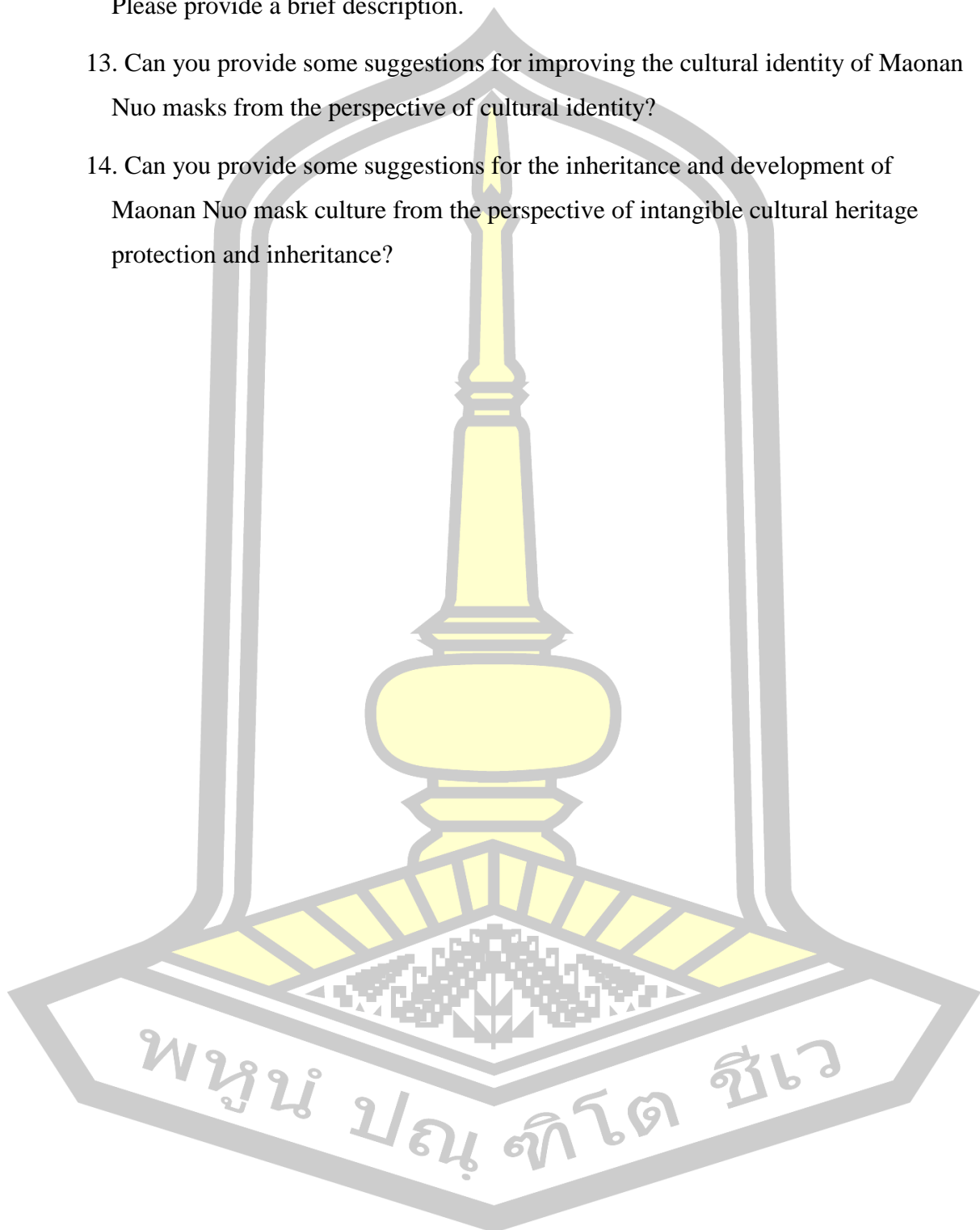
Ethnic: _____ Occupation: _____ Education Degree: _____

1. How long have you been working on Nuo mask culture? Will I continue to work in this field in the future?
2. Can you tell us about the history and origin of the Maonan ethnic group?
3. Can you tell me about the history and changes of Nuo masks?
4. Can you explain the types, quantities, and production process of Maonan Nuo masks?
5. What do you think the urbanization process and ethnic integration have had an impact on the cultural identity of Nuo masks?
6. Do you know what legal documents have been issued by national and local governments regarding intangible cultural heritage?
7. What assistance does the state, local governments, and cultural departments provide to the inheritors of Nuo masks?
8. What changes have been brought to your life by working on Maonan Nuo masks?
9. Do you think the current education system is conducive to the dissemination of Maonan Nuo mask culture?
10. What difficulties do you think there are in the dissemination process of developing the Maonan Nuo mask culture? Please provide an example.
11. What do you think of the attitude of young people towards Nuo masks? How to enhance the cultural identity of young people?

12. What is the current status of the protection and inheritance of Nuo mask culture?
Please provide a brief description.

13. Can you provide some suggestions for improving the cultural identity of Maonan Nuo masks from the perspective of cultural identity?

14. Can you provide some suggestions for the inheritance and development of Maonan Nuo mask culture from the perspective of intangible cultural heritage protection and inheritance?



APPENDIX B

Casual Informants

Title: Nuo masks: Cultural Identity, Protection inheritance and development of Maonan ethnic in Guangxi.

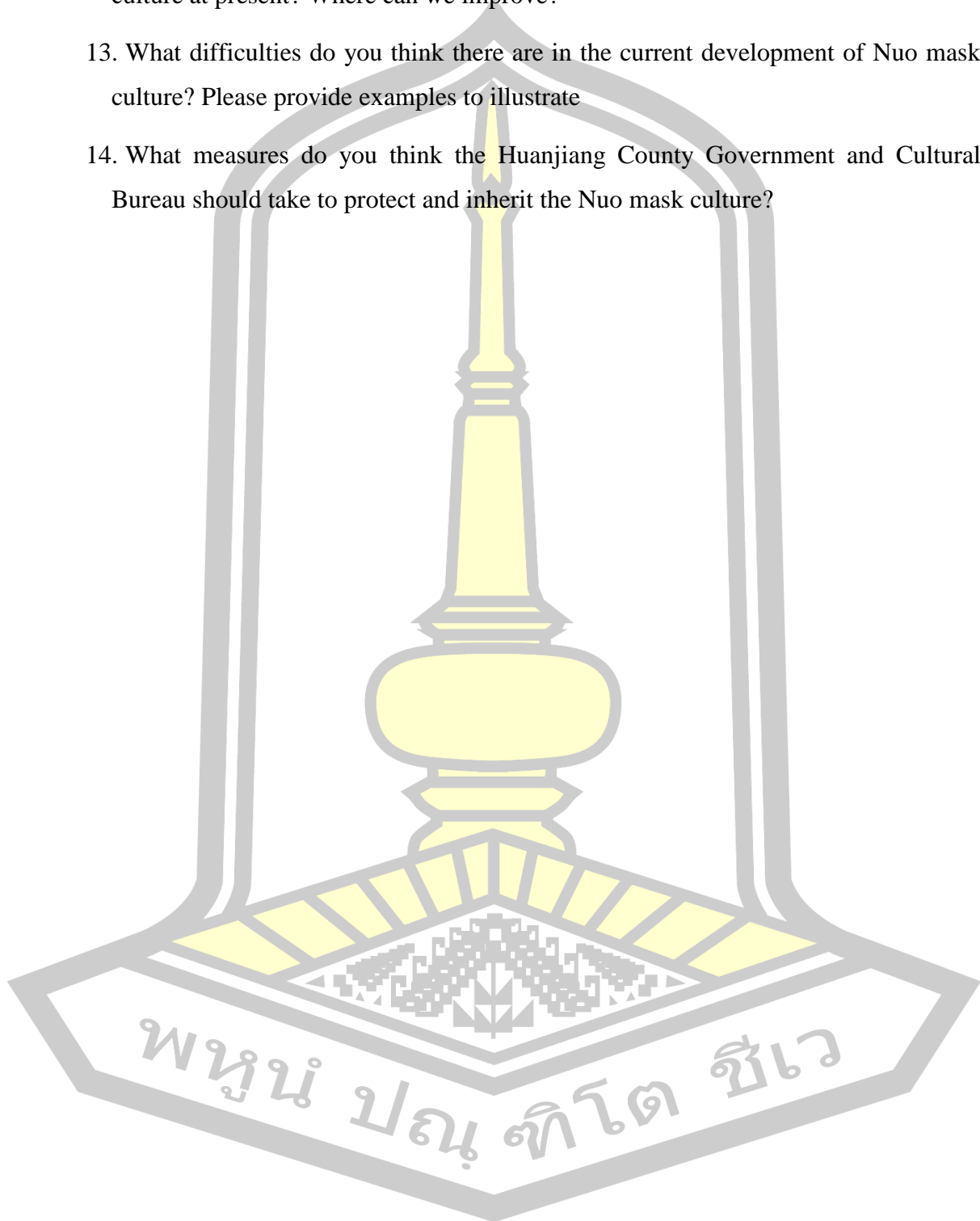
Place: _____ Time: _____

Name: _____ Gender: _____ Age: _____

Ethnic: _____ Occupation: _____ Education Degree: _____

1. Do you know about the Nuo masks of the Maonan ethnic group? Do you know how many Nuo masks there are currently?
2. Have you participated in or watched any activities related to Nuo mask culture (such as 'Feitao' and "Fenlong Festival")? How did you feel at that time?
3. Do you think the Nuo mask culture has a significant impact on your personal life? What are the main impacts?
4. What is your opinion on Maonan Nuo Noodles? What about your family or friends around you?
5. Do you have anyone around you who is engaged in work related to Nuo mask culture? How do people evaluate their work?
6. Will you be engaged in work related to Nuo masks in the future? Why?
7. Do you think it is necessary to develop the Maonan Nuo mask culture in the Maonan ethnic area? Why?
8. What impact do you think the Nuo mask culture has on the development of the Maonan ethnic area? Which aspects are reflected separately?
9. What do you think the inheritors of Nuo masks have had an impact on the development of Nuo mask culture? Do they have cultural identity with Nuo masks?
10. Do you think young people nowadays have a high cultural identity with Nuo masks? Why is this happening?
11. Do you think it is necessary to strengthen the promotion of Nuo mask culture among teenagers?

12. What do you think are the main ways of protecting and disseminating Nuo mask culture at present? Where can we improve?
13. What difficulties do you think there are in the current development of Nuo mask culture? Please provide examples to illustrate
14. What measures do you think the Huanjiang County Government and Cultural Bureau should take to protect and inherit the Nuo mask culture?



APPENDIX C

General Informant

Title: Nuo masks: Cultural Identity, Protection inheritance and development of Maonan ethnic in Guangxi.

Place: _____ Time:

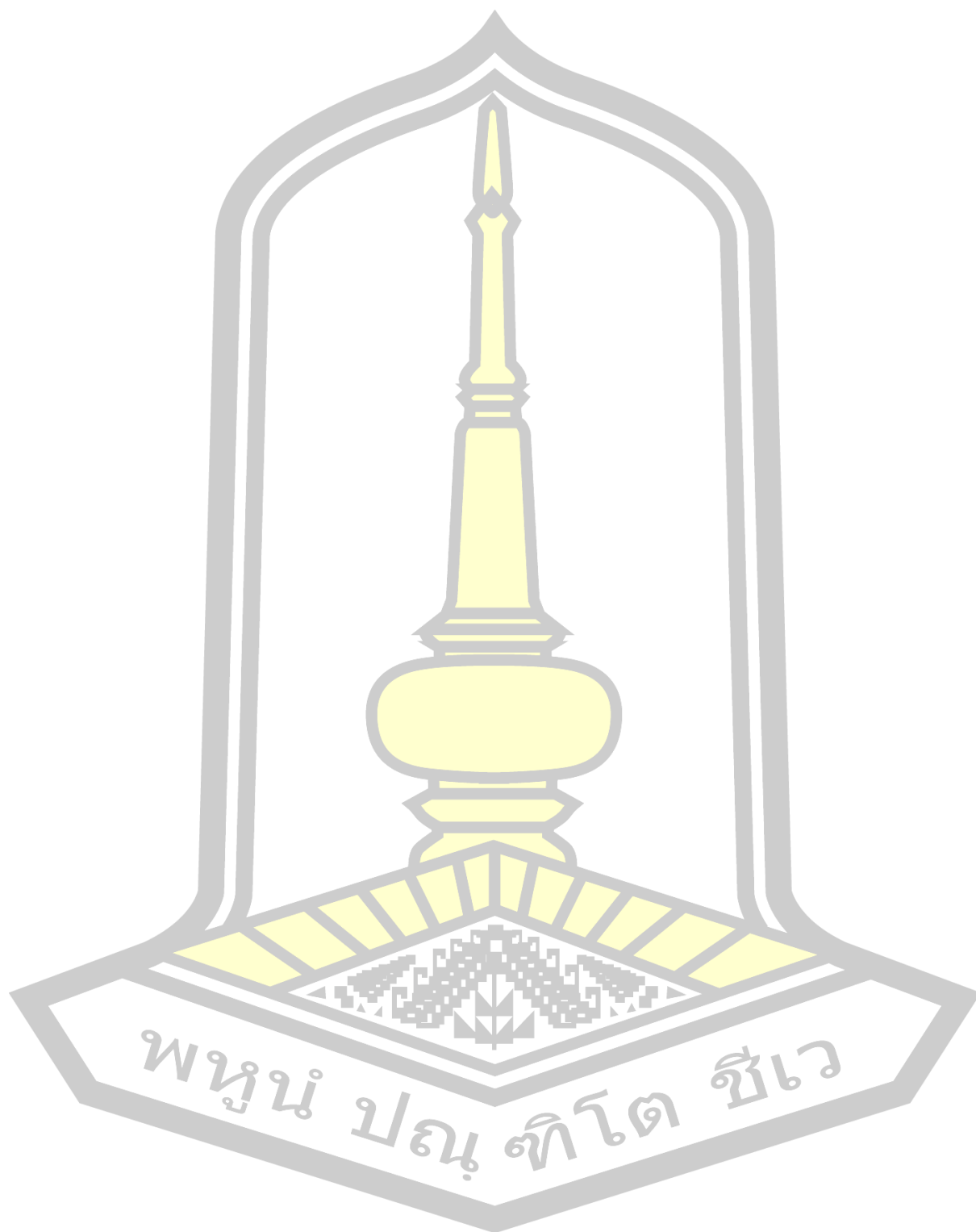
Name: _____ Gender: _____ Age:

Ethnic: _____ Occupation: _____ Education Degree:

Which city do you come from:

1. Do you know that the Maonan ethnic group's 'Feitao' is a Chinese intangible cultural heritage? Have you heard of the Maonan Nuo mask?
2. Do you know where the birthplace of the Maonan ethnic group is? If known, please specify the specific location.
3. Have you ever been to the Maonan Ethnic Museum? Starting from your feelings, what are the shortcomings of it in spreading Nuo mask culture?
4. Do you like the giant Nuo face stone carvings on Nuo mask Square in Maonan Autonomous County, Huanjiang? Did it spread the culture of Nuo masks?
5. Have you ever participated in or watched any activities related to Nuo mask culture (such as "Fat Set" and "Dragon Separation Festival")?
6. Do you know who are the inheritors of Maonan Nuo masks? How do you evaluate these inheritors?
7. Do you think that Huanjiang Maonan Autonomous County has value and significance in developing Maonan Nuo mask culture?
8. What aspects do you think the impact of socialization on the Nuo mask culture of the Maonan ethnic group is reflected in?
9. Will you promote Nuo mask culture to your family or friends through Facebook, Tiktok, WeChat and other software?
10. Will you purchase Nuo masks as a souvenir? How do you feel about Nuo noodles?
11. Do you think the Nuo mask culture has a positive promoting effect on the economic, social and cultural development of the Maonan ethnic area?
12. From the perspective of cultural protection, what measures should local

governments take to protect and inherit the Nuo mask culture?



LIST OF INTERVIEWERS

Key Informants

- Tan Yunchang is the interviewer, Quanxi Cao is the interviewer, at the Mr. Tan's home . Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region on 16 September , 2022.
- Tan Jianxin is the interviewer, Quanxi Cao is the interviewer, at the Nanchang Tun Nuo mask Workshop. Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County on 3, March , 2023.
- Tan Xu is the interviewer, Quanxi Cao is the interviewer, at the MS. Tan's home . Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region on 3, March , 2023.
- Tan Wenzhuan is the interviewer, Quanxi Cao is the interviewer, at the Zhongnan Village Committee. Nanchangtun Village Committee, Zhongnan Village, Xianan Township, Huanjiang County on 19, September , 2022.
- Qin Haixia is the interviewer, Quanxi Cao is the interviewer, at the Government office. No.98, Jiangbin Road, Huanjiang Maonan Autonomous County, Hechi City on 19, September , 2022.
- Lu Guifeng is the interviewer, Quanxi Cao is the interviewer, at the Xianan Primary School. No.16, Xianan Street, Xianan Township, Huanjiang Maonan Autonomous County on 19, September , 2022.
- Li Yan is the interviewer, Quanxi Cao is the interviewer, at the Maonan Ethnic Museum. Road, Huanjiang Maonan Autonomous County, Hechi City on 20, September , 2022.
- Wei Xiaoling is the interviewer, Quanxi Cao is the interviewer, at the Huanjiang County Cultural Center. No.223, Qiaodong Road, Huanjiang Maonan Autonomous County, Hechi City on 20, September , 2022.
- Tan Jianhua is the interviewer, Quanxi Cao is the interviewer, at the Hechi University. No.42, Longjiang Road, Yizhou District, Hechi City on 21, September , 2022.

Casual Informants

Tan Chengzhang is the interviewer, Quanxi Cao is the interviewer, at the Mr. Tan's home. Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region on 16, September , 2022.

Tan Fugui is the interviewer, Quanxi Cao is the interviewer, at the Mr. Tan's home . Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region on 16, September , 2022.

Lu Bin is the interviewer, Quanxi Cao is the interviewer, at the Mr. Liu's home . Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County, Guangxi Zhuang Autonomous Region on 16, September , 2022.

Meng Sanmei is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, September , 2022.

Wang Huijuan is the interviewer, Quanxi Cao is the interviewer, at the Maonan Ethnic Museum. Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, September , 2022.

Qin Erzhu is the interviewer, Quanxi Cao is the interviewer, at the Mr. Qin's hom. Nanchangtun, Xianan Township, Huanjiang Maonan Autonomous County on 16, September , 2022.

Tan Zicen is the interviewer, Quanxi Cao is the interviewer, at the Xianan Primary School. No.872, Huanjiang Maonan Autonomous County, Hechi City on 20, September , 2022.

MS.Meng Cuilian is the interviewer, Quanxi Cao is the interviewer, at the Xianan Middle School. No.873, Huanjiang Maonan Autonomous County, Hechi City on 20, September , 2022.

Zhang Hanyan is the interviewer, Quanxi Cao is the interviewer, at the Ms.Zhang's Office. No.873, Huanjiang Maonan Autonomous County, Hechi City on 21, September , 2022.

General Informants

Chen Ru is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, September , 2022.

Ding Mingyang is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, September , 2022.

Hu Huajing is the interviewer, Quanxi Cao is the interviewer, at the Colorful Maonan City Scenic Area. Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 18, September , 2022.

Tan Chunhua is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, September , 2022.

Huang Zuren is the interviewer, Quanxi Cao is the interviewer, at the Huanjiang County Bus Station. No.219, Qiaodong Road, Huanjiang Maonan Autonomous County, Hechi City on 18 September , 2022.

Qin Yujun is the interviewer, Quanxi Cao is the interviewer, at the Huanjiang County Bus Station. No.219, Qiaodong Road, Huanjiang Maonan Autonomous County, Hechi City on 18, September , 2022.

Xu Gang is the interviewer, Quanxi Cao is the interviewer, at the Colorful Maonan City Scenic Area. Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 30, May , 2023.

MR.Wang Jiawei is the interviewer, Quanxi Cao is the interviewer, at the Colorful Maonan City Scenic Area. Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 30, May , 2023.

Zhang Li is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 31, May , 2023.

Cen Jinmei is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 16, June , 2023.

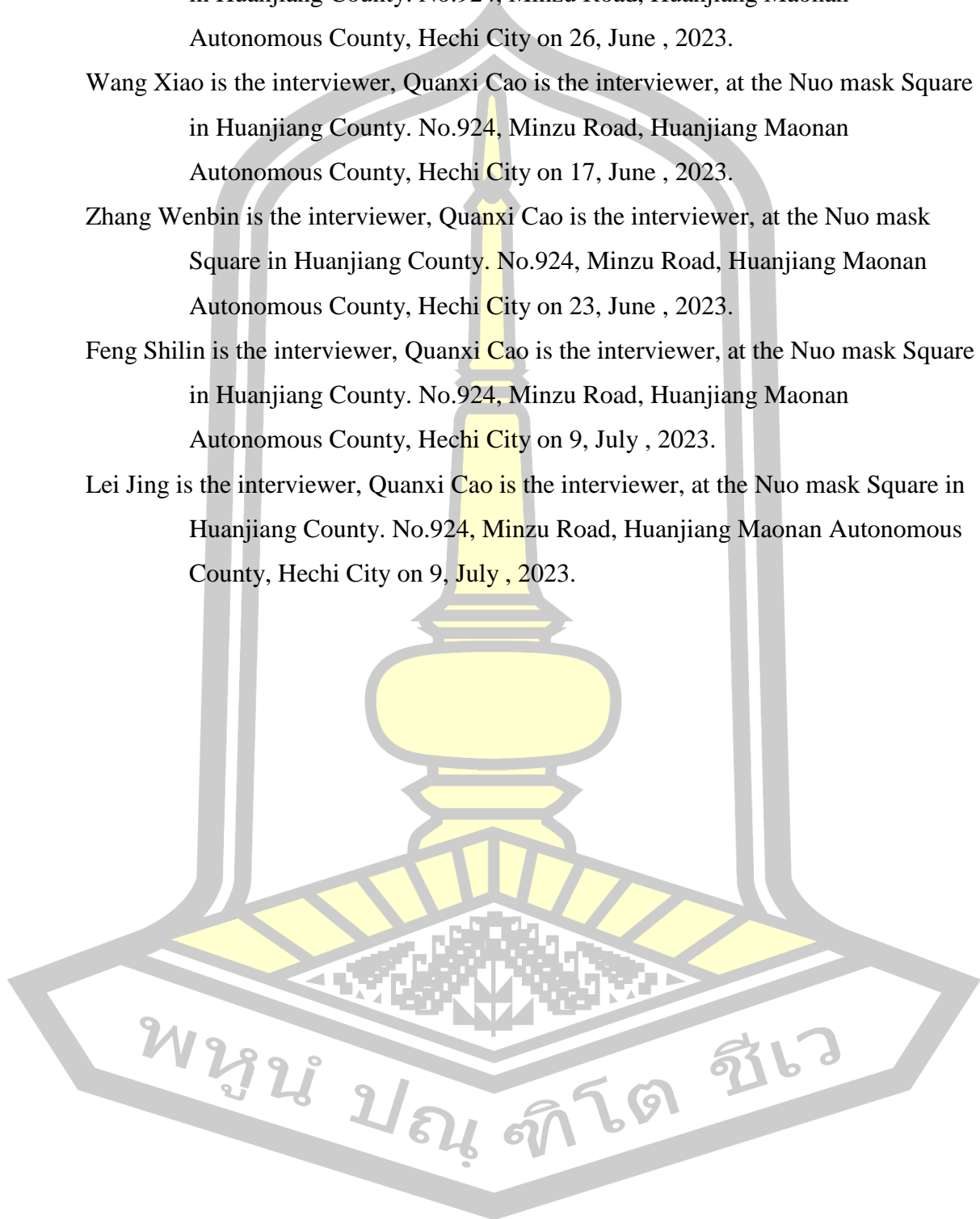
Wei Rujie is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 26, June , 2023.

Wang Xiao is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 17, June , 2023.

Zhang Wenbin is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 23, June , 2023.

Feng Shilin is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 9, July , 2023.

Lei Jing is the interviewer, Quanxi Cao is the interviewer, at the Nuo mask Square in Huanjiang County. No.924, Minzu Road, Huanjiang Maonan Autonomous County, Hechi City on 9, July , 2023.



Key Informants

Number	Name	Gender	Role	Age
1	Tan Jianxin	Male	Inheritor	71
2	Tan Yunchang	Male	Elder	82
3	Tan Xiu	Female	Village cadres	45
4	Tan Wenzhuan	Male	Village leader	33
5	Qin Haixia	Female	Government officials	45
6	Lu Guifeng	Male	School Principal	41
7	Li Yan	Female	Museum Director	42
8	Wei Xiaolin	Female	Director of the Cultural Museum	38
9	Tan Jianhua	Male	Maonan Scholars	55

Casual Informants

Number	Name	Gender	Role	Age
1	Tan Chengzhang	Male	Villager	56
2	Tan Fugui	Male	Nuo mask Performer	52
3	Lu Bin	Male	Nuo masks Trainee	28
4	Meng Sanmei	Female	Nuo masks Square Aunt	66
5	Wang Hhuijuan	Female	Guide	25
6	Qin Erzhu	Male	Migrant workers	47
7	Tan Zicen	Male	Pupil	10
8	Meng Cuilian	Female	Middle school student	15
9	Zheng Ting	Female	Nuo mask Seller	40
10	Zhang Hanyan	Female	Teacher	31

General Informants

Numbe	Name	Gender	Role	Age
1	Chen Ru	Female	College Student/ tourists	20
2	Ding Mingyang	Male	College Student/ tourists	21
3	Hu Huajing	Male	Merchant	42
4	Tan Chunhua	Female	Vendor	47
5	Huang Zuren	Male	Truck Driver	45
6	Qin Yujun	Male	Bus Driver	45
7	Xu Gang	Male	construction worker	50
8	Wang Jiawei	Male	construction worker	48
9	Zhang Li	Female	Retired teacher/ Tourists	62
10	Cen Jinmei	Female	Retired teacher/ Tourists	63
11	Wei Rujie	Female	Retired officials/Tourists	60
12	Wang Xiao	Male	photographer	37
13	Zhang Wenbin	Male	Freelancer	29
14	Feng Shilin	Female	Network Anchor	23
15	Lei Jing	Male	Self-media People	32

พหุ มัณฑน ทัต ชีเว

BIOGRAPHY

NAME Quanxi Cao

DATE OF BIRTH 5th October, 1989

PLACE OF BIRTH Runan county, Henan Province, China

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EDUCATION 2008-2012 Guilin University Of Electronic Technology (Bachelor)
2016-2018 Guangxi Normal University (Master)
2021-2023 (Ph.D.) present Doctor of Philosophy Program in Cultural Science, Mahasarakham University

