

Zhuang Nursery Rhymes in Guangxi: Local Wisdom, Cultural Protection and Inheritance

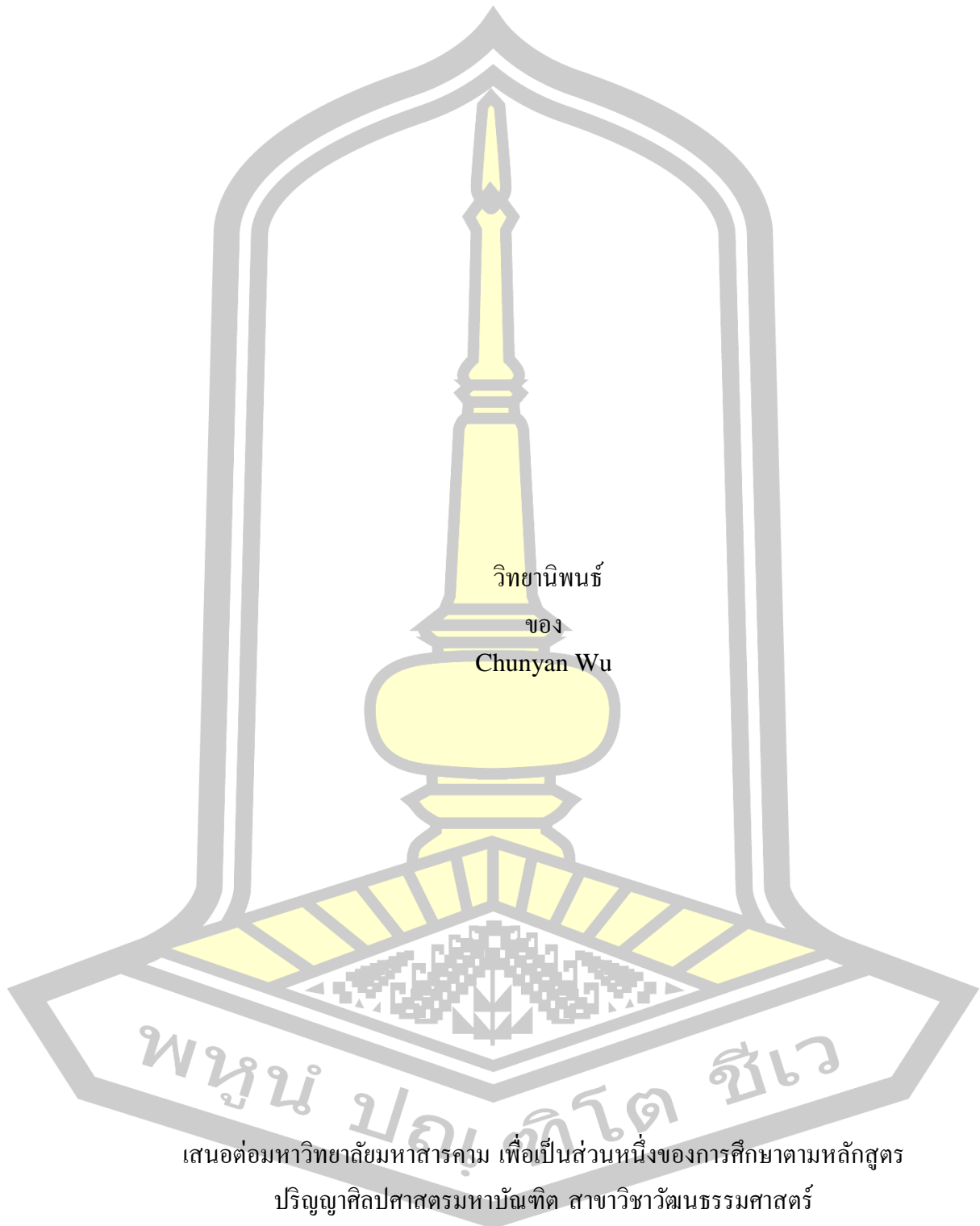
Chunyan Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

April 2024

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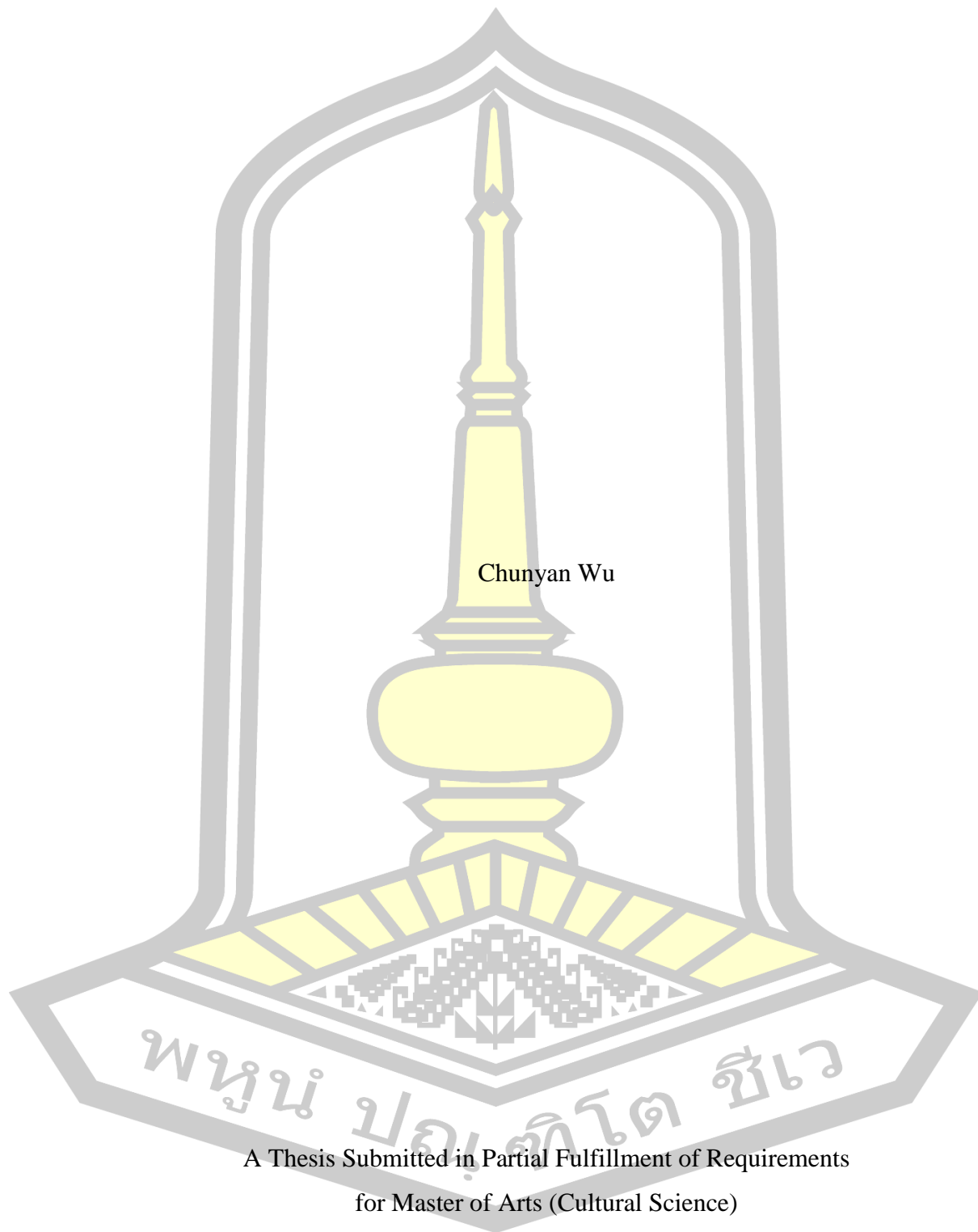
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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Zhuang Nursery Rhymes in Guangxi: Local Wisdom, Cultural Protection and
Inheritance

Chunyan Wu



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

April 2024

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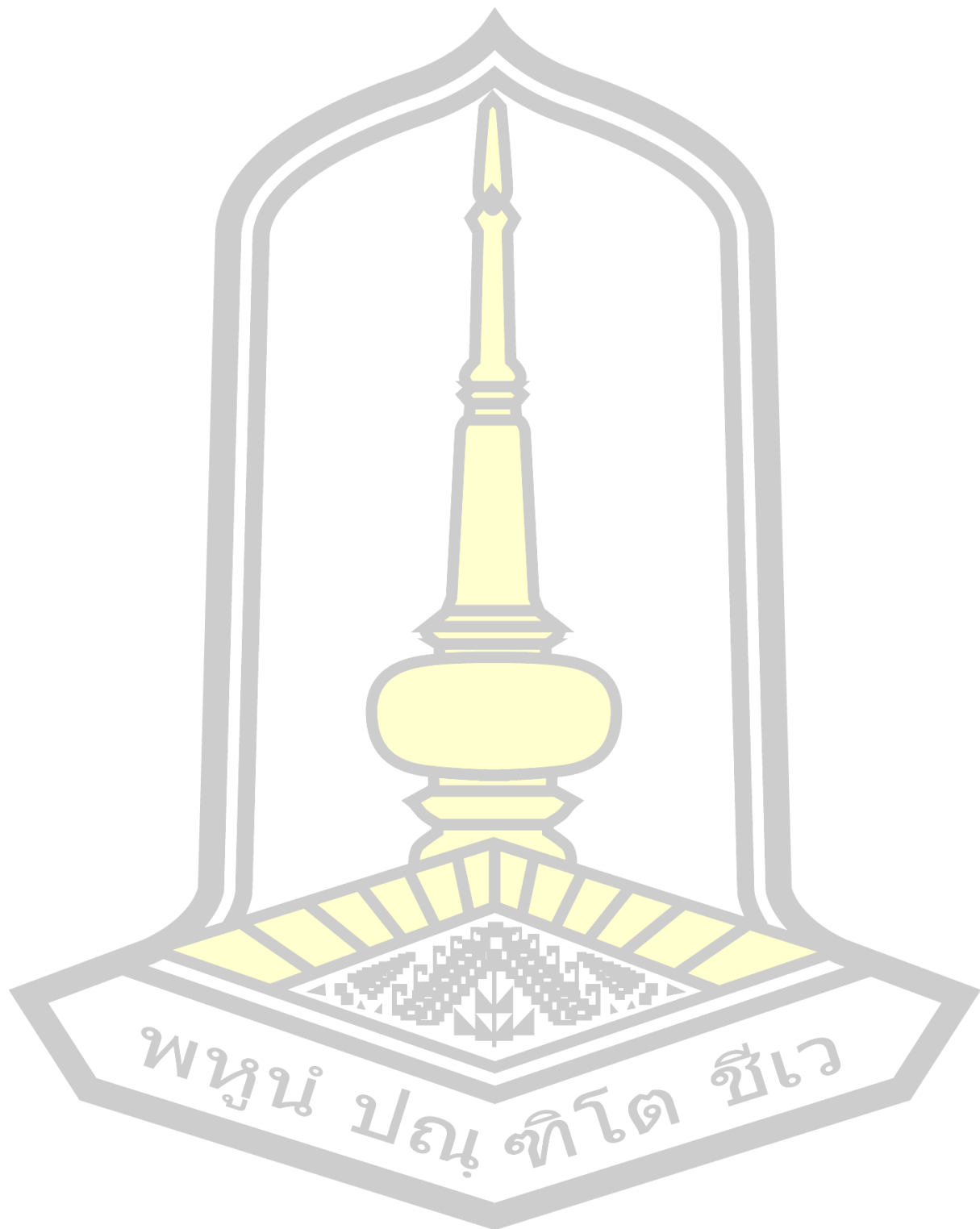
ABSTRACT

This research aimed to study: (1) The history and development of Zhuang nursery rhymes in Guangxi. (2) The local wisdom contained of Zhuang nursery rhymes in Guangxi. (3) The problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi. This research mainly adopts qualitative research methods. The research tools used mainly include basic surveys, observations and interviews. 5 key informants, 8 casual informants and 18 general informants were selected. The data was collected through written documents and field work, then organized and analyzed, and presented using descriptive analysis method.

The results of the research are as follows: (1) Zhuang nursery rhymes in Guangxi originated from the remote antiquity period of Guangxi Zhuang and have experienced thousands of years of development and evolution in four social and historical periods: ancient period, modern period, contemporary period and current period. It continues to develop with the development of social eras and is rooted in the political, economic, cultural and other backgrounds of each era. (2) Zhuang nursery rhymes in Guangxi are an important carrier for inheriting Zhuang culture and wisdom, and contain local wisdom in cultivating moral values, regulating interpersonal relationships, inheriting culture and traditional customs, and using nature for practice and creation. (3) At present, the protection and inheritance of Zhuang nursery rhymes in Guangxi is faced with the problems of the aging of singers, weak inheritance awareness, lack of language carriers, and single transmission methods and content. By analyzing the factors that caused the problem, the following guidelines are proposed: enhance cultural identity and inheritance awareness, improve The mother tongue status of the Zhuang language, innovating the way and content of Zhuang nursery rhymes, and giving full play to the guidance and support of the government.

The conclusions drawn from this research can provide reference in the following aspects: (1) Government departments formulate countermeasures for the protection and inheritance of Zhuang culture and Zhuang nursery rhymes. (2) Researchers' further research on the protection and inheritance of Zhuang nursery rhymes. (3) Research on nursery rhymes of other ethnic minorities. (4) cultural enterprises develop Zhuang nursery rhymes and related products and culture.

Keyword : Zhuang Nursery Rhymes in Guangxi, Local Wisdom, Cultural identity, Cultural Protection and Inheritance



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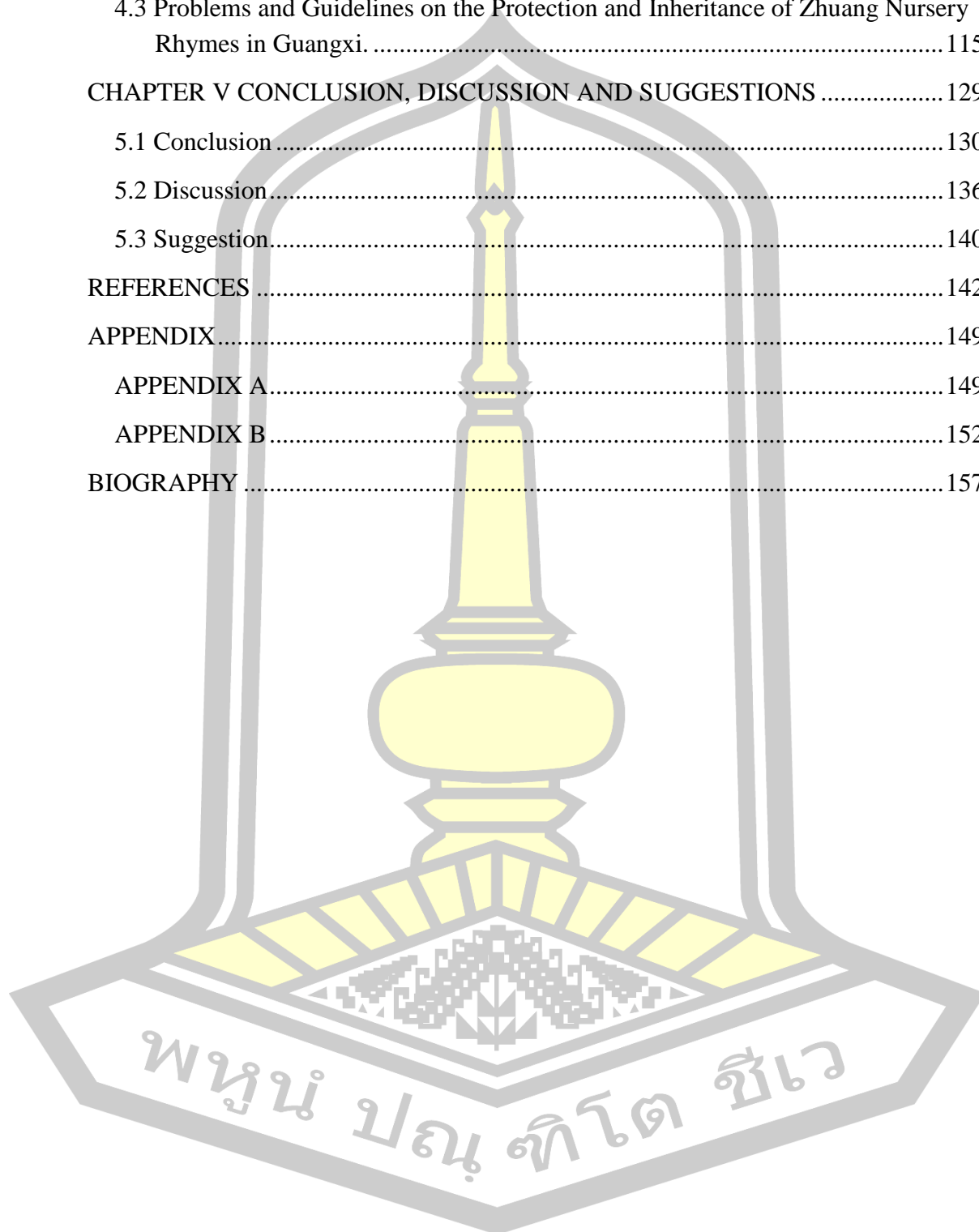
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Chunyan Wu

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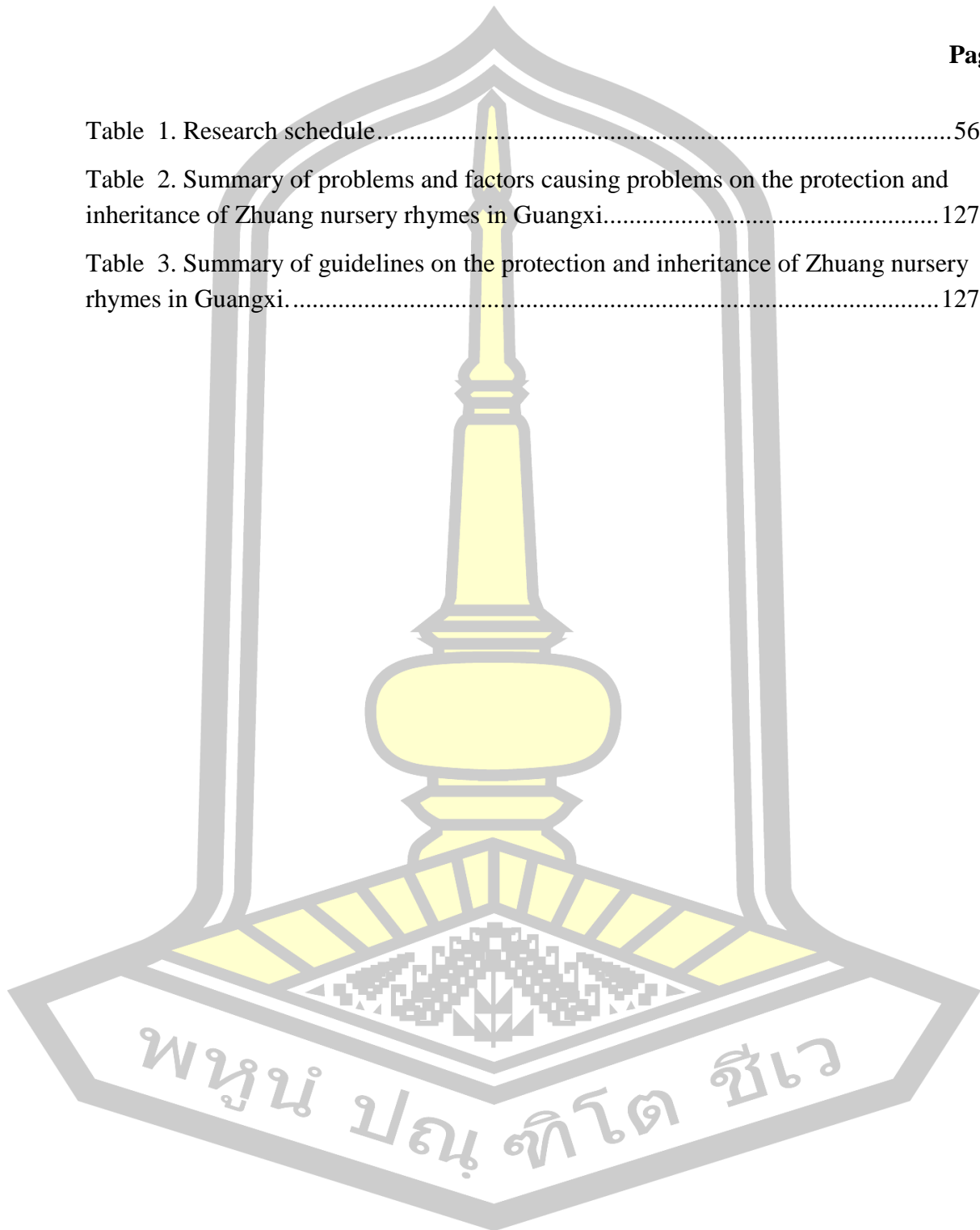
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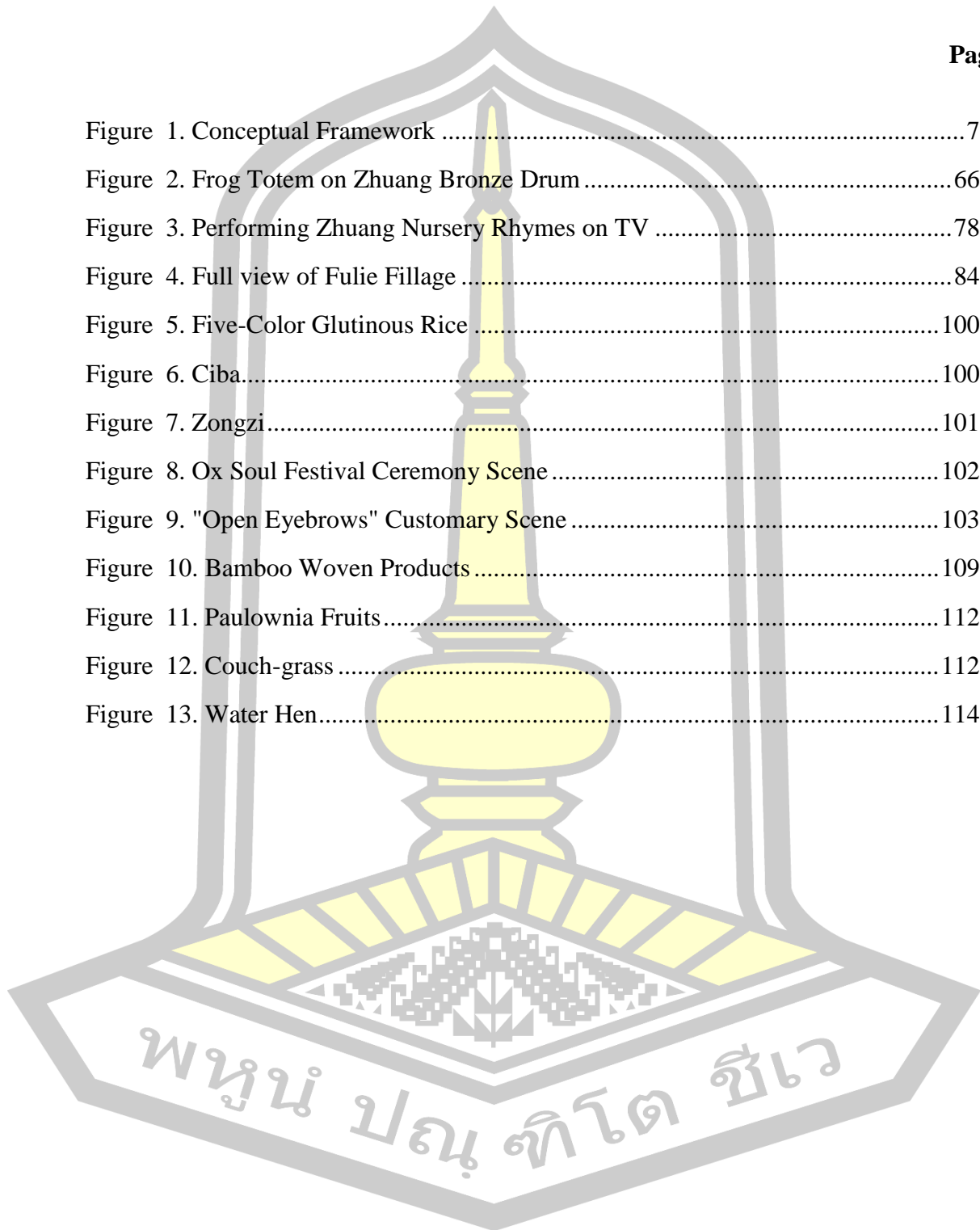
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CHAPTER I

INTRODUCTION

1.1 Research Background

The Zhuang is the minority with the largest population among the fifty-six nationalities in China. It has a long national history and culture, and has accumulated rich local wisdom with its own ethnic characteristics. In the long historical development and production and life process of the Zhuang nationality, a rich and colorful nursery rhymes have been produced, which are called Zhuang nursery rhymes. Nursery rhymes are songs that are popular among children and are in a relatively short form (Modern Chinese Dictionary, 2017). As a category of nursery rhymes, Zhuang nursery rhymes refer to nursery rhymes sung in Zhuang language among the Zhuang people.

Nursery rhymes have been written in China for over 3,000 years and have been passed down from generation to generation by word of mouth. At the beginning, nursery rhymes were called “children's rhymes”, “baby rhymes”, “children's songs”, and “children's language”. In modern times, they are more often referred to as “children's songs” (Li, 2022). There are various categories of nursery rhymes, including coaxing, games, riddles, tongue twisters, folklore, seasonal and current affairs. These rhymes are mostly drawn from production practices and daily life, and are closely related to the social and cultural environment. They are lively, simple and full of fun, with a natural and catchy tone. As a form of literature dedicated to children, nursery rhymes have a unique educational, entertainment and training function and play an important role in children's development. In addition, nursery rhymes are an important part of a nation's cultural tradition. They have played a very important political, economic and cultural role in the historical development of the nation, being an important medium for society to exchange information, transmit emotions and achieve stability (Hu et al., 2021), and they are a real clue to examine the spiritual and historical conditions of the local nation.

Zhuang nursery rhymes are a branch of nursery rhymes, which play an important educational role in the childhood life of Zhuang sons and daughters, and it

is an indispensable and important part of the traditional culture of the Zhuang people. Deeply rooted in the soil of Zhuang culture, Zhuang nursery rhymes truly and vividly reflect the cultural forms and cultural traditions of the region where the Zhuang are located, preserving and conveying the life patterns, folk customs, religious beliefs, moral rituals and values of the Zhuang people (Qin, 2019). At the same time, Zhuang nursery rhymes play an important social and cultural function in the process of the historical development of the Zhuang people, with distinctive national style and local color.

Currently in China, the collection and sorting of nursery rhymes has been done for a long time, and there have been many academic researches on nursery rhymes. But there are few studies on Zhuang nursery rhymes, and the scope of research is narrower.

In ancient times, the literati searched and recorded many nursery rhymes, and they can be found in various historical books, notebooks and literary texts. The ancients often gave nursery rhymes a mysterious witchcraft color in the process of collecting them. During the Ming and Qing dynasties, especially since the emergence of Enlightenment thinking in the early modern period, there was a return to rational and humanistic thinking in the field of literature and art, and the collection of nursery rhymes made great progress, gradually removing their witchcraft overtones and establishing a fresh and independent style of writing. The collection of nursery rhymes in the modern academic sense began in the early twentieth century, with the rise of the modern nation-state ideology and the New Culture Movement, when a group of intellectuals launched a 'downward-looking revolution' and folk literature was seen by them as a way to carry out a revolution in thought, language and humanity. Folk literature was seen by them as an ideal tool to carry out ideological, linguistic and humanistic revolutions (Li & Liu, 2021). Since June 7, 2008, Beijing nursery rhymes have been listed as China's national intangible cultural heritage, which has triggered extensive research and attention to nursery rhymes by scholars in various fields. Experts and scholars have discussed nursery rhymes in depth from various perspectives, including folklore, aesthetics, linguistics, translation and musicology. They studied the development and inheritance of nursery rhymes, analyzed the characteristics of their rhetorical techniques, and examined the features

of their phonetic level. In addition, scholars have explored the application of nursery rhymes in teaching practice and their impact on children's moral education, values education and knowledge enlightenment education (Luo, 2017). However, despite the fact that research on nursery rhymes from other regions has yielded certain results, there is still a relative lack of research on Zhuang nursery rhymes.

And at present, the only studies on Zhuang nursery rhymes are mainly focus on language features and content, moral education functions, and the analysis and comparison of specific individual nursery rhyme texts. For a long time, the collection and collation of Zhuang nursery rhymes has been unsatisfactory, with only a few books on Zhuang nursery rhymes officially published, and many others existing in fragmentary form in various parts of the folklore. There are currently two influential books on the collection of Zhuang nursery rhymes: one is "Selected Zhuang Nursery Rhymes (English)" edited by Qin Dan (2019), in which 200 Zhuang nursery rhymes are selected for English translation. the other is "Classic Zhuang Children's Songs and Nursery Rhymes (Zhuang-Chinese Bilingual)" edited by Yu Tengting and Liu Jingliu (2017). This book carefully collects a total of 31 representative classics from Guangxi, Yunnan, Guizhou, Guangdong and other Zhuang-inhabited areas that have been passed down orally from generation to generation.

In the process of modernization, Zhuang nursery rhymes are also facing unprecedented challenges. With the development of society, a large number of foreign people have poured into areas dominated by Zhuang people. The various foreign cultures they have brought have greatly impacted and eroded the local culture of the Zhuang people (Pan, 2021). As a result of changes in the Zhuang people's labour and production, their habits and values have shifted, and fewer and fewer people really understand traditional folk culture, especially young generation, who are even more alienated from it (Luo, 2017). At the same time, as the Zhuang do not have a mature writing system for written nursery rhymes, they are transmitted in a single way, mainly by oral transmission between people, and are not sufficiently popularised and publicised, etc. Nowadays, with the gradual departure of the inheritors of traditional Zhuang nursery rhymes and the older generation who are skilled in singing them, there are fewer and fewer young people who can take the initiative to learn,

understand and transmit them. The Zhuang nursery rhymes are being gradually forgotten and are facing a crisis of transmission.

Based on the above situation, in the past, if Zhuang nursery rhymes are not protected and passed on for a long time and gradually disappear, the local wisdom and culture of Zhuang contained in them, such as knowledge of production and life, customs and habits, life values and religious beliefs, will not be transmitted, which is not conducive to the preservation of traditional Zhuang culture.

Therefore, the author wants to try to study Zhuang nursery rhymes from a cultural perspective. By studying the history and development of Zhuang nursery rhymes in Guangxi, analyzing the local wisdom contained in them, and finally exploring the issues and guidelines for the protection and inheritance of Zhuang nursery rhymes in Guangxi. It is hoped that through this research, new content will be added to the research of Zhuang nursery rhymes, and it will contribute to enhancing the Zhuang people's cultural identity with their own nation, further protecting the traditional Zhuang culture, and promoting the revitalization of Zhuang culture.

1.2 Research Objectives

The objectives of this research were to :

- 1.2.1 To study the history and development of Zhuang nursery rhymes in Guangxi.
- 1.2.2 To study the local wisdom contained of Zhuang nursery rhymes in Guangxi.
- 1.2.3 To study the problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

1.3 Research Questions

- 1.3.1 What is the history and development of Zhuang nursery rhymes in Guangxi?
- 1.3.2 What kind of local wisdom contained of Zhuang nursery rhymes in Guangxi?
- 1.3.3 What problems exist in the protection and inheritance of Zhuang nursery rhymes in Guangxi? And how to protect and inherit them?

1.4 Importance of Research

1.4.1 Studying the history and development of Zhuang nursery rhymes in Guangxi can enable the Zhuang people and others to understand the whole appearance of Zhuang nursery rhymes from origin to development more systematically and comprehensively.

1.4.2 Studying the local wisdom contained of Zhuang nursery rhymes in Guangxi can allow people to further understand the local wisdom and culture contained in them. This will enhance the Zhuang people's understanding and cultural identity of their own culture, which will be conducive to further protecting the traditional culture of the Zhuang people and promoting the revitalization and cultural confidence of the Zhuang people.

1.4.3 By analyzing the problems existing in the process of protection and inheritance of Zhuang nursery rhymes in Guangxi, and proposing countermeasures for their protection and inheritance. It can not only provide a reference for the local government to formulate the relevant policies on Zhuang culture or Zhuang nursery rhymes, but also provide some new ideas for the current academic research on the protection and inheritance of Zhuang nursery rhymes, at the same time, have some reference significance for the research on the nursery rhymes of other ethnic minorities.

1.5 Definition of Terms

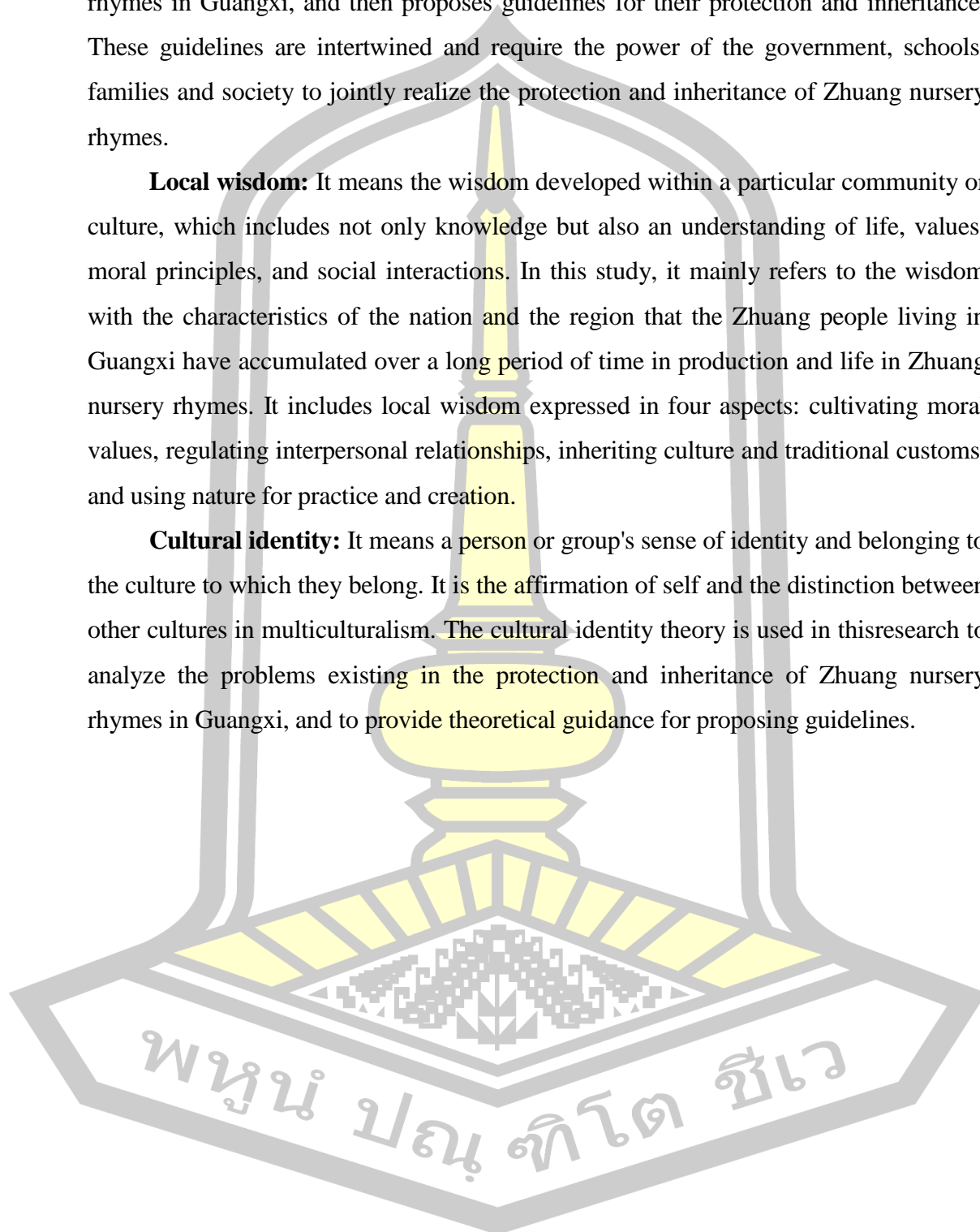
Zhuang nursery rhymes: It means the short ballads sung by people in the Zhuang language that are circulated among the Zhuang community. It is usually sung orally in daily life scenes such as homes and schools, and in public places such as festivals. It has the characteristics of short length, concise language, bright rhythm and vivid content. In this research, the author mainly studies the history and development of Zhuang nursery rhymes in Guangxi, the local wisdom contained in them, as well as the problems and guidelines for their protection and inheritance.

Cultural protection and inheritance: It means the systematic protection of specific cultural elements, traditional customs, historical heritage, etc., and their transmission to future generations through education, practice, etc., in order to ensure cultural continuity, diversity and sustainable development. In this research, it refers to the protection and inheritance of Zhuang culture contained in Zhuang nursery rhymes.

It mainly analyzes the problems in the protection and inheritance of Zhuang nursery rhymes in Guangxi, and then proposes guidelines for their protection and inheritance. These guidelines are intertwined and require the power of the government, schools, families and society to jointly realize the protection and inheritance of Zhuang nursery rhymes.

Local wisdom: It means the wisdom developed within a particular community or culture, which includes not only knowledge but also an understanding of life, values, moral principles, and social interactions. In this study, it mainly refers to the wisdom with the characteristics of the nation and the region that the Zhuang people living in Guangxi have accumulated over a long period of time in production and life in Zhuang nursery rhymes. It includes local wisdom expressed in four aspects: cultivating moral values, regulating interpersonal relationships, inheriting culture and traditional customs, and using nature for practice and creation.

Cultural identity: It means a person or group's sense of identity and belonging to the culture to which they belong. It is the affirmation of self and the distinction between other cultures in multiculturalism. The cultural identity theory is used in this research to analyze the problems existing in the protection and inheritance of Zhuang nursery rhymes in Guangxi, and to provide theoretical guidance for proposing guidelines.



1.6 Conceptual Framework

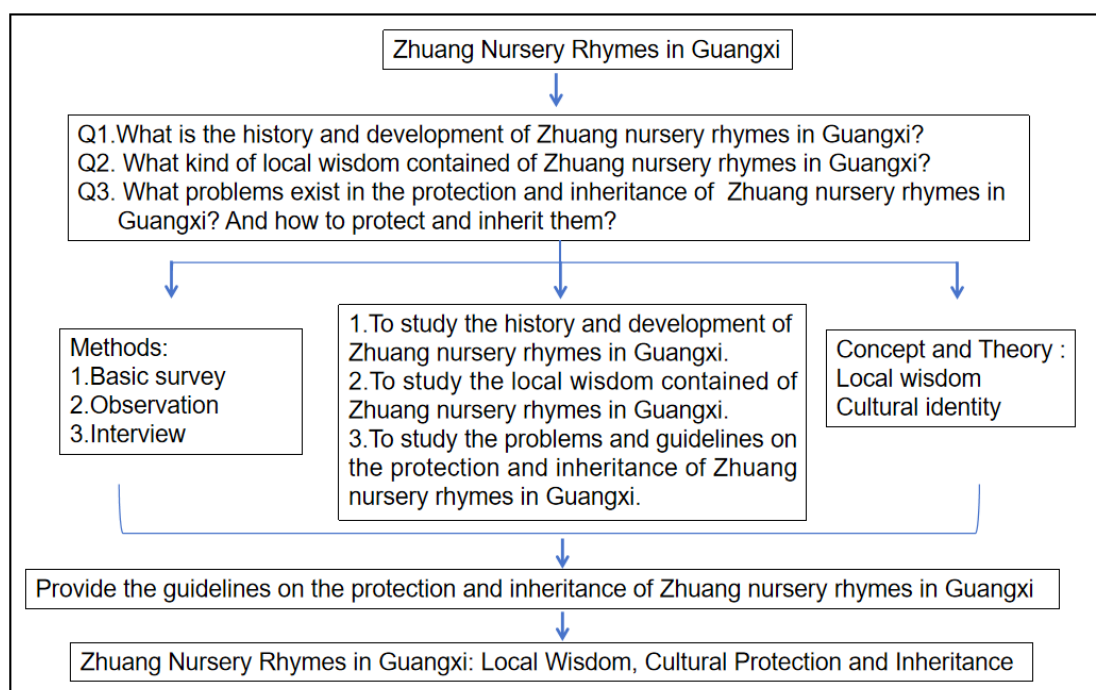
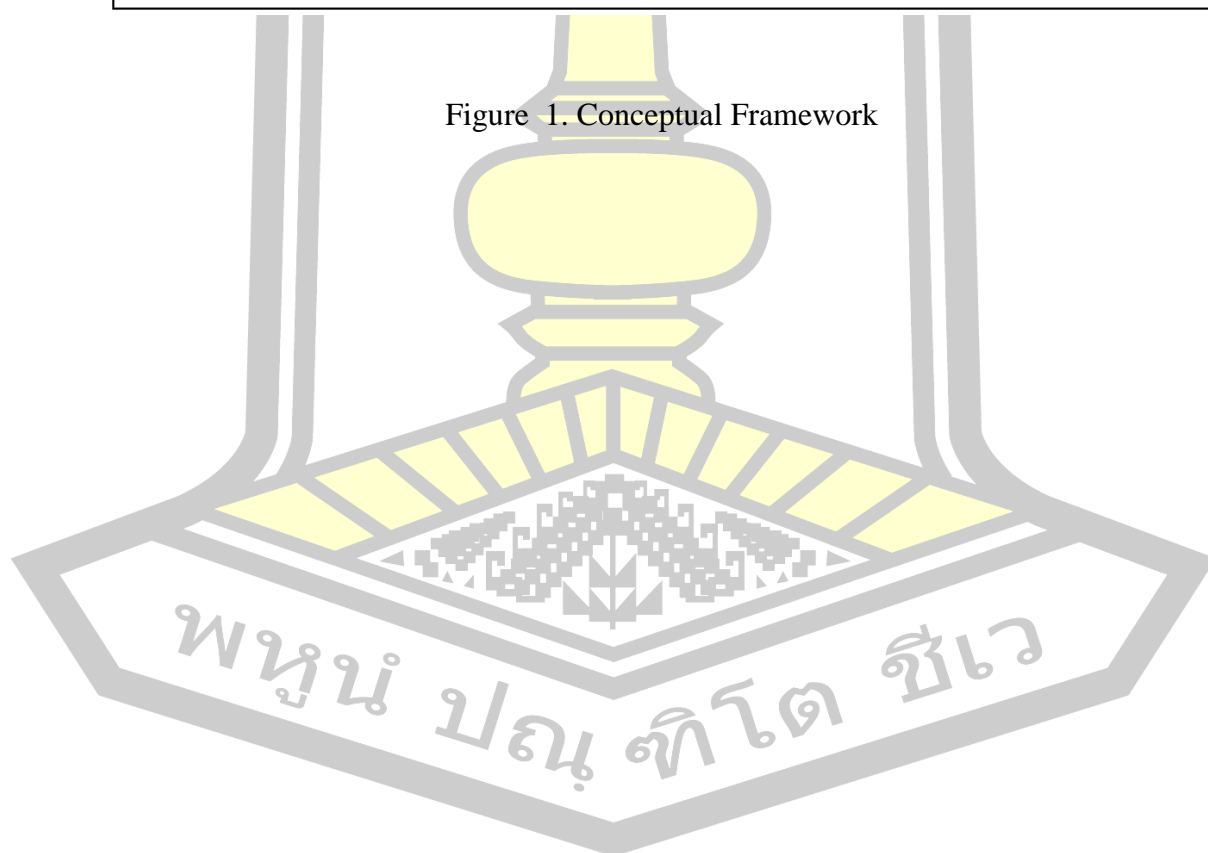


Figure 1. Conceptual Framework



CHAPTER II

LITERATURE REVIEW

This chapter conducts a literature review of relevant research in the following seven aspects, mainly including: Zhuang society and culture, the basics of Zhuang nursery rhymes, Zhuang music, relevant concepts and theories, relevant laws and policies, research site, related research on Zhuang nursery rhymes, and research on the value and inheritance of traditional Zhuang culture. This provides a research basis for further research in this article.

2.1 Zhuang Society and Culture

2.1.1 Zhuang society

2.1.2 Zhuang culture

2.2 Basic Knowledge of Zhuang Nursery Rhymes

2.2.1 Definition and origin

2.2.2 Contents and themes

2.2.3 Artistic forms and characteristics

2.2.4 Connection with politics, economy and culture

2.3 Zhuang Music

2.4 Relevant Concepts and Theories

2.4.1 Local wisdom

2.4.2 Cultural identity

2.5 Relevant laws and policies

2.5.1 Relevant laws and policies formulated by the Chinese central government

2.5.2 Relevant laws and policies formulated by the Guangxi government

2.6 Research Site

2.7 Relevant Research Review

2.7.1 Research on Zhuang nursery rhymes

2.7.2 Research on the value and inheritance of traditional Zhuang culture

2.1 Zhuang Society and Culture

2.1.1 Zhuang society

The latest seventh edition of "Modern Chinese Dictionary" published by the China Commercial Press in 2017, on the word "society". There are two explanations:

(1) Society refers to the whole composed of a certain economic base and superstructure. Primitive society, slave society, feudal society, capitalist society and communist society are the five basic forms of human society, also called social forms.

(2) Society is a group of people connected by common material conditions.

Society is the sum total of relationships formed between organisms and the environment. It is a structure that cannot be easily changed by organisms that live together in a specific environment, can be maintained for a long time, and cannot be separated from each other. In sociology, society refers to a super-individual and organic whole composed of people who are related and interdependent. It is the social life system of people. According to Marxism, society is the sum of social relations formed by people through communication, and it is a community of human life.

2.1.1.1 Family name

The Zhuang nationality is the most populous ethnic minority in China. According to official data from China's seventh national census in 2021, the total population of the Zhuang nationality is 19.5685 million (National Bureau of Statistics, 2021). The Zhuang nationality originated from the "Xiou" and "Luoyue" who lived in the south of the Lingnan area recorded in the historical records of the Han nationality in the pre-Qin, Qin and Han dynasties. The Zhuang people call themselves "Buyue", "Buyayi", "Buyi", "Busha", "Butu", "Burong", "Buyang", "Buman", "Burao" and "Budai". " and other as many as 20 or 30 ethnic names, After the founding of New China, they were collectively called "Zhuang".

2.1.1.2 Distribution

Historically, the distribution of the Zhuang nationality has changed greatly. During the Warring States Period, it went from southern Hunan to the north, to the Dianchi Lake in Kunming in the west, and to the west of Guangzhou in the east. With the integration of ethnic groups, they are now mainly distributed in 99°57'~112°04' east longitude and 21°31'~26°45' north latitude. There are Zhuang people in 31 provinces, autonomous regions and municipalities directly under the central

government in China, and they mainly live in In the south, the range starts from Lianshan Zhuang and Yao Autonomous County in Guangdong Province in the east, extends to Wenshan Zhuang and Miao Autonomous Prefecture in Yunnan Province in the west, reaches Congjiang County in Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou Province in the north, and reaches Beibu Gulf in the south. The Guangxi Zhuang Autonomous Region is the main distribution area of the Zhuang nationality. By the end of 2021, there were 15.8162 million people, accounting for 80.82% of the total population of the Zhuang nationality. They mainly live in Nanning, Chongzuo, Baise, Hechi, Liuzhou, Laibin, Guigang City and other places. The places where the Zhuang people live are basically contiguous, most of them live together, and quite a few live together with the Han, Yao, Miao, Dong, Mulao, Maonan, Shui and other ethnic groups. (Yunnan Ethnic and Religious Network, 2018)

The Zhuang nationality is a cross-border ethnic group living along the border. Except for China, it is mainly distributed in the areas adjacent to China in northern Vietnam. Among them, Fangchenggang, Ningming, Pingxiang, Longzhou, Daxin, Jingxi, and Napo in Guangxi, and Funing, Masupo, and Naguan in Yunnan border Vietnam with a total length of more than 1,000 kilometers. There are waterways, railways, highways, and air routes directly to Vietnam, or to Southeast Asian countries via Vietnam. The border faces the villages of the Nong, Dai, and Pian ethnic groups in Vietnam, and the fields are connected. They are the same or similar in ethnic origin, language, production, life, customs, religion, etc., and have been closely related for a long time. Since the reform and opening up in 1978, the Zhuang cities and counties along the border have become an important link of economic and cultural exchanges between China, Vietnam and Southeast Asian countries. (Liang, 2011)

2.1.1.3 Ecological resources

The area inhabited by the Zhuang nationality has beautiful mountains and clear waters, beautiful scenery, hot climate, abundant rainfall and rich products. The areas where the Zhuang people live are mountainous on the edges and hilly in the middle. Overall, the ground slopes from northwest to southeast. Its area belongs to the transitional zone from the end of the Yunnan-Guizhou Plateau to the southeastern coastal hills, with extensive karst rocks, numerous rocky mountains, continuous

mountains, and narrow plains. It is the most extensive karst landform distribution area in the world. There are many mountains and few fields in the area of the Zhuang nationality. It is known as "eight mountains, one water, one field and one sea". Mountains and hills account for about 82% of the land area. The hills are generally 100 to 400 meters above sea level, with gentle slopes, thick soil layers, abundant rainfall, and good lighting conditions. They are suitable for the development of agriculture, forestry, and animal husbandry. They are densely populated areas in the Zhuang area, and are also agricultural and various fields. operating in more developed areas. The rocky mountains in the Zhuang area are large and widely distributed, especially in the western part of Guangxi, where the Zhuang people mainly live. The exposed karst landform accounts for more than 60% of the local land area. The karst landform is "nine parts stone and one part soil", which is not suitable for human living and survival. However, due to long-term erosion by rainwater, many strange and magnificent caves and underground rivers have been formed, and the natural scenery is very beautiful. Guilin and Yangshuo have had the reputation of "Guilin's landscape is the best in the world, and Yangshuo's landscape is the best in Guilin" since ancient times. The scenery formed by the karst landform has become one of the tourist attractions in the Zhuang area. The karst landform area also contains rich mineral resources and limestone resources, especially the reserves and output of bauxite, manganese, tin, antimony, tungsten and other minerals, which occupy an important position in the country. (Zhang, 1997)

The southern part of the Zhuang area faces the Beibu Gulf, which is an important tropical fishing ground in China. It is rich in various valuable seafood and is known as the "Hometown of Pearls". Beibu Gulf has a zigzag coastline with multiple harbors. From east to west, there are Tieshan Harbor, Lianzhou Harbor, Sanniang Harbor, Qinzhou Harbor, Fangcheng Harbor, Pearl Harbor and other harbors, forming a coastline of natural harbors. Closer to the ports in Southeast Asia, it is an important seaport for Southwest my country facing Southeast Asia and connecting all parts of the world, and has a very important strategic position. It is also the starting point of the ancient Maritime Silk Road. The Zhuang area belongs to the subtropical monsoon climate zone, with abundant rainfall, with an average annual rainfall of about 1,835 millimeters; mild climate, with an annual average temperature

of about 20°C, no severe cold in winter, and hot summer in the south. It is mainly rich in various tropical and subtropical crops. The output of oranges, pomelo, bananas, lychees, longan, mango and other fruits ranks first in the country; the planting area and output of sugarcane are the largest in the country, and it is one of the top 10 sugar-producing regions in the world; the output of rosin and turpentine is about half of the country. It is rich in precious medicinal materials and local products, and is known as the "local product warehouse". The well-known Chinese and foreign Panax notoginseng, Luo Han Guo, gecko and fennel oil (also known as star anise oil) are well-known special products in the Zhuang area. The mountainous areas in the northwest and southwest are covered with forests and are rich in precious woods such as Liuzhou fir, silver fir and camphor. (National Ethnic Affairs Commission of the People's Republic of China, 2018)

2.1.1.4 Politics

The Zhuang nationality has experienced independent development in the pre-Qin and ancient times, survival and development under the central dynasty from the Qin and Han Dynasties to the Republic of China, mixed with Han and other ethnic minorities, and regional ethnic autonomy after the founding of the People's Republic of China. Since the Qin Dynasty merged Lingnan and formed a unified multi-ethnic country, the central dynasties of the past dynasties have implemented different systems for the Zhuang people and their ancestors. The social development of the Zhuang people has gone through: Qin to Sui The era of unified prefectures and counties-the formation and development of slavery, the era of the Jiji system from the Tang to the Five Dynasties - the period from the development of slavery to the period of decline, the era of the Tusi system from the Song to the Qing Dynasty - the period of feudal lordship, the middle period of the Qing Dynasty to the invasion of capitalist powers in the Republic of China and the semi-colonial and semi-feudal society governed by the old and new Gui systems There are five different historical stages, including the era of national regional autonomy after the founding of the People's Republic of China—the socialist period. (Zhang, 2003)

The Zhuang nationality is an indigenous nation in the southern part of China. Before the Qin and Han Dynasties, it was in the historical stage of independent development. After the Qin and Han Dynasties, it has been under the governance of

the central dynasty. The development of social politics, economy and culture has been deeply influenced by the central government's ruling policies and the social culture of the Han nationality. And this influence was continuously strengthened with the gradual deepening of the dominance of the central dynasty and the increase of the immigrated Han population. Due to the large differences in the affected regions, the socio-political system and social structure of the Zhuang people before the founding of New China showed the characteristics of diversity. In areas such as the eastern part of the Zhuang nationality where Han and Zhuang people live together, the social development of the Zhuang nationality is greatly influenced by the Han nationality, and is in a similar development state to the Han nationality, and its social and political system is in the development stage of the feudal landlord system. However, in the west of Guangxi and Wenshan Prefecture in Yunnan, where the Zhuang people lived, they were mainly under the rule of the Zhuang native officials (toasts) since the Tang and Song Dynasties. They were in the development stage of feudal serfdom, and their social and political systems were relatively special. (National Ethnic Affairs Commission of the People's Republic of China, 2018)

2.1.2 Zhuang culture

Throughout the ages, people have had many different definitions of the concept of "culture". In China, according to literature, the word "culture" first appeared in "Book of Changes Ben", which says: "Look at astronomy to observe time changes, and look at humanities to transform into the world." The word "culture" in the West comes from the Latin Cultura, which means farming, living, practicing, paying attention, etc. (Cheng, 2011)

The latest seventh edition of "Modern Chinese Dictionary" published by the China Commercial Press in 2017 gives an authoritative concept of "culture" in Chinese.

There are three interpretations of culture: (1) The sum of material wealth and spiritual wealth created by human beings in the process of social and historical development, especially spiritual wealth, such as literature, art, education, science, etc. (2) The ability to use words and general knowledge, such as cultural learning and cultural level. (3) Culture is a term used in archaeology, which refers to the complex of relics and relics in the same historical period regardless of the location of

distribution. The same tools, utensils, and manufacturing techniques are symbols of the same culture. For example, Yangshao Culture and Longshan Culture.

Baidu Baike, the world's largest Chinese online encyclopedia, also explains "culture": Culture is all human spiritual activities and their products relative to economy and politics. Culture can be divided into material culture and non-material culture. The philosophical definition of culture is the sum of the existence, inheritance, creation, and development of all the social phenomena of the intelligent group and the inner spirit of the group. It covers the history of the intelligent group from the past to the future, and it is the content of all activities of the group based on nature. It is the whole of all material appearance and spiritual innerness of the group. The specific content of human culture refers to the history, customs, traditional customs, lifestyle, religious beliefs, art, ethics, legal system, values, aesthetic taste, spiritual totem, etc. of the group.

However, no matter how many definitions of "culture" there are, one fundamental point is still very clear, that is, the core of culture is people. Only people can create culture and form culture. Culture is the embodiment of human wisdom and creativity. Society provides a place for the development and dissemination of culture. Therefore, culture and society are closely related concepts. (Cheng, 2011). The most fundamental reason why a nation becomes a nation is that she forms her own unique culture, different cultural characteristics, has become the main symbol of different ethnic groups. Ethnic culture and nation have the same origin. The Zhuang people are the indigenous peoples of the Pearl River Basin. Due to their natural environment and specific mode of production, the ancestors of the Zhuang nationality created a unique material culture and spiritual culture in the long-term historical development process, showing the individuality of national culture and the characteristics of regional culture.

The Zhuang area is located at the intersection of cultural exchanges between the Central Plains and Southeast Asia, South China and Southwest provinces, and its culture is relatively open and integrated. In the long-term evolution process of history, Zhuang culture, on the premise of maintaining its independent characteristics, neutralized and melted the influence of foreign cultures with the combination of imitation and creativity, making its own development full of vitality (Zhang, 2003).

During the period of independent development, the ancestors of the Zhuang nationality formed their own system of language and culture, the national cultural system centered on rice culture, the bronze culture represented by the bronze drum, the art culture represented by the Huashan cliff murals, The mythical culture represented by "Tuo", the primitive religious culture represented by chicken bone divination and Mojiao, the simple philosophical thought based on the theory of the three realms of the universe and the concept of male and female of all things, and the folk song culture represented by cave songs and frog songs. wait. During the development period under the governance of a unified multi-ethnic country, the ancestors of the Zhuang nationality in the eastern, southeastern and northern Guangxi gradually merged with the Han nationality. Min has formed the national cultural characteristics combining subjectivity, openness and inclusiveness, which are mainly manifested in: maintaining the essential consistency of the national language; Cultural factors have formed the polytheistic folk religion represented by "screening"; the continuation of the social organization structure centered on the clan and tribe "dulao" system; literature and art characterized by folk songs as the mainstream and song fairs, etc. . In today's western Guangxi, many Han people have mixed with the Zhuang nationality for a long time and integrated into the Zhuang nationality. The Zhuang culture has origins with the cultures of various ethnic groups in South China, Southeast Asia and the Pacific Rim, and plays an important role in human civilization. After the founding of new China, especially since the reform and opening up, the backward appearance of cultural undertakings in the Zhuang area has been fundamentally changed. With the development of cultural undertakings, some excellent traditional cultures of the Zhuang people have also been well protected and inherited.

Since the Zhuang culture involves a lot of content, the following will mainly focus on the customs, religious beliefs, literature and art, and language culture of the Zhuang people.

2.1.2.1 The culture of customs and habits of the Zhuang

Zhuang dress customs

The origin and development of Zhuang costumes are not only constrained by the natural ecology and human environment, but also by the development of politics,

economy and culture, which shows the progress of Zhuang's social life. (Li & Bai, 2013)

Shen (2010) mentioned in the book "Zhuang Nationality" that Zhuang costumes mainly have three colors: blue, black and brown. Zhuang women have the habit of planting cotton and spinning. Spinning, weaving and dyeing are cottage industries. The cloth woven from self-grown and self-spun cotton yarn is called "Jiaji", which is thick, solid and wear-resistant, and then dyed blue, black or brown. The costumes of the Zhuang nationality are different. Men's and women's costumes, men's, women's and unmarried women's headgears have their own characteristics.

Today's costumes of the Zhuang nationality are mostly the same as those of the Han nationality, but in the rural areas of western Guangxi, especially middle-aged and elderly women, they still retain the characteristics of their own national costumes. For example, in the northwest of Guangxi, middle-aged and elderly Zhuang women mostly wear collarless, left lapels, embroidered and trimmed clothes and trimmed, wide-footed trousers, embroidered aprons around their waists, pleated skirts and embroidered shoes on their lower bodies, and they like to wear silver jewelry. Zhuang women in Longzhou and Pingxiang in southwestern Guangxi still wear black jackets with collarless left lapels, square-shaped black handkerchiefs on their heads, and black wide-leg trousers. Li (2021) points out that in terms of use, Zhuang clothing not only protects from the cold, but also has the function of decoration. The Zhuang dress culture reflects its national life culture and local religious beliefs, and is a concrete embodiment of the spiritual beliefs and aesthetic concepts of the Zhuang people.

Zhuang food customs

The eating habits of the Zhuang people are closely related to their production activities and economic development. Since the Zhuang area entered the agricultural society very early, the level of agricultural production is relatively high, so the food of the Zhuang people is relatively rich (Sun, 2014). The Zhuang nationality is one of the earliest ethnic groups to cultivate and grow rice. The rice farming culture is very developed, and rice has naturally become the staple food of the Zhuang people. There are various ways to make rice, such as steaming, boiling, frying, stewing, deep-frying, etc. All kinds of rice, rice porridge, rice noodles, rice cakes, glutinous rice cakes, zongzi, glutinous rice balls, etc. are the daily favorite foods of the Zhuang people. The

Zhuang people living in arid mountainous areas eat corn as their staple food because they are not suitable for growing rice. The Zhuang people like to eat aquatic products, such as fish, clams, snails, and mussels, all of which are delicacies; mushrooms, cicadas, snakes, poultry, and animals in the mountains and forests are also the daily delicacies of the Zhuang people. Zhuang people generally like to drink, and it is only when there is wine on the table for entertaining guests that it is grand. Most of the wine they drink is home-brewed rice wine, sweet potato wine and cassava wine. Historically, the food hobbies of the Zhuang people include: fond of porridge, fond of raw food, fond of hot and sour, and fond of chewing betel nuts. Chewing betel nuts is a traditional custom of the Zhuang nationality, and women of the Zhuang nationality in Longzhou, Guangxi and other places still have this preference. In some places, betel nuts are a must for entertaining guests. (Editorial Committee for the Revision of China's Ethnic Minorities, 2009)

When the meal is open, the whole family usually sits together, regardless of the number of seats, but there are also a few areas where the seats are fixed, and if the seats are fixed, they cannot be overridden, otherwise it will be considered rude. The unique diet of the ancestors of the Zhuang nationality is as follows: the paddy is turned into white rice and pounded on the same day, and eaten on the same day, not reserved for the next day. Chopsticks are not used to eat, but hands are used instead of chopsticks. After the Qing Dynasty, chopsticks were used as an intermediary to eat, which is the result of the immigration of Han culture. There are also edible liquids such as drinking and absorbing water with the nose as a sucking organ. (Li & Bai , 2013)

Zhuang residence customs

Most of the houses of the Zhuang people are the same as those of the local Han people. Zhuang villages in the southwestern and northwestern parts of Guangxi still maintain the ancient traditional housing form "ganlan", also known as "malan". It is divided into upper and lower floors, with people living on the upper floor and livestock and sundries stored in the lower floor.

This form of housing is a characteristic of the housing of the ancient Baiyue people and has a history of thousands of years. Because it has the advantages of adapting to the terrain and climate of the southern mountainous areas and preventing

the infestation of poisonous snakes and beasts, it has been used until modern times. In recent years, houses in Debao, Jingxi, Bama and other places have developed towards the direction of modern living rooms, and are constructed of masonry or reinforced concrete, but the structure of some houses still retains the basic characteristics of dry columns. The "ganlan" style buildings in the Longji Zhuang inhabited area of Longsheng Autonomous County are the most complete preserved so far, attracting many Chinese and foreign tourists to visit.

Zhuang marriage customs

Zhuang people have polygamous families. In the past, "women marry men and husbands live with their wives" was more prevalent, but later transitioned to a patrilineal family dominated by "husbands live with them". Until modern times, the custom of "not leaving her husband's home" after marriage still existed in rural areas of the Zhuang nationality. On the day of marriage, the bride was accompanied by a dozen sisters of the same generation to the groom's home. Local brides and sisters of the same generation sing Dadan in the new house to spend their wedding night, and return to their natal home together the next day. From then on, I only went to work at my husband's house for a few days during the busy farming season or festivals. Generally, it is not until two or three years later or after pregnancy that they live in their husband's house for a long time. This cultural phenomenon is considered to be a transitional form of the marriage system of the Zhuang nationality from "from the wife's residence" to "from the husband's residence".

Zhuang funeral customs

The traditional funeral customs of the Zhuang nationality mainly include two major burial methods, namely, burial and cremation. After the middle of Qing Dynasty, burial became the main burial method. The burial of the Zhuang nationality takes "secondary burial" as the main burial method. The second burial is also called bone picking burial and bone picking burial. The Zhuang people call it "Golden Altar Burial", "Golden Bell Burial" and so on. The burial method is: after the death of relatives, they are buried nearby in thin coffins, and a "long tomb" is erected; after three to five years, the muscles and muscles have rotted, and then the graves are opened and the bones are picked up and put into the pottery "golden altar". The feng shui treasure place is designated for burial, and a "round tomb" is set up. The above-

mentioned cremation of the Zhuang nationality also uses the "golden altar" to store the ashes, and then choose a place for burial, which is also a secondary burial. In modern times, some wealthy people, in order to show their status, had a very grand first burial, and the cemetery was also extremely magnificent, and no second burial was done, which is called "big burial" among the people. However, in the general public's opinion, this kind of burial is not valued or recognized. (National Ethnic Affairs Commission of the People's Republic of China, 2018)

Zhuang festival customs

The festivals of the Zhuang nationality are an important carrier of the inheritance of the excellent traditional culture of the Zhuang nationality. The festival culture contains the emotional sustenance and spiritual needs of the Zhuang people, and reflects the condensation of the thoughts and culture of the Zhuang people. (Nie, 2020). The festivals of the Zhuang people are mostly the same as those of the local Han people. Traditional Han folk festivals such as Spring Festival, Lantern Festival, Spring and Autumn Festival, Qingming Festival, Dragon Boat Festival, Mid-Autumn Festival, Chongyang Festival, and New Year's Eve are also festivals of the Zhuang people. The festivals of the Zhuang nationality that have their own characteristics are the "March 3rd" Song Festival, "Ox Soul Festival", "Hungry Ghost Festival" and so on.

The "March 3" Song Festival is not only a festival to honor ancestors, but also a festival of lovers and songs of the Zhuang people. At this time of the year, men and women of all ages gather at the Song Wei to sing, a spectacular scene. "Cow Soul Festival" is also known as "Cow King Festival" and "Open Rice Planting Festival". Most of the day after the spring plowing, some areas are fixed on the eighth day of the fourth month of the lunar calendar, because it is said that this day is the birth of the King of cattle. "Zhongyuan Festival", also known as "Ghost Festival" and "Ancestor Worship Festival", is a big festival second only to the Spring Festival, and the main content is ancestor worship and ghost worship. On this day, every family kills chickens and slaughters ducks (in the past, it was taboo to use chickens as sacrifices for this festival, but only ducks or geese could be used, especially ducks, and this festival was even called the "Duck Festival" for this reason), steams cakes and makes steamed buns, and cuts seasonal clothes and pants out of colorful paper in preparation

for the sacrifices. (National Ethnic Affairs Commission of the People's Republic of China, 2018)

Zhuang production customs

The Zhuang people are one of the earliest nations in the world who invented rice cultivation. They are pioneers in the history of Chinese rice farming civilization and have rich farming experience. During the long-term rice planting and cultivation process, the Zhuang people produced numerous production custom activities. For example, there is the "Plowing Festival" of the Zhuang people. They will choose an auspicious day between the beginning of spring or the Spring Festival to perform a ceremony of plowing. When the weather is good and the weather is good, people celebrate the harvest by offering sacrifices to gods. (Nie, 2020)

Among them, one of the most important production customs of the Zhuang nationality is the implementation of the "multi-kneading" system, which is a habit of helping each other without compensation. "Compensation for labor" is the remnant of collective labor in clan society. It covers a wide range of fields, such as farming, farming, harvesting, building a house, marriage, funeral, etc., can be used to help each other in this way. It has no fixed form, does not require equal labor, does not require any remuneration, does not distinguish between rich and poor, and has the nature of social morality. No one directs the work, no one assigns it, and no one supervises it. Everyone takes the initiative to find a job, doing their best and orderly (Liang, 2011). Therefore, through the production customs and activities of the Zhuang people, it shows the character of the Zhuang people's solidarity and friendship, mutual help, diligence and frugality, hard work, and love of labor.

2.1.2.2 The culture of religious belief of the Zhuang

Religion does not come along with the birth of human beings. It is a social consciousness that appears only after a society develops to a certain stage, and it is a part of spiritual culture in the superstructure. History shows that there is no nation in the world without religion. Obviously, religion is a cultural phenomenon that has emerged at a certain historical stage in the development of human society (Liang, 2011). Like other nationalities, the Zhuang people have their own religious beliefs. Due to the influence of historical, geographical and social factors, their religious beliefs not only have the commonality of the religious beliefs of all mankind, but also

have their individuality as a Lingnan agricultural nation. The religion of the Zhuang nationality has not surpassed the form of primitive religion and formed a unified religion, but presents pluralism.

The Zhuang people believe in many gods, and they worship the gods of heaven, thunder, land, giant stones, trees, frogs, flowers and ancestors. After the Wei and Jin Dynasties, with the introduction of Taoism and Buddhism to the Zhuang area, the religious belief system of the Zhuang people changed under its influence, forming a "religion" based on the original Mo religion, integrating Taoism and Buddhism, and believing in multiple gods, and the emergence of a semi-professional clergyman—Shigong (Huang, 2014).

2.1.2.3 The culture of literature and art of the Zhuang Literature

Zhuang literature is the creation of the Zhuang people and their forefathers in the long struggle for production and the practice of social relations, mainly oral literature, but also written literature created by Zhuang intellectuals in Chinese. Oral literature has a long history and is rich in content. It includes myths, legends, stories, folk songs, dramas and rap literature. The myths and legends of the Zhuang are rich in imagination, beautiful and touching, reflecting the ancient Zhuang people's knowledge of all things in heaven and earth and the traces of ancient society. For example, "The Sun, the Moon and the Stars" and "Ma Le Visits the Sky". Created on the basis of the myth of Brodha, the long poem of Brodha is an ancient and magnificent creation epic of the Zhuang people and an encyclopedia of the Zhuang society in the prehistoric period. In the form of poetry, it vividly recounts the formation of heaven and earth, the sun and the moon, the origin of human beings, the origins of various kinds of livestock and crops, as well as the social life of people in ancient times, etc., and enthusiastically praises the great performance of the creation of the world by Bluto, the mythological figure known as the ancestor of the Zhuang people. Through this epic, one can see the basic outlook of the prehistoric Zhuang society, as well as the life and production of the Zhuang people. The Zhuang folk tales are rich in chapters. They take daily life as the theme, are skillfully arranged and fascinating. There are stories of feathered clothes, marriage of different kinds, magic stories, stories of witty characters, and stories of wealthy masters and long laborers.

The plots are twisted and the language is interesting and enlightening. Duan Chengshi (Youyang Miscellany Chopper) of the Tang Dynasty, based on the oral record of Li Shiyuan, a native of Xidong, Yongzhou at that time, is the earliest "Cinderella" type story recorded in writing in the world. (Liang, 2000)

Zhuang Opera is a traditional drama of the Guangxi Zhuang Autonomous Region, which was approved by the State Council to be included in the first batch of national intangible cultural heritage list of China. It is also called "Zhuang Opera". In the old days, the Zhuang people called themselves "Buto", meaning "indigenous people" and "natives", and called the Zhuang Opera "Changto", or "native opera", in order to distinguish it from the "local opera". In the old days, the Zhuang called themselves "Buto", meaning "indigenous people" and "natives", and called the Zhuang opera "Changto" or "native opera", which was different from the Han opera. The formation and development of Zhuang opera has a history of about two hundred years, and the earliest handwritten copy found so far belongs to the Jiaqing period of the Qing Dynasty, and there were performances in the Tongzhi and Guangxu periods. Most of its contents are based on folk stories, and there are also transplanted repertoires from Han Cantonese opera and colorful tunes. Most of the tunes were developed on the basis of mountain songs. The representative repertoire includes "Bao Hu", "Red Copper Drum", "Hundred Bird Clothes", "Nong Zhi Gao" and so on. Zhuang opera is a stage art form of the Zhuang people, and is a comprehensive art of Zhuang folk literature, music, dance and skills. Zhuang Opera can be broadly divided into six types: Shigong Opera, North Road Zhuang Opera, South Road Zhuang Opera, Funing Zhuang Opera, Guangnan Zhuang Opera, and Lexi Tu Opera.

Zhuang brocade

Zhuang brocade is an original handicraft created by Zhuang women. Together with Yunjin, Shujin and Songjin, it is called the four famous brocades in China. It is said that it originated in the Song Dynasty and is a cultural treasure of the Chinese nation. Cotton yarn is the warp and velvet is the weft. Warp threads are generally primary colors, and weft threads are woven into various beautiful patterns with various colors. Zhuang brocade is bright in color, exquisite in weaving, soft in texture, strong and durable. The Zhuang people love the phoenix, which symbolizes auspiciousness. Therefore, "nine phoenixes in ten Zhuang brocades", each phoenix on

the Zhuang brocade is vivid and unique. Zhuang brocade has a variety of designs and colors and is widely used. It can be used as bed blankets, quilt covers, aprons, straps, belts, handbags, satchels, headscarves, and clothing decorations. According to historical records, it has been produced in Tang and Song Dynasties. In the Ming and Qing Dynasties, Zhuang women were famous throughout the country for being good at weaving brocade. After the founding of New China, Zhuang brocade, as a handicraft with a strong ethnic style, has been further developed. In addition to continuing to produce traditional patterns, more than 40 new patterns have been created.

Murals

Zuojiang cliff murals are outstanding and immortal artistic creations of Zhuang ancestors, and their content reflects the social life of ancient Zhuang ancestors to a certain extent. The Zuojiang cliff murals have a history of more than 2,000 years, and are mainly distributed on the cliffs on both sides of the Zuojiang River and its tributary, the Mingjiang River, in the counties of Ningming, Longzhou, Chongzuo, and Fusui in southwestern Guangxi. A total of 183 murals have been discovered so far, and the Huashan Cliff murals by the Mingjiang River in Ningming County are the most famous. On this large cliff, which is about 200 meters wide and 50 meters high, it is densely covered with various portraits in bright red colors. There are more than 1,800 portraits that can still be identified. The height is 2.41 meters, and the small one is about 30 centimeters. There are mainly three types of portraits in Zuojiang Cliff murals: figures, animals and utensils, and the style is rough and powerful.

Musical instruments and dance

The folk musical instruments commonly used by the Zhuang people include suona, bee drum, bronze drum, big drum, bronze cymbal, gong, sheng, xiao, flute, horse bone hu, tianqin, etc. Tianqin is the oldest plucked instrument of the Zhuang nationality. It is mainly spread in Longzhou, Ningming and Fangcheng on the border between southwestern Guangxi and Vietnam. It has a history of thousands of years. In the folklore of the Zhuang people, "Male visits the horizon", the ancestor of the Zhuang nationality, Male, went to the horizon to find the sun by playing the lyre. Bronze drums have a history of more than 2,000 years. There have been different opinions on the uses of bronze drums, such as military music, folk music, sacrificial

music, and a symbol of power and wealth. The bronze drum is not only a practical utensil, but also an exquisite work of art. It has both relief patterns and three-dimensional sculptures. It is a synthesis of sculpture art and standing sculpture. It is a comprehensive artwork that reflects the superb casting technology and artistic level of Zhuang craftsmen.

The dances of the Zhuang nationality include "Chung Tang Dance", "Hydrangea Dance", "Shrimp Fishing Dance", "Tea Picking Dance", "Band Pole Dance", "Bronze Drum Dance" and so on. The dance is characterized by clear themes, vigorous steps, humorous and lively, vivid emotions, sometimes passionate and sometimes sentimental, which fully embodies the stubbornness of the working people of the Zhuang nationality and the distinct character of love and hate.

2.1.2.4 The culture of Zhuang language and characters

Language

The national language of the Zhuang nationality is the Zhuang language, which belongs to the Zhuang-Dai branch of the Zhuang-Dong language family of the Sino-Tibetan language family. The Zhuang language is similar to the Buyi and Dai languages (The Writing Group of the Brief History of the Zhuang People, 2008). It is divided into two dialects, Southern Zhuang and Northern Zhuang, but the grammatical structure and basic vocabulary are roughly the same. The two major dialects in the north and the south roughly use Yujiang and Youjiang as the dividing line, extending to Guangnan and Yanshan in Wenshan Prefecture, Yunnan Province. The northern dialect accounts for about 2/3 of the Zhuang population, and is divided into 8 dialect areas, namely Yongbei dialect, Youjiang dialect, Guibian dialect, Liujiang dialect, Guangbei dialect, Hongshuihe dialect, Qiubei dialect, and Lianshan dialect. The southern dialect accounts for about 1/3 of the Zhuang population, and is divided into 5 dialect areas, namely Yongnan dialect, Zuojiang dialect, Dejing dialect, Yanguang dialect and Wenma dialect.

characters

The development of Zhuang characters has gone through three stages: the stage of depicting characters, the stage of ancient Zhuang characters and the stage of Zhuang characters (Liang, 2011). Since the Tang and Song Dynasties, the folks of the

Zhuang people have been popular with "local characters", which are formed on the basis of Chinese characters by using the sounds and meanings of Chinese characters.

According to the statistics of the "Dictionary of Ancient Zhuang Characters" (first draft) published by the Guangxi Minority Ancient Books Editing and Publishing Leading Group Office in 1989, there are more than 10,700 characters in total, of which 4,918 are designated as regular characters. These characters are collected from ultimatums, coupons, Shigong anthology, folk song books, stories and legends, genealogy, letters and inscriptions published or hand-copied hundreds or hundreds of years ago. It has been widely popular among folks in Zhuang nationality areas. However, due to the large regional differences in ancient Zhuang characters and the lack of standardization, it is impossible to form a unified Zhuang language among the Zhuang people in various places, and they mainly rely on Chinese to communicate. In 1955, the party and the people's government helped the Zhuang people create a Zhuang script based on the Latin alphabet for the first time. In 1957, the State Council approved the "Zhuang Wen Program". The implementation of Zhuang Wen is conducive to the inheritance and development of Zhuang culture.

2.2 Basic Knowledge of Zhuang Nursery Rhymes

2.2.1 Definition and origin

Zhuang nursery rhymes, as a unique form of Zhuang folk literature, refer to ballads spread in areas where the Zhuang people live and sung by people in the Zhuang language. These ballads are usually short in length, concise in language, fast-paced and vivid in content, and are an indispensable cultural element in the growth process of Zhuang children. The origin of Zhuang nursery rhymes can be traced back to the production and living practices of the ancient Zhuang society. In the long-term farming civilization and community life, the Zhuang people created a large number of nursery rhymes rich in national characteristics according to children's psychological development characteristics and aesthetic interests. These nursery rhymes are not only an important means of children's entertainment and education, but also an important carrier of Zhuang cultural inheritance (Wei, 1988). Through chanting nursery rhymes, children can gradually understand and identify with the cultural traditions and values of their own ethnic group, thus forming a unique sense of ethnic identity.

2.2.2 Contents and themes

The contents of Zhuang nursery rhymes are rich and varied, involving all aspects of life, such as natural landscapes, daily life, labor scenes, family and friendship, and many other aspects. They show the customs and life of the Zhuang society from children's point of view. The themes of Zhuang nursery rhymes are often centered on children's growing up and life experiences. These themes not only reflect the daily life and customs of the Zhuang society, but also contain rich historical and cultural connotations. For example, some nursery rhymes depict beautiful natural scenery, letting children feel the magic charm of nature; some nursery rhymes express the joyful atmosphere of labor scenes, letting children experience the joy of labor; and some nursery rhymes teach life knowledge, such as general knowledge of safety and norms of manners and etiquette, to help children develop good behavioral habits. These themes not only reflect the life interests and aesthetic pursuits of Zhuang children, but also deeply embody the moral concepts and values of Zhuang society (Liang, 2023).

2.2.3 Artistic forms and characteristics

The artistic forms and characteristics of Zhuang nursery rhymes are deeply rooted in the history, culture and national traditions of the Zhuang people, showing a flexible and diverse artistic style rich in national characteristics. The artistic forms of Zhuang nursery rhymes are flexible and diverse, including solo, duet, chorus, song and dance. The combination of song and dance brings the artistic expression of nursery rhymes to a climax, as children sing along with simple dance movements, which not only enhances the rhythm of the rhymes, but also makes the whole performance more vivid and lively. In terms of musical composition, Zhuang nursery rhymes are usually based on the pentatonic scale, with beautiful melodies and strict rhyming lyrics that are easy to sing (Ouyang et al., 1986). The language of Zhuang rhymes is unique, emphasizing rhyme and rhythm. In terms of rhetorical techniques, they are good at using symbols, metaphors, anthropomorphism, hyperbole and other techniques to express profound thoughts and emotions (Yang, 2017). These features make Zhuang nursery rhymes have distinctive ethnic characteristics and unique artistic charm in artistic expression.

As an important carrier of traditional culture, Zhuang nursery rhymes also have a strong cultural inheritance. These rhymes have been passed down through the Zhuang society by word of mouth, and have become a cultural link between the past and the present. Through chanting nursery rhymes, children can gradually understand and identify with the cultural traditions and values of their own ethnic group, thus forming a unique sense of ethnic identity. This sense of identity not only helps to enhance the cohesion and centripetal force of the nation, but also helps to promote cultural exchanges and integration among different ethnic groups. Meanwhile, Zhuang nursery rhymes are also one of the important ways of children's socialization. Through chanting nursery rhymes, children can gradually understand the moral norms and codes of conduct of the society, thus developing good behavior and moral character (Tan, 2020). This socialization process not only contributes to the healthy growth and development of children, but also helps to maintain social harmony and stability.

2.2.4 Connection with politics, economy and culture

To a certain extent, Zhuang nursery rhymes reflect the political life and ethnic relations of Zhuang society. In some periods in history, Zhuang nursery rhymes have been used as weapons in political struggle or as symbols of ethnic identity. For example, in the struggle against feudal oppression and foreign invasion, the Zhuang people created and sang nursery rhymes to inspire and unite their strength. These rhymes not only inspired the patriotic fervor and national pride of the Zhuang people, but also made an important contribution to the victory of the revolutionary struggle (Ouyang et al., 1986). At the same time, the government has also strengthened national unity and cultural self-confidence by promoting and protecting Zhuang nursery rhymes. In modern society, Zhuang nursery rhymes still have important political significance and are one of the important cultural resources for maintaining national unity and promoting social harmony.

As part of cultural resources, Zhuang nursery rhymes have potential economic value. By developing nursery rhyme-related cultural tourism products and cultural creative products, local economic development and cultural industry upgrading can be driven. For example, combining Zhuang nursery rhymes with tourism can create tourism projects with national characteristics; combining Zhuang

nursery rhymes with cultural industries can develop cultural products with market competitiveness. These initiatives not only help to promote local economic development, but also help to enhance the popularity and influence of Zhuang culture. At the same time, with economic development and social progress, the inheritance and development of Zhuang nursery rhymes are facing new challenges and opportunities. How to innovate and develop on the basis of maintaining traditional characteristics is one of the important issues before us.

Nursery rhymes of the Zhuang ethnic group are one of the most important parts of Zhuang culture, and are closely linked to other cultural elements such as national costumes, national festivals and national arts. By singing nursery rhymes, children can gradually understand and identify with their own cultural traditions and values; by participating in cultural activities related to nursery rhymes, they can enhance their sense of national pride and belonging. At the same time, Zhuang nursery rhymes are also one of the bridges and links of cross-cultural communication. Through exchanges and mutual learning with other ethnic cultures, Zhuang nursery rhymes can enrich the diversity of Chinese culture and promote cultural exchanges and integration among different ethnic groups (Pan, 2022). This kind of cross-cultural communication not only helps to enhance the understanding and friendship between different ethnic groups, but also helps to promote the prosperity and development of Chinese culture.

In general, as an important part of traditional Zhuang culture, Zhuang nursery rhymes carry rich historical and cultural connotations and social education functions. Through further in-depth research and excavation of Zhuang nursery rhymes, this intangible cultural heritage can be better understood and inherited to promote the prosperity and development of Zhuang culture and Chinese national culture.

2.3 Zhuang Music

The ancestors of the Zhuang nationality are famous for their good songs. The Zhuang nationality is a nation that takes pride in and takes pride in singing. Guangxi is known as the "sea of songs". Zhuang music has a long history, dating back thousands of years. Its origin is closely related to Zhuang's farming culture, nature

worship and religious belief. The earliest Zhuang music was passed down orally, and later it was gradually recorded and integrated into the Zhuang writing system. Zhuang music has also been influenced by neighboring ethnic groups, such as the Han, Dong, Miao, etc., forming a unique and diverse musical tradition. Zhuang music has a long history and cultural heritage, and its music culture and art forms are rich and diverse, fully reflecting the local humanities, geography, and cultural characteristics. As a form of folk art, Zhuang music is created by the people. Zhuang music fully expresses the living conditions of the people and has distinctive artistic characteristics. The main manifestations of Zhuang music are folk songs, singing and dancing, instrumental music and so on. Among them, folk songs, as an easy-to-understand artistic expression, are deeply loved by the Zhuang people. (Zhan, 2019)

Zhuang folk songs, also known as Zhuang folk songs, are unique ethnic cultures in Zhuang areas. In 2008, they were declared as the second batch of intangible cultural heritage in Guangxi Zhuang Autonomous Region. From the perspective of content, Zhuang folk songs mainly include ancient songs, narrative long songs, life songs, labor songs, political songs, ritual songs, love songs, nursery rhymes, etc. There are many folk songs in Zhuang Township, but when they are sung, they must abide by the established etiquette norms, and singing indiscriminately is not allowed. Especially political songs, ceremonial songs and love songs, there are rules on where to sing them. In terms of form, Shen (2010) once mentioned that "the forms of Zhuang folk songs include Huan, Xi, Jia, Bi, Lun, etc., and they are all transliterated Zhuang language names. In the Zhuang area, the Youjiang area is called 'Huan' The Zuojiang area is called 'Poetry', and the northern Guangxi area is called 'Bi' and 'Huan'. Although the names are different, they all mean singing folk songs. The regular folk song singing parties held by the Zhuang people are called song fairs(P58-59)."

Zhuang Song Fair is a traditional folk activity popular in Nanning City, Guangxi Zhuang Autonomous Region, and is one of the national intangible cultural heritage. Song fair is a form of cultural and entertainment activities with a long history and tradition created and loved by the Zhuang people. It has always been an entertainment place for people to contact each other, exchange ideas, spread knowledge, and enhance friendship. It is also a good opportunity for young men and women to talk

about love and fellowship (Zhou, 2007). The existence and development of song fairs, whether in the past or now, have important significance and functions. First of all, the main content of the song fair is singing, not only love songs, but also historical songs, traditional story songs, production songs, folk songs, and other songs related to politics, economy, astronomy, geography, etc. , common sense of life and other content, through the activities of the song fair, the cultural traditions of the Zhuang people can be better preserved and further enriched and developed. Song fairs play an important role in inheriting and carrying forward the fine traditions of national culture and cultivating singing talents. Secondly, the song fair provides a good opportunity for exchanges between the Zhuang people and between the Zhuang and other ethnic groups. Whenever the song fair comes, the local Han and other ethnic minorities will also come to participate. Exchange ideas, connect feelings, and strengthen the unity and friendship among nationalities. Since modern times, there have been a large number of ballads that directly expose the crimes of the feudal ruling class and arouse the people to carry out revolutionary struggles, so that the song fair is no longer just singing to find objects, but at the same time it has become a place for the people to oppose the feudal system and carry out class struggle. position. The song fair has played a role in resisting feudal oppression, singing freedom and light. (Ouyang et al., 1986: 249-251)

"Song Fair" is a form of festival gathering and singing activities held by the Zhuang people at a specific time and place. In Zhuang language, it is called "Wei Huan", "Wei Feng", "Longdong", "Wo Po" and so on. There are song fairs in all areas where the Zhuang people live in larger groups, and the time for holding song fairs is mainly in spring and autumn. Spring song fairs are most popular in March and April, and the third day of the third month of the lunar calendar is the most frequently held; autumn song fairs are concentrated in the eighth and ninth months of the lunar calendar, especially the Mid-Autumn Festival. The venues of song fairs vary from place to place, but each song fair is generally held in a relatively fixed place. The song fair originated from the sacrificial singing and dancing activities in the clan and tribal era. With the development of society, this primitive ritual group singing and dancing transitioned from "entertaining gods" to "entertaining people", and developed from "dancing" to "singing". , thus forming a group song fair activity for singing. With

special symbolism and cohesion, song fairs have an impact on every member and every family of the Zhuang nationality. The core content of the song fair is the friendship between young men and women, that is, choosing a match by relying on songs and appreciating songs in competitions. At the same time, it also has cultural and entertainment activities such as drama, folk art, and sports. It is the natural carrier of Zhuang folk song culture and plays an important role in the generation, inheritance and development of various traditional folk songs of Zhuang nationality. At the same time, it is also a treasure house of Zhuang folk literature, which is of great value for understanding and studying the ancient social life of Zhuang people. The song fair also provides a place for the general public, especially young people, to learn folk songs and showcase their singing talents, satisfying their psychological needs of advocating folk songs and poetic thinking. With the acceleration of modernization, the traditional folk culture of the nation has been severely impacted, and the activities of song fairs have gradually decreased. Many song fairs died out because there were no young and middle-aged singers to participate and take over after the old singers quit. Measures should be taken quickly to rescue and protect this ancient national custom. (China Intangible Cultural Heritage Network, 2020)

Folk songs of the Zhuang nationality are an important part of the life and communication of the Zhuang people. In daily life, folk songs are active in all aspects of Zhuang people's life. For example, people like to use folk songs to express friendship, use folk songs to record events, use folk songs to mediate conflicts, use folk songs to express patriotism and so on. The Zhuang people themselves are a typical rice farming nation, who have been living a traditional farming life of working at sunrise and resting at sunset. Due to the limitations of traffic conditions, traditional small-scale peasant economy, and geographical characteristics, the traditional people of the Zhuang nationality basically live and work within the local area, and some even seldom visit the county town. Therefore, in rainy days or when farming is slack, the Zhuang people usually sing folk songs to connect with each other, express their feelings, and express their feelings. They also believe that folk songs are the best way to cultivate their sentiments and drive away fatigue. Therefore, in the area where the Zhuang people live, no matter men, women, young or old, they all love to sing, and they can sing songs with open mouth. In history, there have emerged many famous

singers like Liu Sanjie and Huang Sandi who are called "Song Fairy" and "Song King".

Guangxi Zhuang folk songs are an important part of folk music culture in Guangxi. Guangxi Zhuang folk songs have been sung for thousands of years. As early as the farming period, the daily activities of local people are inseparable from folk songs. During the years of development, Zhuang folk songs have absorbed the unique cultural atmosphere of the Zhuang people, integrated the folk culture of different development stages, gradually evolved their special singing, and expressed the simple style and frank emotions of the Zhuang people. With the passage of time, its forms have become more diverse. In the current environment of diversified music, the forms of folk songs are becoming more and more life-oriented and simplified. They have become an important tool for local people to vent their emotions and spiritual sustenance. The emotional bond of communication has greatly promoted the emotional exchange between people and enhanced the Zhuang people's sense of identity with their own national culture. (Zhan, 2019)

After reviewing the literature, scholars have studied the Zhuang folk song culture for many years from its concept, form, content, function and value, inheritance and development. The research topics are extensive, the horizons are broad and the characteristics are prominent. As a category of folk songs, Zhuang nursery rhymes have rich artistic features and cultural connotations. The research of Zhuang nursery rhymes can further enrich the treasure house of Zhuang culture and better carry forward the traditional culture of Zhuang. However, in the research on Zhuang folk songs, there are few related studies on Zhuang nursery rhymes.

2.4 Relevant Concepts and Theories

The concepts and theories that will be used in this research are mainly local wisdom, and cultural identity.

2.4.1 Local wisdom

Indigenous wisdom refers to the wisdom developed in a particular community or culture, and it includes not only knowledge, but also an understanding of life, values, ethics and social interaction. Indigenous wisdom emphasizes the wisdom gained by members of a community through their interactions with the environment,

traditions, and others. It can cover everything from interpersonal relationships to social organization, decision making to problem solving. Indigenous wisdom is developed and accumulated over generations within a given community or culture. It is not the result of an invention or creation of one individual, but the collective effort of people within a particular region or community to gain knowledge and wisdom through their experiences and interactions with their environment and society. This is a valuable cultural and intellectual heritage that contributes to the sustainability and resilience of communities.

In "Encyclopedia of World Cultures", David (1991) provides a comprehensive overview of the cultures, traditions and knowledge systems of indigenous and local communities around the world, including a discussion of local wisdom. Recognize local wisdom as an important part of the cultural identity and resilience of every community. It gives readers insight into how these communities develop and apply their knowledge to thrive in their unique environmental and cultural contexts.

Wade Davis is an ethnobotanist and author who has been a prominent advocate for the preservation of Indigenous knowledge. His work "The Wayfinders," explores the importance of cultural diversity and the knowledge held by Indigenous peoples. The concept of local wisdom is not attributed to a single person or founder. It develops organically over time as societies and communities around the world accumulate knowledge and expertise about local environments, cultures and practices. The concept gained recognition as scholars and researchers in fields as diverse as anthropology, ethnobotany and cultural studies began to study and document the valuable knowledge held by Indigenous and local communities. They recognize the importance of preserving and respecting these traditional practices and understandings, especially in the face of globalization and modernization.

By searching the keyword "local wisdom" in CNKI, it is found that there are only 6 journal papers on local wisdom.

The earliest one was Zhang Ximing and Zhang Haoliang (2013), published in "Sichuan Forestry Science and Technology" in a paper entitled "Preliminary Report on the Investigation and Research of Vitex stinky plants in Bolinwan Community". Successful cases of investigation through the use of the community's local wisdom (including human history, traditional crafts, community art, and cultural heritage).

The research in the following years mainly focused on the combination of the construction of architecture and the environment and the concept of local wisdom. For example, Han (2016) published a paper "Research on the Construction of Sponge City Green Space Inheriting Local Wisdom in Shijiazhuang". From the perspective of inheriting local wisdom, Combined with the reality of Shijiazhuang City, the principles and implementation methods of realizing the construction of sponge-type urban green space are explored.

The latest published article is Zhang (2022). The paper "Analysis of the Transformation of the Development Strategy of Traditional Civil Organizations in the Process of Modernization——Taking the Cangzhou Wushu Group as an Example" is based on the Cangzhou Wushu Group. Using the structural framework of folk, mainstream and marginal to study the transformation process of the development strategy of traditional civil organizations, it is found that they have experienced the transformation of symbolic system, survival strategy and organizational mode, and realized the integration into the mainstream society. This transformation is the combined effect of multiple factors such as social changes, national management will, and the survival rationality of martial arts groups. In the process of building local social organizations in modern nation-states, we should tap our country's "local wisdom" and realize the benign interaction between mainstream society and civil society forces.

To sum up, the concept of local wisdom covers a wide range of fields and has important research significance in many aspects such as agriculture, natural resource management and cultural practice. After consulting relevant literature, no books or papers have been found that use the concept of local wisdom to study Zhuang nursery rhymes. The nursery rhymes of the Zhuang nationality were produced during the historical development of the Zhuang people, and they are the excellent crystallization of the knowledge and wisdom of the Zhuang people. Researchers use the concept of local wisdom to study Zhuang nursery rhymes, which is conducive to excavating the local wisdom and culture contained in Zhuang nursery rhymes, and provides theoretical support for the guidelines for their protection and inheritance.

2.4.2 Cultural Identity

"Cultural Identity Theory" was proposed by the famous American psychoanalyst Erikson in 1950. "Cultural identity theory" was initially used in the field of personality psychology development, and then gradually developed to the self-awareness and socio-cultural levels to emphasize the role of these two in solving cultural identity. Later, it was used in the fields of society, history, politics and other fields. widely used. Philosopher and psychologist Freud first proposed the term "identity". Che (1988) recorded in "Selected Principles of Freudism": "Identification refers to the emotional connection between an individual and others, groups or imitated characters. a process of psychological and psychological convergence." Collier and Thomas (1988) recorded Erikson's definition of cultural identity in "Cultural identity: An interpretive perspective": "Cultural identity is the self-awareness that describes an individual's psychological activities and determines the relationship between the individual and the group and the distinction between the individual and the group." However, there is no unified definition of the concept of cultural identity in the academic community. Phinney's research on the literature since 1972 found that about two-thirds of the studies did not provide an exact definition of cultural identity. In the literature that had a definition, cultural identity was not defined clearly. The definitions of identity also vary (Zhu, 1986).

Research in recent years has tended to have a consistent definition of cultural identity. Cui (2004) proposed in "Cultural Identity and Its Roots" that "cultural identity" is an individual's consensus on cultural tendencies to use the same cultural symbols and follow common cultural concepts. , adhering to shared thinking patterns and behavioral norms, and resulting in deep psychological accumulation. Taiwanese scholar Huang (1999) proposed in "Cultural Communication" that "cultural identity" is the conceptual recognition of certain types of values by individuals or nations through communication. It is people's value positioning and orientation for themselves in social life, and It manifests itself in the formation of shared values. Yan (2010) proposed in "Cultural Conflict and Symbiosis in a Diversified Perspective" that "cultural identity" can be divided into a narrow sense and a broad sense. Cultural identity in the narrow sense refers to an individual's identification with the culture of his or her own nation; cultural identity in the broad sense includes the recognition of one's own culture and other foreign cultures. recognition. Cultural theorist Raymond

Williams believes that culture has the ability to convey identity information. When different cultures communicate with each other, "identity" is the primary problem that needs to be solved, but solving this problem requires a slow construction process.

Regarding the study of cultural identity, scholars have put forward different views from different disciplines. Regarding the discussion of "cultural identity", most scholars believe that cultural identity should be combined with anthropology, linguistics, psychology and other disciplines. Anderson B. R (2016) from the United States pointed out in his "Imagined Communities: The Origin and Dispersion of Nationalism" that a cultural identity is an intrinsic thing that will be dominated by everything connected with human life. For example, the words of the area where a person is located will connect all members of a group. Australian Buck (2008) pointed out in "Media and Culture Book Series: Television, Globalization and Cultural Identity" that media, as a main way to promote cultural identity, makes the characteristics of cultural identity become more and more blurred. Coming closer and closer to a language-centered social construction. The Spanish scholar Custer (2006) believes in "The Power of Identity" that cultural identity is the internalization of social actions and transformation into an inner sense of identity, which can then be put into action and gradually generate a strong cultural identity.

The author uses cultural identity theory in this study to analyze the problems existing in the protection and inheritance of Zhuang nursery rhymes in Guangxi and provide theoretical guidance for proposing countermeasures.

2.5 Relevant laws and policies

Culture is the soul of a country and nation, and the development of society is closely related to the development of culture. In China, without the prosperity and development of socialist culture, there would be no socialist modernization. Regarding cultural protection and inheritance, China has formulated and promulgated relevant laws and policies in a general direction from the national to local levels, but no specific policy documents have been formulated for the protection of Zhuang music and nursery rhymes. The following are mainly the regulations and policies issued by the central government and the Guangxi government in terms of culture in recent years:

2.5.1 Relevant laws and policies formulated by the Chinese central government

In 2011, the "Intangible Cultural Heritage Law of the People's Republic of China" was promulgated, which is a milestone in the construction of the cultural legal system and a milestone in the protection of intangible cultural heritage. Protection has entered the stage of comprehensive, scientific and legal protection. The promulgation of this law has had a significant and far-reaching impact on strengthening the protection and preservation of my country's intangible cultural heritage, inheriting and carrying forward the excellent traditional culture of the Chinese nation, promoting the construction of socialist spiritual civilization, and promoting the development and prosperity of culture.

The law has six chapters and 45 articles, which are general provisions, investigation of intangible cultural heritage, list of representative items of intangible cultural heritage, inheritance and dissemination of intangible cultural heritage, legal responsibilities and supplementary regulations. The law is clear that the state takes measures such as identification, recording, and filing of intangible cultural heritage to preserve them, and takes measures such as inheritance and dissemination of intangible cultural heritage that embodies the excellent traditional culture of the Chinese nation and has historical, literary, artistic, and scientific values. Protect. The law stipulates that in the protection of intangible cultural heritage, attention should be paid to its authenticity, integrity and inheritance, which is conducive to enhancing the cultural identity of the Chinese nation, is conducive to maintaining national unity and national unity, and is conducive to promoting social harmony and sustainable development. (Xinhua News Agency, 2011)

In 2017, the Chinese government formulated and promulgated the "Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture", which clarified the direction for the protection, inheritance and development of traditional culture across the country. The following are the main contents of the policy:

(1) Significance: The document points out that with the profound changes in China's economy and society, the increasing opening up to the outside world, the rapid development of Internet technology and new media, various ideological and cultural exchanges and confrontations have become more frequent, and there is an

urgent need to deepen the understanding of the importance of China's excellent traditional culture, and further Enhance cultural awareness and cultural self-confidence; it is urgent to dig deep into the value connotation of Chinese excellent traditional culture to further stimulate the vitality and vitality of Chinese excellent traditional culture; it is urgent to strengthen policy support and strive to build a system for the inheritance and development of Chinese excellent traditional culture. Therefore, the implementation of the project of inheriting and developing China's excellent traditional culture is a major strategic task for building a socialist cultural power. It is of great significance to modernize and manage capacity.

(2) Overall goal: By 2025, a system for the inheritance and development of excellent Chinese traditional culture will be basically formed, and research and elucidation, education popularization, protection and inheritance, innovation and development, and communication and communication will be coordinated and important results will be achieved. Cultural products are more abundant, cultural consciousness and cultural self-confidence are significantly enhanced, the foundation of national cultural soft power is more solid, and the international influence of Chinese culture is significantly enhanced.

(3) Main content: To inherit and develop the excellent traditional Chinese culture, we must vigorously promote the core ideology of emphasizing benevolence, emphasizing the people, keeping integrity, advocating justice, advocating harmony, and seeking great unity. It is necessary to vigorously promote traditional Chinese virtues such as self-improvement, dedication and community, helping the poor and the needy, being brave in doing what is just, and being filial to the elderly and loving relatives. It is necessary to vigorously promote the Chinese humanistic spirit that is conducive to promoting social harmony and encouraging people to be good.

(4) Key tasks: It was pointed out that the excellent traditional Chinese culture should be integrated into all aspects of education and run through all fields of education. A system of Chinese culture curricula and teaching materials has been constructed, focusing on teaching materials for early childhood, primary and secondary schools. Chinese culture reading materials for young children are being developed, and a series of educational activities entitled "Inheriting Traditional Chinese Virtues by Young People" is being carried out, with picture books, nursery

rhymes, children's songs and animations being created. Protecting and passing on cultural heritage. We will implement a project for the inheritance and development of intangible cultural heritage, further improve the protection system for intangible cultural heritage, and carry out work to protect the special culture of ethnic minorities. Integrate into production and life. Focus on combining practice and formation, demand and supply, and form and content, and better integrate the connotations of outstanding traditional Chinese culture into all aspects of production and life. Increase publicity and education. Comprehensively utilize various carriers such as newspapers, books, radio stations, television stations and Internet sites, integrate multimedia resources, coordinate the efforts of publicity, culture, cultural relics and other parties, and innovate ways of expression.

(5) Organizational implementation and safeguards: 1) Strengthen organizational leadership. Promote the formation of a new pattern of work for the inheritance and development of Chinese outstanding traditional culture under the unified leadership of the Party Committee, the concerted promotion of the Party, government and the masses, the responsibility of the relevant departments, and the joint participation of the whole society. 2) Strengthen policy safeguards. Strengthen the formulation and implementation of supportive policies related to the inheritance and development of Chinese outstanding traditional culture. Increase financial support at the central and local levels, and at the same time, coordinate and integrate existing relevant funds to support key projects for the inheritance and development of Chinese outstanding traditional culture. Formulate and improve financial support policies benefiting projects for the inheritance and development of Chinese outstanding traditional culture. Establish a mechanism for cooperation and joint construction in fields and sectors related to the inheritance and development of Chinese outstanding traditional culture. Improve relevant reward and subsidy policies, implement preferential tax policies, and guide and encourage enterprises, social organizations and individuals to donate or co-build relevant cultural projects. Improve the system of incentives and commendations for the inheritance and development of outstanding traditional Chinese culture. 3) Strengthen the construction of a cultural environment based on the rule of law. Revise the law on the protection of cultural relics. Formulate the Law on the Promotion of Cultural Industries, the Law on Public Libraries and other relevant

laws, and make institutional arrangements for the work related to the inheritance and development of Chinese outstanding traditional culture. Increase the implementation of laws and regulations relating to the protection, inheritance and promotion of outstanding traditional Chinese culture. Publicizing and educating on the rule of law will be strengthened, and local laws and government regulations will be formulated and improved in accordance with the current situation of the inheritance and protection of local traditional culture. (Xinhua News Agency, 2017)

Subsequently, in 2021, the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" and "Opinions on Strengthening the Protection and Inheritance of Historical Culture in Urban and Rural Construction" were promulgated successively. In 2022, the "14th Five-Year" Cultural Development Plan was promulgated, and it was proposed to further implement the project of inheriting and developing Chinese excellent traditional culture.

2.5.2 Relevant laws and policies formulated by the Guangxi government

In 2005, the Guangxi government promulgated and implemented the "Guangxi Zhuang Autonomous Region Ethnic Folk Traditional Culture Protection Regulations". This regulation has played a positive role in protecting, inheriting and carrying forward the excellent traditional national culture and promoting the construction of socialist spiritual civilization in Guangxi. The specific contents are as follows:

(1) Within the administrative region of Guangxi, the following ethnic and folk traditional cultures with historical, literary, artistic, scientific, and social values are protected by these regulations, namely: endangered ethnic ancient characters and languages; documents recording ethnic folk traditional culture; representative National folk oral and non-material culture such as literature, drama, folk art, music, dance, etc.; characteristic traditional folk cultural activities and sports activities; national folk traditional production, production techniques and other skills; concentrated reflection of the representativeness of national folk traditional culture Buildings, facilities, signs, clothing, utensils, handicraft products; natural places that reflect the traditional folk culture of the nation and are relatively intact; other forms of traditional folk culture that need to be protected.

(2) The protection of ethnic and folk traditional culture shall implement the principles of protection first, rescue first, rational use, inheritance and development,

and ensure that the excellent traditional culture of ethnic folk is inherited and sustained through reasonable development and utilization under the premise of timely rescue and effective protection develop.

(3) People's governments at or above the county level lead the protection of ethnic folk traditional culture within their respective administrative regions, and incorporate the protection of ethnic folk traditional culture into their national economic and social development plans at their respective levels. It is necessary to guarantee the funds required for the protection of ethnic folk traditional culture. No unit or individual shall withhold or misappropriate funds for the protection of traditional ethnic and folk culture, and auditing agencies shall audit and supervise the use of funds for the protection of traditional ethnic and folk culture in accordance with the law. The cultural administrative department of the people's government at or above the county level is responsible for organizing and managing the protection of ethnic folk traditional culture within its administrative region. In terms of personnel training, it is necessary to strengthen the cultivation of national and folk traditional culture research and management talents, encourage social organizations and individuals to engage in the protection of national and folk traditional culture, and promote the exchange and cooperation of national and folk traditional culture at home and abroad. In terms of publicity, it is required to publicize, inherit and revitalize the excellent traditional folk culture of the nation, carry forward the national spirit, and promote national unity. Public media such as newspapers, publishing houses, radio stations, television stations, and websites use various forms to introduce and publicize the excellent traditional culture of the nation and the people. Schools at all levels and types carry out educational activities on outstanding ethnic and folk traditional cultures based on actual conditions.

(4) The cultural administrative departments of the people's governments at or above the county level shall organize the census, collection, collation and research of ethnic folk traditional culture within their administrative regions, and establish archives for the protection of ethnic folk traditional culture. Implement a hierarchical protection system, and establish a directory for the protection of ethnic folk traditional culture. People's governments at or above the county level shall promptly organize the rescue of endangered and valuable ethnic folk traditional culture. If the items included

in the national and folk traditional cultural protection list need to be kept secret, the administrative department of culture of the people's government of the autonomous region shall report to the relevant department to determine the level of secrecy, and then implement secrecy management according to law. (Guangxi Zhuang Autonomous Region Radio and Television Bureau, 2013)

In 2017, the Guangxi government formulated and promulgated the "Regulations on the Protection of Intangible Cultural Heritage of the Guangxi Zhuang Autonomous Region" in accordance with the "Law of the People's Republic of China on Intangible Cultural Heritage" and in light of the reality of Guangxi. Further promote the standardization and legalization of intangible cultural heritage protection in Guangxi. It is required to further implement the work policy of "protection first, rescue first, rational use, inheritance and development", do a good job in the protection, management and rational use of Guangxi's intangible cultural heritage, and promote the protection of intangible cultural heritage to a new level. Make new contributions to inherit and carry forward the excellent traditional culture of the Chinese nation, flourish and develop cultural undertakings and cultural industries, and build a strong cultural tourism area (Guangxi Daily, 2016) . Subsequently, in 2022, the Guangxi government issued the "Implementation Opinions on Further Strengthening the Protection of Intangible Cultural Heritage in Guangxi" to further improve the legal and regulatory protection system for intangible cultural heritage in Guangxi.

In 2018, the "Guangxi Zhuang Autonomous Region Cultural and Ecological Protection Area Management Measures" was formulated. The purpose is to inherit and carry forward the excellent traditional culture, strengthen the regional overall protection of intangible cultural heritage, and promote the construction of cultural and ecological protection areas at the autonomous region, city, and county levels in Guangxi to become "rich in heritage, strong in atmosphere, distinctive in characteristics, and benefiting the public". cultural ecology area. (General Office of the People's Government of Guangxi Zhuang Autonomous Region, 2018)

In 2022, according to the "14th Five-Year" Cultural Development Plan issued by the Chinese government, the Guangxi government formulated the "Guangxi "14th Five-Year" Cultural and Tourism Development Plan", which requires Guangxi to continue to improve the system of cultural heritage protection, inheritance and

utilization, Improve the level of protection and inheritance of intangible cultural heritage, strengthen the protection of intangible cultural heritage, and further flourish and develop outstanding minority cultures such as Zhuang March 3, Liu Sanjie culture, and "Na" culture. (General Office of the People's Government of Guangxi Zhuang Autonomous Region, 2022)

In 2021, the Mashan County People's Government formulated the "Mashan County Accelerated Cultural and Sports Tourism Industry Development Support and Incentive Measures", aiming to encourage social capital to invest in the development of cultural and sports tourism industries in Mashan County, speed up the pace of cultural and sports tourism development, and enhance cultural tourism. The stamina of sports tourism development will promote the county's cultural and sports tourism industry to achieve leapfrog development. (Mashan County People's Government, 2021)

To sum up, cultural development has always been a very important part of China's development. In terms of cultural protection and inheritance, many policies and regulations have been formulated from the central government to the local government. But for Zhuang culture, including Zhuang music and nursery rhymes, the government still lacks in formulating relevant policies and regulations. Therefore, when studying the protection and inheritance of Zhuang nursery rhymes, how the government plays its role, such as how to formulate policies and regulations, so as to realize the protection and inheritance of Zhuang nursery rhymes is a valuable research perspective.

2.6 Research Site

The research site of this research is located in Fulietaun, Mashan County, Nanning City, Guangxi, China. In 2008, the Guangxi Encyclopedia compiled by the Guangxi Encyclopedia Compilation Committee gave a comprehensive introduction to Guangxi.

Guangxi is a coastal province on the southern border of China. It is one of China's five ethnic minority autonomous regions. It is referred to as "Gui" and its capital is Nanning. On March 5, 1958, Guangxi was established. Guangxi is located at east longitude 104°26'~112°04', north latitude 20°54'~26°24', and is crossed by the

Tropic of Cancer in the central part of Guangxi. The land area is 237,600 square kilometers. Guangxi is an autonomous region inhabited by many ethnic groups. There are 12 indigenous ethnic groups including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Gelao. There are also Manchu, Mongolian, Korean, Bai, Tibetan, Li, Tujia and other 44 other ethnic groups. The Zhuang nationality is the most populous minority in Guangxi and China, mainly living in Nanning, Liuzhou, Chongzuo, Baise, Hechi and Laibin. As of the end of 2021, the permanent population of Guangxi is 50.1268 million, of which the Zhuang population in Guangxi is 15.7220 million, accounting for about 31.36% of the total population of Guangxi and 80.34% of the total population of the Zhuang nationality in China (National Bureau of Statistics, 2021)

Guangxi borders the Beibu Gulf in the south, faces Hainan Island across the sea, borders Guangdong Province in the east, Hunan Province in the northeast, Yunnan Province in the west, Guizhou Province in the northwest, and Vietnam in the southwest. Guangxi is backed by the Southwest, close to Southeast Asia, facing the South China Sea, and is at the intersection of the ASEAN Economic Circle, China's Pan-Pearl River Delta Economic Circle and Western China Economic Circle. This geographical advantage is of great significance in economic development and foreign exchanges. Guangxi is located on the southeastern edge of the Yunnan-Guizhou Plateau. The terrain inclines from northwest to southeast. It is mainly distributed with landforms such as mountains, hills, terraces, and plains. Surrounded by mountains and plateaus, it forms a basin shape with a high surrounding area and a low middle area, known as the "Guangxi Basin". Guangxi belongs to the subtropical-northern tropical monsoon climate zone, with sufficient sunlight and rainfall, and is rich in animal and plant resources, mineral resources, water conservancy resources, marine resources, tourism resources, and famous native products. Guangxi is rich in cultural resources, diverse in categories and full of characteristics. The superior geographical conditions of the Tropic of Cancer, the colorful ethnic customs of the southern border, the beautiful mountains and rivers of Bagui, the ancient roads on the Sino-Vietnamese border, and the shimmering sails on the Beibu Gulf have given birth to Guangxi's unique rice culture, ethnic culture, Landscape culture, border culture and marine culture. (Guangxi Encyclopedia Compilation Committee, 2008)

Guangxi has a rich culture. Bagui culture is the main content of Guangxi national culture and an integral part of Lingnan culture. The dominant culture of Guangxi is a dynamic amalgamation of traditions, customs, languages and artistic expressions of the region's different ethnic groups. These cultures are intertwined to create a unique culture in Guangxi. The Zhuang nationality is the ethnic group with the largest population and the greatest cultural influence in Guangxi. Their traditional music, dances, costumes, festivals and language are an important part of Guangxi's cultural landscape. As the largest ethnic group in China, the Han people in Guangxi have contributed to the culture of the region through their language, customs and traditions. Many aspects of daily life and cultural customs in Guangxi are influenced by Han culture. The Yao people have a unique culture and are famous for their unique costumes, customs and festivals. The Yao people are known for the "Long Drum Dance", a traditional dance performed at ceremonies and events. The Hmong culture is vibrant, featuring exquisite textiles, embroidery, silver ornaments and festivals. "Lusheng" music and dance are an important part of the cultural expression of the Miao nationality. The Dong people are known for their rich musical tradition, especially their polyphonic choral singing. They also have unique buildings such as the "Wind and Rain Bridge". In addition to the main ethnic groups, there are several smaller ethnic groups in Guangxi, each with its own cultural customs. These include Mulao, Maonan, Yi, and Shui. Guangxi's diverse food culture is influenced by various ethnic groups and agricultural products of the region. Local dishes vary in flavors, ingredients and cooking techniques. The region celebrates numerous traditional festivals of different ethnic groups, including the "March Three" festival of the Zhuang people and the "Miao Year" of the Miao people. These festivals showcase colorful costumes, music, dance and other cultural expressions. Guangxi's culture is also expressed through various forms of folk arts and crafts, such as traditional clothing, weaving, embroidery, silver ornaments, wood carvings, etc. The beliefs of different ethnic groups in Guangxi include traditional folk beliefs, animism, and in some cases, Buddhism and Taoism. These religious practices influence every aspect of everyday life and cultural expression. (Guangxi Local History Compilation Committee, 1999)

Mashan County is located in Nanning City, Guangxi, China. It has rich cultural heritage and unique cultural characteristics. With its diverse ethnic culture, rich folk art and traditional festivals, it shows the unique cultural charm and diversity of Guangxi. Mashan County is a multi-ethnic area, mainly Zhuang, Yao, Miao and other ethnic groups. The traditional cultures of various ethnic groups blend here, forming a rich and colorful multi-ethnic cultural landscape. The expressions of folk art are rich and varied, including singing and dancing, music, opera and so on. Local folk artists often inherit and display traditional culture through performances, such as dance, bamboo pole dance, gong and drum performances, etc. Mashan County is located in an agricultural development area with a long history of farming culture. Farming customs, traditional farm tools and festivals related to agriculture all reflect the unique charm of farming culture. Residents in Mashan County have diverse beliefs, including folk beliefs of the Zhuang nationality, as well as religious influences such as Buddhism and Taoism. Religious belief plays an important role in the lives of local people, reflected in temples, sacrificial activities and other aspects. The place retains many ancient folk traditions, such as handicrafts that represent the creativity and skills of the local people. Traditional handicrafts include weaving, embroidery, bamboo weaving, etc. These crafts inherit historical culture and embody folk wisdom, wedding customs, sacrificial rituals, etc. These traditions reflect the values, lifestyles and social habits of the local people. (Mashan County Journal Compilation Committee, 2021)

Fulie Village is a village in the west of Mashan County. The village is surrounded by mountains, and a relatively flat land is formed at the foot of the mountains. More than 200 years ago, two brothers surnamed Luo of the Zhuang ethnic group reclaimed wasteland and reproduced here. The current people in the village are all their descendants and are native Zhuang people. There are about 1,200 people in total. The local area is dominated by agriculture, forestry, and animal husbandry. People plant fruit trees and economic forests on the mountains, and raise cattle, sheep, pigs, and chickens. Agriculture is mainly based on planting rice, and early rice and late rice can be planted twice a year. With the development of urban-rural integration, some people have to leave the village to work in other places to make a living. Since the plain area of the village is not large, when building houses,

the distance between each house is small, and people live in clusters. Under the common blood relationship, people help each other, forming a simple and harmonious rural custom. Fulie Village is a typical village where the Zhuang people have lived for generations and retains many original Zhuang cultural characteristics. Today, there are about 200 elderly people living in the village. Most of these people are proficient in singing Zhuang nursery rhymes, but there are fewer young people and children who can sing Zhuang nursery rhymes. Choosing this place for field work has obvious research representativeness.

2.7 Relevant Research Review

2.7.1 Research on Zhuang nursery rhymes

The author searched for the topic and keyword "Zhuang nursery rhymes" on China's largest academic journal database, China's authoritative academic literature website CNKI (China National Knowledge Infrastructure), and browsed related literature, and found the earliest relevant literature on the research of Zhuang nursery rhymes. Written in 2014. At present, there are relatively few studies on Zhuang nursery rhymes in my country, and there are 17 academic research papers on Zhuang nursery rhymes. Mainly concentrated in Baise University, Guangxi. There are 5 teachers in the university who have conducted research on Zhuang nursery rhymes. The number of papers written are: Qin Dan 3, Yang Yani 3, Luo Lili 2, Tan Li 2, Liu Liping 1 article. In addition, Li Lin, Pan Yiyi, and Long Fu wrote 2 papers respectively. Relevant experts and scholars mainly research Zhuang nursery rhymes from the following four aspects:

2.7.1.1 Research on the inheritance and development of Zhuang nursery rhymes

In terms of the development and inheritance of Zhuang nursery rhymes, three scholars have conducted research and written papers:

Pan (2021) in "The Acquisition and Inheritance of Zhuang Folk Rhymes in Children's Sensitive Period", took the Zhuang Nationality Nursery Rhymes as the research object, and on the basis of analyzing the status quo of their inheritance, put forward some acquisition and inheritance methods for children aged 0-6. The strategy of inheritance is intended to promote the development of children's sensitive period

from the micro level and promote traditional culture from the macro level. At the same time, in 2022, the "Research on Zhuang Nationality's Family Tradition and Family Education from the Perspective of Folk Nursery Rhymes" proposed that the value of nursery rhymes is reflected in family education and the cultivation of children. Nursery rhymes can not only help children better understand the world, enhance their awareness of morality, but also exercise their abilities and promote the all-round development of their morality, intelligence, physique, art and labor. With the development of society, nursery rhymes need to have more regional cultural characteristics, so as to be able to develop better. Combining the connotation of family tradition and family education inherited by specific nursery rhymes, the article explores the development value of current folk nursery rhymes in Zhuang family tradition and family education, and on this basis puts forward strategies for inheriting Zhuang children's rhymes.

Luo (2019) in "Acquisition and Inheritance of Zhuang Folk Rhymes in Children's Sensitive Period", analyzed the reasons for the difficulties in the acquisition and inheritance of Zhuang folk nursery rhymes in children's sensitive period, and proposed a "trinity" acquisition and inheritance model, in order to promote the growth of Zhuang children by leaps and bounds, and to acquire and inherit Zhuang folk nursery rhymes, which has certain practical significance in inheriting hometown nursery rhymes and promoting local culture.

Liu (2014) in the paper "Measures and Significance of the Development and Utilization of Zhuang Nursery Rhymes in the Youjiang River Valley", using the unique geographical and ethnic advantages of the Youjiang River Valley as the foundation, by taking measures to analyze and research the status quo of Zhuang songs, use such Measures to deeply study the significance of its development and utilization. However, the measures proposed in the paper are only broad opinions.

2.7.1.2 Research on the moral education function of Zhuang nursery rhymes

Li (2017) in "Comparative Research on the Moral Education Functions of Zhuang-Thai Nursery Rhymes", after collecting and analyzing the materials of Zhuang and Thai nursery rhymes, found that the nursery rhymes of these two ethnic groups have the functions of embodying morality, enlightening wisdom, and

cultivating temperament. There are many similarities and differences in the content of moral education.

Tan (2020) pointed out in "A Comparative Research on the Moral Educational Functions of Zhuang Ying Nursery Rhymes" that both Zhuang language nursery rhymes and English nursery rhymes contain profound moral education functions. Moreover, from the perspective of comparative culture, there are many similarities in the moral education functions of Zhuang language nursery rhymes and English nursery rhymes, which reflects the content of the common level of human morality. At the same time, there are some differences in the moral education functions of Zhuang language nursery rhymes and English nursery rhymes, which are mainly related to the differences in the living environment and social culture of Zhuang language and English nationalities. An in-depth comparison and analysis of the moral education functions of Zhuang language nursery rhymes and English nursery rhymes is of great significance to the development of the moral education value of nursery rhymes.

2.7.1.3 Research on the linguistic features and content of Zhuang nursery rhymes

Tan Li also published "A Comparative Research on the Linguistic Style and Rhetorical Art of Zhuangying Nursery Rhymes" in 2018. Zhuang nursery rhymes are considered to be the crystallization of the Zhuang culture living in Southwest my country, reflecting the wisdom and values of the Zhuang people. English nursery rhymes are an important embodiment of the behavior habits and cultural mentality of western countries. This paper compares the language styles of Zhuangying nursery rhymes from four aspects: phonetics, vocabulary, grammar and rhetoric, and discusses the language and cultural features of different nursery rhymes.

Yang (2016) in "Comparative Analysis of Phrase Selection Characteristics of Zhuangtai Nursery Rhymes", through dialect words, repetitive words, compound words, modifiers, metaphors, onomatopoeia, loanwords, etc. The purpose of comparing the characteristics and analyzing the similarities and differences is to promote the understanding and communication of Zhuang-Thai language and culture, and to explore the relationship between the two nationalities.

Meanwhile, Yang Yani published two papers in 2017. In "Comparative Analysis of Zhuang-Thai Nursery Rhyme Formats", by comparing and analyzing the similarities and differences of Zhuang-Thai nursery rhyme formats, discussing the language characteristics of Zhuang-Thai nursery rhymes, understanding the formal characteristics of Zhuang-Thai nursery rhymes, and exploring their aesthetic characteristics. In "Comparative Analysis of Rhetorical Features of Zhuang-Thai Nursery Rhymes", through the comparative analysis of the rhetorical characteristics of Chinese and Thai nursery rhymes, it is found that Zhuang-Thai nursery rhymes all use metaphors, personification, exaggeration, and rhetorical techniques; in addition, Thai nursery rhymes also have symbolic and ironic rhetoric.

Qin (2018) in "Comparative Research on Common Features of Zhuang-Thai Nursery Rhymes". Both Zhuang and Thai nursery rhymes have common characteristics such as interest, agility, nationality, and openness. Through the interpretation and comparison of these common characteristics, we can find the similarities and differences of Zhuang and Thai nursery rhymes in terms of content, form, connotation and development. Build a harmonious cultural ecology between China and Thailand.

In 2020, Qin Dan published "Comparison of Rhyme Forms of Zhuangying Nursery Rhymes". By comparing the rhyming forms of Zhuangying Nursery Rhymes, it can be found that although the rhyming forms of Zhuangying Nursery Rhymes all have the common characteristics of flexibility and variety, they are different in the way of expression. But there is a big difference. These differences in the rhyme forms of Zhuang Ying nursery rhymes are mainly due to the fact that Zhuang language and English belong to two completely different language families, and there are huge differences in phonology and grammatical structure.

In 2021, Qin Dan published "Comparison of Styles of Nursery Rhymes of Zhuang Ying" to conduct a comparative analysis of the styles of nursery rhymes of Zhuang Ying, thinking that this will better understand the language characteristics and national characteristics of nursery rhymes of Zhuang Ying. The postures of Zhuangying nursery rhymes also reflect great differences due to differences in language systems and cultural traditions.

Luo (2017) in "Comparative Research on the Commonality of Animal Cognitive Frameworks of Zhuangtai Nursery Rhymes", through the comparison of the commonality of animal cognitive frameworks in Zhuangtai Nursery Rhymes, construct and activate the recognition of common animals in the production and life of Zhuangtai and Thai. Cognitive framework, develop observation cognitive ability. This is conducive to enriching the materials for children's language enlightenment and animal knowledge education, and promoting the understanding and exchange of strong and Thai cultures along the "Belt and Road". In the context of the new era, with the proposal of the "Belt and Road", Zhuangtai nursery rhymes need to be strengthened in protection, inheritance, development, promotion and exchange.

Li (2016) in "A Brief Analysis of the Characteristics and Cultural Connotation of Zhuang Nursery Rhymes from the Perspective of Oral Tradition——Taking "Water Hen" as an Example", the author analyzed the main characteristics of the Zhuang Nursery Rhyme "Water Hen" and found that this nursery rhyme The cultural connotation is national, religious and inherited.

2.7.1.4 Collection and arrangement of Zhuang nursery rhymes

At present, there are very few nursery rhyme books in Zhuang language that have been collected and published officially, and most of them still exist in scattered forms among the people and have not been recorded in written form. There are currently two influential works on the collection of Zhuang nursery rhymes, one is "Selected Zhuang Nursery Rhymes (English Version)" compiled by Qin Dan (2019), and the other is "Zhuang Classics" edited by Yu Tengting and Liu Jingliu (2017) Nursery Rhymes and Nursery Rhymes (Bilingual in Zhuang Chinese)" contains nursery rhymes. This research will collect Zhuang nursery rhymes that have not been recorded in books in the field survey, which will help to further enrich the corpus of Zhuang nursery rhymes.

To sum up, over the years, scholars have studied Zhuang nursery rhymes mostly from their inheritance and development, moral education function, language characteristics and content, especially in terms of language characteristics and content, combining Zhuangtai nursery rhymes and Zhuangying nursery rhymes Comparative analysis of the research accounted for more than half. However, little

research has been done on the functional value of Zhuang nursery rhymes, their cultural connotations and strategies for protection and inheritance.

2.7.2 Research on the value and inheritance of traditional Zhuang culture

He (2018) pointed out in his master's degree thesis "Research on the Role of Zhuang Traditional Culture in the Cultivation of College Students' Socialist Core Values": the current Zhuang traditional culture in the cultivation of college students' socialist core values has insufficient cultural excavation and cultural inheritance. Issues that need to be strengthened and cultural development urgently needs innovation. It is proposed to take the initiative to enhance the vitality of the Zhuang culture in the current new era; to form a joint force to expand the influence of the Zhuang culture among young students; to strengthen the team and enhance the regenerative power of the sustainable development of the Zhuang culture. Use these three methods to strengthen the role of Zhuang traditional culture in cultivating and practicing the socialist core values of college students.

Luo (2018) in his master's degree thesis "Research on the Educational Value of Zhuang Nationality's Excellent Traditional Culture and Its Realization Path", believes that the educational value of Zhuang's excellent traditional culture is mainly reflected in: rice farming culture, The concept of harmony, patriotic tradition, and inclusive spirit contained in folk song culture, festival culture, and folk art have unique value in cultivating newcomers with harmonious concepts, patriotic feelings, and inclusive character. In other words, it is the unique advantages and characteristics of Zhuang's excellent traditional culture in educating people that fully demonstrate the educational value of Zhuang's excellent traditional culture. Combined with the educational value of Zhuang's excellent traditional culture, this paper discusses the realization path of Zhuang's excellent traditional culture's educational value: first, creative transformation and innovative development of Zhuang's excellent traditional culture; second, enhancing the value of Zhuang's excellent traditional culture education The third is to give full play to the advantages of the excellent traditional culture of the Zhuang nationality in educating people; the fourth is to broaden the channels for educating people with the excellent traditional culture of the Zhuang nationality.

Yi and Huang (2018) believed in the paper "Research on the Inheritance Model of Traditional Culture of Guangxi Zhuang Nationality" that the inheritance of national

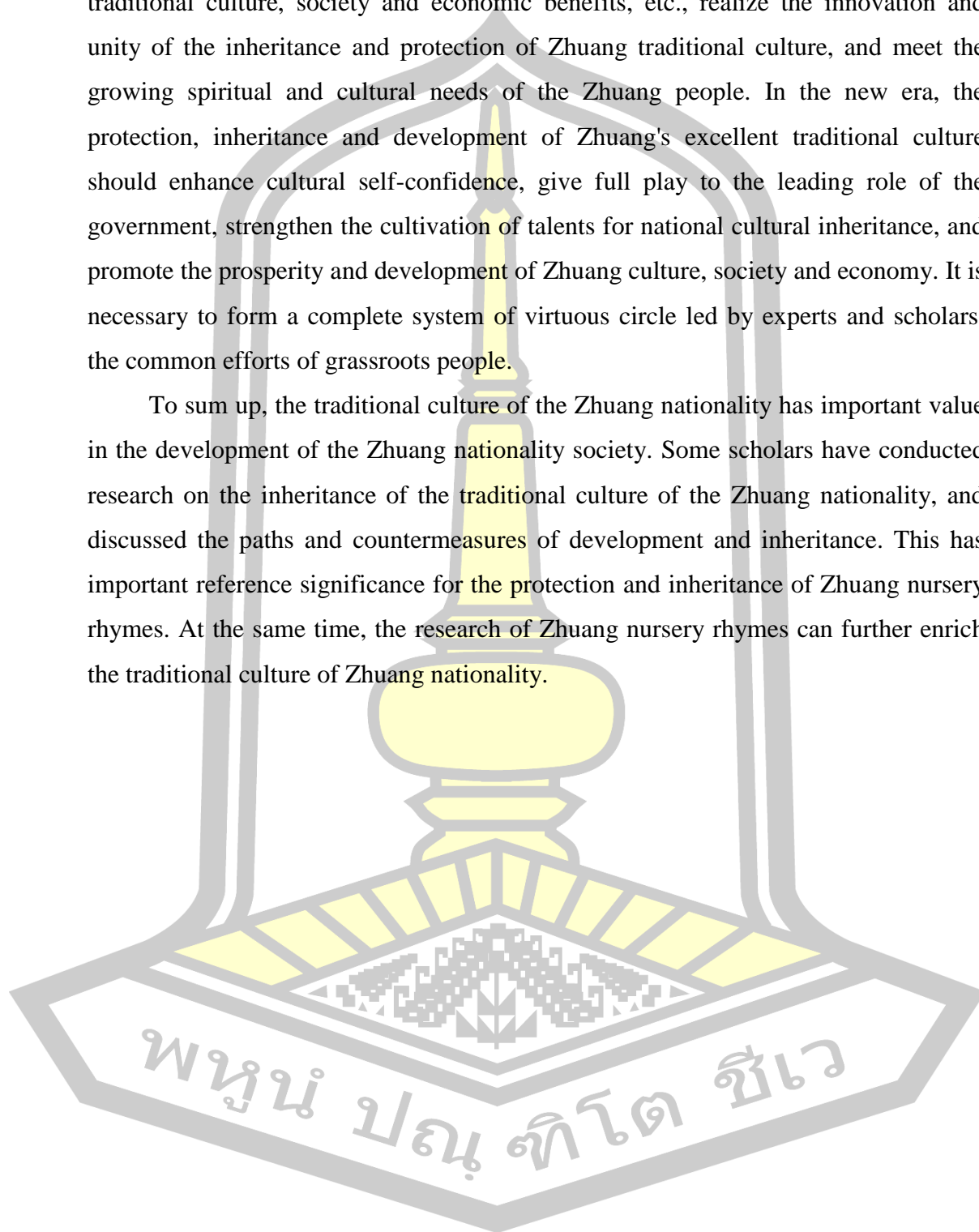
culture should follow the basic principles of authenticity, integrity and sustainability. The inheritance of Zhuang traditional culture can adopt three modes, namely cultural authenticity inheritance mode, industrial development inheritance mode, and cultural reshaping inheritance mode, so as to continuously enhance the vitality and influence of Zhuang traditional culture and create a new model of Zhuang traditional culture. brilliant.

Nie (2020) pointed out in her master's thesis "Research on the Integration of Zhuang Nationality's Excellent Traditional Culture into Guangxi College Students' Ideological and Political Education in the New Media Era": College students' ideological and political education is an important way to instill socialist core values and ideology in colleges and universities. With the globalization of information, cultural diversification, and the rapid development of new media, ideological and political education in colleges and universities has received increasing attention in the new media environment. On this basis, the author based on the research of this thesis, from the degree of understanding of the excellent traditional culture of the Zhuang nationality to college students in Guangxi, the demand for the excellent traditional culture of the Zhuang nationality, the current situation of integration, and the current situation of integration with new media as the carrier. The questionnaire survey was carried out in four aspects, and the main problems were found through statistics, induction, collation, qualitative and quantitative analysis. Standing in the background of the new media era when the excellent traditional culture of the Zhuang nationality is integrated into the ideological and political education of college students, the background behind it The hidden reasons are deeply dissected. Based on the background of the new media era, it focuses on excavating the rich educational resources of the excellent traditional culture of the Zhuang nationality, and focuses on analyzing the value of the excellent traditional culture of the Zhuang nationality in the ideological and political education of college students in Guangxi, and constructs an implementation path for the problems and hidden reasons.

Li (2022) pointed out in his paper "Research on the Beneficial Exploration and Path of Zhuang Excellent Traditional Culture Protection and Inheritance and Development" that with the acceleration of economic globalization, the inheritance and development of Zhuang traditional culture is facing huge challenges, and it is

urgent to coordinate national culture and development. The relationship between traditional culture, society and economic benefits, etc., realize the innovation and unity of the inheritance and protection of Zhuang traditional culture, and meet the growing spiritual and cultural needs of the Zhuang people. In the new era, the protection, inheritance and development of Zhuang's excellent traditional culture should enhance cultural self-confidence, give full play to the leading role of the government, strengthen the cultivation of talents for national cultural inheritance, and promote the prosperity and development of Zhuang culture, society and economy. It is necessary to form a complete system of virtuous circle led by experts and scholars, the common efforts of grassroots people.

To sum up, the traditional culture of the Zhuang nationality has important value in the development of the Zhuang nationality society. Some scholars have conducted research on the inheritance of the traditional culture of the Zhuang nationality, and discussed the paths and countermeasures of development and inheritance. This has important reference significance for the protection and inheritance of Zhuang nursery rhymes. At the same time, the research of Zhuang nursery rhymes can further enrich the traditional culture of Zhuang nationality.



CHAPTER III

RESEARCH METHODOLOGY

This research mainly adopts qualitative research methods. This chapter mainly introduces the research methodology used in this research from two aspects: Scope of research and research process. It mainly includes research content, research period, research methods, research area, population and sample, research tools, data collection, data organization and analysis, and presentation of research results. The data and results collected and analyzed using this research method will be presented in the next chapter.

3.1 Scope of Research

3.1.1 Research content

3.1.2 Research period

3.1.3 Research methods

3.1.4 Research area

3.1.5 Population and sample

3.2 Research Process

3.2.1 Research tools

3.2.2 Data collection

3.2.3 Data organization and analysis

3.2.4 Presentation of research results

3.1 Scope of Research

3.1.1 Research content

The research content includes the following three main points.

3.1.1.1 The history and development of Zhuang nursery rhymes in Guangxi.

3.1.1.2 The local wisdom contained of Zhuang nursery rhymes in Guangxi.

3.1.1.3 The problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

3.1.2 Research period

May 2023–February 2024

Table 1. Research schedule

No	Content	Time
1	Gather basic information of the research	3months
2	Field research and data collection	3months
3	Data organization and analysis	2months
4	Conclusion and submit of results	2months

3.1.3 Research methods

This research is a qualitative research, aiming to study the history and development of Zhuang nursery rhymes in Guangxi, explore the local wisdom contained in it, analyze existing problems, and then propose guidelines for its protection and inheritance. The research will be conducted using the following steps:

Step 1: Interview and gather information. The researcher will collect data from related documents and research papers. Field studies will collect data and information through the use of basic surveys, observations, and interview. In addition, photographs, video and audio recordings will be taken.

Step 2: Interpret the information using concepts, theories, documents, and related research.

Step 3: Classify and summarize according to the research objectives with descriptive analysis methods to form text output.

3.1.4 Research area

The research area selected in this research is Fulie village, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China.

Guangxi is located in the south of China and is the province with the largest Zhuang population in China. Fulie village located in the central part of Guangxi, surrounded by mountains, with a total population of about 1200 people. After reviewing its genealogy and investigation, it is found that the people living in Fuliedun are the descendants of two ancestors of the Luo nationality more than 200 years ago. They are native Zhuang people and use modern Zhuang language as their mother tongue. The village is home to about 200 elderly people who are skilled in singing Zhuang nursery rhymes, while fewer young people and children are skilled in such rhymes. As the ancestral village of the Zhuang people, Fuliedun retains the more

primitive cultural characteristics of the Zhuang people, which has a relatively obvious research representation.

3.1.5 Population and sample

In the field survey, according to the actual situation, the research population is divided into three categories: key informants, casual informants and general informants.

(1) Key informants: 5 people in total. They are mainly staff of the local government's cultural department, researcher of Zhuang language and culture. The relevant information of these 5 people is as follows:

Huang Wumeng: He is the deputy director of the Rural Revitalization Bureau of Mashan County, Guangxi. His main work includes coordinating work related to the revitalization of rural culture. The bureau is responsible for the cultural revitalization of Fulie Village. He can provide the author with relevant information from the local government's perspective on the protection and inheritance of culture and Zhuang nursery rhymes.

Luo Zhenchao: He is the head of Fulie Village. He is mainly responsible for the administrative affairs of Fulie Village and has the cohesive role of leading and uniting the villagers. He can provide relevant information about Fulie Village, including the village's historical development, topography, economic pillars, social structure, personnel situation, cultural construction and other related information.

Lan Sheng, Lu Shichu, Luo Yongteng: These three are all researchers of Zhuang language and culture. They are Zhuang people from Guangxi. They have been engaged in research on Zhuang language and culture for many years and have in-depth research in this field. They can not only provide relevant information on the research of Zhuang language and culture, but also provide relevant information on the historical development of Zhuang nursery rhymes in Guangxi, the local wisdom contained in them, and problem and guidelines for protection and inheritance. Luo Yongteng is also a member of Fulie Village. author can learn more about the use of Zhuang nursery rhymes in Fulie Village from him.

(2) Casual informants: 8 people in total. They are mainly local people who can sing and teach Zhuang nursery rhymes. Through interviews with them, the author can not only collect the texts of locally sung Zhuang nursery rhymes, but also obtain

information about the cultural connotations and values of Zhuang nursery rhymes, as well as their being sung, preserved and inheritance in the local context.

(3) General informants: 18 people in total. They are mainly local villagers, such as old people, middle-aged people, young people and children. In the interviews with them, the author can learn about the local villagers' knowledge of Zhuang nursery rhymes, their use, and their protection and inheritance.

3.2 Research Process

3.2.1 Research tools

In order to collect data and information more comprehensively, researchers adopt different research tools according to the actual research, and then use the research tools to complete qualitative research at different levels in theory and practice. The research tools used in this research mainly include basic surveys, observations and interviews.

Basic survey is a research tool for investigating the research field and content. This research mainly includes literature survey and preliminary field investigation.

Observation is a research tool in which researchers use their own senses and auxiliary tools to directly observe the objects being studied to obtain data based on established research goals. It mainly includes two forms: participant observation and non-participant observation. Participant observation was used in this research.

Interview is a research tool that obtains research materials through dialogue with interviewees. There are two forms of interviews: structured interviews and unstructured interviews. In this research, structured interviews were used.

3.2.2 Data collection

In this research, data were obtained through written documents and fieldwork, including a variety of data collection methods, mainly basic surveys, observations, and interviews.

Basic survey: In this research, the literature survey mainly collects this information through copying, recording, video and audio recording of articles, books, images, audio, video and other written documents related to the research topic. Through the collection and analysis of literature, the existing research results were sorted out to find new and valuable research directions and themes about Zhuang

nursery rhymes. This method can provide a literature basis for this research. At the same time, the researchers went to the field locations to conduct preliminary field surveys of the local conditions and conducted preliminary interactions with local people to understand preliminary information such as local maps, population and identity composition, occupations, and social structure.

Observation: In this research, the researcher used participant observation to go deep into the specific living environment of Fuletun, intuitively understand the daily behaviors and habits of the local people, and observe the probability, scenarios, teaching methods and other information of Zhuang nursery rhymes being used in daily life. .

Interview: In this research, the researcher used structured interviews, and the interviewees included staff of the local government's cultural department, researcher of Zhuang language and culture, local people who can sing and teach Zhuang nursery rhymes, and local villagers. The interview form was submitted to the interviewee in written form. During the interview, both Q&A participants maintained communication and flexibility. Based on the answers given by the interviewee, the interviewer can ask new questions or consider a more in-depth interview. During on-site work, it is necessary to keep relevant records of work notes, and at the same time, record the name, contact information, address and other personal information of the relevant information providers so that they can be contacted when needed next time.

3.2.3 Data organization and analysis

This research was guided by the conceptual framework. After collecting data through fieldwork and literature, the data obtained were initially classified according to the expected goals of the research, and the completeness, adequacy, and appropriateness of the analysis and conclusions of the research were checked.

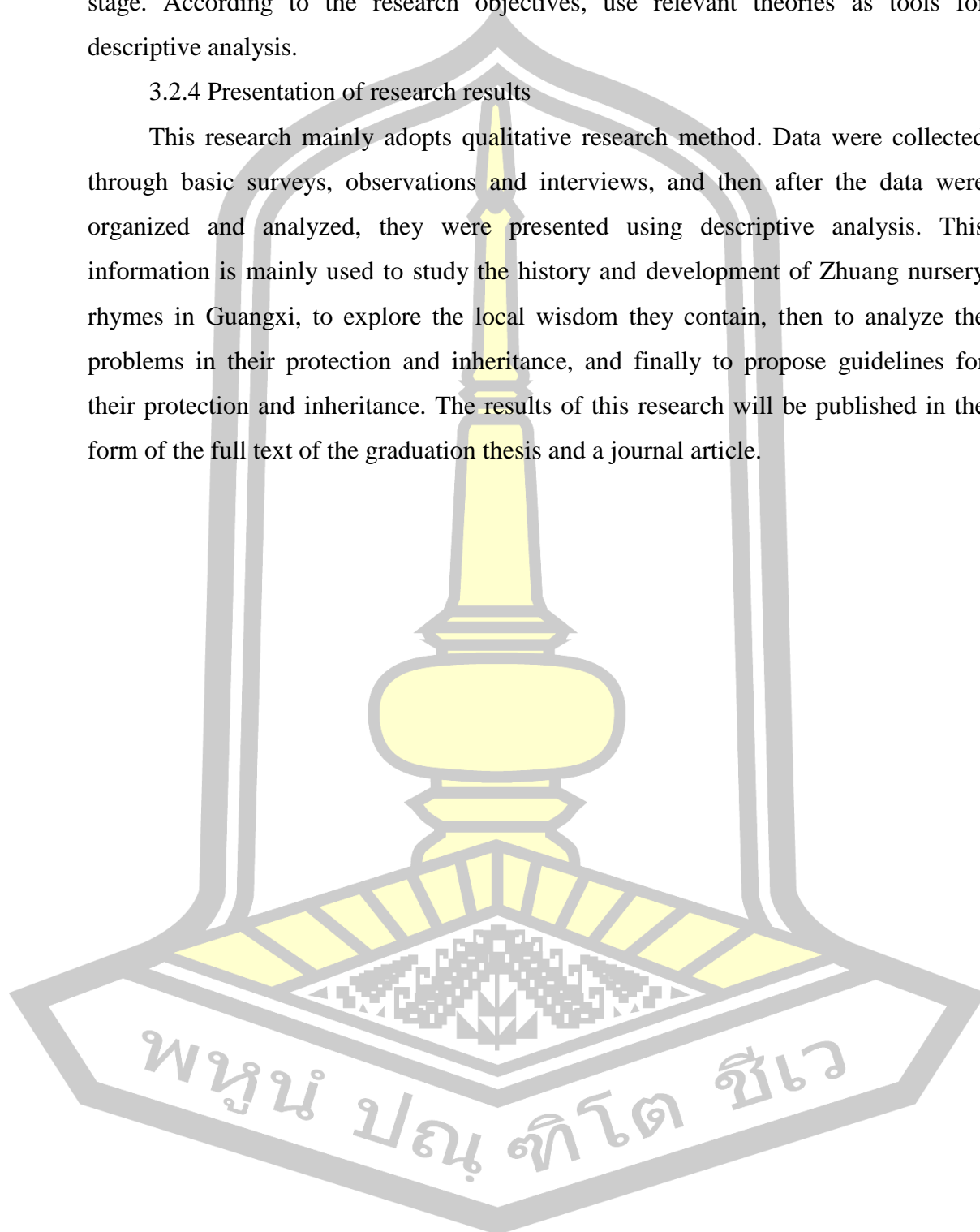
First, set the corresponding folders according to the research objectives, organize the collected information into text and put them into the corresponding folders, in which the use of the form of the table to summarize the form is a good way to display.

Then use triangular technique to verify the collected information, and verify whether the information is correct from three aspects: the method of use, the occasion of use and the object of use.

After finally confirming that the collected data is correct, enter the data analysis stage. According to the research objectives, use relevant theories as tools for descriptive analysis.

3.2.4 Presentation of research results

This research mainly adopts qualitative research method. Data were collected through basic surveys, observations and interviews, and then after the data were organized and analyzed, they were presented using descriptive analysis. This information is mainly used to study the history and development of Zhuang nursery rhymes in Guangxi, to explore the local wisdom they contain, then to analyze the problems in their protection and inheritance, and finally to propose guidelines for their protection and inheritance. The results of this research will be published in the form of the full text of the graduation thesis and a journal article.



CHAPTER IV

RESEARCH RESULTS

This chapter will expand and elaborate on the research process and research results one by one. This chapter is divided into three parts according to the research objectives. The first part studies the history and development of Zhuang nursery rhymes in Guangxi. The second part studies the local wisdom contained of Zhuang nursery rhymes in Guangxi. The third part studies the problems and guidelines for the protection and inheritance of Zhuang nursery rhymes in Guangxi. The research results of this chapter are obtained by collecting information and data based on the research object and research objectives, combining surveys, observations, and interviews, and then sorting and analyzing the information and data, and finally displaying them using descriptive analysis methods. The main research result are as follows.

4.1 History and development of Zhuang nursery rhymes in Guangxi

4.1.1 Remote antiquity period (before 221 BC)

4.1.2 Ancient period (221 BC - 1840 AD)

4.1.3 Modern period (1840-1919)

4.1.4 Contemporary period (1919-1949)

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4.2.4.4 Environmentally friendly secondary use of crops

4.2.4.5 Through animals to convey emotions

4.3 Problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

4.3.1 Problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

4.3.1.1 Aging of singers

4.3.1.2 Weak awareness of inheritance

4.3.1.3 Lack of language carrier

4.3.1.4 Single communication method and content

4.3.2 Factors leading to problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi

4.3.2.1 Weakening of Zhuang cultural identity

4.3.2.2 The influence of Zhuang nursery rhymes in family education is reduced

4.3.2.3 The limitations of Zhuang nursery rhymes themselves

4.3.2.4 Lack of guidance and support from government

4.3.3 Guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

4.3.3.1 Enhance the cultural identity and inheritance awareness of the Zhuang people

4.3.3.2 Improve the mother tongue status of Zhuang language

4.3.3.3 Innovate the communication methods and content of Zhuang nursery rhymes

4.3.3.4 Give full play to government guidance and support

4.1 History and Development of Zhuang Nursery Rhymes in Guangxi

The Zhuang people in Guangxi have a long history and have experienced five social development periods: remote antiquity period, ancient period, modern period, contemporary period and current period. This part mainly discusses the history and development of Zhuang nursery rhymes in Guangxi based on the influence of political, economic, cultural and other backgrounds on nursery rhymes in different historical periods of Zhuang society. Provide a more comprehensive background foundation for the discussion later in this section.

4.1.1 Remote antiquity period (before 221 BC)

As an important part of Chinese nursery rhymes, Zhuang nursery rhymes are a branch of the maternal line of traditional nursery rhymes. The origin of Zhuang nursery rhymes can be traced back to the remote antiquity period of the Zhuang people. As early as in the primitive social stage when social productivity was extremely low and before the emergence of the Zhuang written language, the Zhuang people had oral compositions and ballads that were passed down orally. Zhuang ballads are a unique traditional cultural expression in Guangxi, conveying culture, history, emotions and values through music, lyrics and dance. Many scholars and experts believe that ballads originated from labor. Zhuang nursery rhymes are a branch of Zhuang songs. It can be seen that the origin of Zhuang nursery rhymes is the same as the origin of Zhuang songs, starting from labor.

Labor created man himself, labor created the world, and labor also created the earliest human literature. The various production activities carried out by primitive humans in order to survive promoted the development of various organs such as the brain, which in turn produced cognitive and thinking abilities. In the process of collective labor, people gradually developed language due to the need for communication. The formation of thinking and the emergence of language created the necessary conditions for the production of songs. The ancient labor songs of the Zhuang nationality were produced during the labor process of the Zhuang people.

They directly and truly reflected the working life in remote antiquity period at that time and expressed the emotions and wishes of workers in gathering, hunting and farming. The ancestors of the Zhuang ethnic group have been engaged in farming in the "Xidong" in Lingnan for a long time. In the heavy labor and deserted mountains, singing can help people drive away the fatigue of labor, boost the morale of labor, and improve the efficiency of labor. With the needs of the Zhuang ancestors to raise and educate their offspring, nursery rhymes in songs have gradually become a carrier of artistic and educational influence. The earliest nursery rhymes are lullabies, which are songs composed by Zhuang ancestors based on their production and life experiences. They were sung to children during the communication process to achieve the purpose of communication and education.

Before 221 BC, it was the remote antiquity period of the Zhuang people in Guangxi, and they were in the primitive social stage. During this period, the productivity of the Zhuang people was extremely low, and people's thinking ability was simple. Contradictory struggles with nature and wresting means of living from nature; as well as disputes between clans over plundering production and means of living have become the main or even the entire content of people's social life practice in this period. In the face of powerful natural forces, the Zhuang ancestors never surrendered, although they were in a slave position. They always showed their strong will and heroic spirit to conquer and transform nature. In addition to engaging in social labor, the ancestors of the Zhuang nationality also engaged in primitive religious activities. In primitive society, the ancestors of the Zhuang nationality were unable to understand various natural phenomena such as the sun, moon, stars, wind, rain, thunder and lightning, as well as changes in human life, old age, illness and death. They were unable to resist various natural disasters, so they felt mysterious and fearful of natural forces. The concept of "all things have animism" emerged spontaneously. Based on their own life experience and imagination, they believe that all natural phenomena and their changes are controlled by a supernatural and more powerful force. This imagined supernatural power is the so-called "god". Since God can control nature, he has also become the master of man. Under the control of the concept of "animism", they pursued nature worship and totem worship, and made up many spells.

The Zhuang nursery rhymes of this period showed unique themes and contents under the influence of the production methods and primitive religion of the Zhuang ancestors. In the earliest matrilineal clan era of the Zhuang people, the ancestors of the Zhuang people mainly focused on gathering, hunting and fishing, and also began to engage in primitive farming. Such as the following nursery rhyme:

“Hunting Together”

men and a women go hunting together.

Suddenly a beast appears.

Stab it in the neck with a knife.

Hit it in the back with a gun.

They excitedly remove it and split it up.

Licked their hands after eating the meat.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes the scene in which the Zhuang ancestors went hunting together in the mountains and captured a wild beast. People then divided the prey and ate it together, reflecting the hunting and labor life of the Zhuang ancestors in remote antiquity period. Another example is this nursery rhyme:

“Baby, dry your tears”

Baby, dry your tears,

Baby, don't cry and scream.

We'll burn the woods and the leaves,

And open up the fields for planting crops.

Source: dictated by Huang Meiyu, recorded and translated by Wu Chunyan:

2023

This nursery rhyme talks about burning the woods and leaves on the mountain to open up fields for planting crops, which reflects the primitive slash-and-burn life of the ancestors of the Zhuang people in remote antiquity period. In primitive religions, nature worship is the earliest manifestation of animism. In the matrilineal clan era, people mainly worshiped various plants, animals, natural phenomena, etc. Totem worship is worship derived from nature worship. It has the function of organizing members of the entire clan and even the entire nation under the same banner. It is a

symbol of unity and a source of strength. The totems worshiped by the Zhuang ancestors include thunder and lightning, the sun, the moon, stars, strange mountains, strange rocks, bamboo, maple trees, kapok, buffalo, ox, tiger, dog, pig, sheep, horse, monkey, fish, chicken, duck, Swallow etc. Different clans had different totems. Later, the branch that worshiped frogs became stronger and gained dominance, and the frog developed into a national symbol recognized by the Zhuang people. The following nursery rhyme:

“The Song of Frog”

The frog's mother's name is Thunder.
 She lives in the sky.
 She is in charge of wind and rain.
 The frog lives in the mortal world.
 He helps his mother to inform the world.
 Let her decide if it's going to rain or shine.

Source: dictated by Huang Meiyu, recorded and translated by Wu Chunyan:
 2023

In the Zhuang society, frogs are called the sons of the God of Thunder. Frogs can convey messages of wind and rain to the people, and are considered to be a spiritual creature that can call for wind and rain. For example, in the picture below of the Zhuang bronze drum, a frog is made on the drum surface as a Zhuang totem. In the ancient ceremony of praying for rain, people beat the bronze drum to pray to the God of Thunder for good weather.



Figure 2. Frog Totem on Zhuang Bronze Drum

Source: Baidu website: <https://www.baidu.com/>: 2023

4.1.2 Ancient period (221 BC - 1840 AD)

4.1.2.1 Qin and Han - Song Dynasty (221 BC - 1271 AD)

In 221 BC, Qin Shihuang destroyed the six kingdoms and ended the long-term separatist situation of feudal princes since the Warring States Period. In 219 BC, in order to expand its territory and expand its feudal ruling power, the Qin Dynasty launched a large-scale invasion of Lingnan (including Guangxi, Guangdong, Vietnam and other places). In 214 BC, Qin unified the Lingnan region and established Guilin, Nanhai, Xiangsan County left troops to garrison and rule. Since the Qin Dynasty, Han people have migrated from the Central Plains to Lingnan, bringing with them advanced culture and production technology from the Central Plains, which has greatly promoted the economic and cultural development of the Lingnan region. It strengthened the connection and unity between ethnic groups. From Qin and Han Dynasties to Tang Dynasty, the Zhuang people were slave-owning societies. In the Song Dynasty, Zhuang areas entered a feudal feudal society. The basic contradictions in Zhuang society during this period were the contradictions between slaves and slave owners and the conflict between serfs and serfs. Contradictions between feudal lords (local officials). As the main body of Zhuang literature in this period, folk literature extensively and profoundly reflected this class contradiction and its struggle, especially between serfs and feudal lords, local officials (with clan chiefs) shadow) and the conflicting struggle between the feudal dynasties of the Central Plains. On the whole, the ancient Zhuang society developed under the continuous influence of the feudal politics, economy and culture in the Central Plains region, and amid increasingly complex internal production struggles and class struggles. In the process of such social development, the working people of the Zhuang nationality not only created rich material wealth, but also created splendid literature and art of this era.

The main characteristics of folk literature in this period are as follows: inheriting the romantic tradition of ancient mythology, while developing along the road of realism, setting the precedent for future generations of realist literature. Flowery folk songs present a prosperous scene in Zhuang literature during this period, with a distinctive national style. Due to the complexity of social life and the universality of people's creations, folk songs have a wide range of creative themes and

extremely rich and colorful contents. It vividly and profoundly reflects the real life of ancient Zhuang society in a variety of art forms and from different aspects, and expresses the views, attitudes, will, and wishes of the ancient Zhuang people in production struggle, class struggle, and various ways of dealing with others. Wait for the mental outlook.

Zhuang nursery rhymes are widely circulated among the Zhuang people. They express thoughts and emotions that children can understand and accept in a lively form. Judging from the collected nursery rhymes, their content and themes are also very rich. Some reflect children's wishes for beautiful things, some educate children about hard work and etiquette, and some express children's innocent character and interesting life. Such as the following three nursery rhymes:

“Fireflies”

Twinkle, twinkle, twinkle fireflies,
Flies through the doorway into our home.
It flickers like a starburst,
The house is bright in the dark.
It's no longer dark for children to read,
Mom's sewing is bright,
Dad is weaving baskets.

Source: dictated by Luo Zhengda, recorded and translated by Wu Chunyan:

2023

In this nursery rhyme, fireflies provide light for parents to work in the dark night and for children to read books. In people's hearts, it is the messenger of light. Their love for fireflies reflects their yearning for light.

“The Little Dog Guard the Door”

The little dog come to guard the door,
I go to the mountain to pick tea leaves.
Guests from afar come to visit.
We serve wine and tea.
The smell of wine and tea is overflowing.
This is our way of hospitality.

Source: dictated by Luo Yanmei, recorded and translated by Wu Chunyan: 2023

The Zhuang people have always been a hard-working and enthusiastic nation. This nursery rhyme reflects the diligence, simplicity and hospitality of the Zhuang people, and instills this beautiful character into the hearts of children through nursery rhymes.

“Big Dragonfly, Little Dragonfly”

Big dragonflies, little dragonflies,
They're playing on the riverbank.
Let's try my bait,
Let's see if you can escape from my hand.
Big dragonfly, little dragonfly,
Watch out for the spider's web.
The child's skill is great,
Don't be careless, little dragonfly.

Source: dictated by Huang Meiyu, recorded and translated by Wu Chunyan:

2023

This nursery rhyme was once sung by Zhuang rural children when they went to the fields, clear rivers, winding paths by the village and other natural places to catch dragonflies with bamboo poles in their hands. With childish strokes, it delicately sketches out a vivid scene of children playing with each other and catching dragonflies together, as if bringing us into the Zhuang village full of local flavor and laughter. In the nursery rhymes, the innocent and lively images of Zhuang children come to life, and their close interaction with nature constitutes a magnificent picture scroll full of vitality and vigor.

4.1.2.2 Yuan Dynasty (1271)-1840

The chieftain system in the Zhuang area, which originated from the Jisi system in the Tang Dynasty, was established in the Northern Song Dynasty and developed to the middle of the Ming Dynasty. It had become increasingly decadent and declined, becoming a shackle that seriously hindered the development of productivity. The native officials held political privileges, controlled everything in the economic field, and carried out brutal and barbaric feudal rule over the serfs. The serfs relied on the swords of the native officials for their lives. Since the middle of the Ming Dynasty, "returning native officials to local officials" has been gradually implemented, and the

feudal landlord system has gradually replaced the feudal lord system. Although this is a kind of progress, it is after all a form of exploitation replacing another form of exploitation. Officials are corrupt and bend the law, and the Zhuang people are still brutally oppressed and exploited by the feudal ruling class.

Reflecting this increasingly acute class contradiction and expressing the Zhuang people's resistance struggle against native officials became the main content of Zhuang literature during this period. The salient features of Zhuang folk literature during this period are: the vision of reflecting life is broader than that of the previous period, the tradition of realism has been further developed, and many stories are full of romanticism. The folk songs of this period involved all areas of Zhuang society or reflected all aspects of Zhuang people's life. There are two significant characteristics: first, in terms of content, it reflects the social contradictions and struggles at that time more broadly and deeply; second, in terms of form, these ballads not only inherit the beautiful form and excellent tradition of ancient ballads, but also create innovations. and development, making song forms more diverse. It reflects the real social life at that time, the psychological state, desire, will and requirements of the Zhuang people at that time, and the conditions of agricultural production and the political and economic life of the Zhuang people at that time.

The nursery rhymes of this period had a wide range of content, involving the production, life, social interaction, interests, hobbies and social fashions of the local people at that time. By summarizing the experience of production struggle and social struggle, it inspires people's wisdom and imagination, imparts certain knowledge and ethics, and has a certain educational and cognitive effect on children. For example, this nursery rhyme:

“Fireflies Picking Up Horse Dung”

Fireflies picking up horse dung,

Follow me to Binzhou,

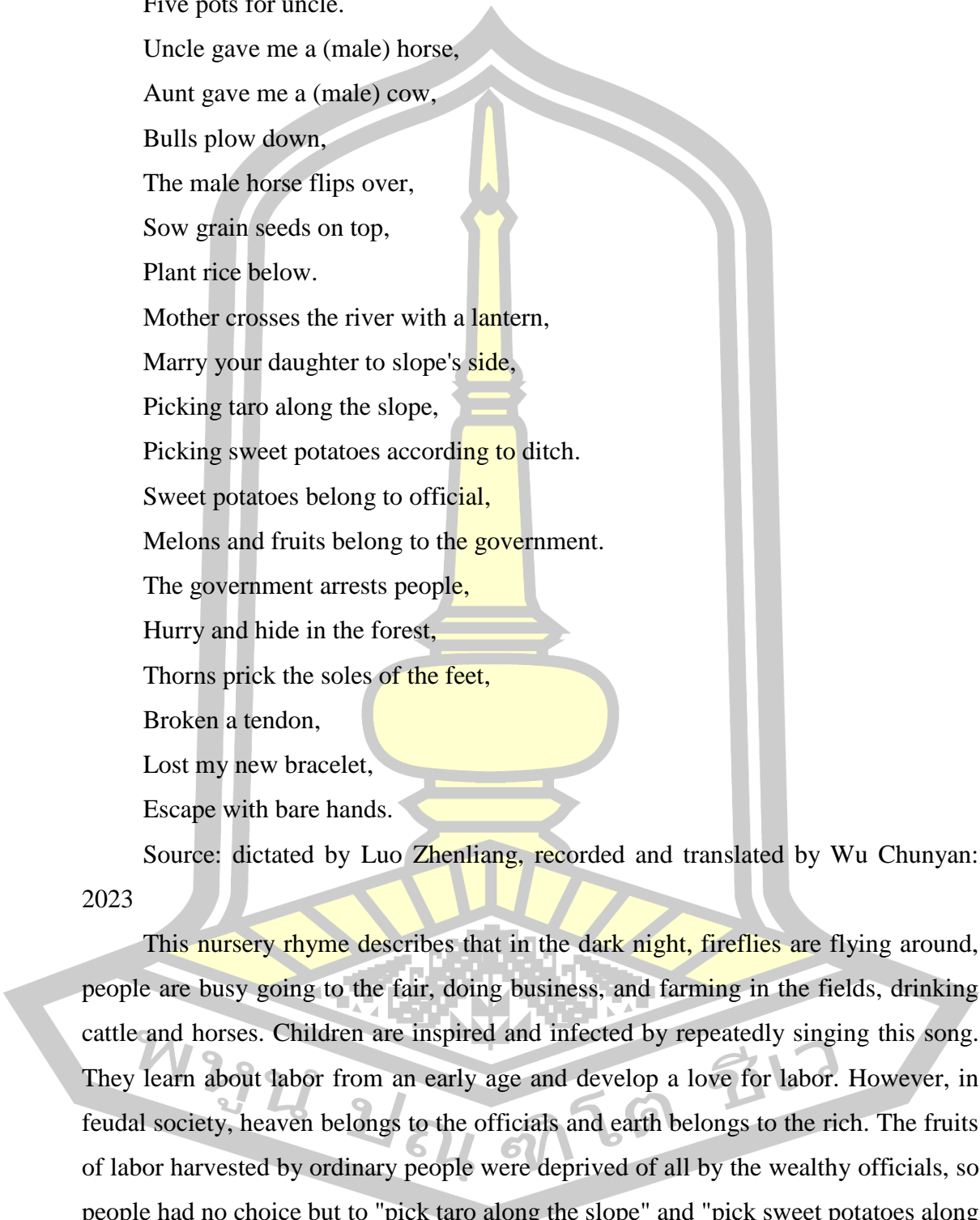
Got twenty money.

Go to Gumian to buy dry food,

Go to Gudou to buy ciba,

Go to Gusi to buy meat.

Come back and chop Lei Lei,



Three pots for my aunt,
 Five pots for uncle.
 Uncle gave me a (male) horse,
 Aunt gave me a (male) cow,
 Bulls plow down,
 The male horse flips over,
 Sow grain seeds on top,
 Plant rice below.
 Mother crosses the river with a lantern,
 Marry your daughter to slope's side,
 Picking taro along the slope,
 Picking sweet potatoes according to ditch.
 Sweet potatoes belong to official,
 Melons and fruits belong to the government.
 The government arrests people,
 Hurry and hide in the forest,
 Thorns prick the soles of the feet,
 Broken a tendon,
 Lost my new bracelet,
 Escape with bare hands.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes that in the dark night, fireflies are flying around, people are busy going to the fair, doing business, and farming in the fields, drinking cattle and horses. Children are inspired and infected by repeatedly singing this song. They learn about labor from an early age and develop a love for labor. However, in feudal society, heaven belongs to the officials and earth belongs to the rich. The fruits of labor harvested by ordinary people were deprived of all by the wealthy officials, so people had no choice but to "pick taro along the slope" and "pick sweet potatoes along the ditch." But just like this, after picking up the remaining things from others, the wealthy officials regarded him as theft and were chased, so he hurriedly fled into the mountains and forests. This vividly and concretely exposes the crimes of the ruling

class in feudal society of squeezing and exploiting the people, enables children to understand the dark reality of feudal society, and cultivates the clear thoughts and feelings of love and hate from an early age.

4.1.3 Modern period (1840-1919)

From 1840 to 1919, China became a semi-colonial and semi-feudal society, and the contradiction between the people and feudalism, bureaucratic capitalism, and imperialism sharply intensified. Zhuang society, like the whole country, has entered the semi-colonial and semi-feudal stage. The anti-imperialist and anti-feudal struggle runs like a red thread throughout the entire modern history of the Zhuang people. The basic situation of modern Zhuang society is that on the one hand, imperialism and feudalism colluded to rule, exploit and enslave the Zhuang people increasingly cruelly; on the other hand, the Zhuang people were increasingly awakening and launched an increasingly fierce campaign against imperialism and feudalism. During this period, the Zhuang people participated in hundreds of uprisings, such as the Taiping Revolution, the Sino-French War, the Zhennanguan Uprising, etc., leaving a glorious page in China's modern history.

Against the background of Zhuang's modern social history, Zhuang literature has formed an important feature of this stage. The main manifestations are as follows: Zhuang literature has an increasingly close relationship with real-life struggles, reflects reality more profoundly, is more combative, and has greatly improved its artistic level. In terms of content, it strongly opposed the last feudal dynasty, the aggression of French imperialism and the rule of the Guangxi warlords. The literary forms are mainly folk songs and folklore stories. Zhuang literature has become a weapon in people's hands to fight against imperialism and feudalism.

The Zhuang nursery rhymes of this period, like proverbs, bitter songs and love songs, are permeated with the blood and tears of the Zhuang people, and are also burning with resistance and anger. They are an artistic summary of the life and struggle experience of the vast number of poor people. They are short in form and very concise, vivid and vivid in language, shining with the wisdom of the Zhuang people.

The sheep is bleating,

Dog pulls snake;

Snake tail swing,
Swing windmill;
The windmill turns,
Fangui draw dragon boat;
Pick it up fast,
Tt's a good world.

Source: dictated by Luo Guangcheng, recorded and translated by Wu Chunyan:

2023

From a child's perspective, this nursery rhyme adopts the common form of nursery rhyme, hook and loop, to show children's unique interest in life. For children, "The Good World" is just a novel and interesting experience. The "fangui" mentioned in the nursery rhyme is a metaphor for foreigners, and the "Fangui draw dragon boa" refers to foreigners paddling dragon boats. After the Opium War in 1840, imperialist powers, especially French imperialism, began to penetrate into the Zhuang areas of Guangxi. This phenomenon was also reflected in nursery rhymes.

“Water Bearer Girl”

Sister, sister,
Marry behind Beishan.
Mother-in-law called sister to fetch water.
Sister broke the bucket and didn't dare to return it.

When she came back, she was afraid of being scolded by mother-in-law.

When she came back, she was afraid of being beaten by father-in-law.

Source: dictated by Luo Meiyu, recorded and translated by Wu Chunyan: 2023

This nursery rhyme truly reflects that in the society of the old feudal era, after a woman got married, her life as a daughter-in-law was generally very difficult and miserable. It is full of women's bitterness. This is a common social phenomenon.

A blank piece of paper flies across the street,
Which one reads well, which one behaves well;
Everyone wants to study and become an official,
Which one will plant the seedlings left behind?

Source: dictated by Luo Guangguo, recorded and translated by Wu Chunyan:

2023

This nursery rhyme brilliantly reveals that in the old days, people studied hard in the hope of becoming an official to gain power and status one day. At the same time, the image encapsulates people's traditional farming-oriented thinking, but does not completely deny "study" or "being an official".

4.1.4 Contemporary period (1919-1949)

In 1919, the May 4th Movement occurred, and the Zhuang people entered the modern era, which was consistent with the social development of the Han people and both were in the period of the new democratic revolution. Zhuang modern literature is literature under the leadership of proletarian ideology and the Communist Party of China. It developed on the basis of the high degree of popular character of Zhuang literature in the past, and its distinctive proletarian party spirit became its basic tendency. The entire contemporary historical period of the Zhuang nationality is an era full of great revolutionary struggles. The revolutionary tradition of the Zhuang people has been further developed, and Zhuang literature rich in realism tradition has added new blood and achieved unprecedented development. Literature serves the people and the proletarian cause more closely, and has become a sharp weapon to unite the people, educate the people, attack enemies, and destroy enemies.

Literature during the New Democratic Revolution period still took folk songs and folk legends as the main forms. At the same time, many new literary forms also appeared, such as reportage, short stories, novellas, new poems, fairy tales, etc. These literary forms are all subject to the need to reflect new real-life content. The basic content of the revolutionary literature of this period has two aspects: the praise of the party and the revolutionary leaders and the Red Army and the guerrillas, and the exposure of the crimes of the reactionary ruling class and imperialism. Under the influence of contemporary culture, the style of folk songs has become more vigorous and heroic, filled with the spirit of revolutionary optimism, showing the characteristics of strong emotion, boldness, grandeur and vividness. There are even some revolutionary songs that achieve the utilitarian purpose of creating songs through direct description and unabashed expression of love and hate. The nursery rhymes of this period also closely cooperated with the revolutionary movements of various periods, promoting revolutionary ideas, attacking the dark reality, praising

revolutionary leaders, and expressing revolutionary pride. Such as the following nursery rhyme:

“Making Zongzi”

The fragrant glutinous rice is white in color.

Zhuang children make rice dumplings.

Give it to their loved ones, the People’s Liberation Army,

Uncle and auntie, thank you for your hard work.

Source: dictated by Luo Zhenke, recorded and translated by Wu Chunyan: 2023

During the revolutionary war of resistance, the People's Liberation Army sacrificed their lives and blood to save the people from disaster and for the sake of the country's territorial integrity, bravely killed the enemy, and finally won the war. In the Zhuang people's food culture, rice dumplings made of glutinous rice are a must-have for their festivals and are also a common gift given as a gift. In this nursery rhyme, the Zhuang people give carefully made rice dumplings to the People's Liberation Army, expressing their deep love for the People's Liberation Army.

4.1.5 Current period (1949-present)

This period was another prosperous period for the development of Zhuang nursery rhymes in Guangxi. The People's Republic of China was founded on October 1, 1949. At the end of 1949, the Chinese People's Liberation Army, with the cooperation of the Guangxi underground party and its armed forces, ended the campaign to liberate Guangxi in 39 days. The evolution of Zhuang society entered a new era. socialist period. In the 1950s, various parts of Guangxi carried out the struggle against bandits and hegemony, carried out land reform, completed the socialist transformation of agriculture, handicrafts and capitalist industry and commerce, and launched vigorous agricultural cooperatization and the "Great Leap Forward" movement. The conference on intellectual issues held by the Central Committee of the Communist Party of China in January 1956 and the subsequent policy of "letting a hundred flowers bloom and a hundred schools of thought contend" stipulated correct policies for intellectuals and educational, scientific and cultural work, and promoted the prosperity of this field. With the establishment of the Guangxi Zhuang Autonomous Region and the implementation of ethnic policies, Zhuang culture has entered a new historical stage. During the ten-year "Cultural

Revolution" turmoil from 1966 to 1976, the Zhuang people suffered deeply. During this period, all industries withered. Under the rule of fascist cultural absolutism, folk singers, folk artists, and folk storytellers suffered greatly, and folk literature was greatly damaged. The reform and opening up policy implemented in the 1980s had a profound impact on Zhuang society, enabling people of all ethnic groups to gain their second liberation and rekindling people's enthusiasm for creation. In the 1990s, the country implemented the western development policy and established a socialist market economic system. The Zhuang people ushered in new development opportunities and also faced more severe challenges. Entering the 21st century, the Zhuang area in Guangxi has developed rapidly in all aspects of politics, economy and culture.

Zhuang contemporary literature directly inherits the revolutionary tradition of modern literature and develops into a new literature of the socialist period. With the arrival of a new era in Zhuang history, Zhuang literature has created a new situation. After the founding of New China, the Party and the People's Government, while leading the people to vigorously develop production, also actively created conditions for the development of cultural undertakings. The excavation, collection, translation and arrangement of folk cultural heritage have been taken seriously and carried out. In 1958, "People's Daily" published an editorial "Collecting National Folk Songs on a Large Scale", setting off a nationwide "New Folk Song Movement". After that, a large number of folk singers were engaged in collecting and organizing folk songs. Qin Chengqin, Guo Wei, Xiao Ganniu, Wei Zhibiao, etc. began to collect and organize folk literature. There were also new and old poets such as Wei Qilin, Nong Guanpin, Huang Yongcha, and Nong Xueguan who compiled folk songs. also made significant contributions. This is a manifestation of the modernization of folk song collection and compilation in the new historical period. Huang Yongcha (1929-1984) is one of the representatives who made outstanding contributions to the inheritance of Zhuang folk songs. Throughout his life, he was mainly engaged in the collection, translation, arrangement and research of Zhuang folk songs and folk literature, and achieved many important literary achievements. In addition, the government and non-governmental organizations create publications on folk culture and literature, organize various exhibitions and performances, and bring people's oral creations to the fore. At

the same time, we should give due respect to folk singers, folk artists and folk storytellers, and promote and publish them in newspapers, magazines, radio and television and other media. This ensures and promotes the development of folk literature from the perspective of social factors, so that it can appear with a new attitude in this new historical period, keeping pace with the vigorously developing literature of writers and taking the lead.

Entering the 21st century, Zhuang nursery rhymes have been greatly affected by various factors such as cultural protection, technological progress, and social dynamic changes. Nursery rhymes generally do not have obvious political characteristics, but they echo some extremely active aspects in the ideological field. They express pure and simple feelings, the liberation of individuality and the desire of people to highlight the human heart. Many nursery rhymes seem to encourage children to sing, but in fact Content that represents human nature. With the gradual development of the collection and arrangement of nursery rhymes and the research on intangible cultural heritage in recent years, a large number of nursery rhymes that return to the nature of children have appeared. Nursery rhymes have gradually shed their political dependence and begun to become a very unique independent style. With its own character, nursery rhymes truly serve children. Zhuang nursery rhymes have always been passed down orally from generation to generation. In order to better preserve and access them, people began to try to turn to written and recorded versions. With the advancement of technology, especially the advancement of the Internet and digital media, the channels for obtaining and sharing Zhuang nursery rhymes have become more diverse. Online platforms, including websites and social media, are starting to become valuable tools for disseminating these nursery rhymes to a wider audience. People gradually try to adapt or innovate it and perform it in cultural festivals, celebrations and traditional activities.



Figure 3. Performing Zhuang Nursery Rhymes on TV

Source: CCTV website: <https://www.cctv.com>: 2023

Vertically, Zhuang nursery rhymes keep up with the times to a certain extent and absorb new things to meet children's cognitive and aesthetic needs. For example, Zhuang children used to sing this nursery rhyme when they played the game of "Drilling Through the Door"

"Come on in the Column"

Quickly into the Column. Quickly into the manger,

The hens are going to hatch their eggs.

Grasshopper, don't mess with me,

Wasp, don't sting my chick.

Cockroaches, don't steal the eggs,

Cover the dustpan.

Cover it up, cover it up!

The chick is safe!

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

But starting from the late 1970s, as modern transportation vehicles such as trains entered Zhuang areas, children became full of curiosity and longing for trains that can take people to distant places. The way children drilled holes in doors was very similar, so a new game nursery rhyme was born:

Rumble, rumble, rumble,

drive the train,
where are you going?

Drive to Beijing!

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

Another example is the following nursery rhyme:

Guangxi has good mountains and rivers,
The blossoming flowers are delicate,
Twelve nations are one family,
Spring is so beautiful.
The motherland has good mountains and rivers,
The blossoming flowers are delicate,
Fifty-six ethnic groups are one family,
Spring is so beautiful.

Source: dictated by Luo Zhenqing, recorded and translated by Wu Chunyan:

2023

This nursery rhyme is the eulogy of the unity of all ethnic groups and the praise of a better life by the Zhuang people of Guangxi. Guangxi is a multi-ethnic autonomous region with 12 living ethnic groups including Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui and Gelao. The 12 living ethnic groups in Guangxi are the same as the 56 ethnic groups in China. With the continuous development of the motherland's politics, economy, culture, etc., people's lives are getting better and better and happier.

To sum up, looking at the history and development of Zhuang nursery rhymes in Guangxi, we can see that it reveals the rich culture of the Zhuang people that has evolved over thousands of years. These nursery rhymes are rooted in the society and history of the Zhuang people in Guangxi and are passed down through oral tradition. They embody the values, social norms, customs and other production and life experience and wisdom of the Zhuang people. Over time, Zhuang nursery rhymes have adapted to changing circumstances, providing insights into the resilience and adaptability of Zhuang culture. Today, they remain the carrier of Zhuang people's cultural identity and a means of transmitting traditional knowledge and culture to

younger generations, highlighting the enduring significance of nursery rhymes in Zhuang cultural heritage.

4.2 local Wisdom Contained of Zhuang Nursery Rhymes in Guangxi

This part mainly analyzes the local wisdom contained in Zhuang nursery rhymes in Guangxi. The author went to Fulie Village in Guangxi, China to conduct field research, collecting, sorting and classifying Zhuang nursery rhymes sung locally. At the same time, we observe and understand the local social structure, production and life, customs and culture, and combine the socio-economic, natural environment and culture of Zhuang and Guangxi. Finally, the Zhuang nursery rhymes in Guangxi are analyzed to explore the local wisdom they display in four aspects: cultivating moral values, regulating interpersonal relationships, inheriting culture and traditional customs, and using nature to practice and create.

First of all, regarding the categorization of Zhuang nursery rhymes, according to different criteria and methods, Zhuang nursery rhymes can be divided into various types. In a previous research, Luo (2019) once categorized Zhuang nursery rhymes into the following five types in response to children's characteristics during the sensitive period: cultivating linguistic and sensory sensitivities, cultivating motor sensitivities, cultivating social norm sensitivities, cultivating cultural sensitivities, and cultivating order sensitivities. In this research, after analyzing the collected Zhuang nursery rhymes, the author classified them into four categories based on the core contents and educational functions conveyed by the rhymes, namely (1) cultivating moral values, (2) regulating interpersonal relationships, (3) passing on culture and traditional customs, (4) using nature for practice and creation. This categorization reflects the multiple roles and values of Zhuang nursery rhymes in the social and cultural system of the Zhuang. The following is an analysis of these four classification criteria.

The first category is Zhuang nursery rhymes that cultivate moral values. The main concern of this category is the role of nursery rhymes in shaping and conveying moral concepts and values. They convey moral values such as honesty, respect for the elderly, industriousness, thriftiness, etc. to their listeners by narrating stories and depicting the behavior of characters. These nursery rhymes often use simple and easy-

to-understand language and vivid plots, enabling children to receive moral education through entertainment, and thus to develop moral qualities in line with social expectations. This categorization reflects the importance that the Zhuang culture places on moral education and the unique position of nursery rhymes in moral education.

The second category is Zhuang nursery rhymes that regulate interpersonal relationships. This category focuses on the function of nursery rhymes in promoting social harmony and mediating interpersonal relationships. They take interpersonal relationships, such as family, neighborhood and friends, as their theme and convey the positive concepts of interpersonal interactions, such as friendship, mutual help and tolerance, through singing. These nursery rhymes help to cultivate children's good social habits and interpersonal skills, and are of great significance in maintaining social stability and building a harmonious society. This categorization reflects the Zhuang culture's pursuit of harmonious interpersonal relationships and the positive role of nursery rhymes in promoting social harmony.

The third category is Zhuang nursery rhymes that pass on culture and traditional customs. The main concern of this type of nursery rhymes is the role of nursery rhymes in passing on and carrying forward the culture and traditional customs of the Zhuang people. As an important carrier of national culture, Zhuang nursery rhymes contain rich historical information, folk customs and national spirit. By singing these rhymes, children can understand and identify with their own ethnic culture, thus enhancing their sense of national pride and cultural self-confidence. At the same time, these rhymes have also become an important way to pass on the Zhuang culture from generation to generation. This categorization reflects the importance that the Zhuang culture attaches to cultural transmission and the unique value of nursery rhymes in cultural transmission.

The fourth category is Zhuang nursery rhymes that utilize nature for practice and creation. This type of nursery rhymes focuses on the function of nursery rhymes in guiding children to recognize nature and use it for practice and creation. They use natural landscapes, plants and animals as themes, which inspire children's love of nature and desire to explore. Through the guidance of these nursery rhymes, children can pay more attention to the natural environment and learn to utilize natural

resources for practical and creative activities, such as planting crops and making handicrafts. This categorization reflects the Zhuang culture's concept of harmony between human beings and nature as well as the cultivation of children's practical skills and creativity.

In summary, categorizing Zhuang nursery rhymes according to the four aspects of cultivating moral values, regulating interpersonal relationships, passing on culture and traditional customs, and utilizing nature for practice and creation reflects the importance that the Zhuang society attaches to moral education, social harmony, cultural inheritance, and harmonious coexistence between human beings and nature. Through analysis, nursery rhymes with different themes contain the unique and rich local wisdom of the Zhuang people, which are valuable assets accumulated during the historical development of the Zhuang people and are of great significance for the inheritance of the traditional culture of the Zhuang people. The following is an analysis of the results of the research of the four types of local wisdom embedded in Zhuang nursery rhymes.

4.2.1 The wisdom of cultivating moral values

Moral values are a set of fundamental principles and beliefs that guide human behavior and shape our sense of right and wrong. Production methods and life patterns have caused people in different regions to form different nations. In their own development processes, each nation has formed its own moral values based on the needs of production and life. The key reason why humans are different from animals is that humans can accept the constraints of moral consciousness. Therefore, these moral values, guided by public opinion, will in turn regulate people's thoughts and consciousness. Moral values are deeply embedded in the cultural, social and personal belief systems of different peoples and communities and play a central role in shaping people's character and moral behavior. It provides a framework for ethical decision-making and serves as a moral compass for individuals and society. The following will analyze the Zhuang nursery rhymes collected during the field survey, and then refine the local Zhuang wisdom they contain in cultivating moral values.

Since ancient times, the Zhuang people have valued not only farming, but also the education of future generations. People have placed farming and education in an important position. Zhuang people educate their children on production, life

knowledge and morality during production practice and daily life. In terms of educational content, ideal education is one of the important contents. Zhuang nursery rhymes serve as a carrier for people to carry out ideal education. The following nursery rhyme embodies the wisdom of Zhuang people towards ideal education.

“The Whistle is Like a Rose”

The girl who lives far away,
 She has been hiking and walking in the past two years (ah).
 The flea bite caused pain to the girl,
 She need to hold on to the vines when climbing up the mountain (Ah Ni),
 She had to squat step by step when going down the mountain (Hey),
 Go up and hold her thighs with her hands (ah),
 She had to bend down when going down the mountain.
 In the past two years, she had been hiking and walking,
 The wind blows through the bamboo forest and makes a whirring sound (yahni),
 Beinong will help he when her talking,
 She has been hiking and walking in the past two years (hey).

Source: dictated by Huang Meiyu, recorded and translated by Wu Chunyan:

2023

Due to geographical environment factors, the Guangxi and Guibei areas in the northwest of Guangxi are filled with mountains and various peaks and depressions. In the left and right river valleys and around the Nanning Basin, the Zhuang people live in half rocky mountains and half hills. In the gentle areas between the mountains and ridges, the Zhuang people use natural water sources to open up paddy fields, plant rice, build villages based on the rice fields, and live together as ethnic groups. In the past, restricted by social and economic development, Zhuang people living in mountainous areas had underdeveloped transportation, imperfect road construction, and not many schools. People had to hike over several mountains to reach the school. The following picture shows the village of Volye, where fieldwork was conducted for this research. As a primitive village of the Zhuang, it has the distinctive geographic and cultural qualities of the Zhuang.



Figure 4. Full view of Fulie Fillage
Source: Photographed by the author: 2023

This is a very typical inspirational nursery rhyme. It describes how a little girl from a remote Zhuang mountain village overcomes difficulties and goes forward courageously to pursue knowledge. It shows the Zhuang children's indomitable spirit in the face of difficulties and also expresses their desire to change their destiny. strong desire and firm belief. Elders sing this nursery rhyme to children, educating them to have firm determination to realize their ideals and ambitions, and to inherit the spiritual qualities of their ancestors who are not afraid of difficulties and are optimistic.

The Zhuang nationality is a rice-growing nation that relies on agricultural labor to achieve self-sufficiency. In the traditional concept of the Zhuang people, diligence is the key to a long-term settlement and life. Diligence, as an excellent traditional virtue of the Zhuang people, has been deeply imprinted in the blood of the Zhuang people after thousands of years of development. Therefore, the Zhuang people regard diligence as an indispensable part of moral education, such as the following nursery rhyme:

"Transplant Rice Seedlings"

Sister Rice Seedling, you're so lucky,
you're traveling in a sedan chair.

My feet are as hot as fire,

The water in the field soaks through my robes.

Sister Rice Seedling, grow up quickly,
 Sister Rice Seedling, you'll soon become strong.
 I look forward to your golden rice.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:
 2023

In this nursery rhyme, we see a farmer picking rice seedlings under the scorching sun, planting rice in the field with his face facing the loess and his back to the sky. His feet are painful when he steps on the hot ground, and his clothes are soaked with sweat and water from the field. Soaked image of labor. Through this nursery rhyme, the hardships of labor are conveyed to children, thereby cultivating the virtue of diligence and thrift. Since ancient times, the Zhuang people have regarded hard work as the foundation of life, teaching young people not to be lazy, and advocating that they should create their own lives through their own hands. There is a famous saying among the Zhuang people: "The wealth created by one's own labor is like a continuous spring, and the inheritance of parents is like a mountain torrent that quickly flows out." In the past, old people would quote this motto when teaching their children. It embodies the hard-working spirit of the Zhuang people. Ethics. Praising labor for creating wealth, Zhuang sages explained the meaning of life to children in the form of nursery rhymes. Another example is this nursery rhyme:

"Lazy Turtledoves"

Coo-coo, coo-coo, coo-coo,
 A pair of turtledoves with empty bellies,
 Cooing high up in the trees.
 They do nothing every day,
 Nesting is a chore they avoid,
 So the eggs they lay fall out.
 Coo-coo, coo-coo, coo-coo,
 Two turtledoves are crying,
 They're lazy and can't be saved.

Source: dictated by Luo Guangcheng, recorded and translated by Wu Chunyan:
 2023

This nursery rhyme describes two lazy turtle doves from the perspective of animals. They don't want to do anything. They don't go looking for food even if they are very hungry. They are also unwilling to build a nest, causing all the eggs they laid to fall from the trees. Faced with this situation, the two turtledoves could only cry because of their laziness. This nursery rhyme warns children that getting something for nothing is irresponsible and shameful.

"The Little Sparrow Stealing Food"

Little sparrow, with a sharp beak,
Flying to steal rice from people.
Beware of being caught one day,
I'll shave your head bald.

Source: dictated by Luo Zhenke, recorded and translated by Wu Chunyan: 2023

This nursery rhyme tells the story of a sparrow that steals rice and will eventually be severely punished one day. It warns children not to steal, otherwise they will be severely punished, and they must abide by social norms and regulate their own behavior. In the traditional concepts of the Zhuang people, people have a strong ideology of advocating rice labor, advocating unity and mutual assistance, working hard, and living a peaceful life. As long as your limbs are healthy, you can always maintain a family's livelihood by working. It emphasizes that honest work is the top priority, you must be content with your own environment, and do not be greedy for extravagant and luxurious life. No matter how poor or miserable you are, you must not become a thief.

"The Man with the Mask"

The new officer comes in,
The old officer is invited out.
A gentleman opens his door to welcome others,
A man hides himself by covering his face.

Source: dictated by Luo Yanmei, recorded and translated by Wu Chunyan: 2023

This is a game nursery rhyme, usually sung when children play games such as "hide and seek" or "jump into the sea." "Jumping into the sea" is a game that is very popular among children. Players need to draw grids in advance. During the game, players have to sing this song and jump into different grids with one leg. The nursery

rhyme describes the gentleman and The different reflections of the villain welcoming the arrival of the new official, that is, the gentleman opens the door to welcome him, but the villain has to cover his face to hide his portrayal. From the side, he teaches children to be honest, kind, self-reliant, aboveboard, and abide by the gentleman's code of conduct.

“Eating Alone Makes a Sore”

Eating alone makes a sore,
No one will carry them when they die.
The cat beats the gong,
The dog drags them down the river,
The leech bite them navel sore.

Source: dictated by Luo Zhenke, recorded and translated by Wu Chunyan: 2023

This nursery rhyme satirizes in a mocking tone that those who are selfish will not end well in the end. The Zhuang people have always emphasized that members of a large family should get along with each other openly, help each other, and learn to share. Those who are selfish and only care about their own food and life are looked down upon.

4.2.2 The wisdom of regulating interpersonal relationships

Interpersonal communication refers to the process in which individuals transmit certain information to other individuals through certain language, text, body movements, expressions and other means of expression. Sociology defines interpersonal relationships as a social relationship established by people in the process of production or life activities. Psychology defines interpersonal relationships as the direct psychological connections established between people during interactions. Chinese often refers to the general term for interpersonal relationships, also known as "interpersonal communication". Interpersonal relationships are an aspect of social relationships, and their extension is very broad, including husband-wife relationships, parent-child relationships, friend relationships, classmate relationships, gay relationships, etc. It is determined by production relations and restricted by political relations. At the same time, it penetrates into all aspects of social relations, thus in turn affecting social relations. It has a direct and important effect on the cohesion of the group and the quality of the psychological environment (Che, 2001). Establishing

and maintaining good interpersonal relationships is conducive to promoting the improvement of individual quality and all-round individual development, conducive to family harmony, enhancing group cohesion, conducive to the development of social productivity, and promoting the construction of social harmony.

Society is a network, and people live in network-like social relationships. How to mediate various interpersonal relationships requires wisdom, and this is also a social reality that people must face. As far as the Zhuang people are concerned, while they pursue material wealth, they also value the harmony and friendliness of their surrounding interpersonal relationships. When interacting with people, the principle of mutual benefit and reciprocity is the principle. In villages and communities, among relatives and friends, mutual help and mutual benefit is a common interpersonal adjustment. Using various affairs to help each other is the most effective communication activity for coordinating surrounding interpersonal relationships. In the interactions between people, there are social moral norms that restrict people's behavior. The Zhuang sages have accumulated a lot of experience and wisdom in dealing with interpersonal relationships in their long-term production and life. These local wisdoms are expressed and passed down through the medium of nursery rhymes. The following mainly explains the local wisdom embodied in Guangxi Zhuang nursery rhymes in six types of interpersonal relationships: ancestor-grandson relationship, parent-child relationship, brother-sister relationship, classmate-friend relationship, neighbor relationship and host-guest relationship.

4.2.2.1 Wisdom in handling the relationship between grandparents and grandchildren

The grandparent-grandchild relationship is a unique and emotionally charged one. Grandparents often view their grandchildren as an extension of their legacy, a way to ensure that their family traditions, values and love are passed on to future generations. This intergenerational bond is often rich and meaningful, shaped by love, respect, nostalgia, and shared family history. In Zhuang society, respecting the elderly and caring for the young is an important wisdom in maintaining a long-lasting and harmonious relationship between ancestors and grandchildren.

For a long time, "filial piety" has been the core of Confucian ethical thought. Confucian etiquette emphasizes governing the country with filial piety and managing

the family with filial piety. It is the essence of the traditional culture of the Chinese nation and the moral code for the Chinese nation to maintain family relationships and social harmony for thousands of years. . Carrying forward the culture of "filial piety" is a traditional virtue of the Chinese nation, and the Zhuang people are a model of respecting the culture of "filial piety". Filial piety education is an important part of Zhuang nursery rhymes. Many nursery rhymes inherit the spirit of "filial piety" culture to children, educating children to respect and honor their grandparents and the elderly. Such as the following nursery rhyme:

“Clapping Hands, Dividing Pears”

Clapping hands, dividing pears,
Laughter and joy everywhere.
Pick pears to visit grandpa,
Pick pumpkins for grandma.
Give the red ones to grandpa,
Give the bigger ones to grandma.
Give the pears to brothers and sisters,
Give the best ones to mom and dad.
keep the smallest one for myself.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

In this nursery rhyme, Zhuang children, who have achieved self-sufficiency through labor, share the fruits and melons they have picked with their families, profoundly expressing the filial piety and respect of the younger generation for their elders. Through this nursery rhyme, children can learn to have a grateful heart and grow up in order. This nursery rhyme highlights the cultural environment of Zhuang society that values filial piety.

“Clever Baby”

Little baby, little baby,
Go to grandma’s house every day.
Grandma feeds him ciba,
He looks white and fat.

Source: dictated by Luo Zhenda, recorded and translated by Wu Chunyan:
2023

Grandchildren should be respectful and filial to their ancestors, while grandparents should have deep love and good expectations for their grandchildren. This nursery rhyme describes the daily life scenes in which a child often visits his grandmother and his grandmother makes ciba for him. It expresses the grandmother's love for her grandson and her best wishes for them healthy growth.

4.2.2.2 Wisdom in handling parent-child relationship

The family is a warm haven for children, and parents are their strongest support. The establishment of a good parent-child relationship depends on how parents and children get along, educate, etc. Parents must play a positive role, and children must learn more about their parents' positions, so that the relationship between the two generations can grow harmoniously. There are many Zhuang nursery rhymes that reflect the wisdom of handling parent-child relationships. These nursery rhymes show parents' meticulous concern and care for their children, and are of great significance to the cultivation of children's family awareness and the harmony of parent-child relationships. Here are a few nursery rhymes for explanation:

“Swaddling the Baby”

Shh, shh, close your eyes, my baby,
Warm on mommy's back,
Lay down in swaddling clothes.
Mommy and daddy are working hard in the fields,
They'll catch shrimp and fish along the way.
They'll catch a grasshopper,
And lull the baby to sleep.

Source: dictated by Luo Meiyu, recorded and translated by Wu Chunyan:
2023

This is a lullaby that describes the scene of a mother carrying a baby on her back and working hard in the fields with her father, planting rice seedlings, fishing for shrimps, and raising the baby to grow up. Nursery rhymes are full of parents' love and care for their children, which can make children deeply understand their mother's sense of responsibility when singing the rhymes. It deepens children's understanding

of the parent-child relationship, perceives the benevolent thoughts of caring for and loving others, and then forms excellent moral qualities. In the family structure of Zhuang society, when a man and a woman get married and start a family, a new generation will be born. As parents, you must take responsibility for your children. To raise children, in addition to ensuring food and clothing, you must also pay attention to protecting their health so that they can thrive. When children grow up, they need to be taught how to behave and know the basic principles of life. In particular, the concepts of hard work, thrift and housekeeping need to be instilled in their minds from an early age.

In addition, in the family conflicts of the Zhuang people, the relationship between the stepmother and the daughter of the ex-wife is a very thorny issue. How to handle the relationship between the two, the following nursery rhyme gives us inspiration from the opposite side.

“Eagle-like Stepmother”

There are many stars in the sky,
I am alone and helpless.
My stepmother treats me with indifference,
I've tasted all the sadness.
She always insult and scold me,
When she has meat, she only give me bones,
There are only leftovers and leftovers in my bowl.
She stares at me with the fierce gaze of a hawk,
I look at her with tears streaming down my face.
She will never be gentle with me,
She will never be my real mother.

Source: dictated by Luo Guangguo, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes a stepmother who is as fierce as an eagle to her children. The stepmother speaks harshly to her children and leaves only bones and leftovers for her children, so that the children never have enough to eat. This can provide inspiration for how to deal with the relationship between the stepmother and the children of the ex-wife. First of all, the stepmother must have a broad mind and a

kind heart, treat the children of the ex-wife as her own biological children, and take equal care of them in terms of food and clothing. If there is partiality, not only will the world laugh at them, but it will also cause family disharmony. Children should be cared for and educated patiently, so that the children will regard their stepmother as their biological mother, and they will repay their kindness when they grow up.

As children, when getting along with their parents, they must patiently listen to their parents' teachings, know how to share their parents' worries, and have the courage to shoulder family responsibilities.

“A Rooster and a Pony”

A rooster doesn't listen to his mother,
A pony doesn't listen to his father.
They always like to fight with each other,
They have made a mess of the whole house.
There are broken dishes on the floor,
The bed has been turned over,
We couldn't find any clothes or blankets.
So we couldn't eat,
We had to sleep on our bare stomachs!

Source: dictated by Luo Yanmei, recorded and translated by Wu Chunyan:

2023

This nursery rhyme, by describing how the rooster and the pony don't listen to their mother and father and always like to fight, the whole house ends up in a mess because of them, so much so that the family has to go to bed hungry and naked. The nursery rhyme compares the rooster and the pony to brothers and sisters, telling children that in the process of getting along with their parents, they must listen carefully to their parents' teachings and develop good character, so that they can jointly create a harmonious and happy family environment. Another example is this nursery rhyme:

“Pick up the Rice Ears”

Paddy is already golden yellow in August,
The rice fields look like a golden sea,
Everyone is busy during the harvesting season.

Mom and dad carry flat burdens,
 I carry a small basket,
 Crossing the bridge to the field.
 Mom and dad come to cut the rice,
 I'll pick up the rice ears on the ground.
 Rice ears, rice ears, don't be naughty,
 Come home with me.

Source: dictated by Luo Zhenke, recorded and translated by Wu Chunyan:

2023

This nursery rhyme reads: During the harvest season in August, adults are busy harvesting rice, and children also actively help by picking up ears of rice in the field to avoid wasting food. Children sing this nursery rhyme while picking ears of rice. The sound lingers in the harvest fields. It conveys to children the principles of hard work and thrift in life. It also conveys the message of educating children to do their best to actively share the worries of their parents and to have the courage to shoulder family responsibilities. wisdom.

4.2.2.3 Wisdom in handling brother-sister relationships

"Sharing the Grapefruit"

On a beautiful fall day,
 Big brother climbs up a grapefruit tree,
 Picked a large grapefruit and tossed it down to me.
 Big brother cut the flesh of the grapefruit,
 One for his brother, one for his sister.
 Everyone all eat it with great relish.

Source: dictated by Luo Zhenda, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes the little things in daily life that the brother climbs a tree to pick grapefruits and shares them with other brothers and sisters to eat grapefruits together. Educate children to care for their brothers and sisters and to be united and friendly. In the Zhuang family concept, brothers and sisters are the people left by parents to accompany and support each other in their children's lives, a

relationship as thick as water. Only by uniting and living in harmony can the family be more prosperous.

4.2.2.4 Wisdom in handling relationships with classmates and friends

“Little Brother Little Sister”

Little brother, little sister,
Get up early, don't snooze,
Do morning exercises, stand in line,
Sit in rows, eat fruits,
Stand in rows, sing well,
Hand in hand, good friends,
Feet together, good classmates.

Source: dictated by Luo Zhenda, recorded and translated by Wu Chunyan:

2023

This nursery rhyme uses an entertaining and entertaining way to help children realize that in daily life, they need to be united, friendly, humble and orderly among classmates and friends, thereby learning the etiquette and norms related to order. The nursery rhymes do not use long speeches to educate children, but standardize education through the most common behaviors in children's daily lives, which can make the educational content deeper into children's minds and achieve better educational results. Another example is this nursery rhyme:

“A Long Friendship”

Let's be friends,
Let our friendship last forever.
Until we grow old and die,
And our children grow up.
Until our daughters can weave,
And our sons can plow.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

This nursery rhyme tells us to be sincere when interacting with friends, to cherish precious friendships, and to treat friends as lifelong friends. Friendship is the

result of mutual interactions. Only by having the same temperament and respecting each other can friendship last forever.

4.2.2.5 Wisdom in handling neighborly relations

“Ask Aunt For Eggs”

Gugu, gugu, the hen lays eggs,

The child ask his aunt for eggs.

The aunt give the child eggs and apples,

Good apples for younger brother,

Bad apples for older brother.

The older brother is not happy,

At last everyone take them to go liemz. (“go liemz” is pronounced in Zhuang language)

Source: dictated by Luo Zhenda, recorded and translated by Wu Chunyan:
2023

In this nursery rhyme, "go liemz" means gathering for dinner and making a tie, which is a social custom in Zhuang society in the past. During the busy farming season, neighbors help each other, so they use this form of gathering to reward and thank everyone, so as to enhance the friendship between them. The spirit of mutual help and reciprocity is a survival strategy for the Zhuang people to cope with the surrounding natural conditions. The natural environment of Zhuangxiang's mountains and rivers forces people to take care of each other in production activities in order to cope with the constraints of nature. In Zhuang Township, it is not easy for people to reclaim their fields and build water conservancy projects. Only by supporting and helping each other can we effectively fight against various natural and man-made disasters. In all aspects of rice production, in addition to the participation of the whole family, each fulfilling its responsibilities and working hard, it also requires the full cooperation of neighbors so as not to delay the farming season. In this culture of long-term collaboration, interpersonal relationships naturally focus on the pursuit of harmony and friendliness. The national character has developed the fine qualities of hard work, simplicity and sincerity. This pragmatic attitude is particularly effective in traditional production methods. It can enable people with similar surrounding conditions to obtain roughly equivalent survival resources to a large extent, and it is

easy to reach an agreement between people or between people and nature. A harmonious understanding. This is a concept of resource and wealth sharing. Due to this way of survival of the Zhuang people, they have formed a nation with simple folk customs and a prosperous population.

4.2.2.6 Wisdom in handling the host-guest relationship

"The Round Moon"

The moon tonight is as round as a jade plate,
We have guests visiting our home.
We want a chicken leg to coax my grandson,
A muntjac leg is used to entertain guests.
After a pleasant conversation and dinner,
We take the guests to the entrance of the village.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes the life scenes of Zhuang people entertaining guests. People warmly welcome the guests, prepare various food and drinks to entertain them, and personally send the guests off after the visit, thus showing the warm and hospitable image of the Zhuang people. The Zhuang people are a nation that values etiquette and hospitality. The concept of hospitality is deeply rooted in their society and plays an important role in their daily lives. They usually believe that "visitors" are a symbol of good luck, and the arrival of guests is a sign of good luck. The Zhuang people's hospitality is a rich and enduring tradition that reflects their rich cultural heritage and deep sense of community. Whether it's through sharing food, serving tea or engaging in warm conversation, Zhuang people make every effort to ensure guests feel welcome and valued. This hospitality not only strengthens social ties within the Zhuang community but also promotes cross-cultural understanding and appreciation. It is a testament to the enduring generosity and openness of the Zhuang people and their culture.

4.2.3 The wisdom of inheriting culture and traditional customs

Traditional customs refer to stable social customs and behavioral customs that are gradually formed in people's social life, inherited and consolidated from history. And it has been closely integrated with national emotions and social psychology,

becoming people's conscious or unconscious code of conduct. Local wisdom encompasses the culture, religion and traditional practices of a particular region or community. This includes the way ceremonies such as celebrations, festivals, and weddings are performed, as well as the etiquette and customs for special occasions.

Nursery rhymes are the carrier of cultural heritage, containing the wisdom of inheriting culture and traditional customs, and conveying knowledge of customs and practices related to specific cultural activities. Through nursery rhymes, generations of children have learned about their cultural identity and traditions. These nursery rhymes often incorporate elements of everyday life and traditional customs, teaching children about the culture, customs and rituals that shape their society. They are the medium through which cultural wisdom is transmitted, ensuring that ancient cultural traditions and customs continue to flourish in the hearts of every generation. The rhythm and repetition of nursery rhymes contribute to the retention and transmission of this cultural knowledge, making them an important part of cultural preservation and continuity. The Zhuang people have many ancient and rich cultures and traditional customs. The following nursery rhymes are mainly analyzed based on the local wisdom they contain in cultivating cultural inheritance concepts and passing on customs such as food, festivals, marriages, moving into a new house and religious beliefs.

4.2.3.1 Cultivate the concept of cultural inheritance

"Song of Persuasion"

Dung beetles roll their droppings and leave traces ,
Nowadays, Zhuang people have writing,
Teach your children and grandchildren to learn more,
Don't be a white cow and go wandering around .

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

The purpose of this nursery rhyme is to tell future generations that the Zhuang people have their own national script with a long history, and hope that future generations will cherish and cherish it and pass it on.

Dung beetle: The earliest allusion about dung beetles appears in the Buluotuo Sutra and Poems, a religious literature classic of the Zhuang and Buyi ethnic groups.

Legend has it that in ancient times, the world was in chaos. Later, the ancients created two fruit wasps and two dung beetles to help create the world. This reflects the romanticism of the Zhuang ancestors. In addition, the Zhuang ancestors believed that characters were created by insects when they crawled. This story is more magical and interesting than the story of Cangjie's creation of characters in Han culture. The nursery rhyme "The dung beetle rolls its dung and leaves traces" shows the Zhuang ancestors' simple understanding and long memory of writing creation.

White cow: Among the Zhuang people, "White cow" is often used to describe stupid people. The "white" here does not refer to a simple color, but to "blank" or "confused". A stupid person is like an honest and dumb buffalo. The purpose of using this metaphor in nursery rhymes is to hope that people can pass on excellent knowledge to the next generation and make children more capable and capable.

Wandering: The original meaning is "unsupervised grazing". In the nursery rhyme, it is expressed that if one forgets one's own national language and culture, one will lose one's spiritual home and have no spiritual destination, like a wild bull wandering around without a home.

4.2.3.2 Inherit food customs

"Sift Rice Bran"

Sift rice bran, fry glutinous rice cake, and wrap glutinous rice.

Source: dictated by Huang Meiqin, recorded and translated by Wu Chunyan:

2023

"The Swing Is Vibrating"

The swing is vibrating,

We are making ciba.

Some use sesame seeds as fillings,

Some use mugwort leaves to make gnocchi,

Some use a steamer to steam,

Some are fried in pan.

Make zongzi in the twelfth month of the lunar calendar,

And send it to relatives next month,

Everyone welcomes the arrival of the new year.

Source: dictated by Huang Meiqin, recorded and translated by Wu Chunyan:
2023

The two nursery rhymes above describe the daily scenes of Zhuang people making glutinous rice, glutinous rice cakes and zongzi. The Zhuang people have a long history of planting glutinous rice, and people like to eat glutinous rice. Glutinous rice, glutinous rice cakes and rice dumplings made of glutinous rice as the main raw material are Zhuang's special delicacies. During festivals, people make them for sacrifices and as gifts when visiting relatives and friends. Under this, they are not only a special delicacy, but also given a specific symbol, reflecting the unique food culture of the Zhuang people and conveying traditions, customs and values.

Every year on the third day of the third lunar month, Zhuang people like to make five-color glutinous rice. The Zhuang five-color glutinous rice making technique was listed in the third batch of Guangxi Zhuang Autonomous Region intangible cultural heritage representative projects in 2010. Five-color glutinous rice is a type of glutinous rice. It is made from the roots, stems, leaves, flowers, etc. of various unique plants in the Zhuang area. It is then soaked or boiled in water for a certain period of time to become juices of five different colors. These juices soak the washed glutinous rice separately to color it. Finally, the glutinous rice is steamed to make five colors of glutinous rice. People regard it as a symbol of good luck and good harvest. Starting from the third day of the third month of the third lunar month, the Zhuang people carry out the activity of sweeping tombs and worshipping their ancestors. They attach great importance to sweeping tombs and worshipping their ancestors, and prepare grand sacrifices. In addition to various meat sacrifices, the most culturally distinctive and essential item is the five-color glutinous rice.

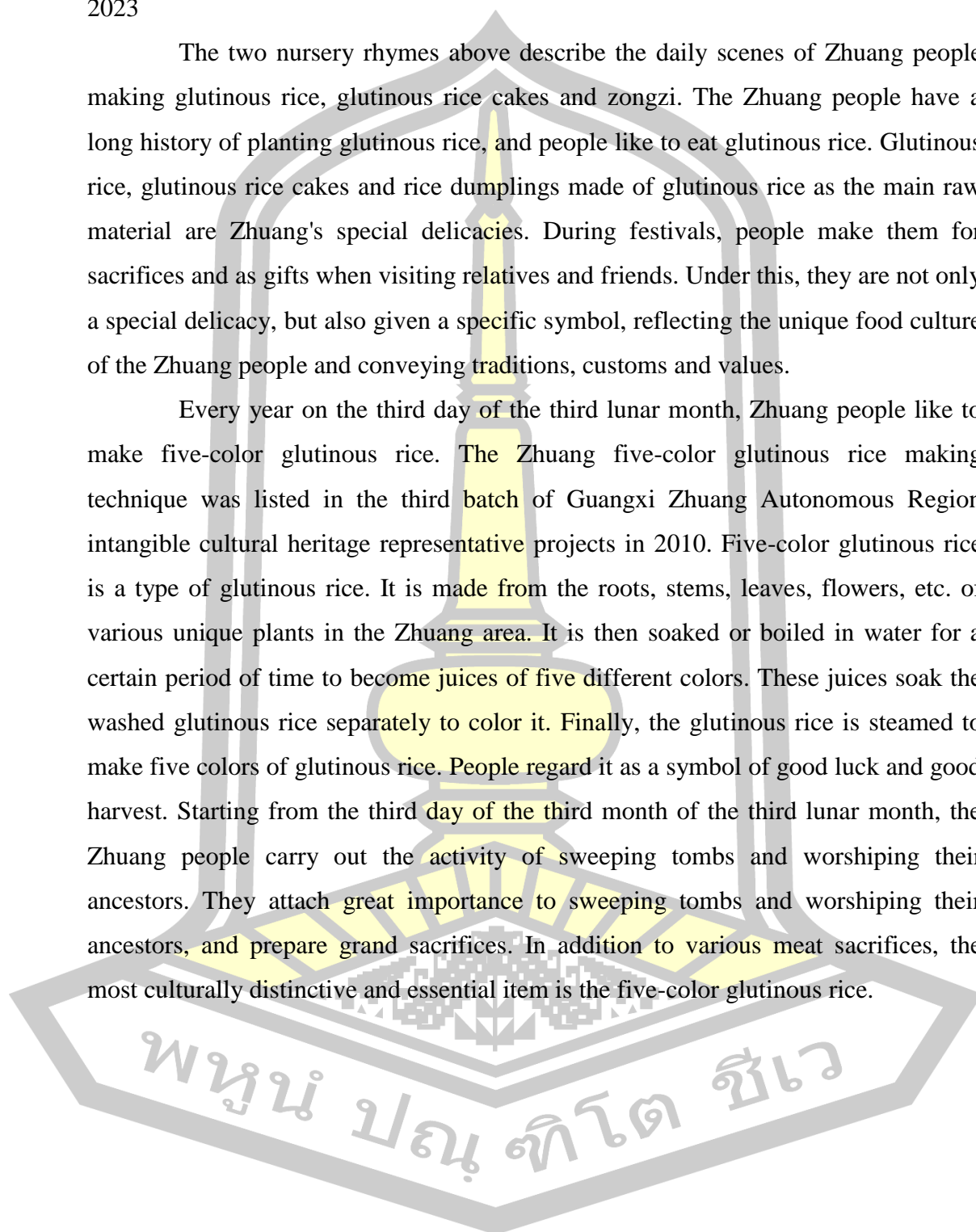




Figure 5. Five-Color Glutinous Rice

Source: Baidu website:<https://www.baidu.com/>: 2023

The 14th day of the seventh lunar month is the "Ghost Festival" of the Zhuang people. During this festival to honor their ancestors, the Zhuang people slaughter ducks and make banana leaf glutinous rice cakes. At the end of the year, people also make glutinous rice cakes and rice dumplings.



Figure 6. Ciba

Source: Baidu website:<https://www.baidu.com/>: 2023



Figure 7. Zongzi

Source: Baidu website:<https://www.baidu.com/>: 2023

4.2.3.3 Inherit festival customs

The Zhuang people have formed many festivals of their own in the long-term historical development. Almost every month has one or more festivals. They are part of the national customs and reflect the social culture and psychological state of Zhuang Township. Due to different festival purposes, each festival has unique customs and activities, which are generally closely related to the nation's original religion, national history, production and living habits. For example, this Zhuang folk festival nursery rhyme "*The Song of Ox*" reflects the customs of the Ox Soul Festival:

"The Song of Ox"

The oxbow is my treasure,
 The oxbow is my fortune.
 The myrtles are blooming,
 The cuckoo are cooing,
 The spring water is playing music,
 Rice stocks have filled the field,
 Eighth of the fourth lunar month is coming,
 It's time to take off the oxbow!
 I have respect for the cattle,
 I take off the oxbow,
 Let you take a breath,
 Let you have a rest,

Let you eat something good,

Listen to my song of cattle.

Source: Provided by Luo Zhenliang: 2023

Every year on the eighth day of the fourth lunar month is the Ox Soul Festival, also called the "Off the Yoke Festival". The Zhuang people are good at growing rice, and cattle are the main livestock in the paddy fields, so they are also the most cherished livestock in every household. On this day, both humans and oxen stop working and take off the yoke of the oxen to let it rest. The owner also soaked glutinous rice in maple leaf water, steamed the rice, and kneaded it into balls for the cows to eat as a reward for their hard work. Housewives clean the cow pens and put in new hay, and children brush the cows' backs. A small low table is set up outside the bullpen, offerings are placed, incense and candles are lit, and sacrifices are made to the Bull Demon King. At noon, each family will hold a grand cow-respecting ceremony. The whole family will stand up and stroke the cow's back, sing "Cow Song" and say some blessings. Then the cow will be led back to the stable and fed, and then people can have a meal and celebrate the festival.



Figure 8. Ox Soul Festival Ceremony Scene

Source: Baidu website:<https://www.baidu.com/>: 2023

4.2.3.4 Inherit marriage customs

"The Big Bun"

The beautiful bride is getting married,
 Let's see the bride off.
 Under the bright and clear moonlight,
 Aunt-in-law visits with betel nut.
 She has put the bride's hair in a big bun,
 The bride looks very beautiful.

Source: dictated by Huang Meiqin, recorded and translated by Wu Chunyan:

2023

This nursery rhyme describes the custom of Zhuang brides inviting their aunts to "open eyebrows" before getting married.



Figure 9. "Open Eyebrows" Customary Scene

Source: Baidu website:<https://www.baidu.com/>: 2023

In the wedding customs of the Zhuang people, before a girl gets married, the groom's family will prepare a mirror, a comb, a hairpin, two large and small red silk ropes, a piece of pork, and nine liters of rice (which means long-lasting). The bride will be picked up by her mother-in-law, or sent to the bride's family by a designated matchmaker. The girl's family invites two or three aunts and sisters-in-law who are "lucky", that is, their parents are alive, they have children, they are in good health, and they have all the brothers and sisters, to have dinner. Then, the sisters-in-law work together to dress the bride. First, they rub a little lime dust on the bride's forehead,

eyebrows, nape and other parts of the neck, then use filaments to twist off the hair in the relevant parts, and then trim the eyebrows into a crescent shape. Unmarried girls have bangs. On this day, they must comb their bangs upwards and comb their hair into a bun, tie it up with a red silk rope and insert a hairpin to make it a young woman's hairstyle. This meticulous process is the custom of "open eyebrows" in the Zhuang tradition. It means that the girl has entered a new stage of life.

4.2.3.5 Inherit the custom of moving into a new house

"Celebration of a New Home"

The sound of firecrackers,
A beautiful new house is built.
Let's all come together,
To celebrate the master's new house.
The new house is full of jewelry,
There's no end of food.
Throw them to me,
I'll catch them with open arms.
Come on, come on, throw them down.

Source: dictated by Luo Zhenliang, recorded and translated by Wu Chunyan:

2023

This nursery rhyme introduces us to a custom of the Zhuang people moving into a new house. After the new house is built, the owner will set off fireworks and firecrackers, and the children in the village will crowd into the new house. The host will throw gifts down from the rafters, most of which are copper coins or ciba. The children usually wait downstairs, opening their clothes to receive their presents. Gifts symbolize good luck to the owner, who will bring good luck to the person who receives the gift. This song is sung when children receive gifts from their owners. Therefore, the owner usually drops the gifts multiple times and asks the children to sing more songs and say more auspicious words.

4.2.3.6 Inherit religious beliefs customs

Some Zhuang nursery rhymes are expressions of religious beliefs and customs, such as:

"Debris Flies into the Eyes"

Debris flies into the eyes,
 Ask the flower lady to pick it out,
 Let's kill pigs tomorrow,
 Kill chickens the day after tomorrow,
 Debris come out together.

Source: dictated by Huang Meiyu, recorded and translated by Wu Chunyan:

2023

In the folk beliefs of the Zhuang people, the "Flower Lady" mentioned in the rhyme is a goddess in charge of fertility and the protection of children. The phrase "ask the flower lady to pick it out" reflects the people's belief that Flora can protect children from harm. The sacrificial acts of "kill pigs" and "kill chickens" are the veneration and prayers for the divine power of the Flower Goddess. The whole rhyme shows the profound practice of the Zhuang people in passing on and maintaining the culture of their ethnic groups through rituals and beliefs. The Zhuang people believe that children are flowers in garden of the flower lady. Boys are white flowers and girls are red flowers. Whichever house "The Flower Lady" sends flowers to, a new baby will be born. Man is born in the garden, and after death returns to the garden and becomes a flower. This cycle of "flowers-people-flowers" and the idea of immortal souls form the core of the Zhuang people's religious beliefs and constrain the daily behaviors of the Zhuang people from a social and moral level. Because there is an afterlife that can be expected, people accumulate good deeds not only for this life, but also for the next life. Of course, people also value the real life of this life. For example, filial piety must be implemented in daily life by treating parents well.

4.2.4 The wisdom of using nature to practice and create

Nursery rhymes are not just poems that simply entertain children, but also contain the wisdom of using nature to practice and create. These seemingly simple nursery rhymes often contain valuable lessons about the natural world, teach about the use of natural resources and foster children's creativity. First, these nursery rhymes often incorporate elements of the natural world, from animals and plants to weather and landscapes. Introducing children to the wonders of the natural environment and allowing them to understand the interconnectedness of the natural world fosters their early connection with nature. Additionally, nursery rhymes often center narratives

around practical uses of natural resources and elements. They use elements from their surroundings to practice or create everyday objects. These nursery rhymes cleverly convey practical knowledge on how to use nature for survival and convenience. In essence, it embodies the wisdom of harmonious coexistence between human beings and nature. The wisdom of the Zhuang people in using nature to practice and create is reflected in the Zhuang nursery rhymes. The following is mainly analyzed from the five aspects of agricultural production, traditional skills, medicine, entertainment, and emotional sustenance.

4.2.4.1 Agricultural production practices and experiences

Agricultural production in Zhuang areas is highly cyclical, with roughly the same content repeated year after year. People focus on the cultivation, management and harvesting of food crops, and annual agricultural activities are carried out in cycles with the seasons. With the accumulation of production experience over thousands of years, people have formed many regional labor experiences. People depend on the mountains to eat, and the water to drink water. They adapt to local conditions and adapt to the surrounding environment and thrive tenaciously. These labor experiences were either spread in the form of proverbs, copied in songbooks, or passed down in the form of nursery rhymes. Such as the following nursery rhyme:

“The Cuckoo Heralds Spring”

Cuckoo Cuckoo Cuckoo,
The cuckoo is chirping, spring is coming.
The seedlings sprout in the Rain Water,
The beans come out in the Spring Equinox.
Rice transplanting season is early February,
Rice planting begins in March.
Don't miss the farming season,
Only in autumn can we have a good harvest.

Source: dictated by Luo Zhenke, recorded and translated by Wu Chunyan:

2023

This nursery rhyme uses cuckoo to welcome spring, telling people the close relationship between solar terms and crop planting. Spring is here, and the cuckoo cries out "cuckoo, cuckoo" to remind people that the seedlings sprout in the Rain

Water, the beans come out in the Spring Equinox. A year's plan begins in spring, a day's plan begins in the morning. Farming must pay attention to the seasons and cannot be delayed. People should sow seeds on time in spring, transplant rice seedlings in early February, and start planting rice in March. Only by cultivating according to the growth rules of crops can you harvest something in autumn. This is the production experience accumulated by farmers in Zhuang Township through the ages.

The twenty-four solar terms are a knowledge system and social practice formed by the Chinese people by observing the annual movement of the sun and understanding the changing patterns of seasons, climate, phenology, etc. throughout the year. It is the movement of the heaven and the earth that the Chinese ancestors followed in their long-term agricultural production, and the temporal regimes created by the laws of climate change. It is not only the embodiment of the Chinese ecological thought of "harmony between man and nature", but also condenses the ecological wisdom of adapting measures to the times, local conditions and circular development. This nursery rhyme writes about the "rain" and "vernal equinox" among the 24 solar terms in China. People use these two solar terms to guide agricultural planting, which fully reflects the wisdom of the Zhuang people in using the 24 solar terms in agricultural production. Children can learn about agricultural production through singing nursery rhymes. This kind of solar term nursery rhyme is passed down from generation to generation as a way to preserve traditional knowledge and customs related to agriculture, weather and seasonal changes. Another example is this nursery rhyme:

"Hoping for rain"

Rain, rain, rain,
It will make the spring water smile,
It will make the village play the trombone.
So that we can transplant the rice,
Collect and sell the seedlings,
Only then can we make zongzi,
Give them to our relatives,
Harvest the fruits and melons.

Source: dictated by Luo Guangcheng, recorded and translated by Wu Chunyan: 2023

This nursery rhyme describes the labor scene of people seizing the opportunity to plow the land and sow rice after a heavy rain, when the river water rises and the fields are full. Sowing rice requires sufficient water sources, and making full use of the good opportunities brought by rain for farming reflects the wisdom of the Zhuang people in combining natural weather with agricultural farming.

4.2.4.2 Creation of traditional skills

Traditional skills are handicrafts or techniques passed down from generation to generation within a specific culture and social group. They are imprinted with the imprint of the nation and are the carrier of national cultural inheritance. Traditional skills are usually rooted in specific geographical, historical and cultural environments. They develop in specific places due to the influence of geographical conditions, resource supply and cultural traditions. The traditional skills of the Zhuang people are based on the natural, social and cultural environment of the Zhuang people. The Zhuang people preserve and pass on the wisdom of the traditional skills to the next generation through the form of nursery rhymes. The following two nursery rhymes mainly explain the bamboo weaving skills and white spot cloth skills of the Zhuang people.

“Golden Bamboo”

A beautiful night,
Sprinkle the bright moonlight.
The moonlight shines on the lotus pond,
Guanyin passed by on horseback.
A piece of golden bamboo next to the lotus pond,
Cut the bamboo into thin strips,
Woven into a sieve for sifting rice.
Mother is sifting rice in the courtyard,
Children are playing.

Source: dictated by Teng Meilan, recorded and translated by Wu Chunyan:

2023



Figure 10. Bamboo Woven Products

Source: Photographed by the author: 2022

Bamboo plays an important role in the lives of the Zhuang people. Bamboo types include moso bamboo, silk bamboo, yellow bamboo, etc. Bamboo was planted on the mountain to form a lush bamboo forest, which was put to full use by Zhuang people. Zhuang people like to use bamboo to build their homes, and they also like to break the bamboo to make bamboo walls. There are also traditional bamboo weaving techniques that use bamboo to weave utensils or handicrafts. This nursery rhyme describes the daily life of cutting bamboo into thin strips, weaving it into a sieve, and using the sieve to sift mung beans. Nursery rhymes are a carrier of cultural knowledge and practical wisdom. By incorporating the wisdom of people using bamboo to make bamboo weaving into nursery rhymes and singing them to children, the oral tradition of nursery rhymes connects the younger generation to the cultural heritage of their ancestors and imparts the wisdom of sustainable crafts using bamboo. These nursery rhymes play a vital role in preserving and passing on the art of bamboo weaving, ensuring this valuable skill continues in our modern world.

“White Spotted Cloth”

Dots are scattered on the cloth,
Connected to form a flower.

Become a tree again,

There are also small animals.

The cloth is fully dyed,

Make clothes, shoes and socks.

Source: dictated by Huang Haiyan, recorded and translated by Wu Chunyan:
2023

This nursery rhyme describes to us the making process of white-spotted cloth and reflects the wisdom of the Zhuang people in using local materials. White-spotted cloth is a traditional skill of the Zhuang people. They first grind the glutinous rice into a paste, then dip it in the glutinous rice with bamboo skewers, and make various patterns such as beautiful plants and cute animals on the white cloth. The white cloth is then dyed with the local vegetable dye indigo. After the dyeing is completed, the rice paste is washed away, and the beautiful pattern finally appears. After the white spot cloth is made, people can use this exquisite cloth to make various clothes, socks, etc.

The Zhuang textile industry has a long history. Excavated objects from Neolithic sites in Guangxi have revealed that ancient humans knew how to twist plant fibers into threads and then weave nets for fishing, thereby creating the original textile industry. The ancestors of the Zhuang nationality used local materials, and their textile materials were fiber plants such as hemp, kudzu, banana, kapok, bamboo, and bark that were abundant in Lingnan. People used these current fiber plants to make cloth through processing, which is called "strong cloth" by later generations. At the same time, in order to improve the appearance, regulate temperature and enhance the wear resistance of the cloth, the Zhuang people have learned to dye cloth very early. The dye is mainly indigo, a local plant dye mentioned in the previous paragraph of this article. This is a blue dye extracted from the herbal plant indigo, which is used to dye cloth with lasting colors. Before the 19th century, the indigo industry in Guangxi was very prosperous. Until the end of the Qing Dynasty and the beginning of the Republic of China, although indigo had been introduced to people, the majority of Zhuang compatriots still cultivated blue indigo and basically dyed their own cloth.

4.2.4.3 Treating diseases with plants

The Guangxi Zhuang area spans the northern tropics, southern subtropics and central subtropics, and has a superior and diverse natural ecological environment. A wide variety of wild plant resources with complex compositions breed and contain here, including precious plants with medicinal properties. The wisdom of Zhuang people in using plants to treat diseases is also contained in nursery rhymes, as a form

of traditional knowledge passed down from generation to generation. In these nursery rhymes, specific plants and their healing properties are cleverly conveyed, providing valuable insights into herbal remedies. Such as the following nursery rhyme:

“Playing with Ants”

Ants crawl in line,
It's so lively at home.
Grandma is making rice dumplings,
Uncle is killing pigs,
Dad is plowing the fields.
Mom, her throat hurts,
Grandpa go to the mountains to collect herbs.
The paulownia fruit to help soothe,
The couch-grass can also cure ailments.

Source: dictated by Li Haiying, recorded and translated by Wu Chunyan:

2023

The paulownia fruits and the couch-grass mentioned in this nursery rhyme are medicinal plants with the functions of resolving phlegm, relieving cough, anti-inflammatory and analgesic. They are traditionally used for their medicinal properties and are used by the Zhuang people. They are used to treat some sore throats and other ailments. Through nursery rhymes like these, children are introduced to the healing potential of nature and are instilled in children about the healing power of the natural world. This form of knowledge transfer not only connects children to the environment but also emphasizes the importance of sustainable and holistic healthcare practices rooted in the wisdom of using plants as therapies.

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Figure 11. Paulownia Fruits

Source: Photographed by the author: 2022



Figure 12. Couch-grass

Source: Photographed by the author: 2022

4.2.4.4 Environmentally friendly secondary use of crops

"The Rice Stem Flute"

Dad goes to the pond to catch fish,

Mom goes to the field to plant seedlings.

Cows are eating grass,

Roosters are eating worms.

I make a rice stem flute and played it happily,

The sound is loud and beautiful.

Cows says "moo moo",

Roosters says“gu gu gu”.

Source: dictated by Luo Yongmou, recorded and translated by Wu Chunyan:

2023

This nursery rhyme depicts the joyful scene of children playing rice stem flutes, and the cows and roosters who hear the flute also make happy cries. Rice is the main crop of the Zhuang people and has become an important part of their lives. Rice stem is a part of rice, which is cylindrical and hollow. It is divided into nodes and internodes, and leaves and buds grow on the nodes. Zhuang people discovered that blowing rice stems could produce sounds, so they took advantage of this property and made rice stem flutes. The rice stem flute can make a loud and clear sound when played, and is a favorite toy of Zhuang children. Through nursery rhymes, children can be conveyed to children's sensitivity in observing things in nature, so that children can learn to be good at discovering the characteristics of things around them, master the ability to use things skillfully, and cultivate their environmental awareness.

4.2.4.5 Through animals to convey emotions

The Zhuang people are a nation whose main focus is rice farming. The Zhuang people firmly believe that all things in the world have spirituality and can have an impact on human production and life. Therefore, people have developed an attitude of reverence for things in nature. As early as ancient times, people would attribute mysterious attributes to natural objects and natural forces that are directly related to their survival, including flowers, birds, trees, frogs, cows, dogs, etc. This reflects that the Zhuang people realized the importance of nature to their lives at that time. Such as the following nursery rhyme:

“The Water Hen”

The water hen spins and spins.

The water hen climbs and climbs.

Don't fly to the sky.

Don't go far away.

Settle down in our village.

Live in our fields.

Source: dictated by Luo Yonghuan, recorded and translated by Wu Chunyan: 2023

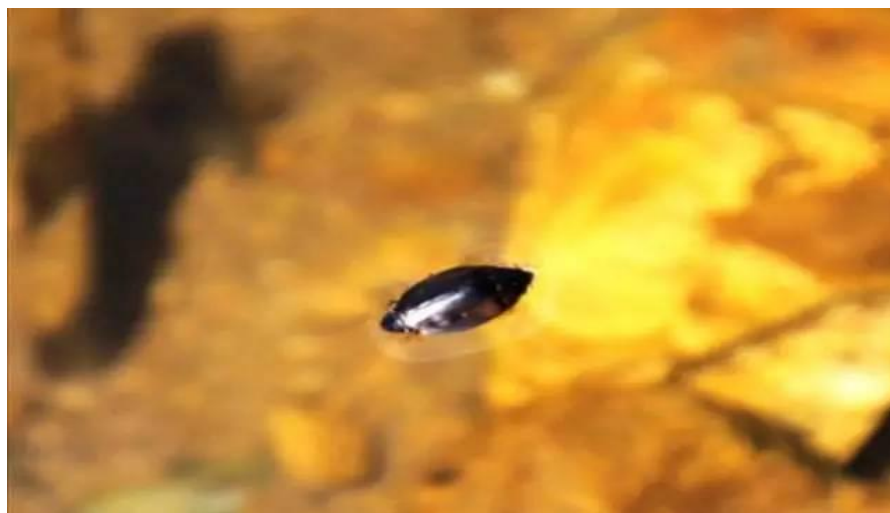


Figure 13. Water Hen

Source: Baidu website:<https://www.baidu.com/>: 2022

The Water Hen described in this nursery rhyme is a small black beetle about the size of a pinky fingernail with an oval body. It grows in rice fields and ponds. It is good at crawling freely in the water and can fly high in the air. For the Zhuang people, Water Hen has special significance. Zhuang women hold the Water Hen in their hands, let it crawl on their palms, and sing this nursery rhyme softly, and then the direction in which the Water Hen flies is the direction in which they will marry in the future. As it is passed down from generation to generation, this song "Water Hen" has become a popular "wedding divination ballad" among the Zhuang people. From the perspective of the original beliefs of the Zhuang people, Water Hen is endowed with spirituality and is considered to have mysterious power. It transforms into "Cupid" and is regarded as the messenger who finds true love for every Zhuang woman. It is a symbol of love for the Zhuang people and a symbol of happiness and beauty. This reflects the profound religious and cultural connotation of the Zhuang ethnic group and the Zhuang people's infinite yearning for a better life. At the same time, this nursery rhyme also reflects the innocent, simple and innocent character of Zhuang children, especially girls.

To sum up, Zhuang nursery rhymes in Guangxi are deeply rooted in local cultural heritage and demonstrate their rich local wisdom in the above four aspects. Nursery rhymes act as a moral compass, instilling personal values and moral

principles in children from an early age. Also provides guidance for harmonious interpersonal relationships, thereby promoting harmony within the community. It plays a key role in preserving and spreading cultural traditions and customs, and safeguarding the identity of the Zhuang ethnic group. Additionally, nature is skillfully integrated into the nursery rhyme's narrative, providing valuable insights into sustainable practices and the creative use of natural elements. In essence, these nursery rhymes are a treasure trove of local wisdom that shapes the Zhuang people's character, culture, and relationship with the natural world.

4.3 Problems and Guidelines on the Protection and Inheritance of Zhuang Nursery Rhymes in Guangxi.

This section first presents the findings from the author's field research and data collection from May 2023 to October 2023. It mainly includes the survey results of key informant, casual informant and general informant. The interview guides are shown in Appendix A.

First of all, since both the casual informant and general informant are villagers from Fulie Village, where the field is located, most of the content and themes of the interviews overlap, so the interview results of these two types of people will be analyzed together. The survey results show the following:

Regarding whether they can sing Zhuang nursery rhymes, in terms of age characteristics, among people of the same age group, the highest proportion of people over 60 years old can sing, followed by people between 30 and 60 years old, while those under 30 years old have the highest proportion. They tend not to be able to sing, especially those under 12 years old. Half of the respondents said that they used to sing many nursery rhymes, but they have forgotten many of them because they haven't sung them for a long time. Almost all interviewees said that they rarely hear Zhuang nursery rhymes being sung around them.

Most of the interviewees said that they had learned and understood Zhuang nursery rhymes mainly from family education, followed by school education and friends. Most of the young interviewees believe that the ways to obtain Zhuang nursery rhymes are too single and the content expression lacks interest. Most of the

interviewees who can sing Zhuang nursery rhymes said they sang Zhuang nursery rhymes mainly when playing games, putting children to sleep and educating children.

Regarding their love and understanding of Zhuang nursery rhymes, nearly half of the respondents said they liked it. Most of the respondents believed that Zhuang nursery rhymes were sung to coax children and play games. Half of the people thought that they could be sung through nursery rhymes. Teach children some principles. Only the elderly said they were familiar with some traditional customs and culture with Zhuang characteristics reflected in nursery rhymes, while other interviewees who could not sing Zhuang nursery rhymes, especially children, said they only knew some or even barely knew them.

In a survey on the use and attitude of Zhuang language, more than half of children under the age of 17 can no longer speak or even listen to Zhuang language. The vast majority of young parents say they will not use Zhuang as the main language for their children to learn. They believe that it is more convenient to use Mandarin now, and letting their children use Mandarin from an early age will be more conducive to their future study and work.

Regarding whether Zhuang nursery rhymes will be used in the education of the next generation, less than half of the respondents clearly stated that they would use Zhuang nursery rhymes in the education of the next generation, and the rest said they would not use them or it did not matter. The main reasons for young parents who choose the incompetent and indifferent options are (1) they don't know much about Zhuang nursery rhymes, (2) Zhuang nursery rhymes are not important, and (3) they don't have time to teach them. Regarding whether it is necessary to protect and inherit Zhuang nursery rhymes, 40% of people said it is necessary, and the remaining people were evenly divided between thinking it was unnecessary and indifferent.

Finally, regarding the current problems faced by Zhuang nursery rhymes in the protection and inheritance, the main factors leading to the problems of their protection and inheritance, and suggestions for the protection and inheritance of Zhuang nursery rhymes, the interview results in the above three aspects will be mainly analyzed from interviews with key informant, casual informant and general informant. The result is as follows:

Regarding the current problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi. Luo Guangcheng and Huang Meiyu, two song masters, said that at present, the singers are older, and there are few young people, especially children, who can sing Zhuang nursery rhymes. Luo Yongteng, a researcher of Zhuang language and culture, believes that villagers other than the elderly generally do not know enough about Zhuang nursery rhymes and have a very weak sense of inheritance. At the same time, more and more young people and children can no longer speak or even listen to the Zhuang language, which leads to the crisis of the lack of language carriers for the transmission of Zhuang nursery rhymes. And the dissemination mode and content of Zhuang nursery rhymes are single and lack of interest, which is a concern for most people.

On the factors leading to the problems of protection and inheritance of Zhuang nursery rhymes in Guangxi. Lan Sheng, a researcher of Zhuang language and culture, believes that the biggest factor at present is that with the development of modernization and urban-rural integration, foreign cultures have greatly impacted and eroded the native culture of the Zhuang people, and the promotion and popularization of Putonghua has created a crisis in the inheritance of the Zhuang language, which has led to a lack of understanding of Zhuang culture among Zhuang people, especially young people, and then weakened the cultural identity of our people. Another researcher of Zhuang language and culture, Lu Shichu, said that the influence of Zhuang nursery rhymes in family education has decreased, and the shift of the parenting position of Zhuang nursery rhymes from families to schools, special classes, and electronic educational products is also a very important influence factor. Most people believe that due to the limitations of Zhuang nursery rhymes themselves, the single way of transmission through oral transmission and singing, and the interesting way of content expression that does not meet the needs of contemporary young people and the market are also inherently key factors. Government official Huang Wumeng and village headman Luo Zhenchao, on the other hand, believe that the government currently lacks guidance and support for the preservation and inheritance of Zhuang nursery rhymes, including guidance in direction, as well as financial and policy support.

Suggestions on the protection and inheritance of Zhuang nursery rhymes in Guangxi. Lan Sheng believes that the first task is to enhance the cultural identity and inheritance consciousness of the Zhuang people, which specifically requires accurate self-positioning in a diversified cultural environment, recognizing the relationship between the self and the other, and between the self and the group, correcting the inheritance attitude, and raising the awareness of inheritance. Luo Yongteng and teacher Luo Zhenda said that Zhuang nursery rhymes are songs sung in the Zhuang language, and thus it is crucial to take measures to enhance the status of the Zhuang language as a mother tongue. This can be done by creating a Zhuang language learning atmosphere for children in family education, offering Zhuang language courses in school education, and organizing Zhuang language-related activities to enhance the sense of identity and belonging to the Zhuang language. Most people believe that innovating the dissemination methods and contents of Zhuang nursery rhymes, including innovating the contents and expression forms of nursery rhymes, and combining the traditional forms with modern technology in the dissemination methods, can lead to better dissemination of Zhuang nursery rhymes. Finally, the government should actively play the function of guiding in the direction and financial policy support, and play a leading role in the protection and inheritance of Zhuang nursery rhymes, which is also an area of concern for most people.

Based on the above survey results, the author's research results on the issues and guidelines for the protection and inheritance of Zhuang nursery rhymes in Guangxi are as follows:

4.3.1 Problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

4.3.1.1 Aging of singers

At present, the biggest problem facing the protection and inheritance of Zhuang nursery rhymes is the age polarization of singers and the breakdown of intergenerational inheritance. From the above description of the age characteristics of Zhuang nursery rhyme singers, it can be seen that those in Fulie Village who can sing Zhuang nursery rhymes are mainly elderly people over 60 years old, while more than 80% of those under 12 years old cannot sing. In addition, among these two age groups The proportion of singers who can sing is also not high, and there is a phenomenon of age polarization among singers. As the older singers of Zhuang nursery rhymes die of illness and old age, the number of singers is

declining year by year. The number of Zhuang nursery rhymes that have been completely preserved is not large and is showing a downward trend.

4.3.1.2 Weak awareness of inheritance

Zhuang nursery rhymes are an important way of family education for Zhuang people. It has been passed down and continued through generations of singing. From the survey on the attitude towards the inheritance of Zhuang nursery rhymes, we can intuitively see that more than half of the people chose "no" and "it doesn't matter" when asked "whether they will use Zhuang nursery rhymes in the education of the next generation." Young parents said that they did not know much about Zhuang nursery rhymes, and due to the heavy burden of work and life, they had no time to sing Zhuang nursery rhymes to their children. It can be seen that the good atmosphere of Zhuang nursery rhymes passed down from generation to generation in families has been seriously lost. Zhuang nursery rhymes have not been taken seriously, and fewer and fewer Zhuang people will choose to use Zhuang nursery rhymes to educate their children. In addition, with the improvement of people's quality of life, the position of Zhuang nursery rhymes in children's entertainment and games has been gradually replaced by mobile phones, computers and other products.

4.3.1.3 Lack of language carrier

Zhuang language is the language carrier for Zhuang nursery rhymes, so the use of Zhuang language has become an important factor in the protection and inheritance of Zhuang nursery rhymes. However, with the increasing efforts of the Chinese state to promote Mandarin, Mandarin has become the main communication language in the Zhuang area of Guangxi, taking up the frequency of Zhuang language use. In recent years, the number of children and teenagers who can speak Zhuang has gradually decreased, and the inheritance of Zhuang language has been in crisis. In the author's survey on attitudes towards the use of Zhuang language, the vast majority of young parents said they would not use Zhuang language as the main language for their children to learn. Those children who have followed their parents to work abroad since childhood can hardly speak or even listen to strong words. Mandarin is considered a more understandable and widely known language. This switch highlights the villagers' adaptability to the wider sociolinguistic environment, but also raises concerns about the preservation of their traditional languages. It can be seen that the current crisis in the inheritance of the Zhuang language has left the protection and inheritance of Zhuang nursery rhymes without a language carrier. The crisis

in the inheritance of the Zhuang language is actually a crisis in the inheritance of Zhuang nursery rhymes.

4.3.1.4 Single communication method and content

Oral inheritance is currently the main means of protecting and inheriting Zhuang nursery rhymes. Oral transmission is a method of transmission of cultural traditions or knowledge that relies on oral language and oral communication. With the development of social science and technology and the collision of multiple cultures, the ways in which people obtain information and communicate have become diversified. In particular, digital media has the characteristics of efficient and convenient communication. Its emergence has changed the way the younger generation obtains information and entertainment. In interviews, many young people said that they now prefer to obtain information and entertainment through digital media such as mobile phones, computers, and television.

In addition, young people generally believe that traditional Zhuang nursery rhymes are boring and lack interest and interactivity. It can be seen that the diversity and convenience of modern cultural forms provide more choices for young people, and traditional Zhuang nursery rhymes cannot meet their spiritual and aesthetic needs.

4.3.2 Factors leading to problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi

4.3.2.1 Weakening of Zhuang cultural identity

The Zhuang nationality has a long and rich history and splendid culture. Zhuang nursery rhymes were formed in the soil of Zhuang culture and are an important part of Zhuang culture. Therefore, the protection and inheritance of Zhuang nursery rhymes is closely connected with the protection and inheritance of Zhuang culture. With the development of modernization and urban-rural integration, a large number of foreign people have entered areas dominated by Zhuang people. The various foreign cultures they have brought have greatly impacted and eroded the local culture of the Zhuang people. As China intensifies its efforts to promote Mandarin, Mandarin has gradually become a common language of communication in Zhuang areas. The inheritance of Zhuang language has encountered a crisis, and the traditional Zhuang culture using Zhuang language as its language carrier has also been affected. In a multicultural environment, Zhuang people, especially young people, have weakened their identification with Zhuang culture. Zhuang cultural identity reflects the Zhuang people's distinction between themselves and others, and

is an affirmation of their own culture. The weakening of cultural identity has led to the weakening of people's awareness of Zhuang nursery rhymes, which in turn has also led to the weakening of the awareness of the inheritance of Zhuang nursery rhymes.

4.3.2.2 The influence of Zhuang nursery rhymes in family education is reduced

The Zhuang are a people who have always emphasized farming and reading, and in the period when the level of economic development of the Zhuang was still relatively low, family education became the main and important way of child-rearing for the Zhuang people. Later on, when children could not receive school education due to the poor economic conditions of their families or when they were not old enough to receive school education, family education remained the main way of child rearing for the Zhuang people, and in the process of child rearing, the popular and simple Zhuang nursery rhymes were the best choice for grandparents who did not have a high level of knowledge.

Nowadays, with the development of society and the improvement of economic level in China, children basically start entering kindergarten at the age of three. With the popularization of nine-year compulsory education in China, almost all children have the opportunity to receive school education. Parents also sign up their children for various interest and specialty classes and purchase electronic education products. Some children even do not live with their grandparents. As a result, the opportunities for grandparents to get along with their children are reduced, and even if they know many Zhuang nursery rhymes, they are of no use. The parenting position of Zhuang nursery rhymes has shifted from families to schools, specialty classes, and electronic education products, and the inheritance of Zhuang nursery rhymes has also changed from prosperity to decline.

4.3.2.3 The limitations of Zhuang nursery rhymes themselves

With the development and advancement of science and technology, the ways for Zhuang people to obtain information and communicate have become more modern, especially digital media, which has become a common choice for the public. In terms of information, people are more interested in novel and diverse forms and contents. The aesthetic tastes and cultural concepts of the Zhuang people are constantly changing.

As a kind of oral literature, Zhuang nursery rhymes are passed down from generation to generation in the ancient form of oral transmission. Nowadays, although this form of oral singing can express and inherit the traditional culture of the Zhuang people very well, it also has limitations. The main manifestations are the following three points:(1)

Vulnerable to damage. When Zhuang communities become more dispersed or their language and culture are marginalized due to factors such as migration, urbanization, and language shifts, the continuity of oral transmission may be at risk. (2) Dependence on memory. The preservation of nursery rhymes through oral transmission relies on individual memory. As older generations pass away, their knowledge and memories of nursery rhymes may be lost, leaving younger generations with fewer learning resources. (3) Possibility of misunderstanding: Over time, oral delivery may lead to changes or misunderstandings in nursery rhymes. This may result in the nursery rhyme's original meaning or words being changed. In addition, in terms of the content of Zhuang nursery rhymes, most people today feel that simply singing nursery rhymes is boring. Therefore, in order to better protect and inherit Zhuang nursery rhymes, their communication methods and content must be expanded and enriched to meet the needs of modern people.

4.3.2.4 Lack of guidance and support from government

As the official and authoritative management department, the government plays a very important role in the protection and inheritance of Zhuang culture and Zhuang nursery rhymes. In recent years, Guangxi has attached great importance to the protection and inheritance of culture, especially cultural heritage. From 2007 to 2020, there were 914 intangible cultural heritage items in Guangxi, which were officially included in the list of representative items of intangible cultural heritage in Guangxi Zhuang Autonomous Region. Although China has formulated and promulgated relevant regulations and policies for cultural protection and inheritance from the national to local levels, it has never formulated relevant policy documents for the protection and inheritance of Zhuang nursery rhymes. As one of the important folk cultural forms of the Zhuang ethnic group, Zhuang nursery rhymes are also an intangible cultural heritage of great significance. However, they have received little attention and lack guidance and policy support from government departments in the direction of development. This has become an important factor affecting the protection and inheritance of Zhuang nursery rhymes.

4.3.3 Guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

This section formulates guidelines for the protection and inheritance of Zhuang nursery rhymes in Guangxi based on the research results on the history and development of

Zhuang nursery rhymes in Guangxi, the local wisdom contained in them, problems in protection and inheritance, and the factors leading to the problems.

4.3.3.1 Enhance the cultural identity and inheritance awareness of the Zhuang people

Cultural identity is a consciousness that emphasizes the difference between oneself and other groups. Feng (2001) explained cultural identity as a self-affirming value judgment in "Chinese Cultural Dictionary". He believed that cultural identity occurs when a certain cultural group faces new cultural elements within the group or foreign cultures outside the group. The recognition attitude and method adopted by the element is measured based on the traditional cultural value of the group as a standard. In short, it is the affirmation of self and the differentiation of other cultures in multiculturalism. The existence of cultural identity is an affirmation of one's own culture and recognition of the existence of other cultures. Emphasizing cultural identity in multiculturalism is conducive to maintaining cultural characteristics and diversity.

The weakening of Zhuang people's cultural identity is an important reason for the crisis in the inheritance of Zhuang nursery rhymes. The weakening of the cultural identity of the Zhuang people is specifically reflected in the changes in the status and inheritance attitude of the Zhuang language as their mother tongue, and the attitude towards the inheritance of Zhuang nursery rhymes. The weakening of the cultural identity of the Zhuang people is a denial of the uniqueness of Zhuang culture and a neglect of the objectively existing multicultural environment, which is not conducive to the protection and inheritance of Zhuang nursery rhymes. The strengthening of Zhuang cultural identity requires Zhuang people to accurately position themselves in a multicultural environment and recognize the relationship between self and others, self and group. Only in this way can we understand the role of Zhuang nursery rhymes and Zhuang culture on self-development and their relationship with each other. Differences between other cultures, correct attitude toward inheritance, and raise awareness of inheritance.

4.3.3.2 Improve the mother tongue status of Zhuang language

With the development of social economy and the advancement of cultural exchanges among various ethnic groups, in a multicultural and linguistic environment, the types of mother tongues of Zhuang people have begun to become diverse. Some Zhuang people, especially young people and children, no longer even speak Zhuang as their mother

tongue. Cannot communicate with others in Zhuang language. The mother tongue status of Zhuang language is threatened, and the inheritance of Zhuang language is in crisis. Zhuang language is an important language carrier for the protection and inheritance of Zhuang nursery rhymes and Zhuang culture. Therefore, Zhuang people should be vigorously encouraged to use Zhuang language as their mother tongue. Advocating Zhuang as the mother tongue does not conflict with the use of other languages. The emphasis on the status of Zhuang as the mother tongue is to preserve the characteristics of Zhuang culture in a multilingual and cultural environment, while the learning and use of other languages is a matter of self-development and interaction with the outside world. The need for communication.

In order to protect and inherit the precious cultural heritage of Zhuang language, we need to take active and effective measures from many aspects. First of all, in family education, parents must guide and encourage children to develop their own ability to use Zhuang in various forms, and create a good language environment for children to speak Zhuang from an early age. Secondly, in school education in Zhuang areas, we should vigorously promote Zhuang language education and Zhuang-Chinese bilingual education, and set up Zhuang language courses so that Zhuang students can systematically learn Zhuang language; we can also organize Zhuang language cultural festivals, Zhuang language speech contests and other activities, enhance students' sense of identity and belonging to Zhuang language.

4.3.3.3 Innovate the communication methods and content of Zhuang nursery rhymes

The protection and inheritance of Zhuang nursery rhymes must keep pace with the times. Innovating the communication methods and content of Zhuang nursery rhymes can make Zhuang nursery rhymes more attractive, more relevant, and easier for people of different generations to obtain and accept. Faced with the current problem of single transmission method and content of Zhuang nursery rhymes, improvements can be made from the following aspects.

In terms of content, innovating the content and content expression of Zhuang nursery rhymes can make them more attractive while conveying important values and knowledge. The key to innovation is to stay connected to children's needs and interests while respecting tradition. (1) Expand the storyline in nursery rhymes and transform it into

a short story, which helps to cultivate children's reading interest and imagination. (2) Create interesting characters and plots for nursery rhymes so that children can establish emotional connections. (3) The Zhuang customs, stories and legends, production and life knowledge, values and other wisdom and culture reflected in nursery rhymes must be fully displayed. (4) Create new music and melodies for nursery rhymes to increase their appeal. (5) Multi-faceted creation of audio and animation videos for Zhuang nursery rhymes.

In terms of communication methods, traditional forms and modern technology are combined. (1) Bilingual book dissemination. Create bilingual books featuring Zhuang nursery rhymes translated into Zhuang Chinese. These books can be widely distributed in schools, libraries or book markets, etc. (2) Family education. Parents should actively create a good atmosphere for learning nursery rhymes and teach them to their children. (3) School education. In local schools in Zhuang areas, Zhuang nursery rhymes are incorporated into school-based curricula, making them an integral part of the learning process. (4) Use new media technology to create digital applications or platforms that spread Zhuang nursery rhymes and culture. Through this application or platform, interactive and interesting learning content can be provided to the outside world, thereby breaking the limitations of time and space, allowing more people to understand Zhuang nursery rhymes, and then understand Zhuang culture.

4.3.3.4 Give full play to government guidance and support

The government's protection and inheritance of Zhuang nursery rhymes in a multicultural context can mainly play a guiding role and support in terms of funds and policies. The exertion of government functions can effectively solve some problems that arise in the protection and inheritance of Zhuang nursery rhymes, such as lack of funds, imperfect relevant systems, and deviations in development direction.

In terms of direction, explore the idea of inheriting the intangible cultural heritage of Zhuang nursery rhymes, strengthen the protection of inheritors of Zhuang nursery rhymes, give honors to existing inheritors and provide appropriate financial support according to the situation; strengthen training for the new generation of inheritors, to further expand the team of Zhuang nursery rhyme inheritors, alleviate intergenerational inheritance breaks due to the aging of inheritors, and provide dynamic and sustainable protection for the inheritance and development of Zhuang nursery rhymes.

In terms of funding and institutional policies, the local government should coordinate the investment in Zhuang culture and Zhuang nursery rhymes, and formulate relevant cultural development and protection systems based on actual conditions. The local government may establish a nursery rhyme protection and inheritance department, which will collect and sort out Zhuang nursery rhymes. For example, a comprehensive archive of Zhuang nursery rhymes is established, including text transcription, audio recording and video documentation. This can serve as a valuable resource for researchers, linguists, and educators. This department is also responsible for formulating policies and measures for the protection of nursery rhymes, and supervising the implementation of policies and measures, making the protection and inheritance of nursery rhymes an important part of the government's cultural undertakings.

At the same time, the government has used a series of publicity calls to attract all sectors of society to participate in the protection of traditional culture. The government can connect all walks of life and build a cultural platform, so that Zhuang nursery rhymes can be "packaged and exported" together with other Zhuang cultural forms, and explore effective ways to achieve cultural dissemination and economic benefits.

In summary, in the development process of Zhuang nursery rhymes in Guangxi, with the rapid development of society, in the process of modernization and urban-rural integration, the Guangxi Zhuang area has formed a diverse environment of multi-ethnic integration. Under the impact of foreign culture on local culture, the Zhuang people's recognition of their own culture has declined, resulting in a decline in their recognition of Zhuang nursery rhymes. In the protection and inheritance of Zhuang nursery rhymes in Guangxi, they are faced with problems such as the aging of singers, weak awareness of inheritance, lack of language carriers, and single transmission methods and content. Through measures such as enhancing the cultural identity and inheritance awareness of the Zhuang people, enhancing the status of the Zhuang language as their mother tongue, innovating the communication methods and content of Zhuang nursery rhymes, and giving full play to government guidance and support, Zhuang nursery rhymes will be effectively protected and passed on to the next generation, thereby protecting Zhuang culture.

About an analysis of the problems and factors leading to the problems in the protection and inheritance of Zhuang nursery rhymes in Guangxi, as well as the proposal of relevant guidelines. The researcher has organized and analyzed the collected data through

the interviews with relevant informants in the field survey, and finally after the tripartite data validation. It is now made into the following two tables to summarize.

Table 2. Summary of problems and factors causing problems on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

No	Problems	Factors Causing Problems
1	The aging of singers	Weakening of Zhuang cultural identity
2	Weak awareness of inheritance	The influence of Zhuang nursery rhymes in family education has decreased
3	Lack of language carrier	The limitations of Zhuang nursery rhymes themselves
4	Single communication method and content	Lack of government guidance and support

Table 3. Summary of guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi.

No	Guidelines	
1	Enhance the cultural identity and inheritance awareness of the Zhuang people	Accurately position yourself in a diverse cultural environment, correct people's attitude toward inheritance, and improve people's awareness of inheritance.
2	Improve the mother tongue status of Zhuang language	Create a family Zhuang language learning atmosphere. Offer Zhuang language courses. Organize activities related to Zhuang language.
3	Innovate the communication methods and content of Zhuang nursery rhymes	(1) Content: Storyline that expands nursery rhyme content. Create characters and plots and build emotional connections. Showcase the wisdom and culture of the Zhuang people. Create music and melodies. Create audio and video.

		(2) Communication method: Bilingual book communication. Family education. School education. New media technology.
4	Give full play to government guidance and support	Explore ideas for inheriting intangible cultural heritage. Coordinate capital investment. Develop relevant systems. Establish a nursery rhyme protection and inheritance department. Build a cultural platform and increase publicity.

To sum up, Zhuang nursery rhymes in Guangxi are an important and unique window to showcase Zhuang culture. Zhuang nursery rhymes in Guangxi have experienced thousands of years of evolution since their creation. It continues to develop with the development of social times and is rooted in the politics, economy, and culture of each era. These nursery rhymes are not only innocent verses sung to lull children to sleep, but also represent a treasure trove of local Zhuang wisdom, allowing people to understand the Zhuang's worldview, social norms, and historical experience. However, the precious cultural heritage of Zhuang nursery rhymes in Guangxi is currently facing urgent inheritance challenges. The discussion of the protection and inheritance of Zhuang nursery rhymes in Guangxi is of great significance to the protection and inheritance of Zhuang traditional culture.

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CHAPTER V

CONCLUSION, DISCUSSION AND SUGGESTIONS

This chapter is divided into three main parts. First, based on the research results in chapter 4, the main conclusions and discussions are made on the research results, including (1) the history and development of Zhuang nursery rhymes in Guangxi. (2) the local wisdom contained of Zhuang nursery rhymes in Guangxi. (3) the problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi. Finally, suggestions for application of research results and future research are provided.

5.1 Conclusion

5.1.1 Conclusion on the history and development of Zhuang nursery rhymes in Guangxi

5.1.2 Conclusion on local wisdom contained of Zhuang nursery rhymes in Guangxi

5.1.3 Conclusion on problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi

5.2 Discussion

5.2.1 Discussion on research results

5.2.1.1 The history and development of Zhuang nursery rhymes in Guangxi

5.2.1.2 Protection and inheritance of Zhuang nursery rhymes in Guangxi

5.2.2 Discussion on concepts

5.2.2.1 Local wisdom

5.2.2.1 Cultural identity

5.3 Suggestion

5.3.1 Suggestions for application of research results

5.3.2 Suggestions for future research

5.1 Conclusion

5.1.1 Conclusion on the history and development of Zhuang nursery rhymes in Guangxi

This part analyzes the history and development of Zhuang nursery rhymes in Guangxi by exploring the political, economic, cultural and other backgrounds of the five social development periods of Guangxi Zhuang in remote antiquity period, ancient period, modern period, contemporary period and current period. The conclusion is as follows:

The origin of Zhuang nursery rhymes in Guangxi can be traced back to the remote antiquity period of the Zhuang people. Zhuang nursery rhymes are a branch of Zhuang songs, which originated from labor. In remote antiquity period, the Zhuang people in Guangxi were in a primitive social stage with low productivity. The ancestors of the Zhuang people mainly engaged in gathering, hunting and fishing, and also began to engage in primitive farming. Zhuang ballads were produced during the labor process of Zhuang people and reflected the working life and emotional aspirations of the remote antiquity period. Lullabies composed by Zhuang ancestors based on their production and life experiences are the earliest nursery rhymes and are mainly used to communicate and educate children. Zhuang nursery rhymes from remote antiquity period show the most primitive production methods and primitive and simple religious beliefs of the Zhuang ancestors.

In 221 BC, the Zhuang people in Guangxi entered the ancient period, and from then on, the nursery rhymes of the Zhuang people in Guangxi entered a period of development. In ancient period, the Zhuang people in Guangxi were successively in slave ownership, feudal lordship, and feudal landlord societies. Since 214 BC, the Qin Dynasty unified the Lingnan region where the Zhuang people in Guangxi are located, and began to migrate Han people from the Central Plains to Lingnan. With the introduction of advanced culture and production technology from the Central Plains, it greatly promoted the economic and cultural development of the Lingnan region. develop. On the whole, the Zhuang people in Guangxi during this period were under the constant influence of the feudal politics, economy and culture in the Central Plains, and developed in increasingly complex internal production struggles and class struggles. The folk ballads of the Zhuang people in this period showed a prosperous

and flourishing scene. The contents of the Zhuang nursery rhymes in this social background were quite extensive, involving the production, life, socialization, interests, hobbies and social customs of the local people at that time. By summarizing the experience of production and social struggles, the rhymes inspire people's wisdom and imagination, and teach certain knowledge and ethics, which have certain educational and cognitive effects on children.

In the modern period (1840-1919), the Zhuang people in Guangxi were in a semi-colonial and semi-feudal society. Imperialism colluded with feudalism to brutally rule and exploit the Zhuang people. The Zhuang people became increasingly awakened and launched a fierce struggle against imperialism and feudalism. The Zhuang nursery rhymes of this period mostly reflected the struggle against imperialism and feudalism in content, and became a weapon in people's hands to fight against imperialism and feudalism. They are an artistic summary of the life and struggle experience of the vast number of poor people, shining with the wisdom of the Zhuang people.

In 1919, the Zhuang people in Guangxi entered the contemporary period and were in the period of the new-democratic revolution. This was an era full of great revolutionary struggles. Zhuang contemporary literature is literature under the leadership of proletarian ideology and the Communist Party of China. The basic content of the revolutionary literature of this period has two aspects: the praise of the party and the revolutionary leaders and the Red Army and the guerrillas, and the exposure of the crimes of the reactionary ruling class and imperialism. The style of folk songs became more vigorous and heroic, filled with the spirit of revolutionary optimism. The Zhuang nursery rhymes of this period became a weapon to propagate and carry out revolution. They closely cooperated with revolutionary movements in various periods to promote revolutionary ideas, criticize dark reality, praise revolutionary leaders, and express revolutionary pride. The war nursery rhymes that emerged from the country's internal and external troubles at this time, like the nursery rhymes in other parts of the country, all have the color of love and hate and the spirit of patriotism.

In 1949, with the founding of the People's Republic of China and the liberation of Guangxi, Zhuang society entered the current period and was in a new socialist era.

Agrarian revolution and socialist reform were carried out across Guangxi, and educational, scientific and cultural undertakings, including nursery rhymes, prospered. Although the "Cultural Revolution" in the ten years from 1966 to 1976 caused great harm to Guangxi folk singers, folk artists and other cultural workers, folk literature, including nursery rhymes, was greatly damaged. However, after the implementation of the reform and opening up policy in 1978, people's enthusiasm for the creation of Zhuang nursery rhymes was rekindled. Entering the 21st century, Zhuang nursery rhymes have been greatly affected by various factors such as cultural protection, technological progress, and social dynamic changes. With the collection and arrangement of nursery rhymes, the research on intangible cultural heritage gradually developed, and a large number of nursery rhymes that returned to children's nature appeared. Nursery rhymes gradually got rid of political dependence and began to become a very unique independent style with its own Character, nursery rhymes also truly serve children. Currently, people are beginning to try to better preserve and disseminate Zhuang nursery rhymes in Guangxi through written records, dissemination on websites and social media, or adapted performances, etc. However, this is only in the preliminary stage, and there are very few people involved in the protection and inheritance. The effect is not ideal.

5.1.2 Conclusion on local wisdom contained of Zhuang nursery rhymes in Guangxi

This part explores the role of Zhuang nursery rhymes in Guangxi in cultivating moral values, regulating interpersonal relationships, inheriting culture and traditional customs, and using nature for practice and creation by combining the social structure, production and life, natural environment, customs, and culture of the Guangxi Zhuang people. The local wisdom contained in these four aspects. The conclusion is as follows:

The moral values of the Zhuang people are deeply rooted in the cultural, social and personal belief systems of the Zhuang people and play a central role in shaping the character and moral behavior of the Zhuang people. After research, it was found that the content of Zhuang nursery rhymes embodies the need to educate children to strengthen their ideals and beliefs, and to carry forward the traditional virtues of the Zhuang people such as fearlessness of difficulties, optimism, diligence and thrift,

integrity, kindness, and mutual help. Nursery rhymes serve as a moral compass in life, passing on Zhuang's unique personal values and moral principles to children from an early age, thereby promoting the improvement of personal moral quality.

The Zhuang sages have accumulated a lot of experience and wisdom in dealing with interpersonal relationships in their long-term production and life. These local wisdoms are expressed and passed down through the medium of nursery rhymes. This research mainly analyzes and studies the six aspects of Zhuang nursery rhymes in Guangxi: ancestor-grandson relationship, parent-child relationship, brother-sister relationship, classmate-friend relationship, neighbor relationship and host-guest relationship. The results show that Zhuang nursery rhymes convey the wisdom of dealing with the above interpersonal relationships, which Zhuang people generally adhere to, such as respecting the old and loving the young, filial piety to the elders, abiding by norms, unity and friendship, mutual help, and hospitality. The local wisdom of regulating interpersonal relationships contained in Zhuang nursery rhymes provides guidance on establishing and maintaining harmonious interpersonal relationships, thereby promoting harmony between family and society and enhancing group cohesion.

Zhuang nursery rhymes are the carrier of cultural heritage, containing the wisdom of inheriting culture and traditional customs, and conveying knowledge of customs and practices related to specific cultural activities. Zhuang nursery rhymes often incorporate elements of daily life and traditional customs, teaching children about the culture, customs and rituals that shape their society. Through analysis, it was found that Zhuang nursery rhymes contain local wisdom in cultivating cultural inheritance concepts and passing on customs such as food, festivals, marriages, moving into a new house and religious beliefs. Zhuang nursery rhymes inherit the wisdom of Zhuang culture and traditional customs, and play a key role in maintaining the national identity of the Zhuang people and enhancing their national cultural identity.

Zhuang nursery rhymes contain the wisdom of Zhuang people in using nature to practice and create in the process of getting along with nature. For example, (1) in terms of agricultural production, farming is carried out based on solar terms, weather and seasonal changes, (2) in terms of traditional skills, people use bamboo to create

bamboo weaving. In the production of leukoplakia, plant fibers are used to make cloth, glutinous rice is ground into a paste for painting, and the plant dye indigo is used for dyeing, (3) plants with medicinal properties are used to treat diseases, (4) rice stems are made into rice stems The flute is used to play music, and (5) animals are used to convey emotions. Nursery rhymes contain valuable lessons about the natural world, teach about the use of natural resources and foster children's creativity. In essence, the process of Zhuang people's practice and creation of nature embodies the wisdom of people living in harmony with nature.

5.1.3 Conclusion on problems and guidelines on the protection and inheritance of Zhuang nursery rhymes in Guangxi

This section summarizes the current issues in the protection and inheritance of Zhuang nursery rhymes in Guangxi by sorting and analyzing the field survey data, analyzes the factors affecting their protection and inheritance, and finally proposes guidelines for their protection and inheritance. The conclusion is as follows:

At present, the problems faced by the protection and inheritance of Zhuang nursery rhymes in Guangxi mainly include the following four aspects: (1) The singers are aging. There are very few young people, especially children, who can sing Zhuang nursery rhymes. The age polarization has led to the generation of nursery rhymes. The international inheritance is broken. (2) Young people have insufficient understanding of Zhuang nursery rhymes, and their awareness of inheritance is very weak. The position of Zhuang nursery rhymes in children's entertainment and games has been gradually replaced by products such as mobile phones and computers. (3) Lack of language carrier. More and more young people and children no longer want to speak Zhuang, cannot speak or even listen to Zhuang, causing the inheritance of Zhuang nursery rhymes to face the crisis of missing language carriers. (4) The propagation method and content of Zhuang nursery rhymes are single. Young people generally believe that they lack interest and interactivity and cannot meet current people's spiritual and aesthetic needs.

The main factors leading to the problems in the protection and inheritance of Zhuang nursery rhymes in Guangxi include the following aspects: (1) With the development of modernization and urban-rural integration, foreign culture has greatly impacted and eroded the local Zhuang culture, and the promotion of Mandarin has

had a negative impact on the inheritance of the Zhuang language. A crisis has arisen. Zhuang people, especially young people, have insufficient understanding of Zhuang culture, which in turn weakens their cultural identity with their own nation, thus leading to a weakening of the awareness of the inheritance of Zhuang nursery rhymes. (2) The influence of Zhuang nursery rhymes in family education has decreased. With the development of society and the improvement of economic level, the parenting position of Zhuang nursery rhymes has shifted from families to schools, specialty classes, and electronic education products. (3) Zhuang nursery rhymes have their own limitations, including the single inheritance method through oral singing, and the interesting content expression method does not meet the needs of contemporary young people. (4) Lack of government guidance and support, mainly in the form of directional guidance and financial policy support.

Based on the research results on the history and development of Zhuang nursery rhymes in Guangxi, the local wisdom contained in them, the existing problems in protection and inheritance, and the influencing factors, the author formulated guidelines for the protection and inheritance of Guangxi Zhuang nursery rhymes. It mainly includes the following aspects: (1) Enhance the cultural identity and inheritance awareness of the Zhuang people, which requires accurate self-positioning in a diverse cultural environment, awareness of the relationship between self and others, self and group, correct attitude towards inheritance, and improve Awareness of inheritance. (2) To enhance the mother tongue status of Zhuang language, it is required to create a Zhuang language learning atmosphere for children in family education; to set up Zhuang language courses in school education and organize Zhuang language related activities to enhance the sense of identity and belonging to Zhuang language. (3) Innovate the communication methods and contents of Zhuang nursery rhymes, including innovating the content and expression forms of Zhuang nursery rhymes, and combine traditional forms with modern technology in the mode of communication. (4) The government should actively play its role in guiding the direction and supporting financial policies, and play a leading role in the protection and inheritance of Zhuang nursery rhymes.

5.2 Discussion

5.2.1 Discussion on research results

5.2.1.1 The history and development of Guangxi Zhuang nursery rhymes

Through research, it is found that the history and development of Zhuang nursery rhymes in Guangxi are closely related to the historical period of Guangxi Zhuang social development. It originated from the remote antiquity period of the Zhuang people in Guangxi and has experienced the development and evolution of four social and historical periods: ancient period, modern period, contemporary period and current period. This development occurs in the context of changes in social structure and evolution in politics, economy and culture. At the same time, Zhuang nursery rhymes in Guangxi, as a cultural carrier, also inherit the Zhuang's moral values, social norms, customs, production and life experience and wisdom, and promote the development of social history and culture.

After literature collection and field work, the author found that there are currently no previous papers researching the history and development of Zhuang nursery rhymes in Guangxi. In the research of the history and development of other nursery rhymes, Tan (2012) believed in his paper "Research on Mashan Nursery Rhymes from the Perspective of Folklore" that the historical origins of Mashan Nursery Rhymes are closely related to the special local human geography. Mo (2012) pointed out in "Research on the Protection and Educational Inheritance of Guilin Nursery Rhymes" that Guilin nursery rhymes are a kind of folk art that has been spread for a long time and are also the epitome of national culture. Its emergence and development are related to the evolution of national history and folk customs, language evolution, The geographical environment and national psychological habits are closely related, and it conveys rich cultural information in its unique form and connotation, reflecting the cultural connotations of the region's humanistic consciousness, dialects, folk customs, and music forms. Fu (2011) studied the historical evolution of Guangzhou traditional nursery rhymes in "Aesthetic Interpretation of Traditional Nursery Rhymes in Guangzhou". He mainly combined the different periods of social development in China and Guangzhou and gave an overview from the political, economic, cultural and other aspects of society. .

After comparison, it was found that studying the history and development of nursery rhymes under the political, economic and cultural backgrounds of different historical periods is a research perspective that has attracted more attention and recognition. As a part of social development, nursery rhymes often reflect the prevailing ideology, power structure and social norms of the society at that time. By analyzing nursery rhymes against the background of the times, we can better understand the value and meaning behind them.

5.2.1.2 Protection and inheritance of Zhuang nursery rhymes in Guangxi

The results of this research show that the problems facing the protection and inheritance of Zhuang nursery rhymes in Guangxi are mainly reflected in the aging of singers, weak awareness of inheritance, lack of language carriers, and single transmission methods and content. The main reason for these problems is that in the process of rapid social development and modernization, with the exchanges and changes of people, foreign culture has greatly impacted and eroded the Zhuang native culture, and people's living habits and value orientations have also changed. In a multicultural environment, Zhuang people's cultural identity of their own nation has weakened, resulting in a weak awareness of the inheritance of Zhuang nursery rhymes. At the same time, the influence of Zhuang nursery rhymes in family education has decreased, the limitations of the single propagation method and content of Zhuang nursery rhymes, and the lack of government guidance and support are also important factors affecting the protection and inheritance of Zhuang nursery rhymes. Luo (2019) and Pan (2021) believe that the current situation and reasons for the acquisition and inheritance of Zhuang folk nursery rhymes are mainly due to the imbalance between foreign culture and local culture, insufficient family language environment and lack of curriculum in educational organizations.

Based on the existing problems and influencing factors in the protection and inheritance of Zhuang nursery rhymes in Guangxi, the author believes that the following guidelines can be put forward to protect and inherit Zhuang nursery rhymes in Guangxi: enhance the cultural identity and inheritance awareness of the Zhuang people, enhance the mother tongue status of the Zhuang language, and innovate the spread of Zhuang nursery rhymes. In order to protect and inherit Guangxi Zhuang nursery rhymes, we should protect and inherit Guangxi Zhuang nursery rhymes in

terms of methods and content, and give full play to the guidance and support of the government. Pan Yiyi (2022) proposed that parents need to pay attention to guiding their children to sing nursery rhymes, schools need to carry out courses on singing old songs and new songs, and Zhuang cultural workers need to spread videos of Zhuang nursery rhymes, etc., in order to explore a new model for the development of Zhuang nursery rhymes.

After comparison, the author's research on the protection and inheritance of Zhuang nursery rhymes in Guangxi has analyzed problems and guidelines from more perspectives than previous researchers.

5.2.2 Discussion on concepts

5.2.2.1 Local wisdom

Local wisdom refers to the wisdom developed in a specific community or culture and includes not only knowledge but also understanding of life, values, moral principles and social interactions. Local wisdom emphasizes the wisdom gained by community members through interactions with their environment, traditions, and other people. It can cover every level from interpersonal relationships to social organization, decision making to problem solving. Local wisdom is developed and accumulated over generations within a particular community or culture. It is not the result of one person's invention or creation, but rather the collective effort of people within a particular area or community to acquire knowledge and wisdom through their experiences and interactions with the environment and society. This is a valuable cultural and intellectual heritage that contributes to community sustainability and resilience.

The concept of local wisdom covers a wide range of fields and is of great significance in research in agriculture, natural resource management, and cultural practices. For example, the paper "Research on the Construction of Sponge Urban Green Space in Shijiazhuang Inheriting Local Wisdom" published by Han (2016) started from the perspective of inheriting local wisdom and combined with the actual situation of Shijiazhuang City to explore the principles and implementation methods to realize the construction of sponge urban green space, reflecting It combines architectural and environmental construction with local wisdom concepts.

After reviewing the literature, it was found that there is currently no relevant research using the concept of local wisdom to analyze nursery rhymes. In this research, the author's use of the concept of local wisdom to analyze Zhuang nursery rhymes in Guangxi is somewhat innovative. During the social and historical development, the Zhuang people have gained valuable local wisdom through interactions with the surrounding environment, society and others. These local wisdoms are the precious cultural and intellectual heritage of the Zhuang people and contribute to the social and cultural development of the Zhuang people. The author observed and understood the social structure, production and life, customs and culture of Fulie Village through field work, and analyzed the collected Zhuang nursery rhymes based on the socio-economic, natural environment and culture of the Zhuang and Guangxi. It is concluded that it shows the unique local wisdom of the Guangxi Zhuang people in four aspects: cultivating moral values, regulating interpersonal relationships, inheriting culture and traditional customs, and using nature to practice and create. These precious local wisdoms are passed down through the recording and singing of Zhuang nursery rhymes, reflecting the rich history and culture of the Zhuang people.

5.2.2.1 Cultural identity

Cultural identity is a consciousness that emphasizes the difference between oneself and other groups. It is the affirmation of oneself and the distinction between other cultures in multiculturalism. The existence of cultural identity is an affirmation of self-existing culture and recognition of the existence of other cultures. Emphasizing cultural identity in multiculturalism is conducive to maintaining cultural characteristics and diversity (Feng, 2001). Cultural theorist Raymond Williams believes that culture has the ability to convey identity information. When different cultures communicate with each other, "identity" is the primary problem that needs to be solved, but solving this problem requires a slow construction process. Custer (2006) believes that cultural identity is the internalization of social actions, transforming it into an inner sense of identity, and then putting it into action, gradually generating a strong cultural identity.

The application of cultural identity theory in this research can be used to analyze problems existing in the protection and inheritance of Zhuang nursery rhymes

in Guangxi and provide theoretical guidance for proposing guidelines. With the impact of foreign culture on the local culture of the Zhuang people, the Zhuang people are in a diverse cultural environment. The Zhuang people's insufficient understanding of Zhuang culture has led to a weakening of cultural identity, which has led to a weakening of the awareness of the protection and inheritance of Zhuang nursery rhymes. When proposing protection and inheritance strategies for Zhuang nursery rhymes in Guangxi, enhancing cultural identity is the primary measure. In turn, when the Zhuang nursery rhymes in Guangxi are protected and passed down, it will further enhance the Zhuang people's understanding and cultural identity of their own culture, which will help protect the Zhuang traditional culture and promote the revitalization of Zhuang culture and cultural confidence.

5.3 Suggestion

5.3.1 Suggestions for application of research results

(1) Government departments: The analysis and proposed guidelines of this research on the protection and inheritance of Zhuang nursery rhymes in Guangxi can provide government departments with references when formulating policies for the protection and inheritance of Zhuang culture and Zhuang nursery rhymes. It enables government departments to plan measures for resource allocation, education promotion, and cultural inheritance more clearly and specifically. For example, a special fund could be set up to support the collection, collation and publication of Zhuang nursery rhymes, or the study of Zhuang nursery rhymes could be added to primary and secondary education to ensure their transmission to the new generation.

(2) Researchers: The results of this research can provide new perspectives and theoretical enlightenment for subsequent researchers in the research of Zhuang nursery rhymes. For example, through interdisciplinary cooperation, knowledge and methods from anthropology, linguistics, pedagogy and other fields can be introduced into the study of Zhuang nursery rhymes, thereby more fully revealing their cultural value and social function.

(3) Other ethnic minorities: The results of this research have reference significance for the research on nursery rhymes and other cultural work of other ethnic minorities. By comparing the characteristics and inheritance methods of

nursery rhymes of different ethnic groups, we can discover commonalities and differences, and then propose more universal protection strategies.

(4) Cultural enterprises: When cultural enterprises develop cultural products related to Zhuang nursery rhymes, they can obtain information about the market demand, consumer preferences, cultural inheritance, etc. of Zhuang nursery rhymes from research results to ensure the cultural authenticity and marketability of the products. Acceptance. For example, children's educational products, tourist souvenirs, etc. that contain elements of Zhuang nursery rhymes can be developed.

5.3.2 Suggestions for future research

(1) The relationship between the economic benefits of developing Zhuang nursery rhymes and the protection and inheritance of Zhuang nursery rhymes: Future research can deeply explore how to realize the economic value of Zhuang nursery rhymes through commercial operations, and further study how this increase in economic value can in turn promote the development of Zhuang nursery rhymes. Protection and inheritance. For example, the impact of marketization on the spread of Zhuang nursery rhymes can be studied, as well as how economic gains are used to support education and promotion activities of Zhuang nursery rhymes.

(2) Research on the integration of Zhuang nursery rhymes into classroom teaching design: Regarding the application of Zhuang nursery rhymes in classroom teaching, future research can systematically explore how to design effective teaching activities to stimulate students' interest in learning Zhuang nursery rhymes and their sense of cultural identity. For example, one can study how to combine Zhuang nursery rhymes with modern educational technology to create a highly interactive and participatory learning environment, or how to improve students' language skills and cross-cultural communication skills through the teaching of Zhuang nursery rhymes.

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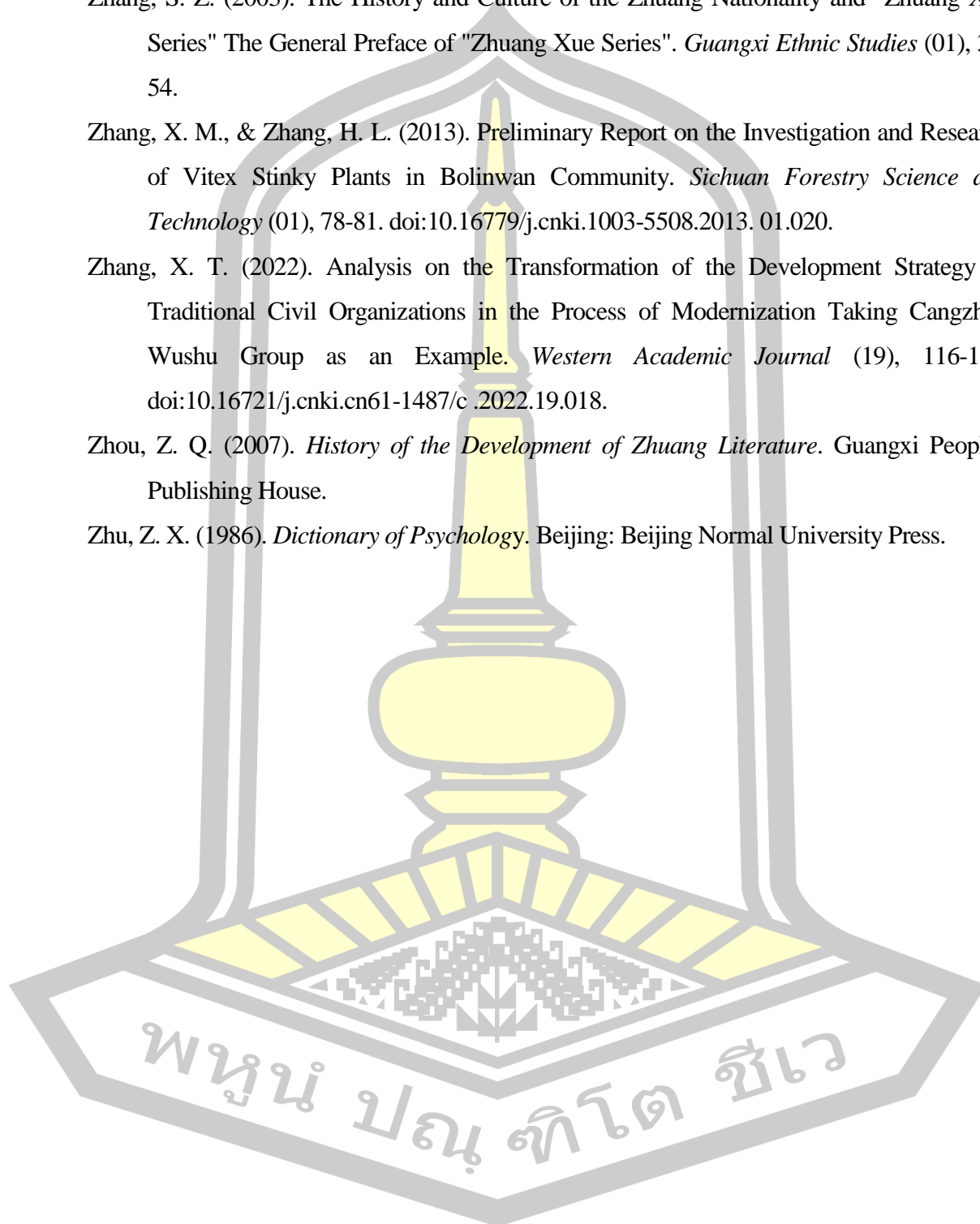
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APPENDIX

APPENDIX A

Key informant

Research Title: Zhuang Nursery Rhymes in Guangxi: Local Wisdom, Cultural Protection and Inheritance

Interview time: _____ Interview address: _____

Name: _____ Age: _____ Gender: _____ Career: _____ Educational level: _____

1. What do you think of the current development status of Zhuang nursery rhymes in Guangxi?
2. From the information you have learned, what work have the country, government, society and academia done to protect and inherit Zhuang culture and Zhuang nursery rhymes in Guangxi?
3. Do you understand the origin and development of Zhuang nursery rhymes in Guangxi?
4. What kind of local Zhuang wisdom do you think the Zhuang nursery rhymes in Guangxi contain?
5. Do you think it is necessary to protect and inherit Zhuang nursery rhymes in Guangxi? Why?
6. What problems do you think the current Zhuang nursery rhymes in Guangxi are facing in the protection and inheritance?
7. What do you think are the main factors causing problems on the protection and inheritance of Zhuang nursery rhymes?
8. What suggestions do you have for the protection and inheritance of Zhuang nursery rhymes in Guangxi?

Casual informant

Research Title: Zhuang Nursery Rhymes in Guangxi: Local Wisdom, Cultural Protection and Inheritance

Interview time: _____ Interview address: _____

Name: _____ Age: _____ Gender: _____ Career: _____ Educational level: _____

1. How did you learn and know Zhuang nursery rhymes?
2. Who are the main groups singing Zhuang nursery rhymes around you now?
3. On what occasions have you sung Zhuang nursery rhymes?
4. Do you like Zhuang nursery rhymes? What kind of Zhuang nursery rhymes do you think exist? What role does it play in life?
5. Do you know some of the place names, food, animals and plants, customs and culture described in Zhuang nursery rhymes?
6. Is your native language Zhuang? How familiar are you with Zhuang?
7. Will you use Zhuang nursery rhymes in the education of the next generation?
8. Do you think it is necessary to protect and inherit Zhuang nursery rhymes? Why?
9. What problems do you think the current Zhuang nursery rhymes are facing in the protection and inheritance?
10. What do you think are the main factors causing problems on the protection and inheritance of Zhuang nursery rhymes?
11. What suggestions do you have for the protection and inheritance of Zhuang nursery rhymes?

General informant

Research Title: Zhuang Nursery Rhymes in Guangxi: Local Wisdom, Cultural Protection and Inheritance

Interview time: _____ Interview address: _____

Name: _____ Age: _____ Gender: _____ Career: _____ Educational level: _____

1. Can you sing Zhuang nursery rhymes?
2. How did you learn and know Zhuang nursery rhymes?
3. Who are the main groups singing Zhuang nursery rhymes around you now?
4. On what occasions have you sung Zhuang nursery rhymes?
5. Do you like Zhuang nursery rhymes? What kind of Zhuang nursery rhymes do you think? exist What role does it play in life?
6. Do you know some of the place names, food, animals and plants, customs and culture described in Zhuang nursery rhymes?
7. Is your native language Zhuang? How familiar are you with Zhuang?
8. Will you use Zhuang nursery rhymes in the education of the next generation?
9. Do you think it is necessary to protect and inherit Zhuang nursery rhymes? Why?
10. What problems do you think the current Zhuang nursery rhymes are facing in the protection and inheritance?
11. What do you think are the main factors causing problems on the protection and inheritance of Zhuang nursery rhymes?
12. What suggestions do you have for the protection and inheritance of Zhuang nursery rhymes?

APPENDIX B

List of interviewees

Key Informants

Huang Wumeng is the Interviewees, Wu Chunyan is the interviewer, at Guangxi Mashan County Rural Revitalization Bureau. No. 503, Jiangbin East Road, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on June 20, 2023. (Deputy Director of Rural Revitalization Bureau of Mashan County, Guangxi)

Luo Zhenchao is the Interviewees, Wu Chunyan is the interviewer, at Office of the Village Committee of Fulie Village. Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on June 17, 2023. (Chief of Fulie Village)

Lan Sheng is the Interviewees, Wu Chunyan is the interviewer, at Guangxi Minzu University. No. 188, University East Road, Xixiangtang District, Nanning City, Guangxi Zhuang Autonomous Region, China on July 15, 2023. (Zhuang language and culture researcher)

Lu Shichu is the Interviewees, Wu Chunyan is the interviewer, at Hechi College. No.42, Longjiang Road, Yizhou District, Hechi City, Guangxi Zhuang Autonomous Region, China on August 5, 2023. (Zhuang language and culture researcher)

Luo Yongteng is the Interviewees, Wu Chunyan is the interviewer, at Guangxi Normal University of Science and Technology. No.966 Tiebei Avenue, Xingbin District, Laibin City, Guangxi Zhuang Autonomous Region, China on August 10, 2023. (Zhuang language and culture researcher/Villager)

Casual informants

Luo Zhenda is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 17, 2023. (Primary School Teachers/Villager)

Luo Guangcheng is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 17, 2023. (Farmer/Villager)

Huang Meiyu is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 17, 2023. (Singing master/Villager)

Luo Zhenliang is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 18, 2023. (Singing master/Villager)

Luo Guangguo is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 18, 2023. (Farmer/Villager)

Luo Zhenqing is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 18, 2023. (Farmer/Villager)

Luo Zhenke is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 19, 2023. (Farmer/Villager)

Luo Yanmei is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 19, 2023. (Worker/Villager)

General informants

Luo Wuhua is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 23, 2023. (Farmer/Villager)

Luo Cairang is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 23, 2023. (Student/Villager)

Luo Jun is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 23, 2023. (Student/Villager)

- Huang Huixin is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 24, 2023. (Student/Villager)
- Luo Ruoqi is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 24, 2023. (Student/Villager)
- Li Haiying is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 24, 2023. (Farmer/Villager)
- Luo Shengjun is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 24, 2023. (Student/Villager)
- Luo Jinman is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 27, 2023. (Student/Villager)
- Luo Yongmou is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 27, 2023. (Farmer/Villager)
- Luo Yonghuan is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 29, 2023. (Driver/Villager)
- Luo Yonggang is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 29, 2023. (Student/Villager)
- Luo Yonghao is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on September 29, 2023. (Student/Villager)
- Luo Yuxuan is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 1, 2023. (Student/Villager)

Luo Dandan is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 1, 2023. (Student/Villager)

Huang Meiqin is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 1, 2023. (Worker/Villager)

Teng Meilan is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 2, 2023. (Farmer/Villager)

Huang Haiyan is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 2, 2023. (Worker/Villager)

Luo Yongxiao is the Interviewees, Wu Chunyan is the interviewer, at Fulei Village, Zhoulu Town, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, China on October 2, 2023. (Worker/Villager)

Key Informants

No	Name	Age	Gender	Role
1	Huang Wumeng	36	Male	Deputy Director of Rural Revitalization Bureau of Mashan County, Guangxi
2	Luo Zhenchao	50	Male	Chief of Fulei Village
3	Lan Sheng	35	Male	Zhuang language and culture researcher
4	Lu Shichu	32	Male	Zhuang language and culture researcher
5	Luo Yingteng	31	Male	Zhuang language and culture researcher

Casual Informants

No	Name	Age	Gender	Role
1	Luo Zhenda	60	Male	Primary School Teachers/Villager
2	Luo Guangcheng	78	Male	Farmer/Villager

3	Huang Meiyu	76	Female	Singing master/Villager
4	Luo Zhenliang	79	Male	Singing master/Villager
5	Luo Guangguo	81	Male	Farmer/Villager
6	Luo Zhenqing	40	Male	Farmer/Villager
7	Luo Zhenke	53	Male	Farmer/Villager
8	Luo Yanmei	42	Female	Worker/Villager

General Informants

No	Name	Age	Gender	Role
1	Luo Wuhua	30	Male	Farmer/Villager
2	Luo Cairang	12	Female	Student/Villager
3	Luo Jun	13	Male	Student/Villager
4	Huang Huixin	8	Female	Student/Villager
5	Luo Ruoqi	8	Female	Student/Villager
6	Li Haiying	42	Female	Farmer/Villager
7	Luo Shengjun	12	Male	Student/Villager
8	Luo Jinman	11	Male	Student/Villager
9	Luo Yongmou	36	Male	Farmer/Villager
10	Luo Yonghuan	29	Male	Driver/Villager
11	Luo Yonggang	14	Male	Student/Villager
12	Luo Yonghao	18	Male	Student/Villager
13	Luo Yuxuan	14	Female	Student/Villager
14	Luo Dandan	20	Female	Student/Villager
15	Huang Meiqin	60	Female	Worker/Villager
16	Teng Meilan	46	Female	Farmer/Villager
17	Huang Haiyan	43	Female	Worker/Villager
18	Luo Yongxiao	23	Male	Worker/Villager

BIOGRAPHY

NAME Chunyan Wu

DATE OF BIRTH November 28, 1992

PLACE OF BIRTH Beihai, Guangx, CHINA

ADDRESS Yinhai District, Beihai City, Guangxi

POSITION Student

EDUCATION

2008 - 2012	Beihai No. 7 Senior High School
2012 - 2016	Guangxi Minzu University
2021 - 2024	(M.A.) Faculty of Fine - Applied Arts and Cultural Science Mahasarakham University

