



Chagan Suid Sacrifice at Wushen Banner, China : Storytelling and Social Memory of
Inner Mongolian in the Context of National Heritage

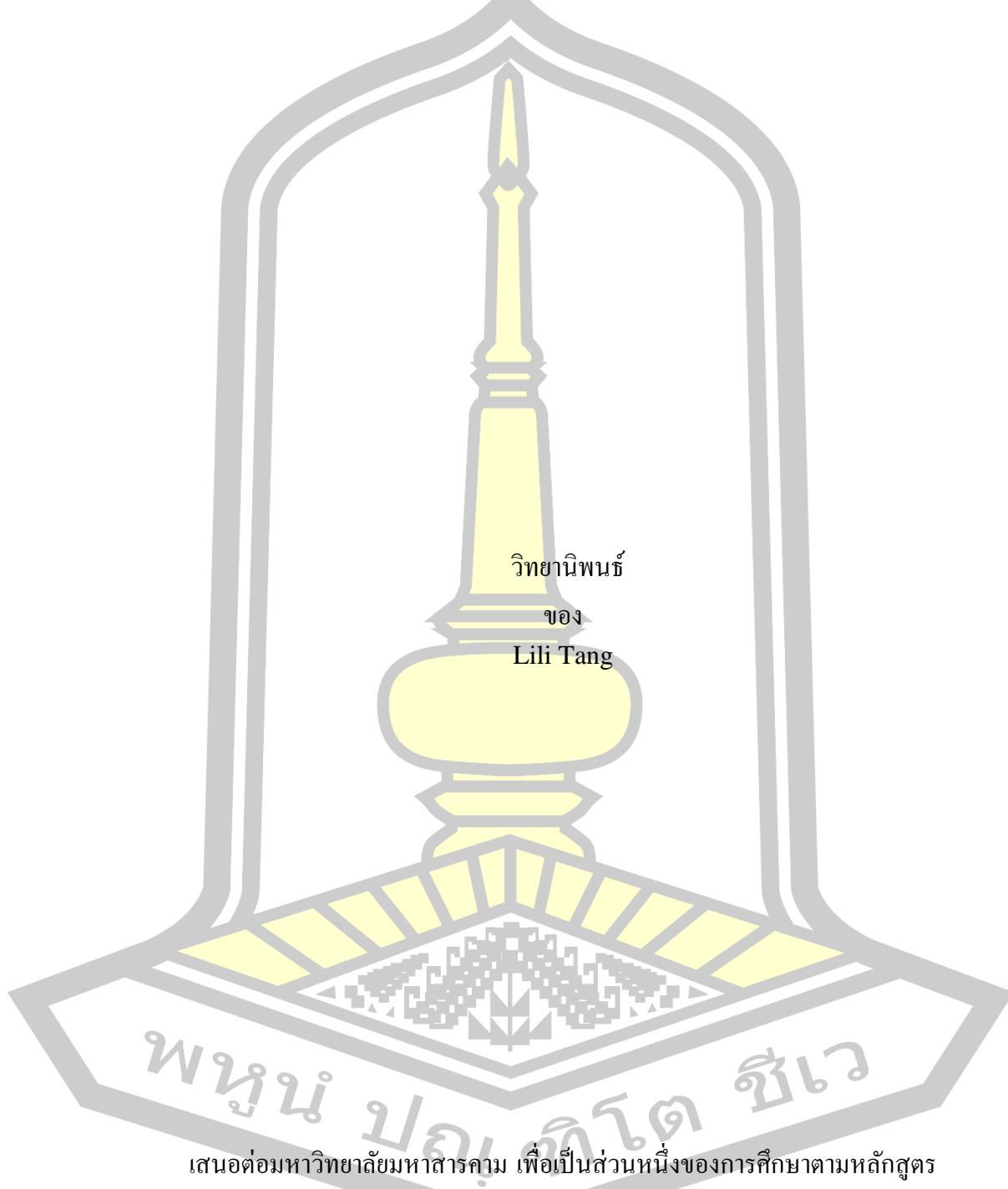
Lili Tang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

June 2024

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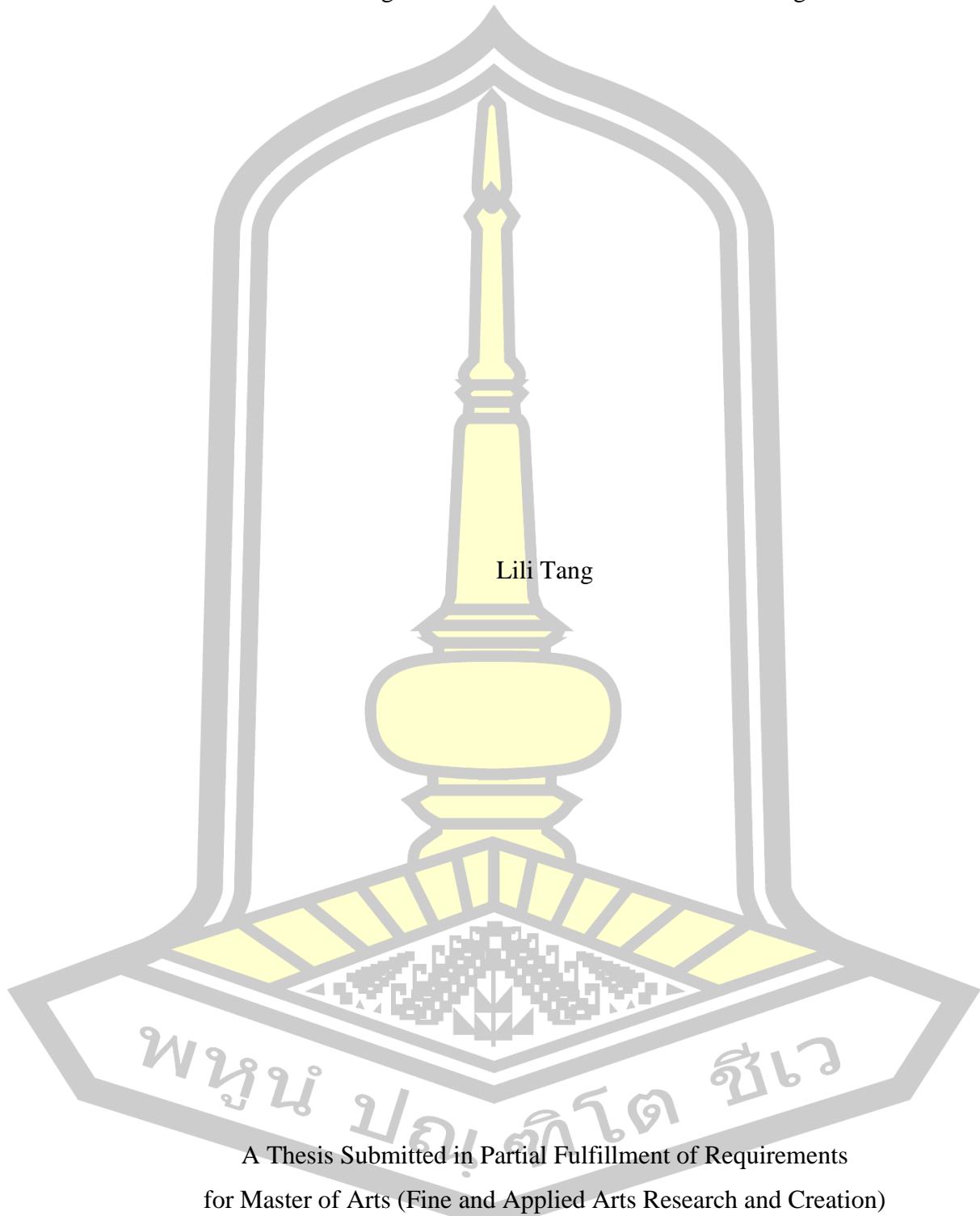


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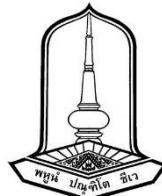
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Inner Mongolian in the Context of National Heritage



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

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The examining committee has unanimously approved this Thesis, submitted by Ms. Lili Tang , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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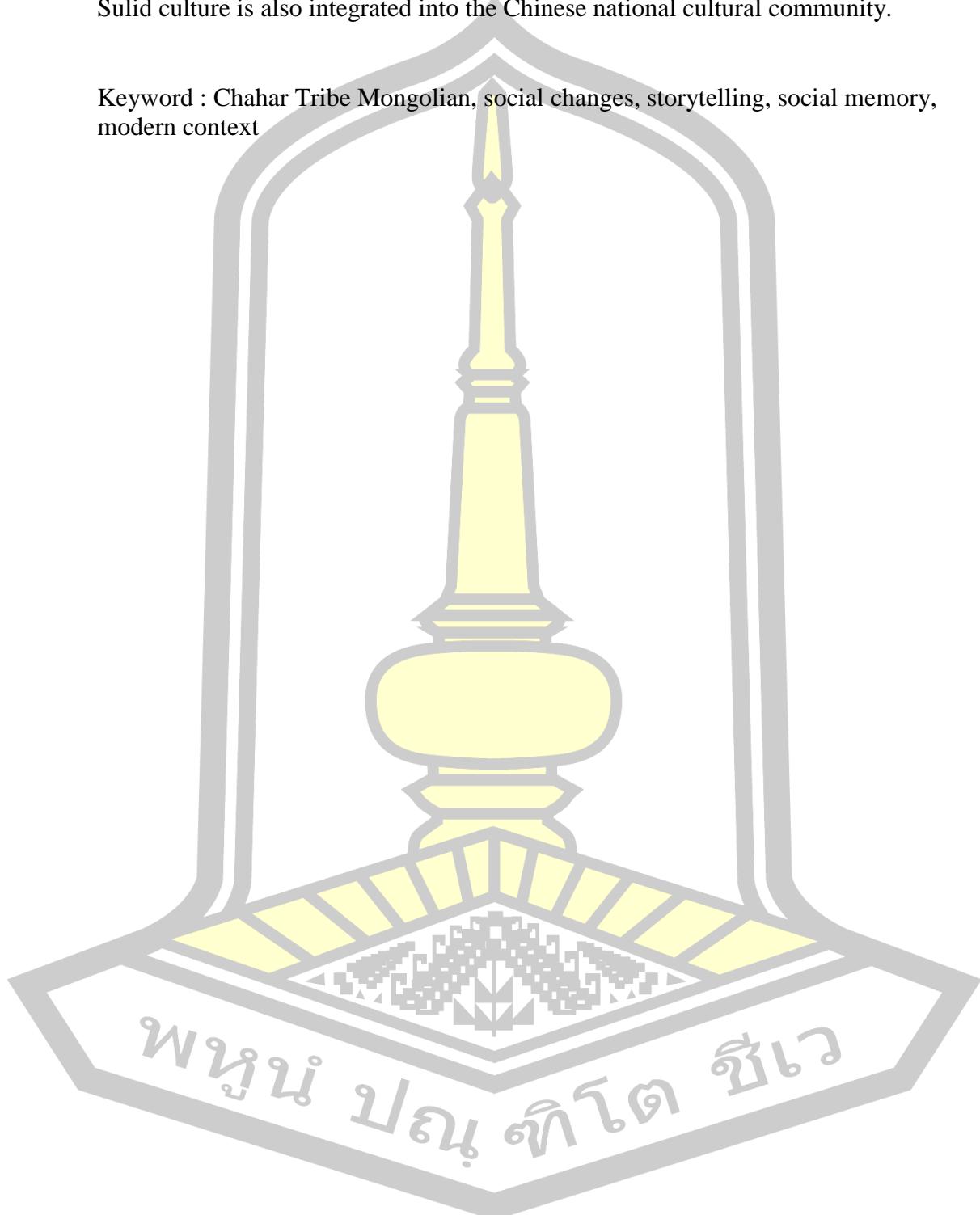
ABSTRACT

This study is basic research and adopts qualitative research methods. Starting from the Chagansulide Sacrifice in Wushen Banner: the story narration and social memory folk culture phenomenon of the Mongolian people in China in the context of national heritage, we will study the Chagansulide Sacrifice through the continuous changes of the Mongolian descendants of the Chahar tribe in the process of Chinese historical and social changes. spatial production, symbolic interaction and other memory processes. The study found that Wushen Banner has long been inhabited by Mongolians, Hans, and other ethnic minorities. The physical space, topography, and climate of the settlements are factors that form grassland ecology and desert landforms. The development of various ethnic groups is related to the formation of nomadic peoples in the area. The uniqueness of wisdom and traditional folk culture. At the same time, the Mongolian people and various ethnic groups have production, lifestyle and ritual performances related to Chagansulide. Through the historical context, the symbolic system with the "national flag" as the core started from the early totem belief and constructed the story narrative of the region. The story about Genghis Khan's "national flag" has never been interpreted so that everyone can have social memory. The beauty of the unique spatial form, the overall elements and pattern composition, from the past to the present, are works of art that give meaning to the reproduction of space. In the context of national heritage, the spatial reproduction of the meaning of folk cultural phenomena and the integration of modern culture continue to occur in symbolic interactions, giving new looks to the post-Mongolian nation and the Chinese government to create a mutually negotiated storytelling process. In the modern context, new media promotes the diversified release of constant ritual stages, and the "points, lines and surfaces" of different perspectives extend the experience of the same memory. China's rapid development and government policy formulation will affect the protection and inheritance of traditional folk culture.

Analyze the folk cultural phenomenon of "Chagan Suli De Sacrifice" from

the perspective of sociology and value studies through the two core concepts of story narrative and social memory. As the core and spiritual force of the Mongolian nation, Sulid culture is also integrated into the Chinese national cultural community.

Keyword : Chahar Tribe Mongolian, social changes, storytelling, social memory, modern context



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Time flies so fast, and in the blink of an eye, the two years of postgraduate study from 2021 to now are coming to an end. It is nearly 3,000 kilometers away from Wushen Banner, Ordos City, Inner Mongolia Autonomous Region.China to Mahasarakham, Thailand. I am honored to have traveled 3000 kilometers to complete my Master's degree at Mahasarakham University in Thailand. Looking back on the past, there were so many mentors and friends who accompanied me, encouraged me, helped me, and left me with the most precious memories on my path of learning and growth.

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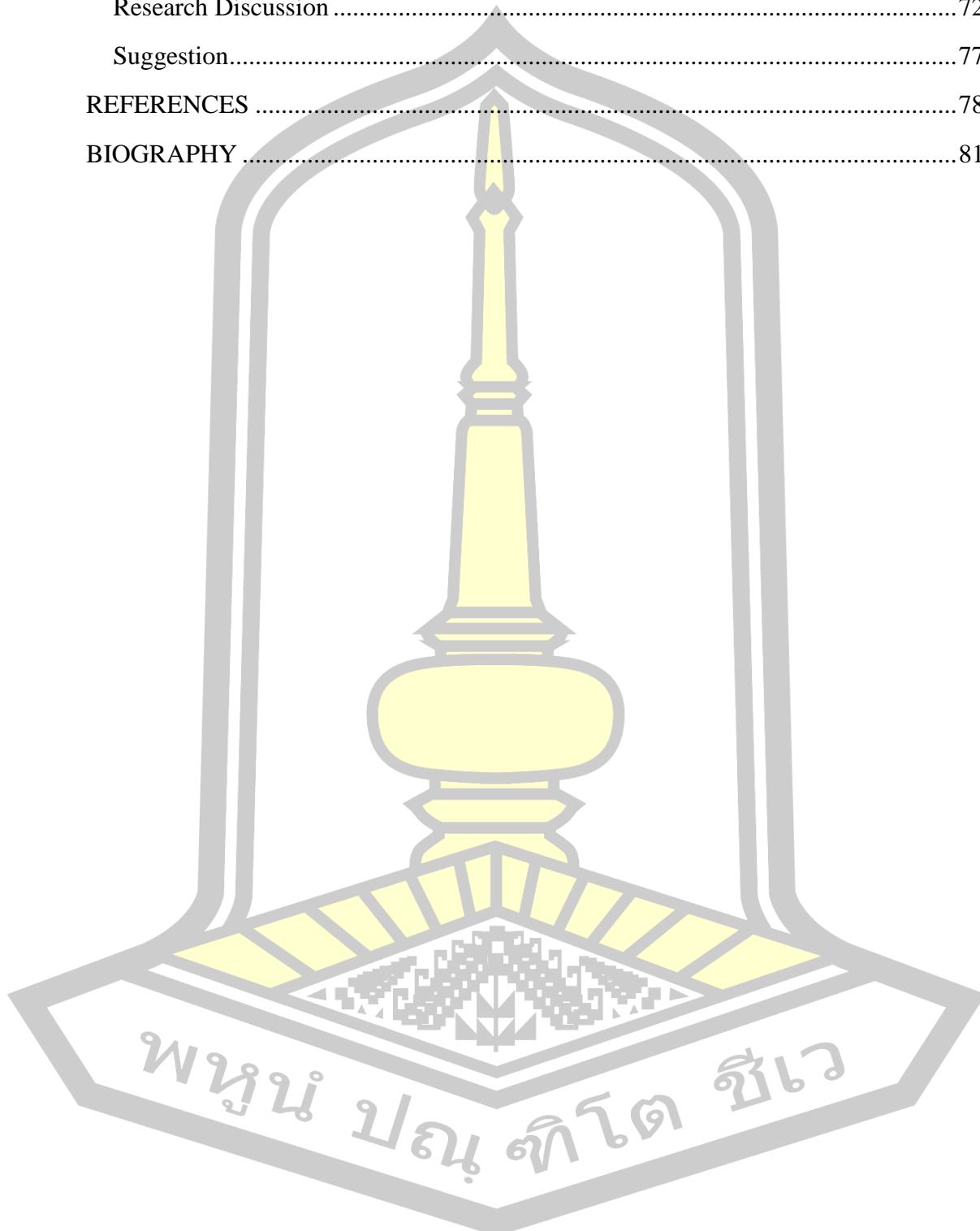
All in all, I am grateful for all the encounters in my life. Every encounter will be cherished. This paper was completed when I was 40 years old. It was a precious gift and a new beginning. I will work harder, be positive, and make my life always full of sunshine.

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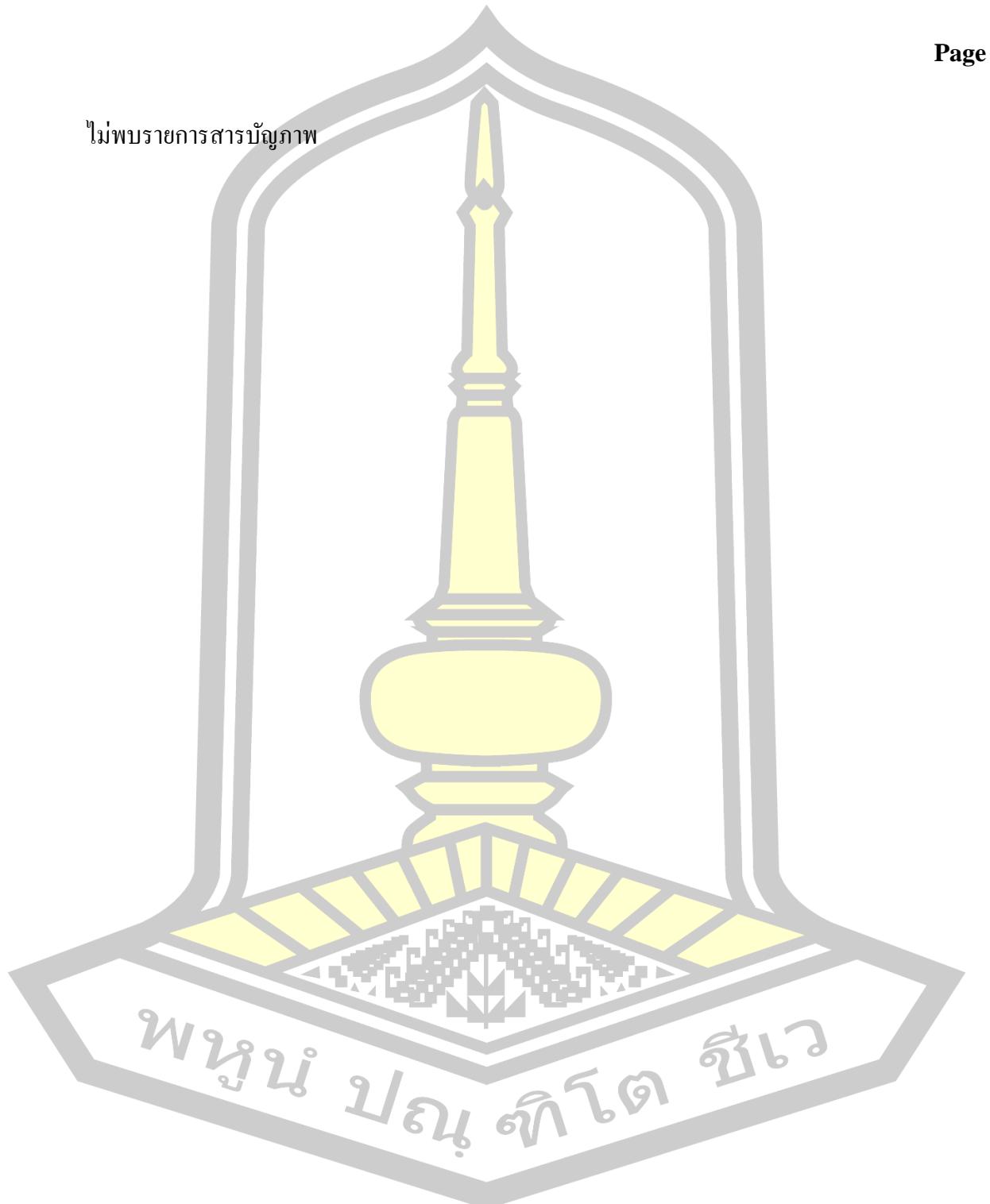
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CHAPTER I

Introduction

1. Research Background

The Chagan Sulide of Wushen Banner in Ordos City, Inner Mongolia is the most complete preserved and inherited in Inner Mongolia. It is the first Chagan Sulide worshiped in Wushen Banner and is the true inheritance of the Chagan Sulide built by Genghis Khan. Chagan is translated as white, and Sulide is translated as big pole. In Mongolian, it means auspiciousness, nobility, harmony, unity and peace. The Chagan Sulide Festival is the natural worship of the heaven, earth and universe that the Mongolian people have gradually formed in the long history and culture. As the core and spiritual power of the Mongolian nation, Sulide culture is also integrated into the Chinese national culture community. The folk culture of Chagansulide Sacrifice embodies the long history and culture of the early nomads and the unique grassland culture. It is a space for condensation and continuation of production. It is also the beginning of the early Mongolian national cultural ideological beliefs.

The folk culture of Chagansulide Festival in Wushen Banner is a very important "folk cultural activity" in Wushen Banner, Ordos City, Inner Mongolia, China. It carries the beliefs, worship, sacrifices, production and life and interactive exchanges of the Mongolian people. The joint maintenance, construction, and inheritance of folk cultural space are the foundation for the story telling of descendants of the Mongolian Chahar tribe from generation to generation and the carrier of social memory. It is one of the representative projects of national intangible cultural heritage and the essence of the excellent traditional folk culture of the Mongolian nation. It itself has a heavy history, and has never stopped interpreting and narrating the story of Chagan Suli De. The diverse and integrated "Sulide" Mongolian traditional folk culture is a symbol of maintaining the identity of the Mongolian Chahar tribe. Through the symbol system built by Chagan Sulide with the flag as the core, it promotes the long-term social memory of the Mongolian people in Wushen Banner, Ordos City. This symbol system is also the original embodiment of the early totem art form, the final form of the evolution of totem worship, and the Mongolian The nation pursues the source of beauty. The Chagansu Lide Festival in Wushen Banner, Ordos City not only preserves rich folk cultural resources and constructs the early evolution of artistic forms, but also accumulates diverse and long-lasting cultural wealth.

Ordos City belongs to Inner Mongolia, China, with an area of 87,000 square kilometers. It is located in the southern part of the Yinshan Mountains, in the hinterland of the Hetao with several bends of the Yellow River. The Yinshan Mountains serve as the geographical dividing line, which was also the dividing line between agriculture and animal husbandry in history. The physical area is the "Silk Land" in history. One of the important places along the road. With its splendid grassland culture and mysterious and unique folk customs, Inner Mongolia Autonomous Region of China is one of the birthplaces of Chinese civilization.

Chinese Mongolians rank sixth among China's ethnic minority populations. According to the seventh national census data, China's Mongolian population is about six million, mainly distributed in Inner Mongolia, Northeast China, Xinjiang, Hebei, Qinghai and other places. Ordos City is a multi-ethnic area, consisting of more than 40 ethnic groups including Mongolian, Han, Manchu, Hui, Tibetan, Miao, Li, Daur, Tuja and Korean. The total population is 2.154 million, of which the Han population is 1.924 million, accounting for 89.3%, the Mongolian population is 208,000, accounting for 9.7%, and other ethnic minority populations are 21,000. In the course of history, the ecological environment and natural environment have been dominated by grasslands, which are the famous model grasslands of the Eurasian continent. There are also sparse forests, shrubs, meadows, swamps, deserts and other landscape ecological types that constitute diverse grassland-dominated landscapes.

Ordos City is composed of two municipal districts and seven banners (Dongsheng District, Kangbashi District, Dalate Banner, Zhungar Banner, Yijinhuoluo Banner, Wushen Banner, Hangjin Banner, Otok Banner, Otokqian Banner). Wushen Banner is located in the southwest of Ordos City, Inner Mongolia Autonomous Region, in the hinterland of the Mu Us Sandy Land. It governs 5 towns and 1 Sumu. It is an ethnic minority inhabited area with Mongolians as the main body and Han as the majority. The Ordos I studied The Chagansu Lide Festival in Wushen Banner, Ordos City, has been moved many times in history and is now located at the north corner of Maobulage Taogaotu Beach in Wushen Banner, Ordos City, China. The folk beliefs and culture of the Mongolian nation have a long history and a profound social foundation. In 1992, the Hetao people and Salawusu culture were discovered in the Salawusu River in Wushen Banner, Yikezhao League, Ordos, Inner Mongolia.¹ 50,000-35,000 years ago.

This ancient period was also the beginning of human civilization. Due to the 3,000-year-long nomadic society, history, forming the unique grassland cultural form of the Mongolian nation, which reflects the changes and basic rules of the development of the Mongolian nation. Especially during the Mongolian and Yuan Dynasties in the 13th and 14th centuries, it represented the world's most advanced science, technology and productivity, and represented the mainstream of world civilization. The Mongolian nation has its own culture, language, characters, folk customs, beliefs, costumes, music and dance, etc., which are the embodiment of the wisdom of the nomadic people. Many ancient traditional folk cultures in Ordos, Inner Mongolia have been completely preserved in the long history.

The folk culture of the Mongolian Chagansulide Festival in Wushen Banner, Ordos City, Inner Mongolia studied is the most direct expression. The Chagansulide Festival in Wushen Banner, Ordos City is a way for the Mongolian people to maintain their identity and maintain their national identity through social memory. The folk culture of Chagan Sulide Festival in Wushen Banner is the core and driving force of the Mongolian people. Chagan Sulide is the flag emblem (national flag) of Mongolia, a symbol of Mongolia's unity and dominance in all directions, and also a symbol of

¹ Salawusu Culture: The name means yellow water in Mongolian, the birthplace of Ordos civilization. The ruins are mainly in Dagouwan Village and Dishaowan Village in Wushen Banner. It was in such lush water and grassland areas that the Hetao people created their own civilization.

Mongolia's Han state. The folk culture of Chagansulide Festival in Wushen Banner is the unique folk culture and abstract material culture of the Mongolian people, and has a story narrative with distinct cultural intentions. Through interviews with Mongolian inheritors and Mongolian individuals in Wushen Banner, Ordos City, we found that storytelling allows everyone to have the same social memory. Through social memory, everyone knows that Genghis Khan, a generation of prodigies, is the pride of the Mongolian nation and plays an important role in the formation of the Mongolian national community. It played an important role and had a profound impact on the development of world history. Through the narration of the Mongolian inheritors of Wushen Banner in Ordos City, we can understand the historical process of the Mongolian Chahar tribe protecting Chagansulide, show the long-term memory of the Mongolian nation, and let people know that the Mongolian people were the people of Genghis Khan and built the evoke social memories of different periods. Throughout the construction process, continuous storytelling gradually evokes the overall memory of folk culture. The folk culture of Chagansulide Festival in Wushen Banner is a representative of the Mongolian nation that has been passed down from generation to generation for thousands of years. It is a unique cultural cradle and a reproduction of the "authentic" Mr. Wu Bing'an, a famous Mongolian folklorist, calls folk custom the root of national culture. Only when the roots are deep can the leaves flourish.

According to relevant records, the birth of Chagan Sulide in Wushen Banner, Ordos City. According to the "Secret History of Mongolia", Genghis Khan captured the people of the Quan tribe, and in the Year of the Tiger, a nine-shaped white banner was erected at the source of the Onan River. (Nine-legged white emblem or nine-legged white flag is commonly known as "Chagan Sulide" by Mongolians. Chagan is also translated as Chahan, which means white; Sulide is also translated as Suled, which means big pole). It was first built by nine generals of Genghis Khan and consisted of one main Sulid and eight supporting Sulids. It was first erected in 1206, so Chagan Sulid was the national flag erected by Genghis Khan and the national symbol of the Mongolian Khanate. The national flag was hereditarily established by the successors of the Khanate in subsequent dynasties. According to scholars' research, the Suli De owned by Genghis Khan was Azhisulide and was enshrined by the Qiyan tribe. During the period of Genghis Khan, Azhisulide was divided into two titles, one was called Chagansulide and the other was Azhisulid. Chagansulide built a Khan Palace, and he took Azhisulid with him when he went on an expedition.

By tracking the inheritors of Wushen Banner in Ordos City, we know that Chagansulide will appear wherever the Great Mongolia moved during the historical process. It has experienced 429 years of vicissitudes in the 36 emperors who were the descendants of Genghis Khan. After the defeat of Lindan Khan, the last Khan of Mongolia in 1634 AD, in 1635 AD, the later Jinhuang Taiji surrendered and handed over the gold seal, but did not hand over the flag emblem symbolizing the Mongol Khanate. Chagan Sulide, who was guarded by the Mongolian Chahar tribe who protected the flag, stayed in Wushen Banner. Some Mongolian Chahars of the Khan's Guards and their meticulous sacrifices and care continue to this day. The Chagan Sulide Festival in Wushen Banner went through constant wars, lost its land, and was ultimately defeated. However, Sulide has always retained the (national flag) in the long history of development. The preservation and inheritance of the national flag has

always united the entire Mongolian group and also brought Mongolia to the world. The folk culture of the Chagansu Lide Festival continues to this day.

At the current stage of development, the Chagansulide Festival folk culture in Wushen Banner, Ordos City, has been passed down from generation to generation by the Chahar tribe of the Mongolian ethnic group over the course of thousands of years. Create a harmonious folk culture with strong characteristics. The ecological concept of harmony between man and nature and ecological culture are the spiritual driving force for civilization and harmony. This has become the mascot of the national spirit and has the meaning of good luck, prosperity, national peace and security, and is also the Mongolian nationality. Groups maintain an important part of social memory and national identity.

The folk culture of the Chagan Sulide Festival in Wushen Banner, Ordos City, has been protected and passed down by the Chahar tribe for more than a hundred years. In 1904, it was moved to Maobulage Village, Wudinghe Town, Wushen Banner, and has experienced another hundred years. For more than 20 years, traditional sacrifices have been carried out from generation to generation. The specified time, place, ritual process, and all methods are carried out in accordance with the traditions left by the ancestors.

According to the inheritance of the Mongolian people in Wushen Banner, Ordos City, Inner Mongolia, Chagan Sulide consists of flagpoles, flags, ancient hulles, round mirrors, base mythical animals, etc. All the constituent elements are related to the early Mongolian graphic design and early beliefs. Flags are divided into white flags, black flags, and flower flags. The white flag is the national flag (national emblem) and the most important. The black flag and flower flag are military flags. The pattern on the flag is a bird, which means a bird with incomparable power. In the early days, the bird was a totem in the Mongolian people. This form is also the pattern art presented in the ancient grassland nomadic culture. The flagpole is fixed at one foot, three feet and five feet, and the ancestors of the Mongolian Chahar tribe who protect it insist on making their vows. The round mirror means to distinguish right from wrong, good from bad. The ancient Hule is made of white stallion hair and is replaced every three years. The color is white, which means incomparable strength. The mythical beasts on the Suli De base have also been judged by historical experts. The turtle on the middle base is flanked by lions, which means extremely powerful. There are also certain legends about the base. Whether they are turtles, lions and other animal forms, they are also expressions of early Mongolian graphic art and are idealized artistic creations. No matter what kind of totem pattern it is, it is the most basic content in the history of Mongolian civilization and the beginning of folk cultural beliefs. The top shape of the flagpole was designed by our ancestors and has been passed down to this day. Mongolian cultural expressions are everywhere. Through the continuous narrative process and narration by the Mongolian inheritors of Wushen Banner in Ordos City, a symbolic system with the flag as the core is constructed, and the Mongolian identity is maintained through social memory.

The Chagansulide sacrificial rituals in Wushen Banner, Ordos City, are divided into Chagansulide Day Sacrifice, New Year Sacrifice, Summer Sacrifice, Autumn Sacrifice, and Winter Sacrifice, which are performed at different times and in the same space. The Summer Sacrifice is the most solemn sacrificial activity of the year. After iteration and changes over time, it shows the unique spatial production

interaction of the Mongolian people. For example: the descendants of the Mongolian Chahar tribe who guard the flag of Genghis Khan perform sacrifices to folk culture at different time points. During the sacrifice process, they kneel down, offer khatas, and offer offerings. Mongolian groups and individuals as well as other surrounding ethnic groups and individuals participate. Among them, the inheritors of the Chahar tribe, who have been protected by the Mongolian people for generations, talked about the different uses of objects and props for worshiping folk culture, so that more people can understand and protect Mongolian folk culture. Among them, the Chagan Sulide Festival in Wushen Banner, Ordos City, is also special in that the solemn and mighty sacrifice of Chagan Sulide is held every year in the Year of the Dragon. At this time, Sulide's ancient hule and flagpole are replaced, and the mighty festival continues to this day. Never interrupted. It shows that Chagansulide of Wushen Banner is the national flag forever in the hearts of all Mongolian people. The white flag also has a bird pattern printed on it, which also represents the original empire of Genghis Khan and means incomparable power. The rituals created by the Chagansulide Festival, the ritual process, program customs, items, props, etc., as well as the protection passed down from generation to generation, can preserve the social memory process, allowing everyone to remember the Mongolian people of Genghis Khan, and at the same time, everyone has the same social memory.

In contemporary times, participating groups are also amazed by the unique form of expression, ritual process, and cultural connotation of the Chagan Sulide Festival folk cultural activities in Wushen Banner, Ordos City. It is also the original manifestation of the Mongolian national belief in the Immortal Heaven. Different groups can directly feel the charm of traditional folk culture and identify with natural heritage through interaction. The narrative of the Chagansulide Festival in Wushen Banner, Ordos City, continuously maintains and constructs social memory throughout the context. Mongolian descendants have also maintained not only their identity but also their national identity through social memory in this process. The Chagansulide Festival in Wushen Banner embodies Genghis Khan's inclusive thought and the integration and gathering of multiple ethnic groups, laying the foundation for the formation of a unified multi-ethnic country in China's territory. At the same time, it shows the inclusiveness and creativity of the entire contemporary Mongolian ethnic group. In the construction of the ideology of forging a community of the Chinese nation led by President Xi Jinping, it is reflected in the harmony and common development of Chinese cultural connotation and national spirit.

According to research and records, the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, was interrupted five times after 1952, but since the reform and opening up², with the rapid deepening of the opening up of coastal areas, the development and opening up of border areas has also gradually strengthened. Promoting the integration of China's Inner Mongolia folk culture with other ethnic groups has brought opportunities. At the same time, driven by reform and opening up, the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, is unique in promoting the development of multiculturalism and folk culture. For example: Chagan

² Reform and opening up: At the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China in December 1978, China began to implement the policy of domestic reform and opening up to the outside world.

Sulide from Wushen Banner, Ordos City, After the reform and opening up, the descendants of the

Mongolian ethnic group in Wushen Banner gradually carried out reconstruction, restoration and re-establishment. Sacrifice and folk cultural activities have also been gradually resumed after the reform and opening up. During the process of reconstruction, construction and reconstruction, representatives or descendants of the Chahar tribe of the Mongolian ethnic group in Wushen Banner and other Mongolian groups jointly discussed the reconstruction, and invited prestigious monks from the temple to inspect the land and then carry out restoration. With the restoration, construction, and reconstruction, the rituals and processes of worshiping folk culture are also gradually restored.

The Chagansu Lide Sacrifice Folk Culture in Wushen Banner, Ordos City was promoted by the development of border economies. The form and content of the sacrificial folk culture continued to reconstruct the social memory of the Mongolian group during the development of reform and opening up, reflecting the continuation of the past. and reproduce identity, The interactive changes in reproduction in the process of inheritance and continuation of space are of great significance to promoting the cultural identity of the Chinese nation throughout China and Inner Mongolia, enhancing social cohesion and enhancing national unity.

Since the State Council promulgated China's Western Development ³Policy measures in 2000, the development of border areas has been included in the Western Development Strategy (Zuo Xinfeng, 2021). Inner Mongolia's economy has developed rapidly with the support of this policy, and Inner Mongolia's folk culture, culture and art have also been effectively promoted. The country has made important plans for "intangible cultural heritage" in the 13th Five-Year Plan and the 14th Five-Year Plan. The government's policy support is an opportunity for the development of Inner Mongolia's folk culture. It also creates new opportunities for Inner Mongolia's folk culture and strengthens the cultural inheritance and cultural confidence of the Chinese nation.

In 2007, the Chagan Sulide Festival in Wushen Banner, Ordos City was rated as an intangible cultural heritage of the Inner Mongolia Autonomous Region. In the same year, it was also rated as an intangible cultural heritage of Ordos City. And the sacrificial

culture was officially restored after 2012. In 2014, the Chagansulide Festival in Wushen Banner, Ordos City was rated as a representative national intangible cultural heritage project. The Mongolian Chagansulide Festival in Wushen Banner has a unique space as its production feature. As well as symbolic interaction, Chinese folklore can see the driving force for the development of Inner Mongolia folk culture and help the Inner Mongolia regional government shape a unique innovation space for folk culture.

Since then, the Inner Mongolia government has used various new media methods to continuously showcase Inner Mongolian culture, and the Chagan Suli De

³ China's Western Development: It is a policy of the central government of the People's Republic of China. After being reviewed and approved by the National People's Congress, the Western Development Office of the State Council officially began operations in March 2000.

Festival in Wushen Banner, Ordos City, has been included in the scope of publicity. The main members of the Chagan Sulide Festival in Wushen Banner, Ordos City, are descendants of the Mongolian ethnic group in Ordos City, Inner Mongolia and the Mongolian Chahar tribe in Wushen Banner. Other ethnic groups, tourist groups, minority researchers, and other work are included in the national policy guidance. readers, folklore enthusiasts, etc. can get involved. Through the ties between different classes and social levels, the Chagansulide Festival folk culture of Wushen Banner can carry out group exchanges and negotiations on a larger scale, allowing the Mongolian groups in Ordos City, Inner Mongolia, and Wushen Banner to Descendants of the Mongolian Chahar tribe continue to narrate stories to maintain their national identity in this process, and through different groups communicating with each other, they obtain the integration of group identities in other places, and even expand their spatial scope to include foreign groups. In this process, social memory and identity are further maintained, while the status of Inner Mongolia folk culture is enhanced. The above factors have promoted the wider recognition of the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia, promoted the construction of folk culture in the context of national intangible cultural heritage, and brought China's Inner Mongolia folk culture to every corner of the world.

Entering the 21st century, the Party Central Committee has put forward the scientific outlook on development and the idea of a harmonious society. Attention to this issue is conducive to promoting China's urbanization into a new period under the new development background (Chen Yang. 2007). In today's world of globalization, the constant integration with foreign cultures, and the impact of a large amount of information, the local culture of Ordos, the Chagan Suli De Festival in Wushen Banner, Ordos City, continues to retain its traditional cultural characteristics, and the inheritance and development of folk culture has entered a new stage. It has attracted the attention and concern of a considerable number of scholars and experts (Yang Chunhui, 2016). Therefore, the development of folk culture has also seen a turn for the better. Through personal research and visits, I feel that the historical blending and contact of the Chagansulide Festival folk culture in Wushen Banner, Ordos City, interprets different landscapes with the changes of time, integrating the national identity of the Mongolian people with other ethnic groups. At the same time, in the modern context, as folk culture is being promoted, inherited and protected, it reflects that Mongolian areas maintain social memory and continuously build the identity of Inner Mongolia folk culture.

In short, the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia, China has a long history and is an important part of Chinese civilization. It reflects the overall grassland nomadic culture and spiritual culture of the Mongolian nation. The creation and continuation of the Chagansulide Festival in Wushen Banner, Ordos City is the historical value of the Mongolian people. Cultural value, belief value and inheritance value are the unique intangible cultural heritage of Mystery. Through research and historical precipitation, the Chagan Sulide Festival in Wushen Banner, Ordos City, Inner Mongolia, has successfully gradually gained recognition in Chinese society through continuous promotion. The Ordos Mongolian people have formed a custom of advocating natural life during their long-term nomadic life. In this process, the Mongolian people of Ordos gradually established a

social memory of space, and established a process of spatial production through the folk culture of the Chagan Sulide Sacrifice.

The acceleration of today's Chinese-style modernization⁴, Promote the Inner Mongolia government to issue a series of strong policies to promote cultural construction and development, attach importance to the protection and inheritance of ethnic minority folk cultural heritage, and encourage and use different media to promote and display to the outside world. More cultural inheritors of intangible cultural heritage can be familiar to more groups. Mongolian inheritors of Wushen Banner in Ordos City personally narrate their experiences of cultural heritage and better narrate their own folk culture through social memory to maintain national identity.

Through on-site research and visits to the Chagansulide Festival site in Wushen Banner, Ordos City, we can clearly feel the unique folk culture and historical significance of Chagansulide. Mongolian inheritors continue to narrate and study the process, content, inheritance and continuation of the folk cultural ceremony of the Chagansu Lide Festival in Wushen Banner. Secondly, through the collection of relevant documents and reading of books, more research can be conducted from the perspectives of historical development, early art forms, folk beliefs, spatial expression, the impact of ritual theater, and policy orientation. Finally, research from sociological concepts and scientific philosophy is not yet clear. Through social changes, there are few studies on how all people have social memories from the perspective of continuous spatial reproduction and semiotic interaction.

Regarding the Chagan Sulide Festival in Wushen Banner, Ordos City, the Mongolian version of the Ordos Daily "Chagan Sulide Festival Intangible Cultural Heritage Inheritance Activities" (2022-2023.) - an article on folk culture and inheritance value, comprehensively describing the history of traditional folk culture that has been passed down to this day. Development space, the process and performance of the overall ceremony are permeated with the significance of Mongolian folk custom inheritance, 描It depicts the core symbolic role of the Chagansulide Festival for centuries, including a series of ritual processes such as Mongolian hymns, blue hada, meat and dairy products, and prayers. It is full of historical weight and solemnity and embodies the Mongolian spirit. The identification process of a nation in maintaining its own identity. Wushen Culture - An article on the National Intangible Cultural Heritage List Project of "Wushen Banner Intangible Cultural Heritage Series Report" - Folk Customs: Chagan Suli De Sacrifice (2017.), which combines historical factors and permeates the entire story narrative. The process, as well as the early Chagansulide folk culture have been preserved in social memory to this day.

Through the study of relevant papers and books, it is relatively clear from the perspective of folk culture and the changes in folk culture after reform and opening

⁴ The pace of Chinese-style modernization: socialist modernization led by the Communist Party of China. General Secretary Xi Jinping made an important conclusion at the conference celebrating the 100th anniversary of the founding of the Communist Party of China. It not only has the common characteristics of modernization in all countries, but also has Chinese characteristics based on its own national conditions.

up. Gao Bingzhong's "The Development of Chinese Folklore in the Thirty Years" and Chen Yang's "The Spatial and Space Evolution of China's Urbanization since the Reform and Opening Up". Analysis of Influencing Factors" etc. Description and analysis of China's intangible cultural heritage and cultural tourism, Zhou Chao's "The Formation and Problems of China's Cultural Heritage Protection Legal System Centered on the Intangible Cultural Heritage Law", Liu Min's "Excavation and Enhancement of the Cultural Connotation of Grassland Tourism— Taking the Inner Mongolia Autonomous Region as an example" Zhang Xiaoping's "Anthropological Perspective on the Development of Cultural Tourism Resources", the above-mentioned related journals provide a reference for this article to understand the historical continuation, spiritual value and social value of the folk culture of Ordos, Inner Mongolia, China and the Chagan Sulide Festival.

Among the available materials for studying the Chagan Suli De Festival in Wushen Banner, Ordos City, China, they are roughly divided into two categories: field research photographic atlases and documentary materials (pictures). The field trip photography mainly includes photos of the folk activities, grand festivals and sacrificial rituals of Mongolian individuals or groups in Wushen Banner, Ordos City, and on-site related materials. Among them, early pictures of the folk culture of Chagansulide Festival in Wushen Banner are taken. There are relatively few texts, and traditional ritual records appear less frequently and lack written descriptions. Mainly because from the reform and opening up to the present stage, the folk culture of Suli De Festival in Chagan, Wushen Banner has been recorded and appeared more frequently. For example, "The Proud Son of Mongolia" published by Shanghai Culture Publishing House in 2017 combines pictures and illustrations to present a comprehensive analysis of Mongolian humanities, history, nomadic wisdom, cultural symbols, and national beliefs. Part of it analyzes the Chagansulide Festival. Folk Culture. Michael Plaudin's "The Rise and Legacy of the Mongol Empire" explains culture, historical comparison, grassland ecology, etc. to further expand ideas and extend the direction. "Wushen Banner Cultural Relics", "Otok Banner" Books such as "Cultural Chronicles" and "Sha'erlig Gacha Chronicles" with pictures and texts are important professional books for studying Ordos folk culture. There is a clear description of folk culture related to the content of the literature. It can be seen from the above-mentioned literature that there are very few works dedicated to studying social academic concepts and scientific and philosophical concepts and methods.

In addition, the professor provides reading related scientific and philosophical books, CRISTOPHER NASH "NARRATIVE IN CULTURE": This edition published in the Taylor&Francis e-Library in 2005, a study on the understanding of the concept of "story narrative" in the article, Chagan Suli De Festival, Wushen Banner. The content of the story, the story structure, semiotics, text frame, narrative form, spatial changes, etc. mentioned helped me refer to learn more information and research methods to improve my theme. Theorizing social memories concepts and contexts (Gerd Sebald, Jatin Wagle) (Z-Library), Elaborate and understand the concept of social memory, and understand the different directions of social memory from different examples. Through the interpretation of books, you can more deeply apply social memory to the direction of your own research, and how to construct the past, present, and future. , social memory is also a means of social integration, etc., which gave me a different cognitive trajectory on how to use the concept of social memory,

and provided a good basis for discussing the Chagansulide sacrifice in Wushen Banner, Ordos City, Inner Mongolia .

This study will use qualitative research methods, starting from the two core concepts of story narrative and social memory, and further study the Chagan Sulide Festival in Wushen Banner, Ordos City, Inner Mongolia from the perspectives of historical process, social change, spatial reproduction, and symbolic interaction. The process of spatial reproduction of folk cultural rituals constructs the content of social memory for all people. Through social changes, the unique treasures of the folk culture of Chagansulide Festival in Ordos, Inner Mongolia, China are further displayed from different perspectives.

The reasons why this study chose the Chagansu Lide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia, China as the research text are as follows. First of all, I live in Baotou City, Inner Mongolia, more than 200 kilometers away from Wushen Banner, Ordos City. There are many Mongolian groups gathered here, and it is also the birthplace of the ancestors of the Ordos people during the Genghis Khan period. As local Han people who grew up in this area, we have the responsibility to further promote and study the relevant theories of Mongolian folk culture so that more groups and other ethnic groups can understand Mongolian folk culture. I teach at a local university and often visit and conduct research in the surrounding areas, especially research on culture, art, and imaging. This facilitates my collection and sorting of existing data, which is of great help to my research. At the same time, most of the current understanding of the Chagansu Lide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia, China still remains on the historical content and basic research information of the phenomenon itself. For example, study the historical context, traditional rituals, and grassland cultural beliefs of Ordos Aobao folk culture. Therefore, after constant exchanges and communication with my tutor, my tutor was also interested in coming to Inner Mongolia for field research, and personally went into the field with me to conduct research work, which greatly influenced my thinking on the breadth and depth (horizontal and vertical) of research. Inspired by this, the instructor suggested a new interpretation of the folk culture of the Chagan Sulide Festival in Wushen Banner, Ordos City, Inner Mongolia, based on the story narrative and social memory of the Chinese Mongolian people in the context of national heritage. Based on the above reasons, I decided on the research direction and theme of my master's thesis, and began to collect and organize materials, visit and consult with Mongolian intangible cultural heritage inheritors, and personally conduct field research with my supervisor in order to conduct field research on Ordos City, Inner Mongolia in a new field. Conduct in-depth and specific thinking and research on the Chagansu Lide Festival folk culture of Wushen Banner. Promote the sustainable development and inheritance of the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia in the new era, allowing the Mongolian ethnic group to continue to narrate, continue to produce space, continue to build social memories and maintain national identity. It also allows more groups and individuals in other regions of China and the world to learn about the Chagan Sulide Festival in Wushen Banner, Ordos City, Inner Mongolia, China. Therefore, the topic "Chagansu Lide Festival in Wushen Banner, Ordos City, Inner Mongolia, China" is relatively explained from a new perspective of sociological value, using the two concepts of story narrative and social memory as the core.

Therefore, the topic The research question has not yet been the specific object of any scientific work.

2.Purposes of Research

There are 4 Purposes follow:

2.1 The history and development of the Mongolian Chagansulide Festival of the Chahar Tribe in Wushen Banner.

2.2 Study the spatial production and social changes of the Mongolian people of the Chahar tribe through the Chagan Suli De Festival in Wushen Banner.

2.3 Study the narrative process of the Chagansulide Festival of the Chahar Tribe of Wushen Banner in the context of national heritage.

2.4 Study the construction and re-narration of the ritual theater of the Mongolian Chagansulide Sacrifice of the Chahar Tribe in Wushen Banner.

3.Research Questions

3.1 The history and development of the Mongolian Chagansulide of the Chahar tribe in Wushen Banner, how to continuously construct social memory through narrative, and the impact of early totem art on folk culture?

3.2 How does the Mongolian Chagan Surid Festival of the Chahar Tribe of Wushen Banner (1952-2013) narrate the story, carry out continuous migration and follow, and how does graphic art exist?

3.3 What kind of folk cultural content inheritance and how is the social value constructed by the Chagan Sulide Festival of the Chahar Tribe in Wushen Banner (after 2014-now) in the national heritage context?

3.4 How is the Chagansu Li Sacrifice Ceremony of Wushen Banner constructed in the ritual theater? How does the memory process through narrative reflect social interweaving and inheritance values?

4.Definition of Terms

4.1 Chagansulide Festival in Wushen Banner: It is the folk culture of Ordos City, Inner Mongolia. It is one of the representative projects of national intangible cultural heritage and the beginning of early Mongolian national cultural ideological beliefs.

4.2 "Nine-legged white banner": Nine-legged white emblem or nine-legged white flag. Mongolians commonly call it "Chagan Sulide". Chagan is also translated as Chahan, which means white; Sulide is also translated as Sulede, which means big pole.

4.3 Suli De: means "spear" and "flag". It is the divine spear given to Genghis Khan by the Immortal God. It is a symbol of Genghis Khan's invincibility in battle and is also the mascot of the Mongolian nation symbolizing spiritual power.

4.4 Chahar Tribe: It is one of the most famous tribes of the Mongolian people. It is known as the Ten Thousand Houses in the Central Mongolia in history.

The word "Chahar" is generally believed by historians to originate from Persian, which means "family", "servant", "guard" and "palace guard". After the Mongolian army's Western Expedition, the term was brought back to the Mongolian Plateau and integrated into the Mongolian language.

4.5 Totem: The entity is some kind of animal, plant, inanimate thing, natural phenomenon, etc. People in primitive times regard certain animals, plants or non-living things as their relatives, ancestors or protectors, and they are a personified object of worship. Chinese totem culture is also the basic embodiment of graphic art. Worship is one of the most primitive forms of religion.

4.6 Totem culture: It is one of the oldest and most peculiar cultural phenomena in human history. The core of totem culture is the totem concept. The totem concept inspired the imagination and creativity of primitive people, and gradually gave rise to totem names, totem signs, and totem taboos., totem exogamy, totem ceremony, totem fertility belief, totem incarnation belief, totem sacred objects, totem holy land, totem myth, totem art, etc., thus forming a unique and colorful totem culture.

4.7 Story Narration: The Mongolians of the Chahar tribe in Wushen Banner, Ordos City, China, are able to preserve social memory through the narrative of Chagan Suli De (flag). China's historical context, the opportunities for China's economic opening, the presentation of diverse aggregation, the acquired national heritage, etc., national identity and spiritual strength are the treasures of Chinese national culture.

The materials, rituals, programs, and inheritance of the Chahar tribe that create memories are all processes in which social memory is preserved, and space production and interaction are continuously carried out through narrative.

4.8 Social Memory: Chagan Suli De Wushen Banner, Ordos City, China, constructs a symbol system centered on the flag.

After the defeat of Lindan Khan, the last Mongolian Khan, in 1635, he was protected by the Chahar tribe and stayed in Wushen Banner, where he continued to pass on folk culture without interruption. It embodies the clear social memory of the Mongolian people of the Chahar tribe in Wushen Banner.

4.9 Chinese Mongolians: Mongolians living in Maobulage Village, Wushen Banner, Ordos City, China. It is carefully worshiped and preserved by the Chahar people (Chahar tribe), descendants of Lin Danhan's Hanting Guards.

The social memory of Lin Danhan's descendants is reconstructed through the core narrative of Chagan Sulide. In each period, the identity of Lin Danhan's descendants is also constructed through the core narrative of Chagan Sulide.

4.10 National Heritage: The Chinese government's intangible cultural heritage policy listed Chagansu Lide Festival in Wushen Banner as a national intangible cultural heritage in 2014. When the context changes, Sulide folk culture always exists, whether in the past or now. At the same time, under the guidance of Chinese government policies in the modern context, in the context of heritage, Chagansulide in Wushen Banner, Ordos, Inner Mongolia, China reconstructs Chagansulide folk culture through narrative and social memory.

5.Scope of Research

5.1 Research area

Wushen Banner, Ordos City, Inner Mongolia, China

This is an area where the unique folk culture belief Chagansulide folk culture exists. It is an area where Chagansulide folk culture has been held from the past to the present.

5.2 Period

5.2.1 The early historical context and formation of folk culture of Chagansulide.

Sulid was first erected in the early 12th century (1206). The national flag erected by Genghis Khan was the national symbol of the Mongolian Khanate and the national flag erected hereditary by all khanates.

From the early 12th century to the 16th century (1634), Lin Dan Khan was defeated and protected by the Chahar tribe. Suli De always remained, carefully worshiped and managed, and continued to inherit and develop folk culture.

From the 16th century to the period after 1904, we study the formation of early Sulid as a core and symbol. The descendants of Genghis Khan convinced people and maintained their national identity through the continuous memory process.

5.2.2 1952-2013 The Mongolian Chagan Sulide Sacrifice of the Chahar Tribe of Wushen Banner was suspended in 1952 and gradually resumed in 1978. The western development in 2000 promoted the resumption of the sacrifice in 2012. Different time points in social changes remember the continuation of the spatial reproduction of the Chagan Sulide Festival. The Chinese government and the Mongolian nation move forward together despite conflicts, allowing the Chahar tribe to always protect and inherit and promote the traditional and unique folk culture.

5.2.3 2014-The Chagan Sulide Sacrifice of the Chahar Tribe in Wushen Banner is now on the national intangible cultural heritage list, which has enabled the Chinese government to give new concepts, new developments, and social changes to the changes in the dimension of folk culture in the context of heritage. The significance of spatial reproduction, the mutual matching and promotion of the right of interpretation and definition between the Chinese government and the Mongolian nation can make the Mongolian people of the Chahar tribe more confident in telling the story of themselves and Chagan Sulid in a modern society with rapid development, allowing more people to have the same social memory.

5.3 Another

Main place :Main location: Maobulage Village, Wudinghe Town, Wushen Banner, Ordos City.

This is an area where the folk culture Chagansulide Festival has been held from the past to the present. It is the most complete preservation and inheritance in this area. Researchers will focus on the history, inheritance and cultural preservation of the Chagansu Lide Festival in Wushen Banner.

6. Research Methodology

This study will use qualitative research methods to collect and organize research data through field work, book reading, and literature research. The historical development and social changes of Chagansulide are analyzed using scientific concepts, and the research results are displayed using narrative descriptions, photos, frames, and linear diagrams. The research methodology is explained below:

6.1 Population and groups

6.1.1 The inheritor of the intangible cultural heritage of the Mongolian Chahar tribe in Wushen Banner, Ordos City.

Descendants of the local Mongolian Chahar tribe in Wushen Banner have lived in the area for a long time. They are a core role in the historical development process and social changes, and are the leaders in storytelling.

6.1.2 Mongolian descendants and Mongolian residents in Wushen Banner, Ordos City.

6.1.3 The Han group and other ethnic minority groups in Wushen Banner, Ordos City.

6.1.4 Local government officials involved in the development of the Mongolian ethnic group.

6.1.5 Cultural tourism is provided by the government and includes tourists and photography enthusiasts.

6.1.6 Folk culture scholars and international friends.

6.2 Instrumentation /Tools for data collecting

6.2.1 Mobile phone pictures and video records.

6.2.2 Use the mobile phone recording function to record on-site and interview records.

6.2.3 On-site record book.

6.3 Data Collection

6.3.1 On-site inspection:

1) Interviews: formal on-site research interviews, online interviews, and focused ceremony interviews.

2) Observation: normal observation (or general observation), participant observation.

6.3.2 Collect and organize books and documents.

6.3.3 Compilation of information and data on intangible cultural inheritors of the Chahar tribe in Wushen Banner.

6.4 Data Analysis

6.4.1 Setting up relevant data groups involves 4 research objectives.

6.4.2 Conduct descriptive analysis through four target contents as the main line; including history and development, spatial production and social change, national heritage context, and unit-dimensional narrative process.

6.5 Research presentation

6.5.1 Thesis: Descriptive Analysis and Figures. (Full paper)

6.5.2 Research article: Publishing in international journal level of “scopus”

7. Literature Review

Through the collection and arrangement of relevant documents, it can be seen that the current research on the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner mainly has two characteristics. Firstly, relevant research was conducted from the aspects of history, society, economy, early beliefs, production and life, etc. Secondly, from the perspective of sociology and cultural value, the study of the Mongolian Chagansulid sacrificial folk culture of the Chahar tribe in Wushen Banner was carried out less.

7.1 Literature review on the research text

Chagansulide has existed and developed for centuries. Through the process of researching this topic and conducting field investigations, I reviewed the collection of relevant literature and actual investigation and compiled some relevant documents as follows:

"Nine Travels in White" is the spiritual core of the early Mongolian nation. It was the flag emblem of the Great Mongolia established by Genghis Khan. The Mongolian nation is commonly known as Chagansulide. In the long history of development, Khan gradually became the spiritual pillar of the Mongolian nation, and also symbolized the absolute central status and power of the Khan. The Mongolian nation's awe followed him.

According to the "Secret History of the Yuan Dynasty", they gathered in the Year of the Tiger to worship the Nine Travel to Baihu. The author Qimuddorji introduced a detailed interpretation of Inner Mongolia culture from a macro perspective in the Chinese national culture series "The Proud Mongolians of Heaven", including human geography, nomadic wisdom, horse culture, folk residences, clothing, folk customs, music, art and Patterns, etc. are explained separately, which provides an important reference for in-depth exploration of Inner Mongolia. Read this book to learn about Mu Us Sha, the hinterland of Wushen Banner where agriculture and animal husbandry intersect, the Mongolian people's nomadic wisdom adapts to the cycle of four seasons, the Mongolian folk rituals of respecting nature and ancestors, as well as the national cultural visual symbols and cryptographic art and patterns, etc.

All of them provided me with important basis for my microscopic study of the folk culture of Chagansulide Festival. Folk literature that soothes the soul, character shaping, cultural inheritance and religious beliefs, all-powerful historical content, the steppe Silk Road connecting the Eurasian continent, etc. are the reference content to enhance the sublimation part of my research content. I will summarize it through reading and delete it.

The author of "The Rise and Legacy of the Mongol Empire" Michael Plaudin interprets the historical form and process of Mongolia from an international perspective, and explores the ancient civilization during the Mongol Empire. Through a large amount of information and data, the culture of the Mongolian period promoted the beginning of world civilization. The characteristics of this land with a long history, examining the narrative process of internal and external spaces in different periods from the past to the present, the changes in folk culture during the period of opening up and integration, and comprehensively understanding the Mongolian national folk culture and the Chagan Sulide Festival folk customs Culture has certain reference value.

Huang Dayuan and Li Rudong, the authors of "Central Asian Studies under Regional History", understand the development context of Mongolia through regional division. There are different specific contents that happened at different time nodes. The scope of this book is wide and it penetrates many historical integrations. The summary of gender, inclusiveness and perspective is the exchange and integration of Central Asian regional culture and world culture. In the selected chapters, the geographical area under the perspective of "One Belt, One Road" passes through the northwest of Eurasian time and space. The content displayed in this area and the Mongolian area supplements the historical context of my research and completes the text reference.

In addition, the connection and influence of early totems and patterns on Chagan Sulide are also analyzed from other aspects of aesthetics and culture and art. He Xingliang, the author of "Totem Aesthetic Culture", describes the history of totem symbols in his book. The history and origin of totem symbols, totem belief and Chinese culture, totem rituals and Chinese culture are explained one by one. Various types of totem symbols and their influence on Mongolian totem symbols. The representative patterns are presented one by one in the book. Totem aesthetics is closely related to early Mongolian beliefs. The concept of totem is composed of abstraction and concreteness. Many physical images began as totem aesthetics. Many totem records are the basis for Mongolian folk cultural beliefs. For example, animal images such as wolves and turtles were all objects of early worship by the Mongolian nation. The symbolic meaning of totem aesthetics allowed me to study Chagan Sulide's construction of a symbol system into a unified overall aesthetic fusion, and provide a good idea for how it generates social memory.

Amulba, the author of "Mongolian Patterns", provided many references for original patterns and totem patterns, and also It marks the characteristics, structure, form, and source of beauty of Mongolian patterns in various periods, the ancient origin of Mongolian patterns, and the inheritance and development of Mongolian patterns. These basic graphics are also closely related to the early Mongolian grassland cultural history and early Mongolian cultural beliefs, providing relative reference symbolic content and historical information. The animals, plants, flowers and various aspects of Mongolian life such as food, clothing, housing and transportation presented in the book pattern, It is a cultural creation of the Mongolian people and an artistic expression of the Mongolian people. Through the analysis of specific patterns, the spiritual, aesthetic, and psychological contents are worthy of reference and discussion in my research. The expression of artistic form is reflected in Suli De, The final evolution of Suli De as a totem form is a symbol of victory and a symbol of national prosperity that is expressed in the form of art. Regardless of the recorded paintings and pattern presentations, it has social significance in terms of social aspects, traditional folk culture, aesthetics, etc., and it is a process of being remembered.

During the research work, we also collected some papers that have achieved academic results in the study of folk culture and intangible culture, which play an important role in the process of basic cultural value research and historical context. Some scholars start from the issue of historical development and heritage. Among them, Gao Bingzhong's "The Development of Chinese Folklore in Thirty Years" provides a detailed description of the starting point, development, and scientific nature of folk culture. The development process of Chinese folklore differentiates the positioning of humanities and social sciences, and provides a certain direction for my research on the Suli De Festival in Chagan Banner, Wushen Banner. The restoration of folklore to the revival of folklore is similar to a certain stage in my discussion of research content. The development of Chinese folklore methods and paradigms in the historical opportunity has given folklore a new position. After 2000, the contents of "folk beliefs" and "intangible cultural heritage" were classified in detail and listed as important research content objects, which prompted my research topic to find the part that needs to be interpreted in this document. Zhou Chao's "The Formation and Problems of China's Cultural Heritage Protection Legal System, Centered on the Intangible Cultural Heritage Law" scientifically elaborates and explains the establishment of China's intangible cultural heritage and heritage protection laws. The reading of these contents serves as a directional guide and plays a normative role in the relevant content prompts in academic research when studying the text of Chagan Suli De. Chen Yang's "Analysis of the Spatiotemporal Evolution of Chinese Cities and Its Influencing Factors Since Reform and Opening Up" Reform and opening up is an important time node in the process of China's social development. It is in line with my choice of time node to study the Chagansu Lide Festival in Wushen Banner. Reform and opening up is accelerating. China's urbanization process affects the spatial pattern of economic levels with a gradient development strategy from east to west. Different data analysis, display and comparison from reform and opening up to the 21st century reflect the economic and urbanization level of the northwest frontier. At this stage of my research, the Chagansu Lide Festival in Wushen Banner has become open, inclusive, and inherited, embodying the value of folk culture on a larger scale, which is also an achievement that has not been achieved before.

7.2 Literature review on research concepts

Stories describe the interactions that exist in human society, telling the present, past, and future. Make coherent narratives in different times and spaces. This kind of narrative has content, structure, order, and thinking. It can be virtual or real. In my research framework, the story narrative is used throughout to explain the historical changes, ritual inheritance, ritual objects, etc. of the Chagansulide Festival in Wushen Banner, Ordos City, Inner Mongolia, thereby resulting in spatial interaction among the descendants of the Mongolian Chahar tribe in Ordos City. Protection and continuation, as well as sociological issues arising from the participation of different groups and expansion to external influences in the context of national intangible cultural heritage. Storytelling was therefore chosen as a concept for further exploration.

Social memory is a theoretical study with specific concepts and frameworks. Memory and its research are not only core issues in society and culture, but also core issues in society as a whole. But, like everything in history, they are constantly changing, and processes of modernization have brought, and continue to bring, a high degree of differentiation across multiple axes. When memory is conceptualized in this broad way, in terms of being able to process the past, or rather the past, into the present, then it can actually be viewed as every activity, every action, and every an integral part of social facts. So social memory will be part of what I study. The most core concept is to explore the Chagansu Lide Festival in Wushen Banner, Ordos City, Inner Mongolia, to build identity and national identity through the symbol system from the past to the present.

Many relevant international works recommended by the professor: CRISTOPHER NASH "NARRATIVE IN CULTURE", NIAMH MOORE and YVONNE WHELAN "HERITAGE, MEMORY AND THE POLITICS OF IDENTITY", Andreas Huyssen "PRESENT PASTS Urban Palimpsests and the Politics of Memory", Gerd Sebald and Jatin Wagle "Theorizing Social Memories Concepts and contexts", about the specific cognition and interpretation of research concepts, texts, and content, from the application of cultural narrative storytelling in science, philosophy and literature, a new perspective on the cultural landscape of heritage, memory and identity politics, Present Past Urban Glimpses and Memory Politics, and Theorization of Social Memory Concepts and Contexts, these four books interpret research concepts from different directions. The book uses detailed anatomical analysis of different cases, illustrations, and detailed explanations of deep theoretical phenomena such as storytelling, social memory, philosophical science, etc., and displays it from all aspects of psychology, sociology, and anthropology.

"Heritage, Memory and Identity Politics" explores landscape, memory and identity, the politics of heritage and cultural landscapes, where "historical memory" can be seen as the memories we are reminded of, unlike the memories we remember, the memories collected are always historical (or narrative) is always the product of some kind of reminded process. The book mentions many viewpoints and discusses them through examples of landscapes. "Urban Glimpses of the Present Past and the Politics of Memory" The geographical spread of memory culture is as wide-ranging as the diversity of political uses of memory. The current transformation of temporal imagination brought about by virtual space and time may highlight the enabling dimension of memory culture. , the article lists movies, buildings, etc. and is compiled with the social situation at that time. Taking into account that the Wushen Banner Chagansu Lide Festival studied by us is related to the historical background and historical events at different time points in the historical context, so that it can be expanded in breadth. Thinking. The book also touches on cyberspace and new digital technologies, which are the memories needed to build differentiated local futures in a global world. These contents will push my study of the Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, into a new field of theoretical research and ideological level. Moreover, the changes in memory brought about by digital thinking have not been mentioned by previous people, which is the scope of my thinking.

"The Application of Cultural Narrative Storytelling in Science, Philosophy, and Literature" Storytelling is best suited to explain what has happened. Stories can be

analyzed into "functions" (Propp's word "action"). Neil MacCormick proposed "narrative coherence" "Sexual" concepts, narratives that represent, among other things, typical patterns of human behavior that are known and understood within that society or social group. "Theorizing Social Memory" Memory and its research are not only core issues in social and cultural sciences, but also core issues in society as a whole. The modernization process has brought and continues to bring about a high degree of differentiation across multiple axes, which will involve relevant issues in different fields. Regarding memory issues. These two books allowed me to learn and guide my research on the concepts of storytelling and social memory from an overall framework. Therefore, the two concepts of storytelling and social memory continue to guide me in new ideas in the expansion of my horizons, which helps to better display the folk cultural value of Chagansulide in Wushen Banner, Ordos City, Inner Mongolia in the contemporary context.

"Being and Time" is written by [German] Martin Heidegger. An in-depth analysis of the concept of phenomenology, the antecedent concept of phenomenology, and the spatiality of existence between worlds can touch the space for the expansion of the content of my research. Prompts me to think in depth and breadth.

In related papers and journal materials, Zhang Junhua's "Discussion on the Development Trend of Social Memory Research" analyzed the definition of social memory, memory sources, cultural memory, and media and memory, which inspired me to study the content of the changes in the emergence of new media. "past" narrative method, That is to say, the speed and scope of narrative reproduction have increased, and more and more people are relying on media forms to carry out their own social memories, posing challenges to oral narratives. This is also my reflection on the narrative method of Chagan Suli De in Wushen Banner. For Jing Jun's "Memory of Shentang: History, Power and Morality in a Chinese Village" and Wang Mingke's "You on the Edge of China: Historical Memory and Ethnic Identity" The appearance of these two books in this article also prompted me to research and read related content. Peng Zhaorong's "Review of Anthropological Ritual Research" and Xue Yibing's "Anthropological Interpretation of Ritual Phenomenon" both analyzed and discussed the concepts I studied in detail. For the early research on the anthropology of ritual representation, the metaphorical nature, reversibility, ambiguity of limits, stages, and arbitrariness of the ritual development process of rituals are explained, and the characteristics of rituals such as ritual expression, ritual form, ritual performance, etc. Summarize ritual storage, ritual cohesion, and ritual narrative, It has served as a guide for my conceptual research, but no one has mentioned much about the extension of anthropological rituals before, and it is also a new issue that I will explore later.

7.3 Literature review on research models

The folk culture of Chagansulide in Wushen Banner is one of the important activities that showcases the traditions of the region. Commemoration is recognized as an important form of "blessing" and is also a true product of Mongolian national history or legend. Traditional folk culture is a cultural activity and a spiritual product formed and developed by people in the historical process. The content of traditional rituals passed down from generation to generation by the Mongolian people nourishes the spiritual life of the Mongolian people, embodies the beauty and inheritance of

national folk culture, attracts the active participation of more domestic and foreign travelers, and carries the value of national folk culture. a typical and sustainable value. In the "Sharlig Gacha Chronicles" written by the local Mongolian author Demutu Qiyun Zhang Wenrongmanglai, Bai Qingyuan's "Ushen Banner Cultural Relics Chronicles", Yunsumiya Naganai's "Otok Banner Culture" Mongolian folk culture and Mongolian descendant families are clearly recorded in several books of "The Chronicles".These books are an important basis for studying local wisdom. They are all compiled by Mongolian authors in Ordos City in both Mongolian and Chinese languages. Among them, the author of "Sha'erlig Gacha Chronicles" is the inheritor of the Mongolian ethnic group in Wushen Banner, Ordos City, Inner Mongolia. Teacher Qiyun also participated in writing books,The book documents the historical development of Mongolian folk culture, different types of folk culture, Mongolian genealogy, etc., and clearly records the humanities, nature, history, grassland agriculture and animal husbandry of the region. The cultural development context of Shen Banner and Otuoke Banner and the representative style of folk culture were examined, the origin of folk culture in this region was examined, and the value of Gacha Chronicles was discussed.The integration, penetration, tolerance and summary of folk culture in the book provide a useful reference for helping me organize documents, supplement research ideas, and complete my text.For a variety of reasons, no one seems to have delved into how the Mongolian groups here carried out narratives of their national culture, although many traces have been recorded of the constant changes and physical changes that have occurred between the development and history of life in this region, How is folk culture reflected in memory,After the test of time and historical process, there is a certain basis to form the cultural context, but there is also a part of the cultural heritage that is preserved in the form of historical memory and is inclusive of culture.

From the aspect of cultural studies, "Research on the Integration of the "Nadam" Conference and Multiculturalism under the AGIL Analysis Paradigm" by Yang Chunhui and other authors summarized the integration and penetration of culture. The analysis of multiculturalism and the application of the AGIL analysis paradigm are in depth and breadth. thinking on,It provides corresponding reference for me to study the close relationship between the existence of intangible cultural forms and life and the expression of inheritance from generation to generation from the perspective of national heritage context. In particular, the concept of AGIL paradigm fills my thinking about how the value of inheritance needs to be reflected in contemporary society. Coordinate to maintain a virtuous cycle,Continue the national population, carry forward and inherit the national spirit, and allow more groups to share the value of folk culture.Liu Min and other authors' "Excavation and Improvement of the Cultural Connotation of Grassland Tourism" depicts the cultural value of grassland culture and other folk cultures in different periods, and creates the harmonious existence of Chagan Sulide folk culture in the changes of folk culture. It shows the exchange and collision between folk culture and world culture.

We also referred to the Chahar Cultural Network, 360 Personal Library and other information resource libraries and related website information content, and used information technology to collect information about the Chahar Mongolian people and related historical information, in order to study the Chahar Mongolian tribe in Wushen Banner. The tribal Chagansulide sacrifice provides a reference basis. From

the origin, history, and social economy of the Chahar tribe, relevant content is introduced in detail. Storytelling and social memory provide good value for the two concepts I study. Social changes are clearly analyzed in the resource database. The Mongolian nation and Chinese social development rely on and promote each other to constitute the meaning of space regeneration, and the change of meaning is also I learned a lot from the information resource library and provided further reference for my research content.

Reviewing the references, this topic has not been studied here before, nor has it been substantiated in terms of the two literature concepts used. Through the main research object Chagan Suli De Festival in Wushen Banner, it can clearly show the social memory of the descendants of the Chahar tribe, the story narratives of the inheritors of intangible cultural heritage, the social value of folk culture and digital modernity. Previously, neither the academic community nor the scientific research community looked at this issue from this perspective. Through the theme "Chagansu Lide Festival in Wushen Banner: Storytelling and Social Memory in the Context of National Heritage," I want to shed light on these issues, not only being introduced to academic circles in Inner Mongolia, China, but also in studies in other regions Improve the value of folk culture. Although there are books, articles, magazines, websites, and even TV programs about the Chagansu Lide Festival in Wushen Banner, the content is generally systematic and comprehensive. Therefore, referring to the literature received helped me have more of a basis for proper orientation, research methods, and recommendations in completing this topic most effectively.

8. Concepts, Theory and Conceptual Framework

The research conceptual framework structure of this study. There are interrelationships between the texts of "Chagan Suli De Festival of Chahar Tribe, Wushen Banner, Ordos City" and they are integrated with academic issues and concepts. Storytelling and social memory include space in production and semiotic systems.

Based on the above correlation structure, I designed a research conceptual framework as a thinking tool in research work, as shown below.



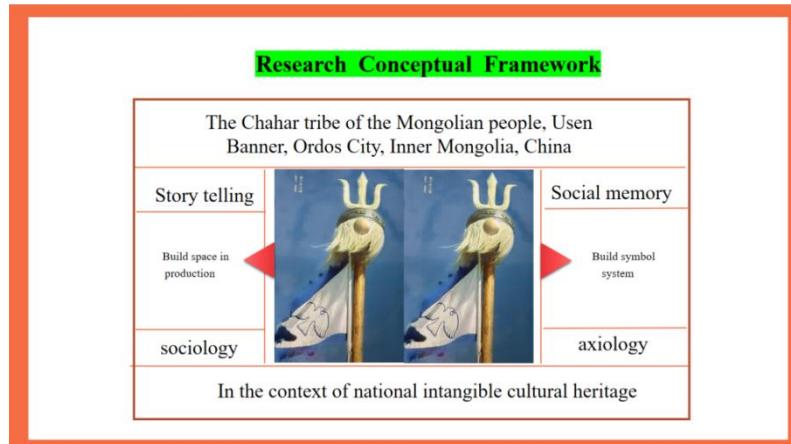


Figure 1 Structural Research Framework The research text is the Chagansulide Festival of Chahar Tribe, Wushen Banner, Ordos City, Inner Mongolia, China. This is a kind of folk material culture, and the conceptual framework is divided into left and right parts. The left part explores how the Chahar tribe in Wushen Banner constructs their uninterrupted spatial reproduction through storytelling. The right part discusses how the descendants of the Chahar tribe have established clear social memories through continuous protection and inheritance. In China In the modern context, the Mongolian Chahar tribe maintains its identity and national identity through the Chagansulide Festival. The narrative with Chagansulide as the core is also constantly reconstructing social memory. The outward expression of self in the context of national intangible cultural heritage.

Source: Tang Lili picture: (Obtained on November 5, 2023)

9.Benefit of Research

At present, the research on the folk culture of Chagansulide Festival in Wushen Banner, Ordos City, Inner Mongolia is not extensive. There are many books, journals, and papers covering various aspects of the history and folk custom characteristics of Mongolian culture. Regarding Wushen Banner, Ordos City, There are relatively few sociological and unique value studies related to the Qi Cha Gan Su Lide Festival, and most of the studies are scattered.

9.1 Academic benefits :

This study uses the concepts of storytelling and social memory to systematically analyze and sort out the Chagansulide Festival in Wushen Banner, Ordos City, Inner Mongolia, China. It embodies the characteristics of the original culture of the Mongolian nation and the integration of folk cultural phenomena in the space of production and modern culture. Relationships continue from past but present in symbolic interactions,Display the significance of the Wushen Banner Chagansu Lide Festival folk culture to the nation and country in different historical periods and analyze the changes in significance, expand the boundaries of the research field, improve research methods and thinking, and make scientific research methods more practical.A research design can serve well as a research model for studying the same problem in another location.

9.2 Benefit to the government and local people :

Through qualitative research, the folk cultural phenomenon of the Mongolian Chagansu Lide Festival of the Chahar Tribe in Wushen Banner, Ordos City, Inner Mongolia has been continuously interpreted and recognized. Analyze the folk culture of the Mongolian Chagan Suli De Festival of the Chahar tribe in Wushen Banner from sociology and unique values. Interpreting the process of common development in China's social changes and economic development and the contradictions between the Mongolian people, constructing the meaning of continuous spatial reproduction, and promoting the extensiveness and popularity of the folk culture of the Mongolian Chagan Surid sacrifice of the Chahar tribe in Wushen Banner. Scalable development. After being listed as a representative project of national intangible cultural heritage in 2014, the continuous social changes with new faces and contents express external narrative space, which in turn drives the development of local tourism and the display of folk culture to the outside world, and even promotes Ordos in Inner Mongolia. It plays an important role in promoting the protection and inheritance of folk culture from the city to the country.

9.3 Interests in developing national or local government policy:

The research results and content can be used for the policy formulation, inheritance, protection and development of the Chagansu Lide Festival in Wushen Banner, Ordos City, China, from multiple angles, as well as the development of the digital economy to construct differentiated expressions of folk culture.

9.4 Expand theoretical construction:

The focus of this study is on the process of constructing spatial reproduction meaning and constructing symbolic interactions through social change, explained through the concepts of storytelling and social memory. If successful, this will broaden the new perspective of theoretical research on this type of folk culture and become an important topic in the world's academic community. It developed into a research model that can be used to study different types of its unique folk culture and help scholars understand other folk cultural events.

10.New Knowledge of Research

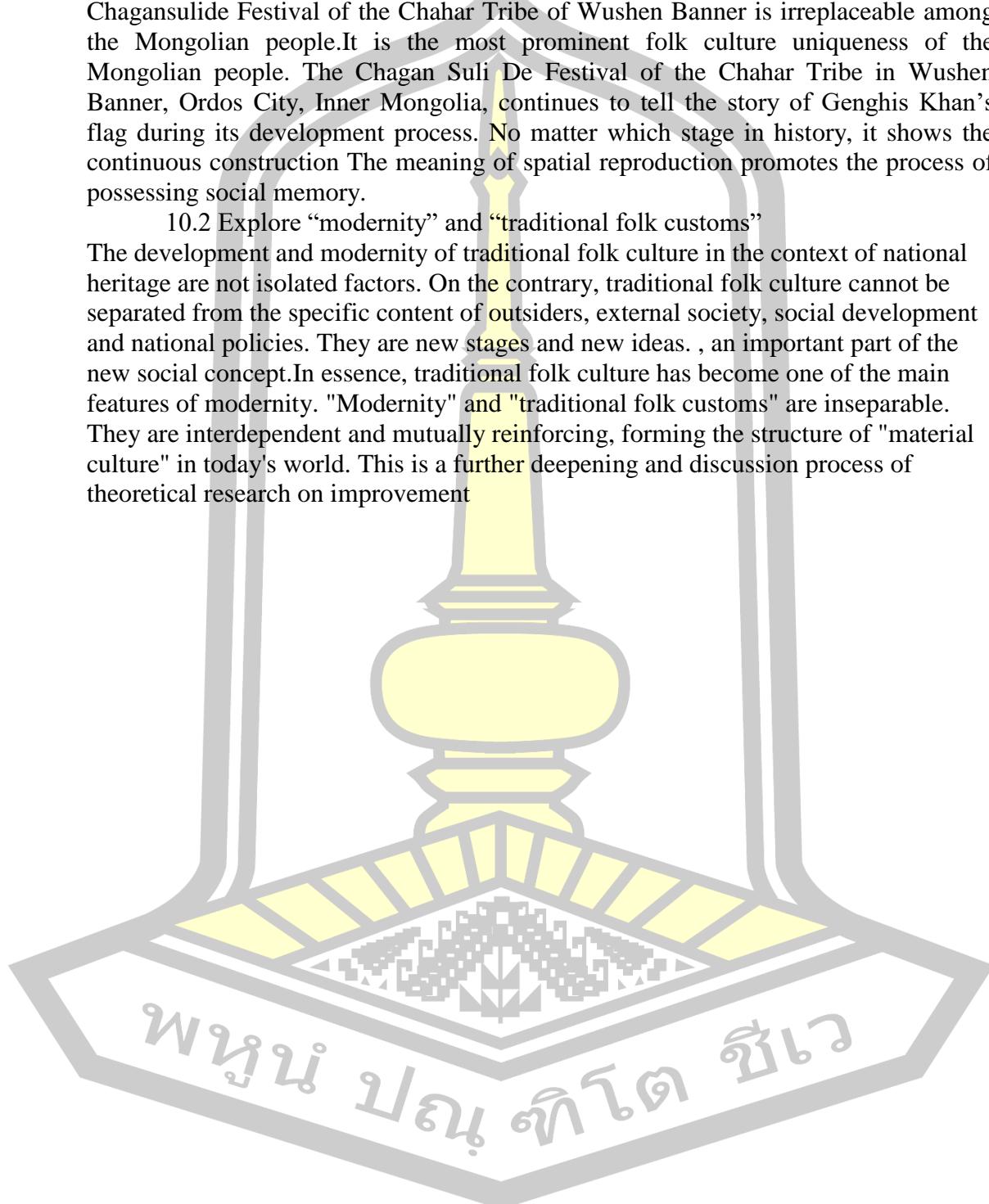
10.1 Social changes and the significance of spatial reproduction

The continuous reproduction of folk cultural space and symbolic interaction plays an important role in the narrative process from the past to the present and the overall social memory of the Mongolian Chahar tribe. It can affect personal identity, national identity, social change, folk cultural heritage and Political status. The Chagansulide Festival of the Chahar Tribe in Wushen Banner, Ordos City, Inner Mongolia, is primitive, mysterious in connotation, unique in form and unique in inheritance. It has a folk cultural form that is different from other ethnic groups in China. The Mongolian ethnic group continues the process of storytelling and reproduction, constructing memories to maintain identity and maintain the national flag, which is the core content of their own nation. This reflects the protection of the Chagan Suli De Festival of the Chahar Tribe of Wushen Banner in the historical process through social changes. and the continuation of inheritance. The analysis believes that the Chagan Suli De Festival of the Chahar Tribe in Wushen Banner, Ordos City, Inner Mongolia is a folk cultural phenomenon created by the unique folk

cultural value relationship and continuous interaction. China's social changes are closely related to the Mongolian people of the Chahar Tribe in Wushen Banner. There is a close relationship between them that matches and negotiates with each other. The Chagansulide Festival of the Chahar Tribe of Wushen Banner is irreplaceable among the Mongolian people. It is the most prominent folk culture uniqueness of the Mongolian people. The Chagan Suli De Festival of the Chahar Tribe in Wushen Banner, Ordos City, Inner Mongolia, continues to tell the story of Genghis Khan's flag during its development process. No matter which stage in history, it shows the continuous construction. The meaning of spatial reproduction promotes the process of possessing social memory.

10.2 Explore "modernity" and "traditional folk customs"

The development and modernity of traditional folk culture in the context of national heritage are not isolated factors. On the contrary, traditional folk culture cannot be separated from the specific content of outsiders, external society, social development and national policies. They are new stages and new ideas. , an important part of the new social concept. In essence, traditional folk culture has become one of the main features of modernity. "Modernity" and "traditional folk customs" are inseparable. They are interdependent and mutually reinforcing, forming the structure of "material culture" in today's world. This is a further deepening and discussion process of theoretical research on improvement



CHAPTER II

The Historical Development of the Mongolian Chagansulide Festival of the Chahar Tribe in Wushen Banner

Introduction

This chapter is provides an overview of the physical geography, climate environment, historical context and social development of Wushen Banner in Ordos City, Inner Mongolia. The introduction is divided into four parts: first, the geographical location, natural resources, climate factors, etc. of Wushen Banner are introduced; The second is the narrative content of the Mongolian early folk beliefs, totem pattern art, and other social culture of the Chahar tribe in Wushen Banner; The third is the narrative process of continuous spatial reproduction by the Mongolians of the Chahar tribe in the early historical trajectory; Fourth, through the migration process and finally landing in Maobulage Village, social changes have prompted the symbolic interaction and specific object-form rituals with Genghis Khan's flag as the core to form social memory. It paves the way for the following chapters as the meaning of spatial reproduction gradually deepens in social changes, allowing the Mongolian people and the Chinese government to negotiate with each other to construct the expression of social memory content.

Part1: The Geographical Physical Space and Settlement area of the Mongolian people of the Chahar tribe in Wushen Banner

1.1 Geographical location and geographical characteristics

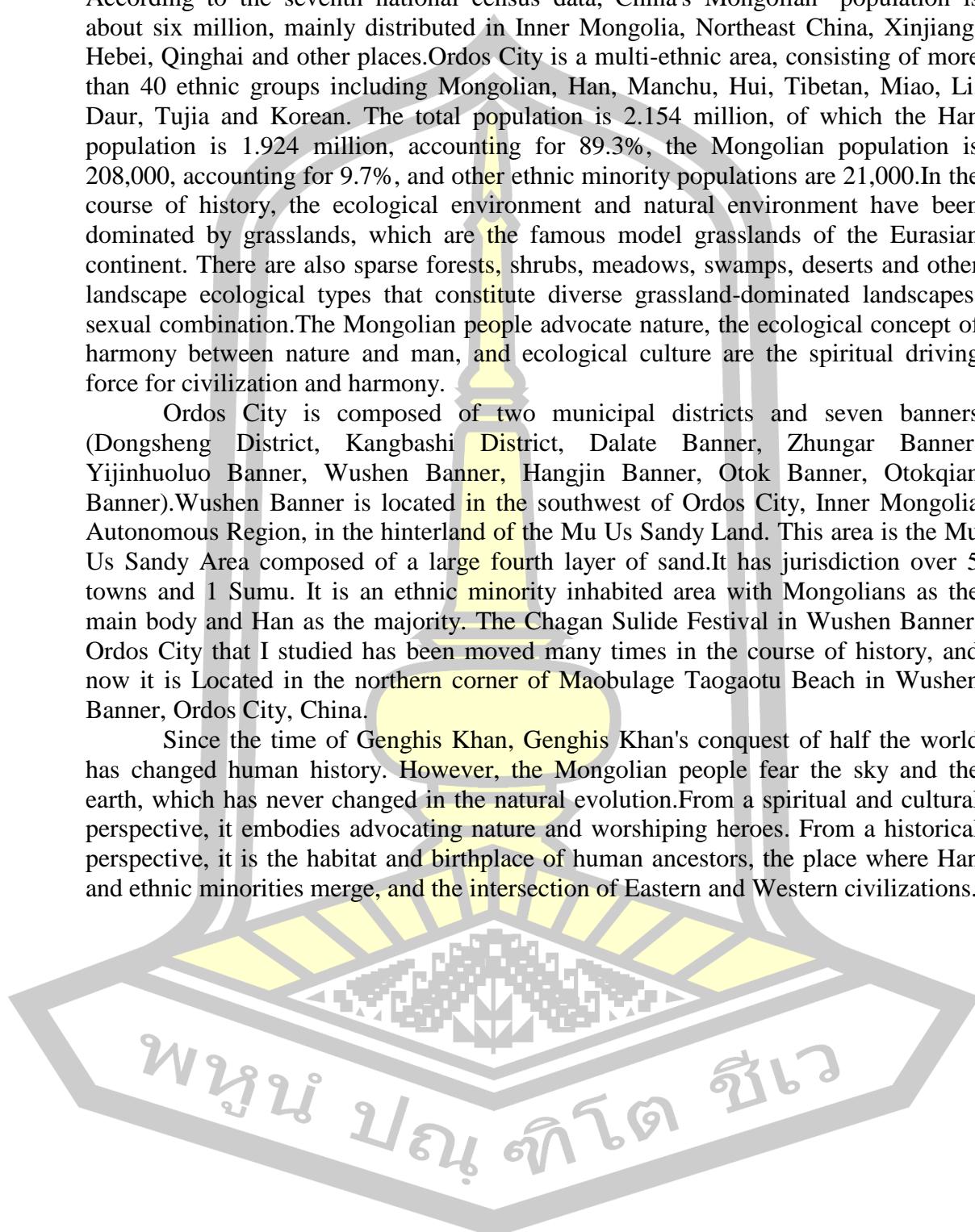
Ordos City belongs to the Inner Mongolia⁵ Autonomous Region of China. The Ordos Plateau, where agriculture and animal husbandry intersect, covers an area of 87,000 square kilometers. It is located in the southern part of the Yinshan Mountains, in the hinterland of the bends of the Yellow River, and the Yinshan Mountains are the geographical dividing line. Historically, it has also been the dividing line between agriculture and animal husbandry. Physically The region is one of the important places along the "Silk Road" in history. The Ordos Plateau is about 1100-1500 meters above sea level. The bedrock is mainly Mesozoic loose sandstone, and the ground is composed of Fourth-century alluvial deposits and wind turbines. With its splendid grassland culture and mysterious and unique folk customs, Inner Mongolia Autonomous Region of China is one of the birthplaces of Chinese civilization.

⁵ The Inner Mongolia : Autonomous Region is a provincial-level administrative region of the People's Republic of China and the earliest ethnic minority autonomous region in my country. It is located on the northern border and is the third largest province in China.

Chinese Mongolians rank sixth among China's ethnic minority populations. According to the seventh national census data, China's Mongolian⁶ population is about six million, mainly distributed in Inner Mongolia, Northeast China, Xinjiang, Hebei, Qinghai and other places. Ordos City is a multi-ethnic area, consisting of more than 40 ethnic groups including Mongolian, Han, Manchu, Hui, Tibetan, Miao, Li, Daur, Tujia and Korean. The total population is 2.154 million, of which the Han population is 1.924 million, accounting for 89.3%, the Mongolian population is 208,000, accounting for 9.7%, and other ethnic minority populations are 21,000. In the course of history, the ecological environment and natural environment have been dominated by grasslands, which are the famous model grasslands of the Eurasian continent. There are also sparse forests, shrubs, meadows, swamps, deserts and other landscape ecological types that constitute diverse grassland-dominated landscapes. sexual combination. The Mongolian people advocate nature, the ecological concept of harmony between nature and man, and ecological culture are the spiritual driving force for civilization and harmony.

Ordos City is composed of two municipal districts and seven banners (Dongsheng District, Kangbashi District, Dalate Banner, Zhungar Banner, Yijinhuoluo Banner, Wushen Banner, Hangjin Banner, Otok Banner, Otokqian Banner). Wushen Banner is located in the southwest of Ordos City, Inner Mongolia Autonomous Region, in the hinterland of the Mu Us Sandy Land. This area is the Mu Us Sandy Area composed of a large fourth layer of sand. It has jurisdiction over 5 towns and 1 Sumu. It is an ethnic minority inhabited area with Mongolians as the main body and Han as the majority. The Chagan Sulide Festival in Wushen Banner, Ordos City that I studied has been moved many times in the course of history, and now it is located in the northern corner of Maobulage Taogaotu Beach in Wushen Banner, Ordos City, China.

Since the time of Genghis Khan, Genghis Khan's conquest of half the world has changed human history. However, the Mongolian people fear the sky and the earth, which has never changed in the natural evolution. From a spiritual and cultural perspective, it embodies advocating nature and worshiping heroes. From a historical perspective, it is the habitat and birthplace of human ancestors, the place where Han and ethnic minorities merge, and the intersection of Eastern and Western civilizations.



⁶ Mongolian: Mongolian (Cyrillic: Монголын) is a traditional nomadic ethnic group mainly distributed in East Asia. It is one of the ethnic minorities in China and the main ethnic group in Mongolia.

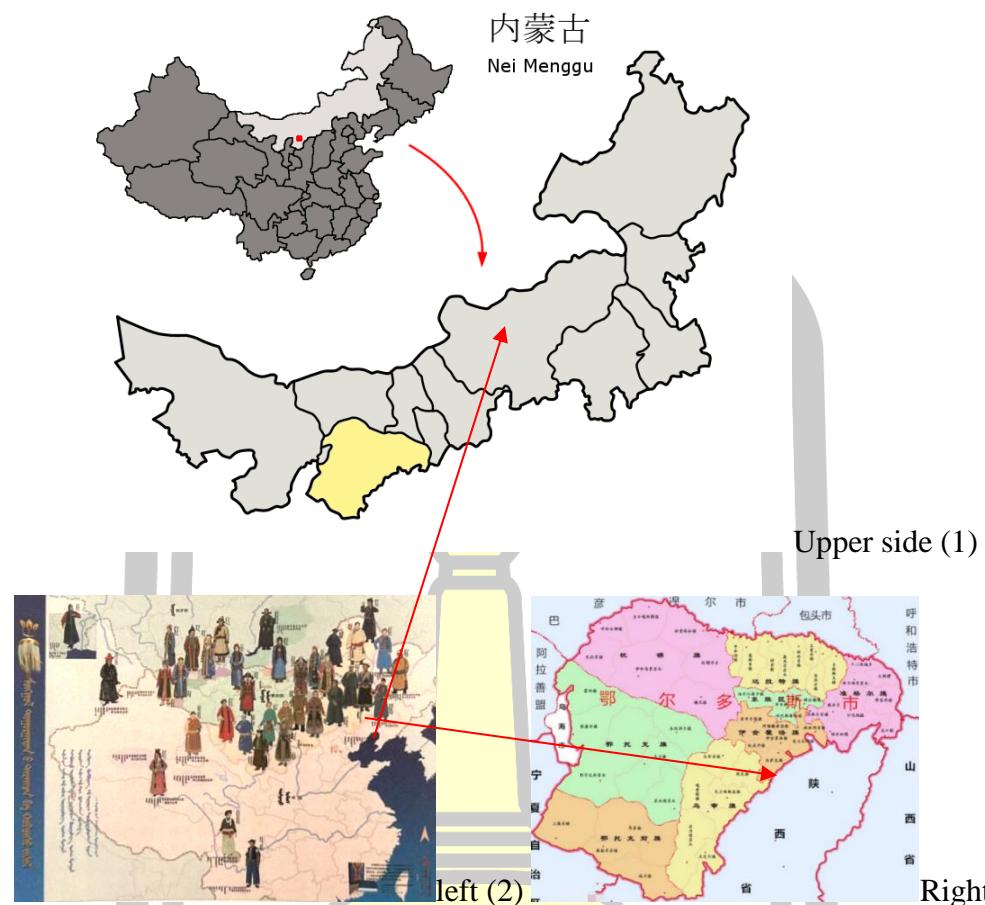


Figure 2: Upper side (1) Inner Mongolia Autonomous Region on the Chinese map. The complex geographical environment has slowed the economic development of this region, and the Mongolian folk culture is well preserved. The densely populated area on the left (2) is the right side of the Inner Mongolia Autonomous Region. (3) Ordos City, shown in yellow, is located in the southwest of Inner Mongolia Autonomous Region, China.

Source: Exploration of Mongolian Culture Picture: <https://www.google.com.hk/>
 Tang Lili (Searched on June 20, 2023) .

1.2 Climate characteristics

In addition to geography, climatic conditions can also play an important role in shaping the history of steppe nomadic cultures. The climate of Wushen Banner in Ordo is a dry and semi-arid area, with abundant sunshine and seasonal changes in rainfall. There are frequent sandstorms and strong northwest winds. Spring lasts from late March to late June every year, with warm and cold air alternating with each other, resulting in strong winds and sandy weather, a dry climate, serious soil loss, and spring droughts. There is little precipitation, rain and heat are not synchronized with the seasons, the sunshine time is short, the rainfall is small, and the air is dry, so it is said to be "spring drought in nine out of ten years". In summer, from mid-June to late August, rain is concentrated, rainfall variability is large and unevenly distributed. The average temperature in mid-summer is 22 degrees, the season is short and warm, and

there are varying degrees of drought. From August to late October, the weather is crisp and clear, with autumn rains and cool weather. The average rainfall in September can reach about 40 mm, accompanied by continuous autumn rains. From early November to late March of the following year, there is a long and cold winter with temperatures below zero, little snowfall, and increasing wind speeds. Due to climate changes throughout the year, Wushen Banner area in Ordos City will also experience different natural disasters in different seasons. Drought-prone areas in summer, strong winds and sand dust in autumn are also frequent natural disasters. Since it is located in Mu Us In the hinterland of the desert, the soil is soft, the ground vegetation is low and sparse, and the wind is not only strong but also strong. Frosts in winter affect the greening of pastures, and hail and floods in summer and autumn have been recorded in the course of history.

The complex basic climate characteristics of Wushen Banner in Ordos City ⁷lead to the complexity and diversity of Wushen Banner's climate, and also show nomadic changes in grassland and pastures in the four seasons. In line with the Mongolian people, "heaven, earth, man and god" are present at the same time, and they appear every day in the empty Wushen Banner area of Ordos City. It also reflects that the changes in the four seasons of Wushen Banner in Ordos City are survival and sustainable development in time and space coordinates, and also expresses the ecological concept of harmonious symbiosis of "fourfold enclosure"⁸.



Figure 3 A book compiled by Urengowa "Chahar under the White Flag" in 2019, showing the geology, landforms and geographical environment of Wushen Banner

Source: Book "Chahar Under the White Flag" Picture: Book "Chahar Under the White Flag"(Inquiry on July 5, 2023).

⁷ There is a proverb in the Wushen Banner area of Ordos City, "Nine spring droughts in ten years", which means "some arid places are short of water all year round, with low rainfall and high evaporation. This situation can easily lead to desertification of the land."

⁸ The specific explanation of the four-fold enclosure is that a philosopher said that the essence of the world is nothing more than the four-fold enclosure of heaven, earth, man, and god. When any one of these four is mentioned, the other three are also mentioned together.

This special geographical environment and climate characteristics make Wushen Banner the most suitable area for the development of agriculture, animal husbandry, grassland animal husbandry and drought-loving crops. It is a relatively advantageous area for China's animal husbandry and an ideal place for drought-loving crops. Wushenzhao Town is located in the hinterland of Mu Us Sandy Land. Over the years, ecological fragility has been a more realistic problem. The vegetation type is single and the ecological protection function is relatively weak. Affected by desert drought, there are serious vegetation degradation and increased pressure on grassland. ,inconvenient traffic. The geographical environment and climate also affected Wushen Banner's folk culture, which lagged behind and expanded relatively slowly.

Of course, folk culture is also most closely related to the production and life of the Mongolian society in Wushen Banner, and is reflected in people's understanding of the world and simple clothing, food, housing and transportation. The Mongolian people's sacrifices are in reverence for heaven, earth and nature. Different regions have different scenes and seasons, and the sacrifices are different. Chagansulide Festival in Wushen Banner. With the environment, climate change and local lifestyle, related folk activities are carried out according to different nodes. Both men, women and children will dress up (Mongolian costumes) to participate. Wushen Banner's unique geographical and climatic characteristics, the emptiness of the desert, and the vastness of the grasslands are symbols of the nomadic wisdom of the Mongolian people, creating the worship of nature, heaven and earth. The Chagan Sulide Festival⁹ is mainly performed

by descendants of the Chahar tribe¹⁰ and the Mongolian group. The Chahar tribe has experienced hundreds of years of protection and inheritance, so that the ritual process is all performed by the Mongolian descendants of the Chahar tribe, and creates a traditional and standardized ceremony. process, It has become a folk culture of harmonious coexistence with strong characteristics. It is also the continuation of the identity of the descendants of the Chahar tribe and the content of continuous spatial reproduction in social changes. Of course, with the passage of time, space and

⁹ Chagansulide Festival: Folk customs of the Inner Mongolia Autonomous Region, one of the national intangible cultural heritages. Chagansulide Sacrifice is the natural worship of the heaven, earth and universe that the Mongolian people have gradually formed over a long period of time. Chagansulide Festival is popular in Wushen Banner, Zhengxiangbai Banner and other areas. It is divided into various forms such as mighty big sacrifice, small sacrifice, moon festival, sun festival, sky festival, star festival, fire festival and annual festival, which embodies the Mongolian national tradition. The complete inheritance of culture. Suli De means auspiciousness, loftiness, harmony, unity and peace in Mongolian.

¹⁰ Descendants of the Chahar tribe, the Chahar tribe is one of the most famous tribes of the Mongolian people. The name "Chahar" first appeared in the early days of Genghis Khan's founding. It is a special cowardly army that has guarded the Mongol Khan for generations. It is not a blood relationship, but a military organization based on professional relationships. It is a military organization composed of children of Wanhu, Qianhu, Baihu and other nobles and Mongolian elites.

social changes, the Han people and other external groups are also allowed to participate, making the Chagansulide sacrificial folk culture a process of social memory.



Figure 4 Figure 4. The influence of the geographical environment and climate of Wushen Banner has caused the Mongolians in the area to form a unique folk cultural wisdom. The Chagan Sulide Festival not only created folk cultural beliefs about heaven and earth, but also became the memory of the descendants of the Chahar tribe. , to continue the expression of identity. The picture shows the scene of the Chagansulide sacrifice ceremony in the early and mid-19th century

Source: Wushen Banner Picture: Tang Lili (Photographed on May 20, 2023).

The geographical environment is occupied by sandy land, with 75% sandy land vegetation and 30% forest coverage. Sand control and prevention began in the 1960s, and forests and grasslands were blocked from the north to the south. However, the production methods were backward and the regional economic development in the northwest was slow, which made the region Regional development lags behind. However, it is precisely because of the sand dunes formed under this special natural geographical condition, the unique natural barrier of the desert, the self-contained social system, and the relatively slow economic development that the ancient traditional folk culture of the Mongolian people has been able to survive in the Wushen Banner area. Completely preserved, this also provides us with good conditions for studying the folk culture of Suli De Festival in Chagan, Wushen Banner. Whether it is climatic factors or the environmental impact of geography itself, in the process of Chinese social development, the protection and inheritance of the Chagan Surid sacrificial folk culture of the Chahar Tribe of the Mongolian people in Wushen Banner is a continuous reproduction process of narrative space.

The Mongolian people of the Chahar Tribe and The changes in China's social form are closely related and are also the result of the discontinuous continuation of narrative space.



Figure 5 Display of the geographical environment of the Wushen Banner area. The geographical environment and social and economic development will affect the inheritance and protection of Wushen Banner folk culture.

Source: Published book "Chahar Under the White Flag" in 2019 Picture: Book "Chahar Under the White Flag" (Inquiry on July 5, 2023).

Part 2: The Humanistic Environment of the Mongolian Tribe of Chahar Tribe in Wushen Banner

2.1 The historical origins of the Mongolian people of the Chahar tribe in Wushen Banner

The nomadic peoples on the inland Asian plateau have always had the custom of worshiping the Immortal Sky¹¹ and various stars, which existed as early as the Xiongnu era. In "Historical Records. Biography of the Xiongnu", "When the Shan Yu came out of the camp, he worshiped the sun at the beginning of his life, and worshiped the moon at night... He acted with the stars and the moon. When the moon was strong, he attacked, and when the moon was weak, he retreated." It shows that the Huns had sacrifices The habit of worshiping the stars and following their movements.

¹¹Changshengtian: The Mongolian people regard "Cangtian" as the eternal and supreme god (pronounced "Tenggri" in Mongolian). The concept of sovereignty of the Mongols is called the "Eternal Sky" because the Mongols regard "Cangtian" (the firmament) as their eternal god. Supreme power is granted to an earthly leader by the god "Changshengtian" (the main god of the grassland nomadic tribes).



Figure 6 Dedorji's "Heaven's Proud Son of the Mongolian Tribe" records the related history and myths and legends, and is an important reference for studying the development of Mongolian folk culture of the Chahar tribe in Wushen Banner.

Source: Books in 2017 Left (1) Book "The Proud Son of Heaven" Right (2) Bi Museum of Inner Mongolia University picture: <http://www.360doc.com/>, (Inquiry on August 25, 2023).

Regarding the origin of the Mongolian ethnic group of the Chahar tribe in Wushen Banner, first of all, scholars have different opinions on the actual formation time of the Chahar tribe. The Chahar tribe is one of the most famous tribes of the Mongolian people and was known as the Central Mongolia in history. Thousands of households. Its tribes have many branches and have existed for a long time in the historical development stage. The name "Chahar" first appeared in the early days of Genghis Khan's founding. Genghis Khan's cowardly army extended to tens of thousands of households in central Chahar. The Chahar tribe of Mongolia ranks first among the four major Mongolian tribes. In the middle and late Northern Yuan Dynasty, it was known as the Central Ten Thousand Houses of Mongolia. It was a tribe directly under the Mongolian Khan. The Chahar tribe also became the suzerain tribe of various Mongolian tribes. According to the ("Research on Mongolian History") of the Ming Dynasty: "The ancestors of Lindan Khan established the Chahar tribe, inherited the orthodox status of Dayan Khan, and regarded themselves as the mainstream faction. (Junpei Hagiwara, 2014) "Chahar" as the name of the tribe first appeared in E During the reign of Sen Khan, that is the year when Bayin Mengke, the father of Dayan Khan, was born (1452). Chahar Wanhu was a personal bodyguard of the Mongolian Khan with extremely strong combat effectiveness. It also had military and Production double duty.



Figure 7 Dayan Khan, the leader of Chahar, divided the various tribes into confederates, and the Chahar tribe also became the suzerain tribe of various Mongolian tribes. It is the fundamental manifestation of the continued continuation of the Mongolian descendants of the Chahar tribe.

Source:OriginalstoryofChayouzhongBannerpeople(www.360doc.com,earch on July 25, 2023).

After the Qing Dynasty, Otoks such as Sunit, Ujumqin, Haoqite, Keshiketeng, Aohan, and Naiman separated from the Chahar tribe and became independent Mongolian tribes. However, historically they originated from the Chahar tribe. The lords of the Er tribe are all descendants of the Chahar tribe, and they are still tribes derived from the Chahar tribe. In the fourteenth year of Kangxi's reign, the Chahar Ministry specifically designated the Eight Chahar Banners on both wings. In the Mongolian historical epic("Janggar"), the word "Chahar" appears frequently. The current Chinese word "Chahar" has been used since the Qing Dynasty.

The Chahar tribe in China's Wushen Banner is a Mongolian tribe. Wushen¹² is the name of an early Mongolian tribe. According to historical records, the Wushen tribe existed in the 13th century. The flag is named after the Wushen tribe. With the passage of time and historical evolution, Chahar culture¹³ gradually formed, including the production and lifestyle of the Chahar Mongolian people and the customs, habits, ways of thinking, values, religious beliefs, literature and art, etc. that are adapted to it. In the process of its formation and inheritance, it had extensive contact and exchanges with the Manchu, Tibetan, Han, and other ethnic groups, absorbed the cultural factors and cultural elements of these ethnic groups, and gradually formed the unique Chahar culture.

From 1206 to 1480, the early Chahar tribe served as the escort of Genghis Khan's personal army for 274 years. They followed Genghis Khan and his descendants across

¹² "Wushen" is Mongolian. It is said that "Wushen" evolved from the word "Ulashi", which means "a person who uses a net to catch animals".

¹³ Chahar culture: It is an economic and cultural type formed by the combination of grassland culture as the connotation, Mongolian as the main body, multi-ethnicity and multiple production methods. It is an important part of grassland culture.

the Eurasian continent and established immortal contributions to the grand cause of a generation of geniuses. The Chahar Tribe has a history of nearly 800 years from its early days to the present and has become the foundation for the formation of the Chahar Tribe in Wushen Banner. The history of the Chahar Tribe is the condensed history of the Mongolian nation and is the main contributor to the creation of Mongolian grassland culture in history. One of the tribes. The emergence of the Chahar tribe and the Wushen Banner was the beginning of the narrative content of narrative space in the early historical development process. "Eternal Life" is the beginning of the early Mongolian folk belief culture. Through the Mongolian people's simple ecological concept of giving all things in the world the best gift to the nation, and the narrative process created by long-term settlement and nomadic production and life on the grasslands, the Mongolian people themselves are the main body of the constant narrative space, and in society Memories are preserved amidst changes.



Figure 8 Xue Jun¹⁴, a very special part of the "Khan's Palace Guards", where the essence of the Mongolian nation gathers around 1034 Bc.

It has existed since early history but still exists now, which reflects that the descendants of Chahar in Wushen Banner have always preserved the traditional virtues of the Chagansulide ritual ceremony. It also shows that the Chahar descendants have different status and roles from other different groups.

Source: Zhihu original (zhuanlan.zhihu.com, Searched on September 7, 2023).



¹⁴ Qixue Army: It is the imperial guard army appointed by Genghis Khan. During the war, Qoxue is directly ordered by the Khan. When the Khan goes to the battlefield, Qixue must be escorted by him. It initially developed from a personal guard of a hundred people to a brave army of 10,000 people, including 1,000 permanent guards, 1,000 archers, and 8,000 Sanban.



Figure 9 Dayan Khan, the leader of the Mongolian resurgence, directly ruled thousands of households in Chahaner

The heroic spirit of the Qixue Army has become an important part of the core spirit of Mongolian culture. The heroic spirit of the Qixue Army has been inherited and promoted by the Great Khan's Guards established by Dayan Khan.

Source: Zhihu original (zhuanlan.zhihu.com, Searched on September 7, 2023).

2.2 Classification of Mongolian languages of the Chahar tribe in Wushen Banner

2.1.1 Mongolian language

The Mongolian people have created a unique four-season nomadic lifestyle in their long-term life practice, and the Mongolian language reflects the nomadic life of the Mongolian people. The Mongolian people are good at reforming and creating characters. Their distant ancestors began the practice of creating symbols and marking events. The seven Mongolian characters in early history were all foreign characters, some of which were descendants of Western characters and some of which were the product of the eastward spread of Buddhism.

The current traditional Mongolian language has formed the Mongolian script with Uighur script as the main body since 1204, promoting the development and standardization of the Mongolian language. Chinese Mongolian is the most widely distributed in the Inner Mongolian Autonomous Region. Mongolian is divided into three major dialects: Inner Mongolian dialect (central), Barhubria dialect (northeast), and Oirat dialect (western). Mongolian dialect is the basis of Mongolian language in my country Dialect, distribution map There are about 15% of the Mongolian people in the Ordos area, most of them can speak Mongolian, and the proportion is larger in pastoral areas. The Ordos Mongolian dialect is the Ordos dialect of the Inner Mongolia dialect. The official languages of Wushen Banner are Chinese Mandarin and Mongolian Ordos dialect, which are used in formal occasions.

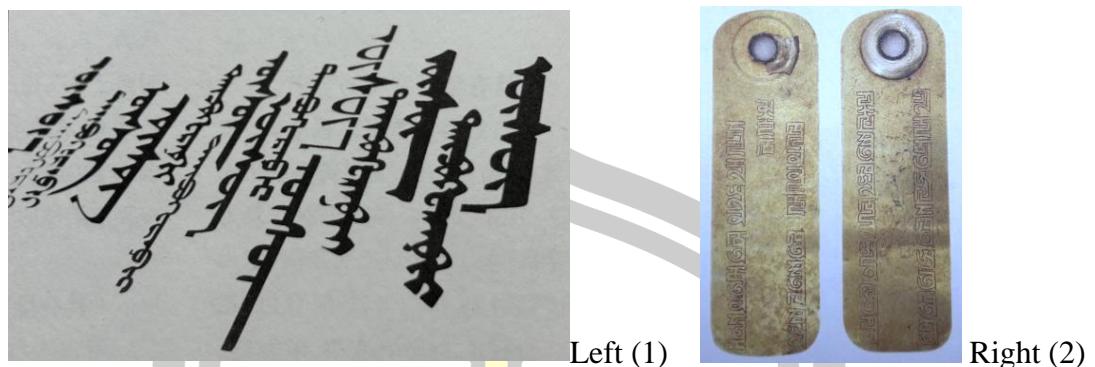


Figure 10 Left (1) Early creation of Mongolian character design. Mongolian characters are both pinyin and pictographic. Almost every character is completed in one stroke. Right (2) The Mongolian imperial edict gold medal with Basiba¹⁵ characters shows that the creation of Mongolian characters during the Yuanzu period affected the development of culture and economy.

Source: In 2017, he published the book "The Proud Son of Heaven: The Mongols" Right (2) Bi Museum of Inner Mongolia University picture: Book "Heaven's Proud Mongolian Tribe", (Inquiry on August 25, 2023).

2.1.2 Language division of Wushen Banner

The language used by the Han people in Wushen Banner in daily life is Jin dialect, which belongs to the Ordos dialect of Jin language. It belongs to the Jin dialect of Inner Mongolia and has deep roots with the Jin dialect of northern Shanxi, northern Shaanxi and western Hebei. The blending of languages promotes mutual exchanges between Mongolian and Han people in production and life, and also makes Mongolian people fluent in local languages. The Ordos Chinese dialect is roughly divided into three small pieces, which are generally similar.

The riverside areas of the three banners Zhungeer Banner, Dalate Banner and Hangjin Banner (the area along the south bank of the Yellow River's bend) speak "tan cliché"; The Liangwai area of the above three banners, as well as the northern part of Etuoke Banner, Dongsheng District, most of Kangbashi District, and most of Yijinhuoluo Banner speak "Liangwai dialect"; the southern part of Etuoke Banner, the front part of Otuoke Banner A small part of the Banner, Wushen Banner and other adjacent banner areas speak the "Western Banner dialect". The Ordos dialect is rich in dynamic particles, and its biggest feature is that it often uses "ge" and "lan". This not only allows the Ordos dialect to accurately express the time period the speaker is referring to, but also makes daily communication terms more lively and friendly, which complements the simple and generous character of the people in Ordos, an area where Mongolian and Chinese cultures intersect.

Through this special interweaving of dialects, the Chagansu Lide Festival in Wushen Banner promotes the development of traditional folk culture through exchanges. When participating in folk cultural activities, people can often tell which region you are from, whether you are Han or Mongolian. The tradition, solemnity, and diversity of sacrificial rituals form the reflection of dialects in the rituals. In

¹⁵ Pasiba script: Kublai Khan ordered the creation of a new Mongolian character, which was designated as the national character at that time.

addition, during major festivals, the Chahar tribe, descendants of the Mongolian ethnic group, will always remember the Mongolian people's communication, blessings, and summons words from heaven and earth, thus retaining the traditional ritual opening and forming the characteristics of the Mongolian language and the differences in language. The uniqueness of the Chagansu Lide Festival in Wushen Banner creates the unique national identity of the Mongolian people.



Figure 11 Genghis Khan's flag as the core is the narrative space that the Mongolians of the Chahar tribe have always protected and continued, and social memory is constructed through symbolic interaction. In the midst of social changes, displaying the Mongolian nation's unique totemic cultural space and art form is a reflection of the Mongolian nation's own value and promotes the same social memory process as other ethnic groups.

Source: Maobulage Village Museum, Wudinghe Town, Wushen Banner Picture: Tang Lili (Photographed on May 16, 2023).

2.3 Mongolian cultural heritage

The word culture has a broad meaning. Culture is a social phenomenon that is the product of long-term creation. Culture is a historical phenomenon that is the accumulation of social history. Culture is condensed in matter and separated from matter. It is the history of a country and a nation., geography, customs, traditional customs, lifestyles, etc. can be passed down. The Mongolian people have a unique natural geographical environment and diversified ecological types. The Mongolian people have grassland as the core and their main living area. Nomadism is a typical way of life. Various cultural phenomena are full of grassland characteristics and nomadic colors.

2.3.1 Mongolian religious beliefs

The Mongolian people believe that everything in the world has spirits. They worship the Immortal God, mountain gods, heroes, and ancestors. These are the common spiritual beliefs and worship of all Mongolian people. Since the Yuan Dynasty, Mongolian beliefs have been based on shamanism, with Buddhism as the core, supplemented by Christianity, Islam, etc. The Mongolian people's bold and generous character is also reflected in the diversity of Mongolian religious beliefs. Subject worship is embodied in shamanic culture and Buddhist culture.

2.3.1.1 Early Myths, Legends and Cults

The Mongolian nation has rich mythological explanations for the origin of the world and the occurrence of various cultural events created by mankind. The Mongolian nation has a glorious history. The material wealth, spiritual wealth, and cultural wealth created in the Mongolian Yuan era represent the world's advanced productivity and The mainstream of world civilization. Therefore, the grassland culture created by the Mongolian people has formed its own production and lifestyle in the process of development.

The nomadic people have shaped an open national character and played an important role in the shaping and formation of folk culture in the spread of folk literature and stories. effect. Burhan Bagesh¹⁶, the creator god of Mongolian mythology, sent his assistants (a bird and a demon) to dive into the sea to find soil, and then spread the soil on the surface of the ocean to create the world, and then vegetation grew in the world. and all things, and human beings appeared. The identities of the creation gods among various Mongolian tribes are different.

It is said that the Buddha Sakyamuni or the Buddhist deity Vachirbani Buddha created the world, while the ancient shaman deity Ekh among the Puyat Mongols who have profound shamanism. Burhan - Mother God created the world. Mongolian mythology also has a myth about the Japanese stars, the most famous archer, the sun is black on his forehead, and Morigen shoots the sun¹⁷. The belief in animal totems has always existed. From the various animal patterns (eagles, wolves) and other sun god patterns found in early Mongolian rock paintings, It shows that the Mongolian people believe that animals are gifts from God, and they must pray and sacrifice before hunting. This is also the formation of the beliefs and worldview of the Mongolian ancestors.

Worship of wolves and deer: Deer and wolves were totems commonly believed by the early Aboriginal people. Totem patterns can be seen in early burial objects such as rock paintings, stones, and pottery discovered. Animal spirits pray for good weather and good growth for all things. The most representative one is the Zhaobaogou Culture Deer and Dragon Tao Zun unearthed in Aohan Banner 7,000 years ago. It is the earliest sacred deer scroll in the northern grasslands. Animal ancestor beliefs are integrated with each other, and social structures are established in the form of marriage alliances between clans and tribes. Among them, the combination of deer and wolf head and tail patterns is a symbol of auspiciousness for the original tribe. The legend of Canglang and White Deer recorded in ("The Secret History of Mongolia") is that two clans and tribes with a marriage alliance with Canglang and White Deer as totems migrated across the sea to the Onan River and multiplied the Mongolian nation. Therefore, this composite form of totem story is also the basis of national totem beliefs and legends.

¹⁶ "Burhan Bagxi" refers to the earth-diver myth, which is an important type of creation myth. Diving myths say that God created the world using the soil found by his assistants who dived into the seabed.

¹⁷ "Black Morigan Shoots the Sun" is a legendary sun-shooting hero of the Mongolian people.

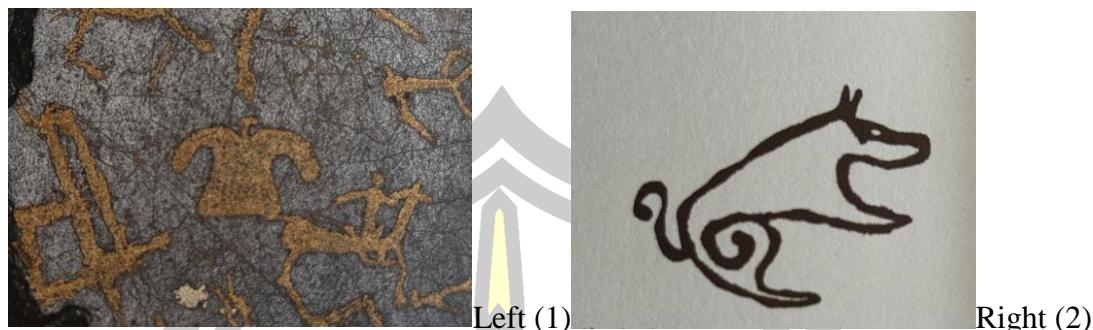


Figure 12 Early steppe eagle rock paintings, wolf rock paintings, wolves and the Mongolian people have a deep relationship, and the totem pattern is the beginning of the early Mongolian national beliefs.

Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: Left (1) Mandela Grassland Eagle Rock Painting, Inner Mongolia Museum/Right (2) "Selected from Mongolian Ethnic Religious Culture" (Inquiry on October 8, 2023).

Worship of the Sun God: Among the rock paintings of the Yinshan Mountains, the Sun God rock paintings are a reflection of the worship of the sun totem that existed in the ancient society of the Mongolian Plateau. In the ("History of Dosan Mongolia"), it is recorded that the Tatar¹⁸ national beliefs and the nomadic peoples in northern Asia worshiped the sun, moon, mountains, rivers and the five elements(C. D 'Ohsson,2016). The worship of celestial bodies has also affected the way of life and production (the round sky-style dwelling of the yurt has been used in modern times). The Mongolian people regard the sun god totem as an object of worship to express reverence, prayer, protection and sacrifice. It is also the embodiment of the northern people's thinking concept that all things have animism and is regarded as the giver of life and affects people's destiny.

¹⁸ Tatar: Until the Ming Dynasty, it was the Ming Dynasty's collective name for the Northern Yuan regime of Genghis Khan's direct line and the grassland tribes in the eastern Mongolian Plateau under its rule. It was one of the Mongolian races in the late Tang Dynasty and the Ming Dynasty's collective name for eastern Mongolia. They are the northwest ethnic group of Khitan and a different species of Shatuo. They are scattered in northwest China, Mongolia, Central Asia, and the eastern part of the Association of Independent Countries. After the fall of the Yuan Dynasty, his clan moved to Mobei and returned to the Qing Dynasty.

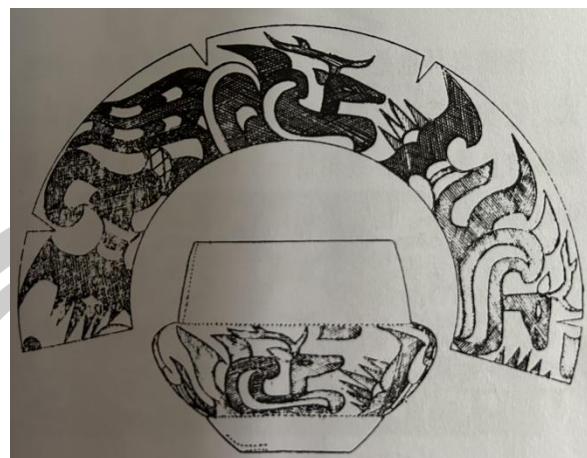


Figure 13 Zhaobaogou Culture Deer and Dragon Pottery Zun. Combining the weather and meteorology, the sight of deer singing and the grassland turning green in spring is an expression of early faith and ritual worship, and has aesthetic appeal. Source: Published the book "Mongolian Patterns" in 2005 Picture: Book "Mongolian Patterns", (Inquiry on October 8, 2023)

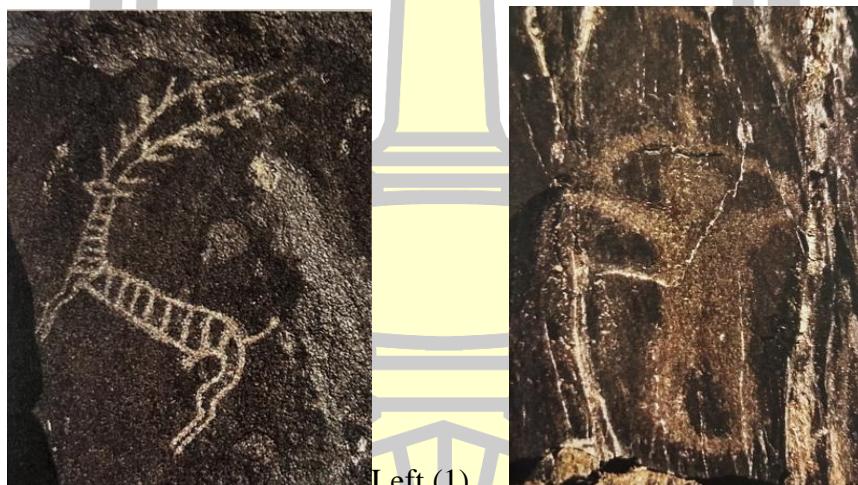


Figure 14 Left (1) One of the concentrated themes of primitive deer totem worship. The doe in the rock paintings is the image of the female ancestor Aoyungowa, reflecting the traditions and beliefs that emerged in ancient times. Right (2) Sun worship, a rock painting of Neolithic ancestors who believed in the sun god. Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: "Selected from the Complete Collection of Chinese Rock Paintings: Northern Rock Paintings" in the book "The Proud Mongolians of Heaven" (Inquiry on October 8, 2023).

2.3.1.2 Shamanism

The early rock paintings, daily necessities, and production tools discovered all record the representations of the sun, moon, mountains, rivers, animals, plants, and nomadic peoples shaping various things. From early mythology, everything in the world is a process of creation of belief, and the battle between humans, gods and demons gave birth to shamanic myths. Shamanism is a product of the integration of ancient Mongolian nature worship, totem worship, ancestor worship and other beliefs. It ranges from various gods with theotypic view as the core, such as natural gods, animal gods, and totems, reproductive worship, etc., functional gods to celestial gods. long historical process. In the Mongolian shamanism system, "Tenggri"¹⁹ and "Wenggong"²⁰ are the two major god systems. The influence of shamanism is everywhere and has long been popular among Mongolian tribes. When shamanism was prevalent in Mongolia, traditional folk customs and cultures such as Chagansulide Sacrifice and Ovo Sacrifice were performed by shamans who selected locations, prayed for blessings, etc., and held the ceremony. Folk custom rituals have a long history and are rich in content.



Figure 15 Left (1) Ancient shamans cast spells. The shamans are called "Bo" and have unique costumes (Bo robes, Orr hats, various magical instruments, etc.), which can cure diseases, recruit people, pray, etc. . Right (2) Traditional shaman costumes, hanging large and small bronze mirrors, weighing up to a pound, dancing. Shaman costumes that can communicate with gods. Shamanism is one of the worship contents worshiped in the history of the Mongolian nation, and shamanic belief has always existed and continues to this day.

¹⁹ "Tenggri": The God of Tengger (God of Heaven) is the highest god.

²⁰ "Wenggong": Shaman idol, mostly made of bronze, leather or felt in Inner Mongolia. Quantities and specifications vary in different periods. God bless and protect people and animals.

Source: Published book in 2017 "The Proud Son of Heaven: Under the Mongolian Tribe": Left (1) "Heaven's Proud Son of Mongolia". Picture/Bayier, right (2) "Heaven's Proud Son of Mongolia" Picture/Kong Qun (Inquiry on October 9, 2023).

2.3.1.3 Tibetan Buddhism

Tibetan Buddhism has completely changed Mongolian culture. Starting from the Northern Yuan Dynasty in the 16th century, Tibetan Buddhism and Shamanism competed for the dominant group. Tibetan Buddhism penetrated into Mongolian values, thinking patterns, behaviors, and cultural beliefs, affecting the Mongolian nation. Deep in the cultural heart.

In the early days, Tibetan Buddhism was strongly supported by the Mongolian nobles and royal family. When praying, Buddhist monks prayed first. Shamans could not take the lead, and it was Saban who changed the situation. Kuoduan, the son of Ogedai, promoted Buddhism in Mongolia in 1244 and the Ustibetan area surrendered to Mongolia, which kicked off the prelude of Mongolian and Tibetan culture. During the period of Kublai Khan, Tibetan Buddhism was valued and created, and Tibetan Buddhism was officially established as the state religion. Under the leadership of Tibetan monks, the new Mongolian character Pasiba script was created. This also initiated the transformation of Mongolian folk cultural beliefs and the transformation of Mongolian people's belief thinking and behavior.

More than 200 years after the fall of the Yuan Dynasty, Tibetan Buddhism was forgotten by people. It was introduced again after Tsongkhapa's reforms in the second half of the 16th century. Third, the Dalai Lama Sonam Gyatso and Altan Khan played a decisive role. During this period, shamanism was eliminated and Buddhism was protected through the dissemination of the Altan Khan Code. Lama flags were established in Mongolia after the Qing Dynasty, marking the peak development of the Gelug sect of Tibetan Buddhism in Mongolia. The unity of politics and religion, practice in the grasslands, "Bodhi" in "The Lamrim of the Bodhi Path" is the fruit of Buddhist prayer, and the fruit of Buddhism is to pray for and eliminate suffering. The Diamond Sutra is widely circulated in the Mongolian and Tibetan areas.

It takes the Prajna thought of "all dharmas have no self" as its core and contains philosophical concepts such as contradiction, connection, and cause and effect. From the 17th to the 20th century, almost every household in Mongolia preserved and worshiped a copy of the Diamond Sutra. The essence of Buddhism can bring good luck and good luck. Therefore, the faith of the Mongolian people developed with the development of history. Buddhism has a profound spread and cultural influence on the Mongolian grasslands, and also profoundly affects the social consciousness of the Mongolian people. The Ordos nobleman Sagan Chechen's "The Origin of Mongolia" has been widely circulated and has a wide influence on Buddhism. Everywhere. Not only is it sacred, it also consolidates the orthodox status of Genghis Khan's golden family. Buddhism also affects basic public education, cultural inheritance, space carriers, medicine, art, ethics and many other fields.

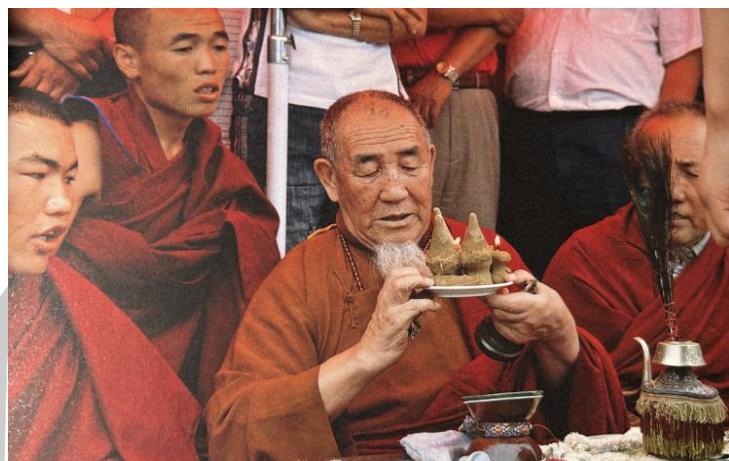


Figure 16 Lamas, with the prevalence and spread of Buddhism in the history of the development of the Mongolian people, a huge monk system was formed. In the "Mongolian Code", there is a strict hierarchy, laws, writing, etc.

Source: Published book in 2017 "The Proud Son of Heaven" Picture: "The Proud Son of Heaven: Mongolian Tribe" Picture/Bayi'er (Inquiry on October 9, 2023).

The religious beliefs of the Mongolian people are diversified, and many beliefs directly reflect the transformation of social changes and the alternation of political power. Regardless of the beginning of totem belief in the early days, for the Mongols, the beliefs and worship formed on the grasslands are closely related to the nation and destiny. Early social changes were the primitive beginning, production and life were in a primitive state. The great unification during the Genghis Khan period was Major changes have taken place in society, and the formation of folk cultural consciousness is also the occurrence and memory of story content in the process of historical development. From totems to shamans to Tibetan Buddhism, each extreme expresses the admiration of the Mongolian group's own folk cultural beliefs. The changes in Chinese society have prompted such cultural beliefs to have different new faces at different stages, so in the early days Beliefs have a profound impact on the shaping of the spiritual and social values of the Mongolian people. All concepts contain the harmonious coexistence of grasslands, people, and nature. Whether it is shamanism or Buddhism, they are all elaborations of concepts brought about in response to problems, and they have deeper meanings deep in the mind.

2.3.1.4 Wushen Banner Mongolian Chagansulide Festival

The folk custom culture of Chagansulide Sacrifice is a sacrificial culture that occurred in the historical evolution. For example, "Secret History of the Yuan Dynasty" and other historical books have "gathered in the Year of the Tiger to worship the Nine White Papers", whether it is related to shamanism or Buddhism, Whether you worship the sun, moon and stars with awe, or use Tibetan Buddhism to start the ceremony, they are all processes of Mongolian spiritual belief and a unique and rich expression of Mongolian folk culture.

The changes that Shamanism and Buddhism have undergone over the course of history have given the faith a certain degree of continuity and inheritance. The social memories and narratives of different periods are filled with the spiritual sustenance of the Mongolian people on the grasslands, and are also unique manifestations of the nomadic people. The function that determines the special

identity of the Mongolian people. As the national flag erected during the Genghis Khan period, Chagansulide is guarded by the Mongolians of the Chahar tribe. It is the process of narrative spatial memory of historical and social development, and the reproduction result that has always been protected and inherited by the Mongolian people of the Chahar tribe in the social changes.

2.3.2 Mongolian characters

Mongolian is still the main language used by ethnic minorities in northern China. Mongolian has its own pronunciation, grammar, and writing, and belongs to the Altaic language family. Contains nine languages, 6 in China and 4 in foreign countries. Currently, two Mongolian languages are used among the Mongolian people, namely traditional Mongolian and Tote script. Mongolian writing is both pictographic and unique. It is written continuously from top to bottom and moves from left to right, basically in one stroke. Mongolian and Chinese influence each other. Many Mongolian words are transliterated from Chinese, which greatly enriches the Mongolian language system.

Most of the Chahar tribe in Wushen Banner speak Mongolian, with a large proportion in pastoral areas. The Ordos Mongolian dialect is the Ordos dialect of Inner Mongolia dialect. The official languages of Wushen Banner are Chinese Mandarin and Mongolian Ordos dialect, which are used in formal occasions.

2.3.3 Unique Mongolian horse culture

For the grassland people, horses are one of the totems in the hearts of Mongolian herdsmen. Mongolians gallop on the grasslands to accompany horses and become friends. The Mongolian people have a long history of being associated with horses. Horses are very important and irreplaceable species for people living in the grasslands. The heroic image of the national hero Genghis Khan galloping on the grasslands is closely related to the horse. The Mongols rule the world on horseback and are known as a nation on horseback. Mongolian horses come in many varieties and are genetically mated with different origins. Mongolian horses are also subject to improvement based on different natural ecological conditions. Taming horses is a unique skill of Mongolians, and being able to tame powerful horses is also a symbol of outstanding Mongolian men. The relationship between man and horse symbolizes partnership and beauty. In the Chagansulide Festival, the national flag (military flag) is used as the symbol. The silver male horse's mane is fixed along the edge of the Char disk and made into tassels. This also shows the cultural value between the horse and the Mongolian flag emblem. When interviewing Mr. Ulanfu, the inheritor of Wushen Banner's intangible cultural heritage, Speaking of this kind of tassel made of male

horse hair and replaced every three years, the color is white, which means incomparable strength. It shows that the folk sacrificial culture has been passed down through history and is intertwined with the horse culture, which has also become an important factor in the formation of Mongolian story narratives.



Figure 17 Winter sacrificial scene. Mongolian warriors are associated with horses and keep company with Suli De. The symbolic interaction with the national flag as the core matches the materialized image of the spiritual pursuit of the Mongolian people. The totem culture of horses has always existed in the course of history. Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: "The Proud Son of Heaven, Mongolian Tribe, Part 1" Picture/Baoyin (Inquiry on October 13, 2023).

2.3.4 Mongolian wedding in Ordos

Mentioning the 800-year-old traditional etiquette of Ordos - the Ordos wedding is a Mongolian wedding procedure that has been passed down from generation to generation by the descendants of the Dargut²¹ tribe, the palace guards of the Yuan Dynasty. It has been arranged into a large-scale song and dance drama that has been toured around the world many times. It is also a national intangible culture. Genetic inventory. In the folk culture, Genghis Khan is the original founder. At the beginning of the wedding, the Holy Lord must be worshiped under the Chagan Sulide (Genghis Khan's battle flag). The ancient memories in the wedding provide a good cultural reference, and the folk culture of the Chagan Sulide Sacrifice can continue to pass on the history. Has important references.



²¹ "Darhut Department: The guardians of Genghis Khan's Eight White Houses and the many gods enshrined in the Eight White Houses, and the inheritors of Genghis Khan's sacrificial culture.

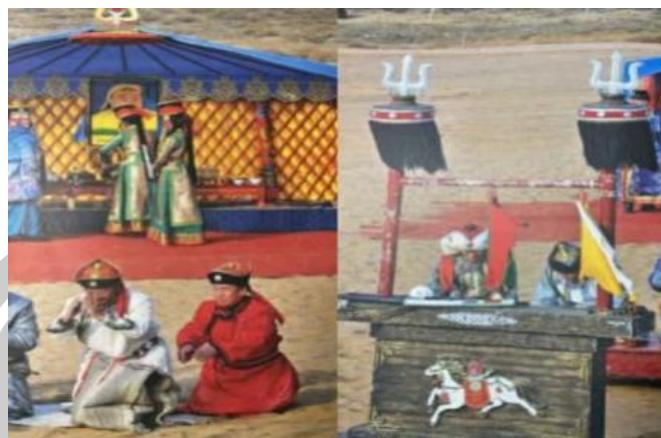


Figure 18 Ceremony of worshiping Chagansulide in the Mongolian wedding ceremony

Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: "The Proud Son of Heaven, Mongolian Tribe, Part 1" Picture/Ebo(Inquiry on October 13, 2023).

2.3.5 Mongolian art and patterns

Art is another way to record the social forms and folk customs of the time in the process of historical development. Mongolian art records many aspects of history through ornamentation, abstract pictographic patterns, etc., and is part of the culture of the nomadic people in the northern grasslands. The remaining art works are all related to the life and production of the Mongolian people, and various types of patterns are widely circulated. Whether it is found in the early rock paintings that show the life, culture, economy, beliefs and aesthetics of the people in the northern grasslands, or in the Mongolian murals characterized by Mongolianization that show the social life and culture at that time, the beliefs and beliefs of the Mongolian ancestors are reflected. Starting from the "first canvas" of mankind, the best various pictographic images of ancient times have been preserved in the form of rock painting patterns and symbols. The Ulanqab rock paintings, known as the "No. 1 Rock Painting Gallery in the Northern Grassland", and the world-famous Yinshan Rock Paintings, These realistic depictions, with animals as the main graphics, are the beginning of primitive art forms. Original objects and graphics symbolize specific cultural functions and meanings, and are also the beginning of initial beliefs. With the popularity and development of Tibetan Buddhism, the Mongolian people have gradually formed their own religious art choices. Among the Mongolian murals, Altan Khan in the Northern Yuan Dynasty first established the Meidaizhao murals, which were the Mongolians themselves offering portraits. The Mongolian people in the Ming and Qing Dynasties The murals of the Jokhang Temple are my own religious art choices, as well as the Altai Grottoes, known as Dunhuang on the grassland. These elements of artistic form interact with social forms. As time goes by, the transformation of Mongolian national ideology has integrated their meaning of good fortune, happiness, and blessings into folk cultural beliefs.

Patterns are decorations. The Mongolian name is "Hewu Galaji". Traditional Mongolian patterns can reflect the symbols of Mongolian cultural characteristics and their own characteristics in bronzes, musical instruments, rock paintings, murals, and embroidery. They are also the totem culture and folk beliefs of the north. The most powerful performance. Wolf Totem, the most sacred totem image that is the core of the northern ethnic origin, started from the creation of ancestors by the myth of gray wolf and white deer that has been passed down for 30,000 years, to the reappearance of "Secret History of Mongolia" and the supplement of the story of wolf totem in "Book of Wei". From ancient times, the old wolf of the Gaoche Group, the ancestral wolf mother of the Turks, the wolf-headed ancestor of Xue Yantuo, the black wolf of the Xiongnu ancestors, and the gray wolf of the Mongolian ancestors all exist with the wolf as the core. The belief in totem worship is closely related to clan tribes and life, and the process of worship forms the symbol of the nation. The Mongolian people have displayed different forms of culture at different historical stages. The large family of northern nomadic peoples is also a process of creating different graphic symbols. In the Dragon Territory, in the sky above all living things, there are mysterious images expressing different world views, such as the image of the dragon tracing the source, Garidi (phoenix)²², etc., which are a collection of primitive beliefs and the nation prays for a better beginning.



Figure 19 The dragon pattern on Yuanzhao's epitaph and the dragon pattern on the Five Pagodas Temple are both primitive beliefs and virtues praying for blessings. Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: "The Proud Mongols of Heaven, Part 1" Picture/Amul Batu (Inquiry on October 14, 2023).

²² "Garidi (phoenix)": an auspicious bird, a beautiful symbol shared by Mongolian and Chinese. A symbol of ideals of beauty and happiness.

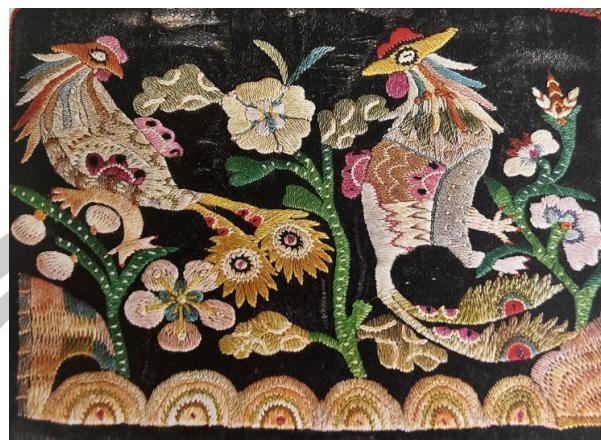


Figure 20 Black satin and colorful embroidered double phoenix brocade robe.
Primitive faith and virtue prayer.

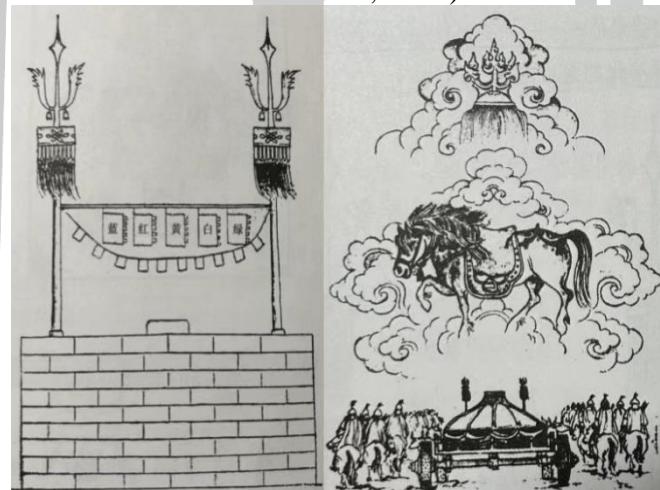
Source: Published book in 2017 "The Proud Mongolians of Heaven" Picture: "The Proud Mongols of Heaven, Part 1" Picture/Inner Mongolia Museum (Inquiry on October 14, 2023).

With the development of time and space, each region shows different forms of folk culture in different regions. In the Wushen Banner area of Ordos in the north, Chagan Sulide is a representative of traditional sacrifices and unique folk cultural beliefs in the region, and is responsible for the inheritance of ancient rituals. And the continuation is also the memory that keeps pace with the times as the times develop. In the Wushen Banner area of Ordos, every yurt or house with two flagpoles set up high in front of each house represents the real Mongolian people in the area, a unique expression, and a unique symbol of the Mongolian people. There are two flagpoles equipped with three-pronged iron spears, with thin woolen ropes hanging in the middle, and blue, green, white, and red flags hanging on them. The small flags are also printed with pictures of nine horses galloping upward with their heads held high. All components are the prototype display of the Chagan Sulide Festival. The belief of each Mongolian family is a beautiful vision of good fortune and good luck, and a prayer for national prosperity.

Chagansulide also exists as an evolved form of totem worship. During the development, the totem image gradually integrated various totem symbols and lost its original shape, rising to the memory of an era. Its cultural connotation and spiritual function can be explored in the pattern. We are studying the Suli De Festival in Chagan, Wushen Banner, and tracing the memory according to the trajectory of historical development. Genghis Khan's military emblem "Su Lide" is enshrined in the west hall of Genghis Khan's Mausoleum in Ordos. The military emblem is a sacred symbol of strength. Legend has it that it is a divine object that fell from the sky. Chagansulide symbolizes victory and a symbol of national prosperity. Therefore, the existence of the Mongolian Chagansulide Festival of the Chahar Tribe of Wushen Banner is a product of history and a carrier of narrative. The folk culture will be continuously presented and spread to a higher stage, allowing more groups to see the folk culture of the Chagansulide Festival in Wushen Banner, and it will become the expression of long-term memory of the Mongolian people.



Figure 21 Statue of Genghis Khan, a witness carrier of historical memory.
Source: Silk Road Resource Library Picture: <https://www.sxlib.org.cn/> (Search on November 8, 2023).



The scene of worshiping Chagan Suli De, The function and meaning of Suli De totem pattern, the scene of the Ordos Mongolian people's grand sacrificial activities on June 14th of the Year of the Dragon, which illustrates the continuation of ancient folk culture.

Source: Published book "Mongolian Patterns" in 2011 Picture: "Mongolian Patterns" (Query on October 17, 2023).

ພណ្ឌនំ បណ្ឌិត ខេវ

Part3: The development of folk culture of Sulide Festival in Chagan, Wushen Banner in the early social context

In the early historical stage (12th to 16th century), the Mongolian nation had a long historical process, with different highlights in different historical stages. From Genghis Khan to Kublai Khan, it played a decisive role in the formation and progress of the Mongolian nation. The Mongolian and Yuan Dynasties also created a lot of multicultural integration. Multiethnicity, multiculture, multilingualism, and multireligion created spiritual and material wealth, which has influenced today.

Starting from the myth of the gray wolf and the white deer as the ancestors of Genghis Khan, it reflects the early Mongolian people's belief in totems. Marx said that "the reality of the past is reflected in seemingly absurd mythological forms", which illustrates the inheritance of totem concepts by our ancestors. , is also the beginning of the early Mongolian people's aesthetic consciousness. Before the formation of the Mongolian people, there were many tribes (Xiongnu, Donghu, Xianbei, Khitan, Rouran, Wuhuan). Experts also have different opinions on the origin of the Mongolian people. The source of the Mongolian people is the fusion of the Donghu and Turks into the real grassland people. The Mongolians of the Chahar Tribe can trace their roots back to the personal bodyguard "Qixue" established by Genghis Khan in the early 13th century. Its heyday was the Central Ten Thousand Houses period founded and directly led by Dayan Khan, the Mongol Zhongxing monarch in the Northern Yuan Dynasty. The Mongolian folk proverb says: "Without a collar, it is not a robe, and without a Chahar, it is not a robe." Therefore, it can be said that the Chahar tribe has been a social organization with a military nature from the beginning. Therefore, Chahar is a Mongolian tribe with a glorious history and splendid culture. It has formed an important Chahar culture in the traditional Mongolian culture, which contains rich content and value. The core concepts of Chahar culture are reflected in: It is based on the natural ecological concept shared by nomadic peoples, characterized by credibility, honesty and trustworthiness; the political ecological concept characterized by tolerance and inclusiveness; with martial and patriotic feelings, it has a clear value orientation of serving the country and resisting foreign aggression. So Chahar culture is an integral part of Mongolian and Yuan culture, and together with Yangtze River culture, Yellow River culture, and farming culture, is the main source and component of Chinese civilization.



Figure 22Mrs. Manduhai, the first female hero of the grassland, is an important figure in early history and is the continuation of the inheritance of thousands of Chahar families.

Source: <http://www.360doc.com/> Picture: Movie "Mandu Haisiqin" Searched on November 6, 2023).

The expression of the folk cultural beliefs of the Chagan Sulide Festival in the Chahar Tribe of Wushen Banner is a value orientation formed in the early historical development process. In 1206, Genghis Khan, the founder of the Mongolian nation, planted the Nine Tour White Paper at the source of the Onan River. The national emblem symbolizing the power of the Mongolian people was erected. Since the Mongol Yuan Dynasty, it has become a symbol of Mongolian power. Each chief has his own suleding, which is An important symbol of the early Genghis Khan sacrifices, this symbol continues to this day. After the establishment of the Jiuyu Baiji, Temujin was nicknamed "Genghis Khan", and Temujin's family was called the "Golden Family". The nation named after Mongolia officially entered the world historical stage. The determination of the national emblem gave the Mongolian people a symbolic symbol of unity. In the early multi-ethnic development, seeing iconic symbols united all forces, and the national emblem also remembered the continuation of the story. From the historical evolution and development, it demonstrated the importance of Chagan Suli De. Social changes at this stage have enabled the Mongolians of the Chahar tribe to have complete autonomy to pray for Genghis Khan's flag and national emblem during the Genghis Khan period, and have full rights to define and interpret the narrative space. The process of narrative space enables such beliefs be passed down.



Figure 23 Jiuyou Baiqi, the national flag and flag emblem of the Mongolian Empire. The early Mongolian people's worship and awe of the banner illustrates the cultural beliefs of the nomadic people from the beginning.

Source: : Published in 2017, the book "Heaven's Proud Son of the Mongolian Tribe" Picture: "The Proud Son of Heaven, Under the Mongolian Tribe"(Inquiry on October 11, 2023).

In the course of history, the "Sacrificial Scriptures of Holy Lord Genghis Khan" records the rules of the Khan's Heaven and Earth Sacrifice held in Chahar, and clearly and unmistakably records that all the taxes and servitude of the sacrificial activities are borne by the Otoks of Chahar. The regulations for summer sacrifices read: "The grand summer sacrifice (Naoer Festival) is held on the 15th day of Ziazhong month, and tens of thousands of households in Baotok and Chahar provide cattle and sheep (for sacrifice) according to the season. The suckling lambs are provided by those who herd the Or'er white horses. Naiman brought 20 (bottles) of wine. Two quaint Otok brought 15 (bottles) of wine. The difference is that other Otok also brought 20 (bottles) of wine. Yingfang Qianhu brought 40 (bottles) of wine. Two Guya Otok: That is, the right wing Tatar brought 15 (bottles) of wine. A total of 210 (bottles) of wine. "This kind of ritual rules records the expression of old folk cultural beliefs and is also the continuation of social memory.

Mongolian tribes use ritual processes to show the occurrence of old historical stories. Such historical stories also illustrate the dominance of the Mongolian group in rituals. The uniqueness allows such cultural beliefs to tell the story of the Mongolian people's own cultural beliefs in the narrative space. At this time, the Mongolian people have the same social memory. Therefore, Christopher Nash's book talks about that in this historical element, a continuous individual or collective subject suffers or brings dramatic, that is, meaningful changes. Before 1438, the heaven and earth sacrifices of the Mongolian Khan's court were borne by Chahar households. After 1438, due to the merger of the heaven and earth sacrifices of the Mongolian Khan's court and the four great Or'er sacrifices of Genghis Khan to form the Babai tent, only a small number of the timid Xue army became the new formation. The guardians and worshipers of the Babai tent and continue to this day. Most of the Qixue troops who stayed in the Khan's court became the main members of the Chahar households.

The comprehensive prosperity of the Mongolian and Yuan Dynasties ended the division of the north and the south and unified China. It was an unprecedented development in the system, culture, and economy. In terms of the continuity of historical development, the Chahar Department is composed of Qixue personnel. Although the central power has fluctuated during the historical stage, the name of the Qixue Army has been retained. This retention is also a reflection of the flag-based flag system established by Genghis Khan. The core Mongolian people interact through symbols. According to the "Golden History Outline", the name "Chahar" first appeared during the period when the Grand Master was in power. After Dayan Khan's grandfather Harguchuk Taiji was killed, his wife (Yexian's daughter) gave birth to the deceased Bayan Mengke.

In order to save her son from Yexian's vendetta, she gave birth to her son Bayan Mengke with him. The children of the servants in the family were swapped and wrapped in a rickshaw, hiding it from the detectives who were also sent in advance, thus preserving the bloodline of the Golden Family. This servant was an old woman from Otai who was born in the "Chahar Hulubat Otok" tribe. According to the "Sacrifice Scriptures of Holy Lord Genghis Khan" discovered by the Hassar descendants in Damao Banner in 1958, it is recorded that "all taxes and servitude for Genghis Khan's sacrificial activities shall be borne by Chahar's Etok".

This sacrificial scripture was formed in the early Northern Yuan Dynasty. It can be seen that long before Dayan Khan, the members of this army formed a Mongolian tribe named "Chahar". During the Northern Yuan Dynasty, the Northern Yuan Dynasty maintained the organizational form of Qie Xue's ²³ army. The important formation stage of

the Chahar tribe²⁴. Through early historical records, Christopher Nash's book talks about the content of stories that occurred in different historical events. Narrative practice is a transcendence of narrative form, and the latter obtained the effectiveness of cognition, the cognitive level of recognizing the excessive and self-transcendent characteristics of human existence by virtue of its temporal composition, and the continuation of cultural folklore are also constructed by the worship of thousands of households in Chahar.

The overall prosperity of the Mongolian and Yuan Dynasties also demonstrated the socio-economic and cultural heyday of the Chahar tribe Mongolians at this stage. It affected the continuous reproduction of narrative space of cultural beliefs during this period, allowing rituals to continue amidst changes in time and

²³ Qie Xue, in the early historical stages, had different divisions and functions, but the core was the guard army, core force, and elite troops (Chahar tribe) commanded by the Han Dynasty and the emperor. For example: the "Four Qie Xue" during the Genghis Khan period were respectively Genghis Khan's heroes Borhu, Borshu, Muhalu, and Chi Laowen were appointed as chiefs. In the Yuan Dynasty, the sons of the lords of the Guan clan (Nayan) of Wanhu, Qianhu, and Baihu and the unworthy celebrities (Bai Sheren) had special skills, good appearance, and loyalty.

²⁴ Chahar tribe: developed on the basis of the combination of the feudal system and the Qixue system. It is a special military group bound by non-blood relations. The Chahar tribe was once the escort army of the Mongolian Khan and the central tribe where the Mongolian Khan's court stationed its tent.

space. And continuation, the Mongolian group also continues to have its own power of control and interpretation.

The physical area of Wushen Banner in Ordos City is one of the important places along the "Silk Road" that runs through the grasslands of the Mongolian Plateau. The Prairie Silk Road is an important channel for trade, economic, and cultural exchanges between the East and the West. The nomadic people's lifestyle of migrating for water and grass is a powerful resource and barrier for the Prairie Silk Road. There were traces of activities in the Turks, Xiongnu, Xianbei and other periods, and reached its peak in the Mongolian and Yuan Dynasties. The geography of the Prairie Silk Road bears witness to the World Cultural Heritage Site of Yuan Shangdu. It is a basis for displaying ancient material and spiritual life, examining the evolution of grassland culture, and exploring the integration of grassland culture and Chinese culture. During this period, the research on the heaven and earth sacrifices of the Mongolian Khan's court and various parts of Mongolia played a key role in the origin and formation of the Chahar tribe.



Figure 24 The "Silk Road", the bridge connecting Eurasia during the Yuan Dynasty, was an important channel connecting Eastern and Western cultures. It had a positive and far-reaching impact on the historical development of society and human civilization.

Source: In 2017, he published the book "The Proud Son of Heaven: The Mongols" Picture: "The Proud Son of Heaven, Under the Mongolian Tribe"(Query on October 11, 2023).

Internal disputes within the Mongolian regime in the Northern Yuan Dynasty led to the unification of East and West Mongolia by Wasa in the Zhengtong year of the Ming Dynasty, Dayan Khan, the golden family of Genghis Khan, unified Eastern Mongolia, and Alhan occupied Qinghai, forming the three major parts of Monan, Mobei, and Moxi at the end of the Ming Dynasty. After the defeat of Lindan Khan, the last Khan of Mongolia, the last Mongolian Han who actually controlled a part of the Chahar tribe surrendered to Houjinhuang Taiji in 1635 AD and handed over the gold seal, but did not hand over the symbol of the Mongol Khanate. flag emblem. Chagan Sulide, who was guarded by the Mongolian Chahar tribe who protected the flag, stayed in Wushen Banner.

During the period of Lindan Khan, the Chahar Department, which was directly under the direct jurisdiction of the Khan as the main body of the Chahar Ten Thousand Households (Ministry), was led by Lindan Khan's eight Khatuns. Under the

Hatuns, there were eight Zaisangs²⁵ who specifically managed the affairs of the Chahar Ten Thousand Households. so it is called the Eight Great Ruling Zaisang. Some Mongolian Chahars of the Khan's Guards and their meticulous sacrifices and care continue to this day. In short, the Chahar Ten Thousand Households (Department) were formed in the first half of the 15th century. One part of them was composed of the Khan Tongxue and the subjects of the Khan Ting, and the other part was composed of the subjects of Soerhu Hetani Beji and Ali Buge. composition. In addition, some sporadic tribesmen have also integrated into the Chahar households, and the Chahar tribe has since become the central tribe.

When Lin Danhan was finally defeated, the Chagan Suli De Festival of the Chahar tribe in Wushen Banner went through the baptism and continuation of history. Social changes experienced continuous rule, constant wars, and the loss of land. In the long history of development, Sucha Qianli De always has the (national flag). Social changes have caused rulers to carry out reforms in social economy, culture, and other aspects. After experiencing the changes brought about by different rulers, Genghis Khan's flag has never died out. It has always been retained in the hands of the Mongolian people of the Chahar tribe and has been passed down continuously.

Narrative The changes in space with social changes, From taking dominance to losing dominance, from being able to proceed in time and space to not being able to proceed in time and space, all these factors have an important relationship with social development, and have also caused changes in the autonomy and interpretation rights of the Mongolian people themselves. However, the Mongolian people of the Chahar tribe have always regarded Genghis Khan's national flag and national emblem as the focus of the entire Mongolian group, and they have also inherited and continued the folk culture of the Mongolian people for the Chagan Sulide Festival to this day. The memory of history has always been carried out in the story, and it is constantly reproduced in different spaces. The Mongolian people of the Chahar Tribe produce story content in history as they continue to protect Chagan Suli De. This narrative process makes Have a memory.

Part 4: Chagansulide Festival held in Wushen Banner, Ordos City, Inner Mongolia

Chagansulide finally landed in Wushen Banner, Ordos City, Inner Mongolia (from the 16th century to after 1904). The folk culture of Chagansulide Festival is based on the protection and inheritance of the Mongolian tribe of Chahar tribe in Wushen Banner for nearly a hundred years. The Chagansulide Festival has formed a local community. How will the form be culturally integrated with the Han

²⁵ The eight ruling zaisangs; the so-called eight hatuns of Lin Dan Khan, in addition to Gaoer Tumen Fujin and Dou Tumen Fujin, there are also the Queen Mother Sutai, the Queen Mother Nangnang, Birch Fujin, and Erzhe Tufu Jin, as well as two lucky golds, "Ye He's daughter married by Chahar Khan" and "Chahar Khan's wife" who fled into the Ming Dynasty from the east entrance of Ganzhou in the west of Yulin. See "Records of Taizong of the Qing Dynasty", Volume 20, Gengyin in the leap month of the eighth year of Tiancong; Volume 23, Bingzi in May of the ninth year of Tiancong; Volume 25, Wuwu in September of the ninth year of Tiancong.

people. Through field work, we interviewed inheritors and narrated the process, striving to maintain their identity through memory, the overall migration and establishment process, and create a harmonious folk culture with rich characteristics. The initial shape of the Mongolian people was formed under the rule of the Qing Dynasty. Tribal and regional layout under the new alliance-flag system, social, economic, and cultural changes occurred. In the Qing Dynasty, the main Mongolian banners in Mongolia were twenty-four tribes, forty-nine banners, and six alliances, among which there is the Ordos Division of the Yikezhao League (1 division and 7 banners), one of which is the Wushen Banner and the Ordos Right Front Banner. In the mid-15th century,

the Mongolian right wing, centered on the four great ministers of Genghis Khan²⁶, gradually formed tens of thousands of households in Ordos.

At the end of the Lin Dan Khan era, although there was a historical scene in which the post-Jin Dynasty (Qing Dynasty) was plowed away from pasture land, dispersed the people, and stationed outside the pastoral border, the Chahar Mongolian tribe is a tribe branched from the Mongolian nation. In the vast and magnificent historical process, with the Qing Dynasty taking over the Central Plains, the Mongolian tribes successively attaching themselves to the Qing Dynasty, and the gradual integration of various ethnic groups, the Chahar Mongolian people have also been in the historical background of unifying the country and stabilizing society. Always present in the tide of history. The existence of "Chahar" enables early folk cultural beliefs to continue throughout the historical process.

"Chahar" covers a wide geographical area in Inner Mongolia, and Chahar exists in different regions. According to historical records, from 1768 to 1774, the Russian Empress Catherine commissioned Peter Simon Pallas to conduct a social survey of the Torgut Khanate stationed in the Volga River Basin. Pallas listened to him. The yurts of the lay followers were exactly the same as those of the monks, but the area they lived in was called Chahar.

The leader of Turgut was not the orthodox emperor of Mongolia, but he took the title "Khan" very early and established an independent kingdom after migrating to the Volga River Basin. It can be seen from this that after independence, Torgut Khan drew on or completely adapted the setting up of the nomadic central institutions of the Northern Yuan emperors in the past, and understood the basic connotation of "Chahar" from Pallas's records. Although Buddhism was prevalent in Inner Mongolia at this stage, temples were expanded, and many temples were located in areas with convenient transportation and concentrated Mongolian people. In the 17th and 18th centuries, a large number of immigrants from the mainland flowed into Inner Mongolia to engage in different industries, which laid the foundation for the formation of regional towns in Inner Mongolia.

The development from the Ming Dynasty to the Qing Dynasty promoted the mutual integration of economy, culture, commerce, handicrafts, folk customs, etc. However, the Chahar tribe is a special tribe composed of non-blood relationships. It is not formed by blood relationship but by the professional relationship of Qie Xue

²⁶ Genghis Khan's four great offices: Or'er (O'er), Mongolian, means palace, palace, palace tent. Genghis Khan's O'er refers to Genghis Khan's court and sacrificial palace tent.

Jun. Its members are composed of the children of Wanhu, Qianhu, Baihu and other nobles and the outstanding white people. It can be seen that the Mongolian Chahar tribe and the Han people in the mainland have achieved mutual success in history, and the people from the mainland came to live and produce in the areas where the Mongols are located, and cohabited with the Han people, so that the Han people gradually developed together with the Mongolian people. In different periods, under appropriate circumstances, the change of faith initiates a state transformation of the Mongolian people.

Time iteration, changes in participants, and social forms are different, and different levels of changes occur in the thinking and consciousness. However, the guardianship of the national flag by the Chahar tribe is always in the historical clues. The occurrence and continuation of the story can be queried. In the narrative of discovery, the changing event is the revelation of the previously hidden truth. The image with the national emblem as a symbol is constantly reused, and the image has also become an icon symbol of the concept of social memory.



Figure 25 The folk cultural beliefs of the Khalkha lama family in the late Qing Dynasty were reflected at that time. It was the relationship between the lamas and the lamas during the folk cultural rituals of the Chagan Sulide Festival, and it was also the product of mutual integration.

Source: In 2017, he published the book "The Proud Son of Heaven: The Mongols" Picture: "The Proud Son of Heaven, Mongolian Tribe" (collected by Inner Mongolia Photographers Association, photo provided by Ebo) (Query on October 11, 2023).

In the Qing Dynasty, the Chahar capital had a larger area and more complex responsibilities, involving military, political, and civilian aspects. The capital of the Qing Dynasty was first established in the 17th year of Shunzhi (1660). It was in charge of the military and political affairs of the four herds and groups of the Eight Banners of Chahar. He was the chief officer in the Eight Banners organization and had the same rank as the general. The Chahar Dutong Office was stationed in Zhangjia.

During the Qing Dynasty, the Chahar Dutong was the highest official in the region. According to "A Survey of State Agencies in the Qing Dynasty", the Chahar Dutong was in charge of the military and administration of Chahar and the nomadic administration of the Eight Banners of Chahar. thing. Managing the military and political affairs of the Eight Banners of Chahar is its primary responsibility. At that

time, among all the generals and commanders, Chahar Commandery had the largest number of officers and soldiers, with a total of more than 19,000 officers and soldiers. During the Kangxi period, the Chahar cavalry participated in the war to put down the rebellion of the "Three Feudatories" and made military exploits to consolidate the rule of the Qing Dynasty, so they were valued by the court. The nomadic affairs of the Eight Banners of Chahar.

To manage the four herds located in Chahar, the imperial court in the early Qing Dynasty set up a horse-riding prison, which was later changed to the Shangsiyuan to control horses for the emperor's use during inspections, visits to the mausoleum and hunting. According to "An Examination of State Agencies in the Qing Dynasty", Shangsiyuan set up four ranches outside Zhangjiakou and Shengjing to raise horses and camels, with a total of 261 groups of horses (a group of 400-500 horses) and 65 groups of camels (There are no more than 300 animals in a group)(Zhang Deze, 1981). Focus on developing horses, cattle and sheep in the Eight Banners of Chahar. Responsible for the security and stability of the Chahar area, it has special significance in the Chahar area where Mongolian and Han people live together. Responsible for managing the stations ²⁷ leading to Mongolia.

"General History of the Mongolian Nation" records that in the 30th year of Kangxi (1691), there were five post stations in Inner Mongolia: Xifengkou Road, Gubeikou Road, Dushikou Road, Zhangjiakou Road, and Shahukou Road(Tai Yi Chi Wu Ti Man Chang, 2004).. "In the 10th year of Tongzhi (1871), the imperial court ordered all Mongolian stations, from Zhangjiakou to Batai, to be under the management of Chahar. Each station was originally ordered to have 4 camels and 50 horses, and an additional 150 camels were added. All military equipment Food is transported by various stations.

It can be seen that in the Qing Dynasty, the jurisdiction and rule of Chahar's subordinate emperors also continued the development of early traditional content, and continuous reforms and layout were carried out in the development of tradition, making the functions and characteristics of Chahar obvious and prominent. The construction of element narratives often goes beyond the effectiveness of historical cognition and the excessive practice of narrative forms. Historical narratives are effective explanations of social memory in both subjectivity and objectivity. Social changes have brought about a mutual relationship between the government and the Mongolian people at this time.

The formation of this relationship has a certain degree of mutual dependence. The Mongolian people of the Chahar tribe continued to follow the flag protection of Genghis Khan, and the role of the government was also given. The support allows the Chahar Mongolian tribe to have certain rights to carry out the content, but the construction still needs to be negotiated with the government, so the protection of Genghis Khan's flag is built through mutual promotion.

During the late Qing Dynasty, the Mongolian tribes showed up as soldiers from various Mongolian tribes in the war, and establishing an "alliance" with the Qing

²⁷ Platform: Platform is the collective name for military platforms and inns. In the Qing Dynasty, some post stations in Mongolian areas mainly served national defense and military purposes, so they were often called military stations.

government was an important pillar supporting the political and military structure of the Qing Dynasty. Faced with the enemy's blatant armed aggression, Senggelinqin ordered artillery to bombard the enemy fleet, and ordered the cavalry and other troops to counterattack and land the British troops. Amidst the rain of guns and shells, there were continuous attacks. Fierce fighting lasted from day to night, killing and wounding hundreds of British and French troops. The officers and soldiers of the fort sank and injured more than ten enemy ships with continuous heavy artillery fire. The British commander, Uncle Ho, was seriously injured, and the British and French forces fled in embarrassment.

In 1842, the British invaders launched the Battle of the Yangtze River. The Mongolian Eight Banners garrison and some Qingzhou soldiers fought side by side and resisted bravely, dealing a heavy blow to the invaders and writing a glorious page in the history of the Mongolian anti-imperialist struggle. After the outbreak of the Second Opium War, the Mongolian soldiers achieved their greatest victory in the Battle of Dagukou. Seng Gelinqin, a native of Chahar Xianghuang Banner and Prince of Horqin, presided over the coastal defense of Tianjin as the imperial minister and imperial envoy, and personally led Zheli Mongolian cavalry from the Mu and Zhaowuda alliances and several thousand Chahar Eight Banners troops were stationed at Dagu Haikou. Marx, the revolutionary mentor, enthusiastically reported in his article "The New War Against China" that "the Dagu Fort, backed by about 20,000 Mongolian troops," violently bombarded the British fleet, and the fierce battles on land and water went hand in hand. In the 1860 Beijing-Tianjin defense battle, the Chahar Mongolian cavalry also fought to the death and made significant contributions.

The heroic deeds of the Chahar Eight Banners soldiers in the two wars occupy a prominent position in the history of China's anti-aggression struggle. When the Tsarist Russian invaders attacked the Ili area in the 10th year of Tongzhi (1871), the defenders of the Eight Chahar Banners garrisoned in the Hangei area of Ili fought back bravely and made immortal contributions in the war against Tsarist Russia. In April of the 27th year of Xu (1901), after the Eight-Power Allied Forces captured Beijing, the German invading troops invaded Zhangjiakou and Datong, and sent small groups of troops to harass the Fengzhen area.

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When Genghis Khan established the national flag and national emblem, the Chahar tribe he protected has always multiplied throughout history and formed a unique Chahar culture. After many wars and losing land, the title "Han" and the "flag" have always been retained. The "flag" condenses the memory of the Mongolian people as Genghis Khan's people, and the integration of the Chahar tribe with other ethnic groups also promotes the diversified development of folk culture, allowing cultural exchanges between inland ethnic groups and Mongolian ethnic groups in various fields. The inland ethnic groups have long lived in the political, economic, military, and cultural center of Mongolian society, and accommodated all the outstanding elements of Mongolian tribal culture. Chahar gradually formed the Chahar culture, which is actually the master of Mongolian grassland culture. A inheritance of Mongolian court culture and military culture composed of elite figures from various eras.

Chagan Sulide from Wushen Banner, Ordos City, Inner Mongolia, after finally landing in Wushen Banner, subsequently experienced a process of migration. In its early development, Genghis Khan's flag did not have a fixed place for the Chagansulide sacrificial ceremony. From early history to the Mongol and Yuan Dynasties, from the Ming Dynasty, Qing Dynasty and the decline of the Qing Dynasty, the Mongolian tribe of Chahar always protected Genghis Khan in the historical process. flag. In the process of social development and changes, Wushen Banner went through flagpole beams in the 16th century, Yangjialiang in the early 17th century, Mu Usutala in the early and middle 17th century, Huben Prague in the late 18th century, and finally landed in the early 19th century.

Mao Bragg, During this migration process, the banner of Genghis Khan was slowly taken out and erected. Society is not stable throughout this stage, and is still developing in chaos, war, peace, and chaos. The Chagan Sulide sacrifice in Wushen Banner is also carried out with or without rituals, and with rituals again. The Mongolian people of the Chahar Tribe are also doing so. We strive to maintain Mongolian folk culture while breaking up, gathering, and breaking up. This process experience has caused the narrative space to change amidst social changes. The Mongolian people strive to protect their national flag, and the society is in chaos. They are at war with the government and the imperial court at the end of the Qing Dynasty.

In the protection and inheritance of Genghis Khan's flag, they can only Chahar. At this time, only the Mongolian tribe of Chahar tried to reproduce the narrative space of the narrative and memory process of the Mongolian people. At the end of the 18th century, they moved to Hubenbula, also in the Wushen Banner area. , at this time, society slowly stabilized, and social production and life returned to normal. According to the inheritor of Wushen Banner, after moving to this location, the ninth living

Buddha Lama was invited to this location to determine the location, which illustrates the changes in the characters in the narrative space. The relationship between the participants and the Mongolian people of the Chahar tribe makes the The dominance of spatial reproduction changes, The participation of lamas gives them a certain right of interpretation, and the matching of Mongolian and Tibetan Buddhist lamas to perform rituals is also a process of remembering the ritual relationship between the Mongolian belief in Buddhism and the Chagan Surid sacrifice.

It was finally moved to Maobulag in 1904. In fact, in the 19th century, the society was unstable and the government was unstable. Due to such factors, Maobulag was chosen as the location. Therefore, the Mongolian Chagan Surid Sacrifice of the Chahar Tribe has experienced historical vicissitudes and In the process of change, The reproduction of narrative space also changes due to the change of location. The social memory of the Mongolian people of the Chahar tribe has always been the national flag of Genghis Khan. In the narrative of the story, the Mongolian people of the Chahar tribe still have the social memory of worshiping Chagan Surid.

The Chagan Sulide Festival folk culture in Wushen Banner, Ordos City, Inner Mongolia has been protected and passed down by the Chahar tribe for more than a hundred years, and was moved to Maobulage Village, Wudinghe Town, Wushen Banner in 1904. It has also continued to exist in this place for a long time in the subsequent social development process.

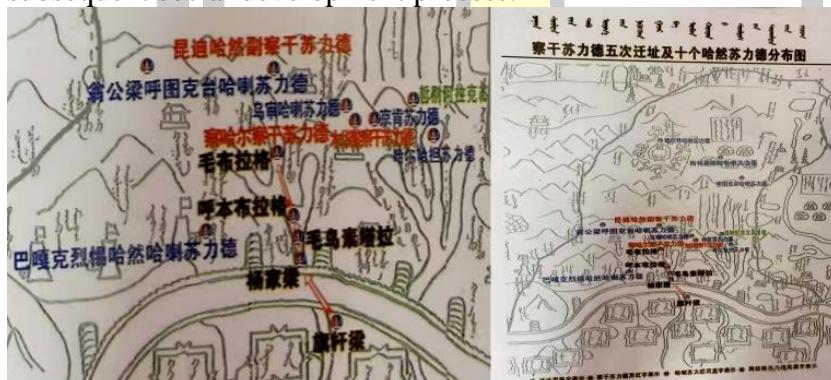


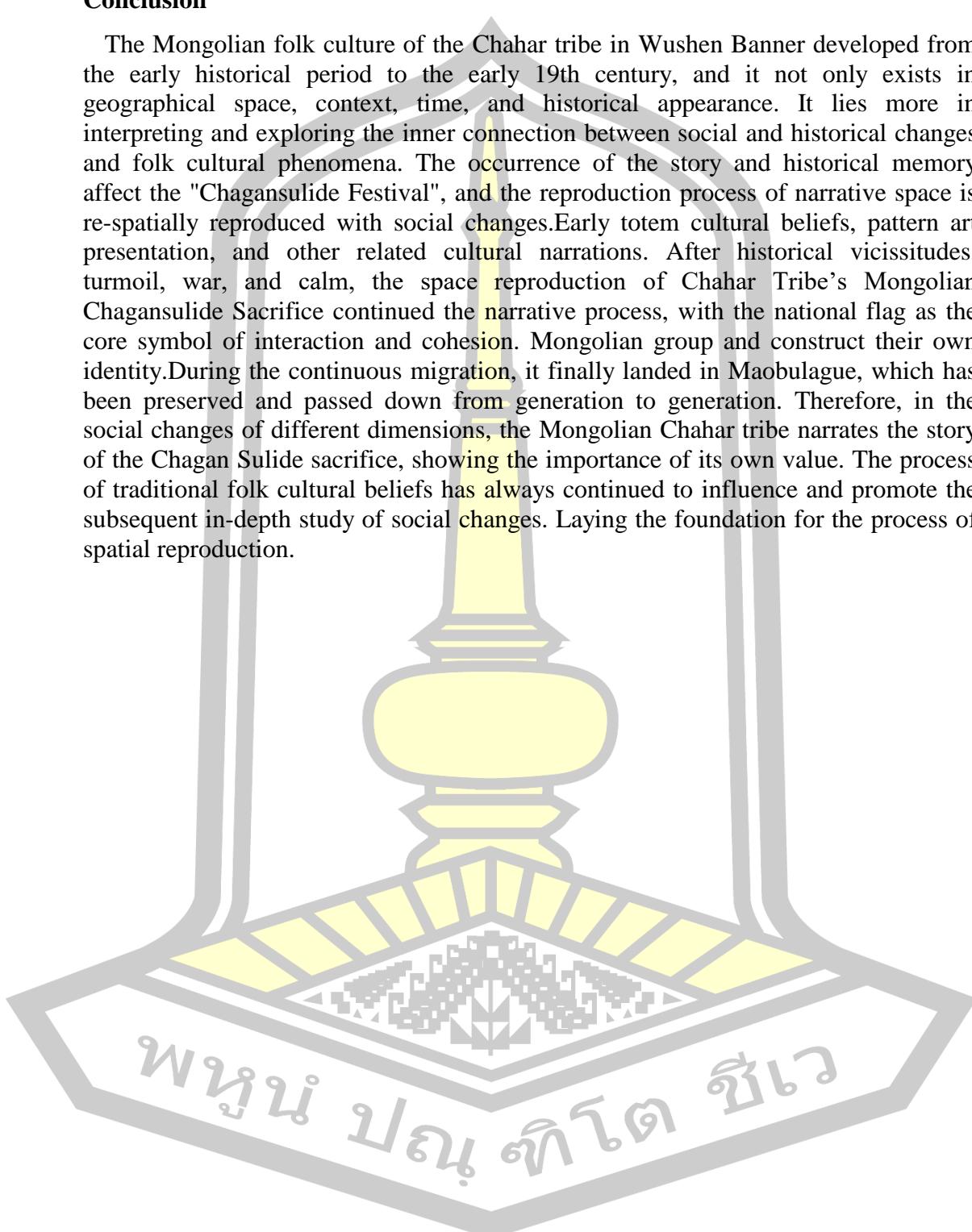
Figure 26 Distribution map of the five migrations of the Chagan Surid Sacrifice in the historical process, making the Chagan Surid Sacrifice always protected and passed down by the Mongolian people of the Chahar tribe.

Source: Maobulage Village, Wudinghe Town, Wushen Banner Picture: Tang Lili
(Photographed on May 16, 2023)

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Conclusion

The Mongolian folk culture of the Chahar tribe in Wushen Banner developed from the early historical period to the early 19th century, and it not only exists in geographical space, context, time, and historical appearance. It lies more in interpreting and exploring the inner connection between social and historical changes and folk cultural phenomena. The occurrence of the story and historical memory affect the "Chagansulide Festival", and the reproduction process of narrative space is re-spatially reproduced with social changes. Early totem cultural beliefs, pattern art presentation, and other related cultural narrations. After historical vicissitudes, turmoil, war, and calm, the space reproduction of Chahar Tribe's Mongolian Chagansulide Sacrifice continued the narrative process, with the national flag as the core symbol of interaction and cohesion. Mongolian group and construct their own identity. During the continuous migration, it finally landed in Maobulague, which has been preserved and passed down from generation to generation. Therefore, in the social changes of different dimensions, the Mongolian Chahar tribe narrates the story of the Chagan Sulide sacrifice, showing the importance of its own value. The process of traditional folk cultural beliefs has always continued to influence and promote the subsequent in-depth study of social changes. Laying the foundation for the process of spatial reproduction.



CHAPTER III

The Production of Space and Social Changes of the Mongolian people of the Chahar tribe in the Chagan Suli De Festival in Wushen Banner

Introduction:

This chapter presents Chagan Sulide Festival. It is cultural wisdom passed down from generation to generation, and social changes have given birth to the folk culture of the Chagan Sulide Festival in different historical stages. The introduction is divided into two parts: First, it mainly tells the gradual recovery and deepening process of the Mongolian people of the Chahar tribe in Wushen Banner from the mid-19th century to the early 20th century from the perspective of spatial reproduction and meaning re-production. The second is to use the social changes of the Mongolian people of the Chahar tribe in Wushen Banner as a guide to describe in depth the behavioral changes that have occurred between the Chinese government and the Mongolian people of the Chahar tribe, focusing on the results of mutual consultation. Chagansulide sacrifice extends to graphic art and the artistic charm of the Mongolian "Heimoli", reflecting the inevitable connection between self-identity and China's social and economic development. Chagansu Lide Sacrifice narrates the value and significance of traditional folk culture and the importance of protection and inheritance, which provides a solid foundation for the subsequent chapters to discuss the impact of social changes on the production of meaning space after it becomes a national heritage, and the production of meaning promotes the production of space.

Part 1: Performance of Cha Space Production Content of the Mongolian Chahar Tribe of Wushen Banner

1.1 Space production background of the Mongolian Chahar tribe in Wushen Banner

1.1.1 Space production

The mid-19th century to the early 20th century (1952-2013) was a period of continuous struggle for China after experiencing a baptism of war. After Japan surrendered, under the leadership of the Inner Mongolia Autonomous Region United Movement represented by Ulanhu, since the founding of New China, Inner Mongolia A unified autonomous regime created the conditions. Social changes are taking place in Chinese society. In order to promote ethnic unity, develop economic and cultural undertakings, and train Mongolian youth as the main tasks, the Chahar region and tribes have generally established democratic autonomous governments under the leadership of the Communist Party, laying the foundation for the development of ethnic regional autonomy. The orientation of China's policies has enabled it to re-enter a new stage after the war.

The economy is relatively backward and the overall people's thinking has been baptized. It needs to be guided and moved forward under unified principles and policies. The Mongolians of the Chahar tribe in Wushen Banner are also undergoing research. During the war, the Mongolians of the Chahar tribe always protected the national flag of Genghis Khan. Before liberation, Genghis Khan's national flag was constantly moved. During the war, there was no fixed Local folk cultural ritual activities have been carried out for a long time, and they cannot be carried out in one area. Only the Mongolian tribe of the Chahar tribe controls them and cannot lose them. Therefore, before and after the founding of New China, the social economy was unstable and the social situation was severe.

The Shiwulanfu mentioned here was one of the pioneers among the ethnic minorities in our country who devoted himself to communism. "Ulanfu" originally means "son of red" in Mongolian. He is also an older generation proletarian revolutionary and former Vice Chairman of the People's Republic of China. On May 1, 1947, under his auspices, the birth of China's first ethnic minority autonomous regime, the Inner Mongolia Autonomous Government, was successfully announced. During his 19 years in power, Inner Mongolia formed a good situation of political stability, economic development, cultural prosperity, and ethnic unity. At that time, it was hailed as a "model autonomous region" by Premier Zhou Enlai. Ulanfu was extremely loyal to Chairman Mao and the Communist Party of China throughout his life.

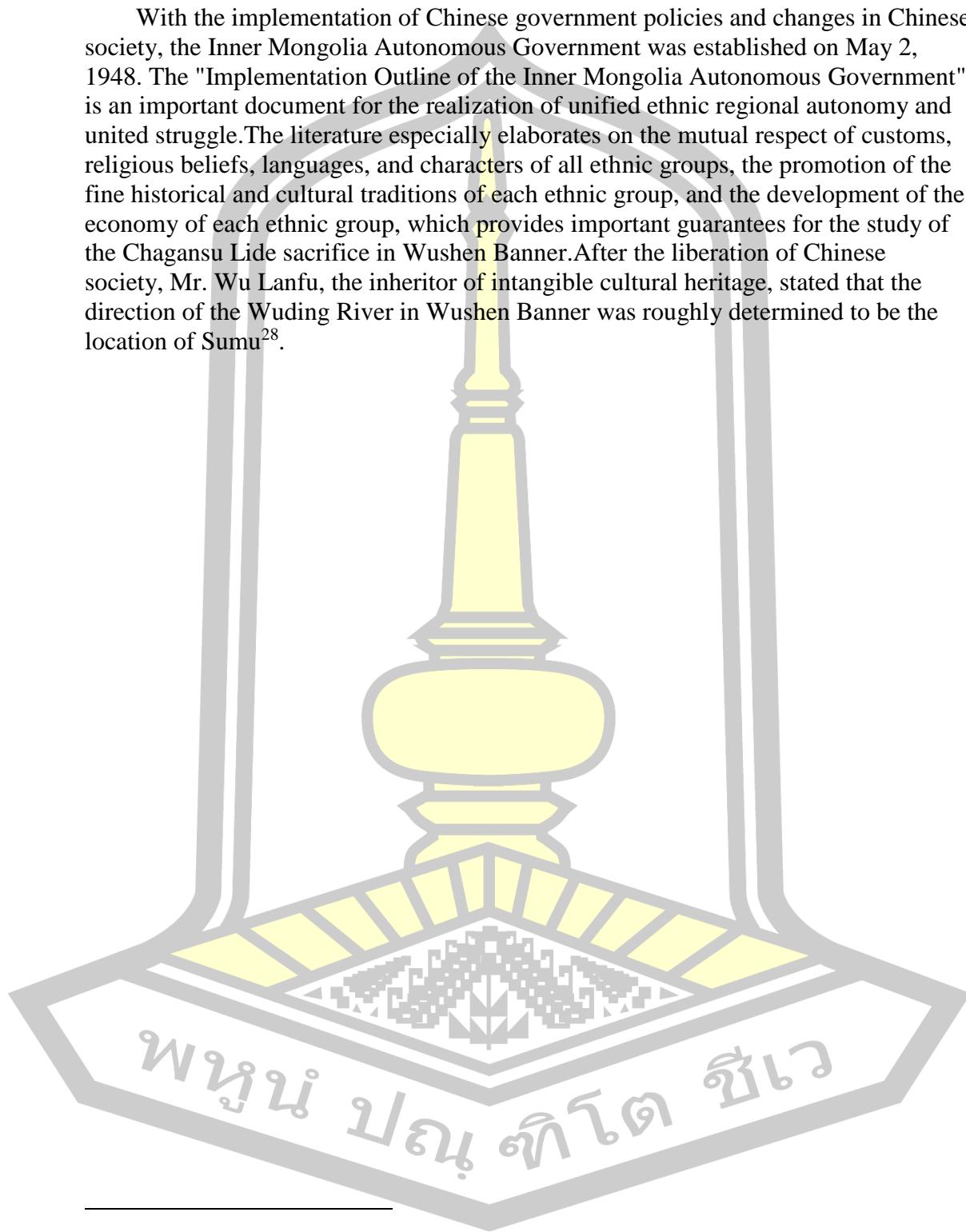
Faithfully implement Chairman Mao's revolutionary line and national policies. "Inner Mongolia has undergone a historic change from a semi-feudal and semi-colonial society over several centuries, leaping into a prosperous and happy socialist society. These are all great results achieved by Comrade Ulanhu's resolute implementation of the revolutionary line and various policies of Chairman Mao and the Communist Party of China. "Therefore, the development of Inner Mongolia is inseparable from the active guidance of Vice Chairman Ulanhu, so that Inner Mongolia can subsequently move forward under the guidance of the correct path under the leadership of the Communist Party of China.



Figure 27 Ulanfu, former Vice Chairman of the People's Republic of China, made an indelible contribution to the unification of Inner Mongolia by delivering a report at the Fourth Session of the First Session of the CPC.

Source: "Motherland magazine" (www.zgzzs.com, Searched on October 28, 2023).

With the implementation of Chinese government policies and changes in Chinese society, the Inner Mongolia Autonomous Government was established on May 2, 1948. The "Implementation Outline of the Inner Mongolia Autonomous Government" is an important document for the realization of unified ethnic regional autonomy and united struggle. The literature especially elaborates on the mutual respect of customs, religious beliefs, languages, and characters of all ethnic groups, the promotion of the fine historical and cultural traditions of each ethnic group, and the development of the economy of each ethnic group, which provides important guarantees for the study of the Chagansu Lide sacrifice in Wushen Banner. After the liberation of Chinese society, Mr. Wu Lanfu, the inheritor of intangible cultural heritage, stated that the direction of the Wuding River in Wushen Banner was roughly determined to be the location of Sumu²⁸.



²⁸ Sumu: It is one of the administrative divisions in China and a unique township-level administrative region in Inner Mongolia Autonomous Region, China. There are currently 153 sumac trees in the People's Republic of China.

After that, after inspection, the Mongolian people of the Chahar tribe took out the national flag and slowly We are looking for a suitable place to erect, but we have not yet determined which location to erect. We are still moving. In this continuous migration, we are still preserving and owning it among the Mongolian descendants of the Chahar tribe. At this time, the traditional folk culture of Chagansulide Sacrifice has not yet been fully accepted, and the rituals and rituals of Genghis Khan's national flag are still carried out in the Mongolian identity. The memory is still not recognized by more groups, and the Mongolian identity is still undergoing space. production process.

After the founding of New China in 1949, the unified ethnic regional autonomy in Inner Mongolia was gradually restored, and the Mongolian nation opened a new stage and a new chapter. However, China's social economy has gradually recovered, and the social form of Chinese society has undergone tremendous changes under the leadership of the Communist Party of China, which has also affected the reproduction of the Chahar Mongols in spatial production. The Mongolians of the Chahar Tribe have long formed the ecological concepts of harmony between man and nature, unity of nature and man, and protection of green, and have always continued. Folk cultural beliefs have also continued to occur throughout history.

Although it has experienced wars and interruptions, the Chagansulide Festival in Wushen Banner has always existed. After the founding of the People's Republic of China, the Chagansulide Sacrifice still lingered on whether the ceremony could be performed or not, and the flag of Genghis Khan was still being moved. Although New China was liberated, the social level was affected by many external factors. There is a lot of internal consumption, and there is also chaos in processing. After liberation, the Chinese government also set up systems and policies. There are many rules that must be followed by the government, and everyone must obey the regulations or be punished.

Under such a social background, the Mongolians of the Chahar tribe can only pass. If you have the ability to protect the flag of Genghis Khan, the government at that time can also allow the ceremony to be held, but everything is obedient. In this process, the Mongolian group gradually lost its own power, and had to compromise with the government to carry out a temporary process. Amidst the conflicts, the Mongolian Chagan Surid sacrifice of the Chahar tribe in Wushen Banner continued to take place in the cracks, and continued to observe. In order to protect the story of the space production of the Gansu Lide Festival, the Mongolian Chahar tribe continued to make concessions and compromises throughout the process.

After the reform and opening up, as the economy gradually recovered, the Chinese government was also making changes. Under the correct leadership of the Communist Party of China, the Mongolians, descendants of the Chahar tribe, gradually took over everything related to Chagan Sulide and went through a process of gradual repair and restoration. After expert inspection and demonstration, it is believed that Chagansulide of Wushen Banner is the authentic national flag of Genghis Khan. Wushen Banner Chagansulide also found its fixed location in the constant migration. It is located in Maobulage Village, Wudinghe Town. When Genghis Khan's flag finally landed at the fixed place, the meaning of subsequent space production began. The meaning will also be reproduced as it re-processes. The Chinese government has gradually begun to pay attention to the development of

traditional folk culture. The Mongolian people let everyone remember that they are the descendants of Genghis Khan through the Chagansulide sacrifice. China is gradually carrying out vigorous cultural revitalization in the wave of reform and opening up. What the government hopes is that when the Mongolian people think that they are the subjects of the Mongolian Yuan Dynasty, and more importantly, I hope that they can feel the government's policies and support through the Chagansulide Sacrifice and become part of the big family of the Chinese nation. China is a nation as a whole. It is composed of 56 ethnic groups, and the Mongolian ethnic group is a part of it. Therefore, with the promotion and support of the Chinese government, the traditional folk culture of the Mongolian ethnic group of the Chahar tribe can be developed and protected, allowing them to have the right to speak and implement. The rights and interpretation rights are jointly discussed and developed in mutual promotion and coordination.



Figure 28 After context of China reform and opening up, the ritual process of Chagansulide Sacrifice was gradually restored.

Source: Wushen Banner Maobulage area Picture: Promotional picture of this area, Tang Lili (Photographed on May 16, 2023).

Therefore, no matter how the social form changes, the overall recovery process is gradually held amidst social changes. The ritual process is carried out according to the traditional content. The number of participants in the ceremony, the time of the ceremony, the scale of the ceremony, and the content of the ceremony have not yet been released. will swim in the wave of social development, but the Mongolians of the Chahar tribe are convinced that they can proceed step by step. The restoration ceremony first starts with the Chagan Sulide Sacrifice. The traditional folk culture still takes the traditional ceremony as the main line. The gradual restoration process is shown in the ceremony. It is divided into daily sacrifices, New Year sacrifices, summer sacrifices, autumn sacrifices, and winter sacrifices. They are divided into different rituals. time, in the same fixed space. For the memory to be slowly accepted, it requires the joint efforts of the Chinese government and the Mongolian people. Therefore, the recovery of space production must also follow the pace of social changes. The Mongolian people of the Chahar tribe are also actively trying to Sacrificing Chagansulide will restore the traditional folk culture that should be restored in the advancement of the times.

With the gradual reconstruction and construction after the reform and opening up, sacrificial rituals have been affected by China's economic development and China's social form. Every year, there are many different time points for the ritual process of the Chagan Sulide Sacrifice in Wushen Banner. However, after it was interrupted five times in 1952, the Inner Mongolia Autonomous Region was also affected by its geographical location. Many factors led to reconstruction, construction and Speed of recovery. In the period after the reform and opening up, with the acceleration of China's communism and the impact of Vice Chairman Ulanfu on the development of the Inner Mongolia Autonomous Region, traditional folk culture has also gradually recovered in Wushen Banner. Traditional folk culture dominated by Mongolian groups has gained After the government's support and response, The Mongolian descendants of the Chahar tribe in Wushen Banner began to perform the restored traditional folk culture and sacrificial rituals. Especially in the late 19th and early 20th centuries, sacrificial activities were basically restored. The Mongolians of the Chahar tribe in this region gradually followed the traditions of their ancestors. The symbolic interaction with the flag of Genghis Khan as the core has once again become the focus.



អនុបាលិទ្ធ ខេវ



Figure 29 Premier Zhou Enlai and Ulanhu. Comrade Ulanhu worked hard and devoted himself to the prosperity of the country and the nation, and was highly praised by the whole party and the people of all ethnic groups. ^

Source: "Motherland" magazine (www.zgzzs.com, Search on October 9, 2023).

When the Chagan Suli De Sacrifice in Wushen Banner was judged successively as an intangible cultural heritage of Ordos City and an intangible cultural heritage of Inner Mongolia, the meaning of space production was once again re-examined. After being given such an honor, the Suli De Sacrifice of Chagan Suli in Wushen Banner became China's intangible cultural heritage. The government has given it a new interpretation and redefinition, The space production site was completed after being named, but under the influence of Chinese society, it continued to be improved and gradually deepened space production. In this process, the policy guidance of the Chinese government has made the Mongolians of the Chahar tribe in Wushen Banner willing to follow the traditional folk culture of Chagansulide sacrifice carried out under the leadership of the Communist Party of China. However, the Chinese government also tends to allow the Mongolians of the Chahar tribe in Wushen Banner greater autonomy to interpret the value of Genghis Khan's flag. At this time, the Chinese government and the Mongolian groups are already tolerating each other, and the Chagansulide Sacrifice and traditional folk culture have entered a new stage of cognition.





Figure 30 The book "Chahar under the White Flag" records the process of the Chagan Suli De sacrificial ceremony in Wushen Banner. ^

Source: Published book "Chahar under the White Flag" in 2019 Picture: Urengowa(Inquiry on September 25, 2023).

In the book "The Application of Cultural Narrative Storytelling in Science, Philosophy, and Literature" editor Christopher Nash mentioned that narrative is an understandable form of discourse unique to human life. Disturbances in the process of self-formation, in reality, disturbances in personal or collective identity; but for us, disturbances in identity are always disturbances in the temporal order of existence; Chaos that can only be changed through narrative. Modernity involves the closure of the ethical whole of which we remain part. Therefore, after the gradual resumption of sacrifices, the overall or partial relationship between the Chinese government and the Mongolian ethnic groups has been constructed through the narrative process of the Chagan Surid sacrifice ceremony of the Mongolian Chagan Surid tribe in the Chahar tribe of Wushen Banner.

With the changes that have taken place in China's socio-economic form, the government is constantly promoting the layout and thinking of the traditional folk culture of Wushen Banner towards diversified thinking modes and diversified propaganda angles. Fixed the position and restored the traditional ceremony, which also confirmed that Chagansulide of Wushen Banner is the most intact flag of Genghis Khan. The Chinese government has used various research methods to define the Chagansulide sacrifice ceremony for the Mongolian people of the Chahar tribe in Wushen Banner, so that the traditional ceremony can be carried out smoothly in accordance with the wishes of the Mongolian people of the Chahar tribe. This is also the case for all Mongolian people. The result of people protecting the flag of Genghis Khan.

After the restoration of traditional rituals, they will be carried out at fixed locations according to the time of the traditional rituals. The rituals performed at time points such as daily rituals, New Year rituals, spring rituals, summer rituals, autumn rituals, and winter rituals will restore their traditional content. The Chahar tribe The Mongolian people also have their own privileges and the right to manage everything before and after the ceremony, so that everything can return to its original appearance after the restoration of the Chagansulide Sacrifice. China's western development policy, the National Development and Reform Commission issued the "13th Five-Year Plan for the Development of the Western Region". The "Plan" made a comprehensive deployment of the western development during the "13th Five-Year Plan" period and clarified the "13th Five-Year Plan" for the western development.

The overall goal of the period: to build a moderately prosperous society in all respects as scheduled by 2020, and to bring the western region's comprehensive economic strength, people's living standards and quality, and ecological environment to a new level. In the "Eleventh Five-Year Plan for Cultural Construction" issued by the Ministry of Culture, it strengthened the protection of cultural heritage and promoted the excellent national culture. In the planning and development of China, the Inner Mongolia Autonomous Region Government also conducted in-depth study and excavation.

The government's measures have made Wushen The folk culture of Sulide Sacrifice in Banchagan is increasing year by year in terms of the number of participating groups from all walks of life, the governments attention, and the diversification of publicity methods. Continuously restoring this traditional folk culture can continue to tell the story of Genghis Khan's flag that has been passed down for thousands of years. The memory is also re-accepted in the recovery, and new memories are also continued to be produced in the new space production, social changes influence and promote the production of meaning in space.

Any type of narrative involves the recounting and shaping of events. In the process of integrating Mongolia and Han, driven by Chinese policies, the Mongolian group is also taking the initiative to co-prosper with the Han group. The Han group actively participates in the ceremony and prays for blessings. The Mongolian nation has also been generous in accommodating Han groups and other ethnic minority groups. In the ceremony, the number of participants is slightly different at each year's ceremony time. The summer sacrifice items are more abundant and the participating groups are diversified. The Spring Festival is mainly an internal form of the Mongolian ethnic group. No matter which time point it is, after iteration and changes, it shows the unique spatial production interaction of the Mongolian people.

All types of people can participate in the rest of the time. In addition, you can also visit and pray at fixed locations at non-fixed time points. In this process, it is reflected that the Chinese family can live in harmony, advance together, and protect traditional folk culture. In the ideology, we should take President Xi's Chinese nation as one family and build the Chinese dream together as our goal, and continue to protect and inherit it more firmly.

Traditional folk culture. The narrative of the Mongolian Chagan Surid of the Chahar Tribe in Wushen Banner is the value of understanding the need to protect the flag of Genghis Khan in the development of historical context. It injects traditional folk culture into people's spiritual level. It is also the beginning of good wishes and

recognition. The power of the method is reflected. When human society realizes that traditional folk customs are regarded as intangible cultural heritage, it also begins to give new interpretations and new definitions after changes in China's social form.



Figure 31 Early 20th Century The summer festival of Chagansulide Festival in Wushen Banner. The summer festival is held on the third day of the eighth month of the Ordos calendar (the fifth lunar month). It is the most solemn of the year. All Mongolians in the Chahar headquarters and people from all over the country can voluntarily participate.

Data source: Wushen Banner Maobulage area Picture: Promotional picture of this area, Tang Lili(Photographed on May 17, 2023).





Figure 32 Early 20th Century Spring Festival, the Spring Festival is held all day long from the third day of the first month of the Ordos calendar (the first month of the lunar calendar) to all Turks ²⁹and all Mongolians.

Source: Wushen Banner Maobulage area Picture: Promotional picture of this area, Tang Lili (Photographed on May 17, 2023).

The Chahar tribe in Wushen Banner is a unique tribe that stands out among many Mongolian tribes and has the unique grassland national spirit of the Mongolian people. In the study of Chagansulide Festival folk culture is closely related to the humanistic spirit. It is the story telling in the interaction of space production. The concept of scientific ecology is gradually reflected in history. It is also the ethics of the unity of nature and man in the Mongolian people's compliance with the laws. The moral outlook reflects the Chahar tribe's humanistic spirit of advocating nature.

("Inner Mongolia Grassland and Folk Custom Travel Notes") records that the Mongolian people worship the tall and lush trees that grow alone in the wilderness or in the mountains. They believe that the trees have strong vitality (Colorful Dark Clouds, 1996).

The Mongolian people tie hadas and cloth strips to the big trees and treat them with delicious food. The big tree performs the ceremony of pouring wine and worships and prays to the big tree. It explains the Mongolian people's instinct to protect the environment, animals, plants, etc. In different periods, the content displayed by folk culture has moved closer to more groups, allowing more people to realize the influence of Mongolian folk culture. The folk culture of Suli De Festival in Chagan, Wushen Banner is a representative of the humanistic spirit among historical products. It is a regional culture where folk culture is called fusion and penetration. This unique tribe drives traditional folk culture to bloom in every corner of other regions, allowing people from different regions to appreciate the beautiful blessing moments of the Chagansulide Festival.

²⁹ People with the surname Tukeqi: The strange surname of the Mongolian people is the descendant of the Yuan Taizu Genghis Khan Qiowen Boljijin Temujin, and the strange surname of the Xianbei people was changed by the Qijin family. In addition, some ethnic minorities such as the Manchu, Daur, and Hezhen also changed their compound surnames into odd surnames.



Figure 33 The Autumn Festival and the Winter Festival of the Chagan Sulide Festival in Wushen Banner. The Chahar headquarters and all its members participated in the Autumn Festival in October of the Ordos calendar (July 7 on the lunar calendar). The Winter Festival (Dasman Festival) is held on the third day of the Kubi month (October of the lunar calendar) in the Ordos calendar, and is the last time of the year for all Chahar headquarters to participate.

Source: Wushen Banner Maobulage area Picture: Promotional picture of this area, Tang Lili (Photographed on May 17, 2023).

1.1.2 Chahar Dialect

Due to the formation of the Chahar dialect, the standard Mongolian language was also standardized. In August 1979, the Inner Mongolia Autonomous Region Mongolian Language Professional Conference determined that the central dialect represented by Chahar dialect would be further standardized based on it. The Chinese government's policy is to accelerate the importance of the Mongolian Chahar tribe in the process. The establishment and prosperous development of the language has promoted smoother and more convenient negotiations between the Mongolian people and the Chinese government. It has also promoted its own promotion of the construction of a flag-centered sacrificial folk culture, and the languages of other tribes have moved closer to reduce differences. , can be integrated in the process of folk activities, allowing the development of folk culture to enter a new stage after standardizing the language.

The standard of language is also reflected in the fact that the Mongolian people and the Han people gradually use the Mongolian Chinese language as they blend with each other. Many Mongolian groups can communicate in simple Chinese. The commonality of the Mongolian and Chinese languages provides convenience for the development of traditional folk culture. Basic conditions are also the most powerful conditions for promoting traditional folk culture and expanding publicity.

1.1.3 Constructing Sulide Space Production with “Graphics”

Wushen Banner Shen Banner Chagan Sulide has its own unique spatial form beauty in the space, and the overall composition is related to the elements of the pattern. According to the Mongolian inheritor of Wushen Banner in Ordos City, Chagan Sulide is composed of flagpoles, flags, ancient Hule, round mirrors, base mythical animals and other elements.

All the constituent elements have their own different shapes. These shapes are similar to those of early Mongolia. The graphic design of the tribe is related to early beliefs. First of all, the symbol "flag" is divided into white flag, black flag and flower flag. The white flag is the national flag (national emblem) and the most important. The black flag and flower flag are military flags. The appearance of these flags is combined with the bird pattern on the flag, which means extremely powerful bird. Birds in the early historical stage formed a form of totem for the Mongolian people, and were pattern art that showed their beliefs in the ancient grassland nomadic culture. The flagpole is fixed at one foot, three feet and five feet, and the ancestors of the Mongolian Chahar tribe who protect it insist on making their vows. The round mirror on the flagpole means distinguishing right from wrong and good from bad. The ancient Hule surrounding the top of the flagpole is made of white stallion hair. It is replaced every three years according to the instructions of the inheritor.

The color is white, which means incomparable strength. The mythical beasts at the base of the Chagansulide flagpole have also been judged by historical experts. The turtle in the middle and lions on both sides mean it is extremely powerful. There are also certain legends about the base. Whether it is a tortoise, a lion or other animal forms, it is also the beginning of early folk cultural beliefs. It is one of the artistic expressions of Mongolian patterns and graphics, and is the ideal artistic creation of the Mongolian people in all things in the world. The three-pronged shape on the top of the flagpole symbolizes flames. It was designed by our ancestors and has been passed down to this day. No matter what kind of totem pattern it is, the overall spatial structure of Chagansulide is the product of ancient people's inventions that continue to this day. Different historical stages have been updated accordingly in terms of materials, technology, etc., but the main body that always retains the basic structure is the result of inheritance.

Chagansulide is the national emblem established when the Great Mongolia was founded. It consists of one main handle Su Lide and eight accompanying Su Lide. The tassel of Su Lide is made of silver-white stallion hair, so it is called Jiu Chagan Su Lide, which is the "Nine-leaf White Flag" (also known as the Nine-foot White Emblem). The Chagansulide Altar consists of three parts: the main flag, the flag, and the sacred halberd that protects the flag. The top of the main flag is made of gold-plated iron in the shape of a mountain, one foot and three inches high, and is tasseled with the hair of nine white stallions. The flagpole is thirteen feet high, three inches in diameter, and the shaft is white.

The base of the main flag is a turtle-shaped stone (Also known as the turtle carrying the flag), there is a flag-protecting divine halberd on the right side, and a small white flag with the same style as the main flag on the left side is the Zhenqi. Since the main flag will not be easily shaken once the altar is set up, it is the Zhiqi that is worshiped by tribesmen when traveling around. After traveling around

and returning from the eight tribes, there is a special reset ceremony. Whether it is built internally or externally, the beauty of Chagansulide of the Chahar Tribe reflects the wisdom of the Mongolian people. In the process of inheriting ancient folk culture to this day, the Mongolian people of the Chahar Tribe are telling stories around the core national flag. expand, Let the beauty of traditional folk culture be touched in all aspects.

With the support and reconstruction of the Chinese government, fixed ceremony places have also been expanded and renovated, a lot of publicity content has been added, and progress has been made through consultations with the Mongolian people of the Chahar tribe., so that the national emblem and national flag erected by Genghis Khan showed the beauty of space production at the location of Mao Prague, Wushen Banner.



Figure 34 Chagansulide Museum in Maobulage Village, Wushen Banner, a traditional folk culture exhibition area with Genghis Khan as the core.

Source: Wushen Banner Picture: Tang Lili (Photographed on May 20, 2023).

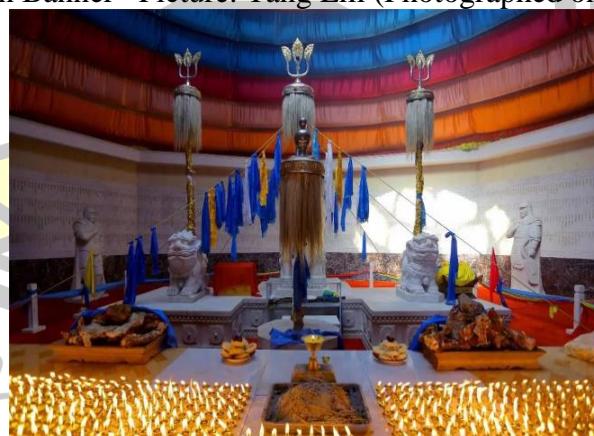


Figure 35 Each element is based on graphic composition, showing the beauty of Chagansulide space and feeling the uniqueness of traditional folk culture that has been passed down for thousands of years.

Source: Wushen Banner People's Government website (www.wsq.gov.cn, Inquiry on October 15, 2023).

After the overall Chagan Suli gradually restored the sacrificial folk culture, according to tradition, Chagan Suli followed suit as a whole, and no change in spatial form occurred during this period. For the Mongolians of the Chahar tribe, they have always maintained their identity and can find a suitable position no matter what happens. The story of Genghis Khan also continues and is also the embodiment of the overall Chahar Mongolian national spirit. The spatial form of Chagansulide has always been an important guide for the content of the story. With the reform and opening up, the construction of border areas is strengthened and the development of border economies is promoted. Folk culture keeps pace with the times. Under the guidance of the new direction of the Communist Party of China, folk customs are continuously promoted. The unique charm and cultural connotation of the culture reflect the light of Wushen Banner Chagansulide Festival folk culture to more regions and areas.



Figure 36 The totem patterns designed by ancestors have been passed down to this day. The overall spatial structure of Chagansulide is the product of the inventions of ancient people that continue to this day. Materials, techniques, etc. have been updated accordingly in different historical stages, but the main artistic beauty of the basic structure has always been retained.

Source: Wushen Banner Maobulage area Picture: Tang Lili (Photographed on May 17, 2023).

1.1.4 Spatial performance of the Chagansulide Sacrifice Ceremony

The Mongolian Chahar tribe of Wushen Banner, which has always guarded the flag of Genghis Khan, has performed the same sacrificial folk culture at different time and space nodes in history. The Chahar Mongolian people follow objective teachings and theories and practice them with their own unique behaviors. The ethics and morality of the unity of nature and man, Adhering to the principle that "one side of water and soil nourishes one side of people", "one side of people" is inheritance, creation and continuation, and "one side of water and soil" is the special natural geographical environment that nurtures and continues the Chahar people.

Chagansulide sacrificial folk culture is the narrative process of Chahar culture³⁰ in which the Chahar tribe is the creator of the space. During the Chahar

³⁰ Chahar culture: Chahar culture is a regional culture created by the Chahar tribe that has lived in the grassland area for generations and is adapted to the grassland ecological environment. The culture includes the production methods and lifestyle of the Chahar Mongolian people and their Adaptable customs, ways of thinking, values, religious beliefs, literature and art, etc., during the process of their formation and

Mongolian sacrificial ceremony, people kneel down, offer hadas, milk food, and offerings. If necessary, sheep must be present. The participating groups are different at different time points. The Mongolian groups of the Chahar tribe are: Lord, sacrifice other individuals, groups, and other surrounding ethnic groups in the summer and participate in them. Careful preparations must be made before the ceremony, and the inheritors of the Chahar tribe, who have been protected by the Mongolian people for generations, talked about the different uses of objects and props for worshiping folk culture, so that more people can understand and protect Mongolian folk culture, and let Uzbekistan The Chagan Sulide Sacrifice guarded by Shenqi Chahar can be disseminated and participated in a wider range, allowing more groups to experience the culture with humanistic value.

Another special feature of the Chagansulide Sacrifice in Wushen Banner, Ordos City is the most solemn and powerful ceremony among the Chagansulide Sacrifice. When the Mongols, descendants of the Chahar tribe, blow the conch, the ceremony officially begins. It is held every year in the Year of the Dragon. At this time, the ancient Hule and flagpole of Suli De were replaced, and the mighty

festival has continued since ancient times without interruption. Chagansulide of Wushen Banner is an eternal national flag in the hearts of all Mongolian people. The white flag also has a bird pattern printed on it, which also represents the original empire of Genghis Khan. ceremony, the ritual process, program customs, items, props, etc., as well as the protection passed down from generation to generation, tell the story of Chagan Suli De sacrifice.



inheritance, they had extensive contact and exchanges with the Manchu, Tibetan, Han, and other ethnic groups, and absorbed the cultural factors and culture of these ethnic groups. elements gradually formed the unique Chahar culture. The Chahar Grassland, located in the middle of the Inner Mongolia Plateau, is where my country's Mongolian people have lived for generations and is also the birthplace of the Chahar culture. The Chahar Mongolian people have continued to this day in the long history of history, forming the long-standing cultural traditions and cultural spirit of the Chahar Mongolian people.



Figure 37 Wushen Banner Chagan Sulide is located in the Maobulage Village Museum of Wudinghe Town, Wushen Banner. The museum equipment is used in the Chagan Sulide sacrificial ceremony, and the stories about Chagan Sulide sacrifice are also told through the objects.

Source: Wushen Banner Maobulage area Picture: Tang Lili (Photographed on May 17, 2023).

After the reform and opening up, under the promotion of border economy, the descendants of the Mongolian ethnic group in Wushen Banner have reconstructed, repaired and re-established Chagansulide with time. This process was carried out by representatives of the Chahar tribe of the Mongolian ethnic group in Wushen Banner or The descendants discussed reconstruction with other Mongolian groups. Reputable monks from the temple were invited to inspect the site and restore it. With the reconstruction, construction, and reconstruction, the rituals and processes of worshiping folk culture were also gradually constructed and restored with specific ritual content. The country attaches great importance to the inheritance and development of traditional folk culture.

Mongolian folk culture and Chinese culture are a combination of individuality and commonality. Under the guidance of the country's Western Development Strategy in 2000, opportunities and confidence in folk culture will provide an important window for displaying the folk culture of Sulide Sacrifice in Chagan Banner, Wushen Banner. After China's reform and opening up, but in 2000 during the Western Development Campaign, and then to the Intangible Cultural Heritage of Inner Mongolia, the Chagansulide Sacrifice in Wushen Banner retained the traditional ritual content, processes, objects, and all elements related to the ritual. This is also The reflection of the negotiation between China and the Mongolian people in the process of social changes formed the spatial production of the Chagansulide sacrificial ceremony in Wushen Banner.



Figure 38 Erkesqing compiled Chagansulide and his followers, the scene of Chagansulide's sacrificial ceremony.

Source:2005 Published book Chagan Suli De and His Followers Picture: Erkesqing (Inquiry on November 3, 2023).

1.1.5 Impact of “One Belt and One Road” on Chagansulide Space Production

“One Belt and One Road”³¹ is an important strategic content of China's social development. “One Belt” is the Silk Road Economic Belt, and “One Road” is the Maritime Silk Road. Spatial display has always existed in the process of China's historical development. Throughout history, overseas countries have compared China's Silk Road. This historical phenomenon has driven cultural connotation and provided excellent harbors for China's border regions in the form of routes, ruins, heritage, and cultural relics. The report of the 19th National Congress of the Communist Party of China proposed that “culture is the soul of a country and a nation”, and cultural self-confidence is a more basic, deeper and more lasting force in the development of a country and a nation. The guidance of this spirit is in the development of Inner Mongolia's economy, regional culture, play an extensive role, and reflect the cultural value attributes of the times.

³¹ One Belt and One Road: “The Belt and Road” (B&R) is the abbreviation of “Silk Road Economic Belt” and “21st Century Maritime Silk Road”. It was proposed by Chinese President Xi Jinping in September and October 2013 respectively. Cooperation initiatives to build the “New Silk Road Economic Belt” and the “21st Century Maritime Silk Road”. Relying on existing bilateral and multilateral mechanisms between China and relevant countries, and relying on existing and effective regional cooperation platforms, the Belt and Road Initiative aims to borrow the historical symbols of the ancient Silk Road, hold high the banner of peaceful development, and actively develop cooperation with partners. economic cooperation, and jointly build a community of interests, destiny and responsibility featuring political mutual trust, economic integration and cultural tolerance.

The Chahar tribe has a historical origin with the "Belt and Road Initiative". Chahar originated in the Mongolian and Yuan Dynasties. It began with the establishment of the "Great Mongolia" by Genghis Khan and the blending of Eastern and Western cultures. During the Mongolian period, the central Chahar was formed by thousands of households. The historical status of the Er tribe is based on the Mongolian and Yuan culture in language, music, clothing, customs and rituals, Religious beliefs and other factors form the profound and colorful Chahar culture. In the process of development, Chahar culture has a unique cultural form that produces material and spatial spiritual cultural products between countries and countries and nations.Europe, Southeast Asia, etc.

carry out economic and cultural exchanges in sculpture, music, religion, painting, etc. The ancient Silk Road is a bridge and link for mutual influence between the world and China. The pace of history has never stopped. The Chahar tribe has relied on Chahar culture and under the guidance of the "Belt and Road" concept, it has clearly stated its vision and actions in "promoting the joint construction of the "Belt and Road"".The joint construction of the "One Belt and One Road" will "adhere to the spirit of open regional cooperation and be committed to maintaining the global free trade system and an open and free economy." This high-level structure is the general trend of development. Provide important space for inheritance and development,Folk culture is bred and formed based on spatial forms, making folk culture diverse, inclusive, and open with cultural value and significance of the times. In the 2017 Chahar Society's "China Strategy" Symposium for the Fourth Anniversary of the "One Belt and One Road" Initiative,"One Belt and One Road" and China's role as a major country, China's model, risk assessment, external cultural communication, international discourse power, China and the world's interconnected development and other topics were discussed in depth. "One Belt and One Road" promotes the participation of countries along the region in cultural exchanges , inherit the cultural spirit of the Silk Road, promote the interconnection of civilizations and cultural compatibility, realize mutual learning of civilizations of all ethnic groups, and expand cultural dissemination and influence regardless of region.



Figure 39 On the fourth anniversary of the "Belt and Road Initiative", the Chahar Society presented "Chinese policies" to the world, which illustrates the important role played by the Mongolian tribe of the Chahar tribe in the historical process. Source: <https://www.sohu.com>,(www.sohu.com, Searched on October 20, 2023).

Part 2: Social Changes of the Mongolian Tribe of Chahar Tribe in Wushen Banner

2.1 Wushen Banner after the reform and opening up

2.1.1 Social form of Wushen Banner after reform and opening up

Marxism believes that the economic base determines the superstructure, production relations determine social relations, and the socialist market economic system is the source of vitality for the development and prosperity of national culture. As the pace of reform and opening up accelerates and the process of urbanization intensifies, urban economic construction in different regions has shown a new trend. The transformation and upgrading after reform and opening up have shown different degrees and effects. China's comprehensive reform and opening up has been magnificent, with historic achievements and changes in social development. The speed of development has exceeded everyone's expectations, changing the destiny of the Chinese people and the development process of human society.

The Inner Mongolia Autonomous Region has also achieved successful practical results in the development of the correct path, system, theory, culture and other aspects of socialism with Chinese characteristics in reform and opening up. Under the leadership of the Chinese government, the Inner Mongolia Autonomous Region will further emancipate its mind, implement new development concepts, and seek truth from facts with courage and action in the future. Basking in the spring breeze of reform, Ordos City seized development opportunities and created many firsts in the region. It implemented rural reforms with land contracting as its core content, developed the energy industry with the introduction of the large state-owned enterprise Shenhua Group, and implemented strategic coal-to-electricity energy conversion projects. The development of Ordos City in the Inner Mongolia Autonomous Region can be said to have transformed from a cocoon into a butterfly. It has achieved economic development, social progress, cultural prosperity, and national unity, from small to large, from weak to strong, from single to diverse, and from poverty to well-off. Growth and transformation. Under the guidance of the government, Wushen Banner also adheres to the concept of green Wushen development, strives to build ecological civilization, continuously accumulates wealth, protects the environment, and promotes the development of the region. It adheres to ecological priority, develops the economy around ecology, and relies on economic development to promote Ecological civilization should fully consider the actual ecological environment and actual economic development factors of the region, not be blind or slack, develop a new idea for the development of pastoral areas that is in line with the actual situation of the region, and promote new exports for economic and industrial development.

After the reform and opening up, the Communist Party of China united and led the people of all ethnic groups in the country to emancipate their minds, seek truth from facts, work with one heart and one mind, and forge ahead with determination, and carried out historic creativity in building socialism with Chinese characteristics. It is also the Ordos Wushen Banner. The driving force for development is to stride forward toward a down-to-earth, ever-changing future.



Figure 40 Changes brought about by the recovery of socio-economic development after the reform and opening up in Wushen Banner, Ordos.

Source: Inner Mongolia Civilization Network <http://nmg.wenming.cn/> Picture: Wushen Qirong Media Center (Search on October 10, 2023).

The development of traditional folk culture in Wushen Banner, Ordos City, Inner Mongolia conforms to the historical social transformation and rapid development process of China's reform, separation and opening up. The Chagan Sulide Festival folk culture of the Mongolian people of the Chahar tribe in Wushen Banner also conforms to the social changes in the overall folk culture development situation in China. The Mongolian people of the Chahar tribe worked hard to erect the flag and national emblem of Genghis Khan. According to records, the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner was interrupted five times after 1952, and then gradually resumed after the reform and opening up.

It gradually began to resume in 1978. Folk culture has taken a step forward in the process of modern Chinese social history. step towards recovery. The Chahar tribe in Wushen Banner has developed and surpassed the "cultural relics" in Chinese folk culture based on the sacrifice track of nearly a hundred years. Over time and historical evolution, as the pace of reform and opening up accelerates, and under the guidance of Chinese government policies, The Chagansulide sacrificial folk culture of the Mongolian people of the Chahar tribe in Wushen Banner has gradually entered more and more people's horizons. Liu Xiaochun wrote in his doctoral thesis "Rituals and Symbolic Order: The History, Rights and Memory of a Hakka Village" that the village and Living objects, villages are the places where Hakka people live and live. Hakka people's customs will involve people in real society such as the country (Liu Xiaochun 2009). the people who act, the government and the people, etc. These will have specific meanings with social changes.

The same story content happened with the Mongolian people of the Chahar tribe in Wushen Banner during social changes. The narration and memory of the same stories illustrate the inheritance and protection of folk culture. In Chahar, The tribal Mongolian people have also gradually occupied the main management and interpretation rights in this social change, and the traditional folk customs of Chagansulide sacrificial rituals have also been respected and protected.



Figure 41 The socio-economic development and recovery of pastoral areas after the reform and opening up in Ordos Wushen Banner will bring about changes.

Source: Wushen Banner People's Government Website Picture: Ordos Daily (Searched on October 20, 2023).

Since modern times, the Mongolian people of the Chahar tribe have been a regional culture in which the Mongolian culture is the main body and the cultures of other ethnic groups have penetrated and blended together. Moreover, the Mongols are becoming increasingly close to the Han and other ethnic minorities, as can be seen from the sharp changes in population proportions. The Chahar tribe highlights its inherent characteristics in terms of content, characteristics, etc.

In 2006, Wushen Banner was rated as the "Hometown of Suli De Culture in China". Suli De has become an important cultural resource and cultural wealth in the region, marking the Chahar Tribe. The Tribal Mongolian Chagansulide Sacrifice will allow everyone to remember their own culture, build a clear social memory, and reflect the cultural diversity of human history. Collective memory "does not preserve the past but reconstructs it through the material traces, rituals, texts, and traditions left behind".

Whether it is defined as the hometown of Suli De or as a cultural heritage, the interpretative and leading rights given by the Chinese government allow the spatial production to change in the process along with social changes. The master-slave relationship of social changes makes the Chinese government's significance of social changes affect the production of space, and the significance of social changes will also promote the production of space.



Figure 42 The hometown of Sulide Culture, a name given by the Chinese government. The Mongolian nation and the Chinese government have worked together in social changes and economic development. Become an important cultural wisdom in this region.

Source: www.wsq.gov.cn, (Searched on October 20, 2023).

2.1.2 Folk Culture Opportunities

Folk culture is actually equivalent to all-encompassing "folk culture". Chinese folklore began in Europe in the early 19th century and was introduced to China in the early 20th century. The research and restoration of folklore is the path to the formation of folk culture. Since modern times, folk culture has gradually become Public culture will not be restricted in what cultural forms ordinary Chinese people choose in their lives, and traditional folk culture will receive more attention. Folk custom is equivalent to society. Society exists in real life and is constructed using scientific and theoretical methods.

In 2021, China will shine in the field of cultural policy and launch a series of far-reaching measures and policies aimed at prospering cultural undertakings, inheriting excellent traditional culture, thereby enhancing the country's cultural soft power and demonstrating the brilliance and charm of Chinese civilization. The Mongolian people of the Chahar tribe follow the path of guarding the flag and national emblem of Genghis Khan. The content presented in different periods of historical performance always allows everyone to have the same social memory. In the changes in Chinese society, policy opportunities have given the Wushen Banner The traditional folk cultural ritual of Chagansulide Sacrifice should be firmly and solidly promoted and passed down. It is also the basic and important content of the research on the development of folklore to the current stage.

The development of folk culture needs the support of traditional folk culture such as the Mongolian Chagan Surid sacrifice of the Chahar tribe in Wushen Banner. The progress of Chinese society is a support point in various regions. In diffusion and amplification, Folk beliefs are also an important object of folklore research. The folk culture of Chagansulide Sacrifice also started from folk beliefs. Therefore, Mr. Zhong Jingwen's positioning of folk culture as a "present study" of a social nature has become a consensus.

The Mongolian people of the Chahar Tribe have their own ritual display stage. From the early folk cultural beliefs, there have been totem worship, immortality worship, and worship of heaven and earth. On the historical stage, the Mongolian group has always had its own national form. Characteristics, no matter what stage of

development it reaches in history, are always retained. From Chagansulide being a symbol of worship for the people of the Yuan Dynasty, to Genghis Khan's flag reminding everyone to remember themselves, the Mongolian people have their own identity symbol.

With social changes, the Chinese government has let the Mongolian groups know that they are the great nation of China. Members of the family negotiate with each other in mutual coordination and common prosperity, so that the Wushen Banner Chagansulide Sacrifice can be developed and passed on for a long time after the reform and opening up. Driven by Chinese government policies and various actions and means to promote the development of folk culture, space production is compromised between the central and local governments, and scholars and experts at all levels are actively promoted to study and excavate the Wushen Banner Chagansu Lide Festival tradition.

folk culture and can gradually deepen the layout and overall planning. During the layout and planning, detailed work including consultations, meetings, and surveys with Mongolian groups has made the Mongolian Chagan Surid Sacrifice of the Chahar Tribe in Wushen Banner more socially disseminating and valuable.



Figure 43 National Heritage Guide, the hometown of Sulide culture, promotes the inheritance of traditional folk culture.

Source: Inner Mongolia News Network (www.mzyk.com, Searched on October 22, 2023).

2.1.3 The Mongolian "Heimoli" of the Chahar Tribe

The Mongolian people began to believe in "Heimoli" in the early stage of historical development. In the early stage of historical development, it appeared in the form of totem. On the built platform, the family unit would worship the sky and the earth. Respecting the earth was the enlightenment of early folk culture and cultural beliefs.

There are relative differences between the family-based Sulide Festival and the Chagan Sulide Festival in the Maobulage area of Wushen Banner. According to the intangible cultural inheritance inheritor of Wushen Banner, after the reform and opening up, "Heyimoli" was held as a family unit again. At this stage before the reform and opening up after 1952, family cultural and religious activities were not allowed. The introduction of "Heimoli" is closely related to the Chagan Suli De Festival. It is a symbolic object of the Mongolian herdsmen living here. Every Mongolian household There will be a "Herimoli" in front of the door. Every morning, herdsmen pray and pray in front of the "Herimoli". In Wushen Banner, the traditional

folk culture of Chagansulide has been passed down to this day. The colorful flags fluttering in the wind swayed in the night wind to pray for the happiness and health of the children of the grassland. The colorful blue represents the blue sky, the white represents the sheep, the green represents the grassland, the red represents the sun, and the yellow represents the harvest fruits and the golden earth.

The grassland people have a profound traditional cultural heritage. The Chagansulide Sacrifice is the natural worship of the heaven, earth and universe that the Mongolian people have gradually formed over the long years. Social development and changes are moving forward with the wave of China's social and economic development, which can also be reflected in the Mongolian "Herimoli". The formation and symbolic meaning of things are also carried out with permission. This kind of permission is the permission of the Chinese government, the permission of social ideology, the permission of social progress, and the permission that represents the unique folk culture of the Mongolian nation. Allowance leads to negotiation, permission leads to mutual achievement, and it reflects the significance of continuous spatial reproduction in the development process.

In Jing Jun's "Memory of the Divine Hall", the concept of "collective consciousness" is "a relatively consistent system of beliefs and emotions among ordinary members of society." (Jing Jun, 2013). It is the reconstruction of personal consciousness by family organization. However, Genghis Khan established that the Chagansulide sacrifice with the national flag as the core is majestic, solemn, and powerful. It is the social memory of all Mongolian people.

In the process of narrating each Mongolian unit as a family, the government does not To intervene in the occurrence of such events, respect the brief and necessary ritual activities carried out by each Mongolian family and become a common form of ritual activities in the region. Allowing the Mongolian family to have its own right of interpretation and autonomy in such activities as a family unit, through such an act, shows that the development of Chinese society after reform and opening up is moving towards a more scientific layout, precise policy implementation, active coordination, and the development of folk culture. with more space. Chagansulide means auspiciousness, loftiness, harmony, unity and peace in Mongolian, and it has always been with the Mongolian people.



Figure 44 The ""Heimoli"" in front of the Mongolian door in Wushen Banner conducts family prayers every day and on holidays, and also shows the beauty of the Mongolian ""Heimoli"" art space.

Source: Source: Wushen Banner Picture: Tang Lili (Photographed on May 20, 2023).

2.2 China's Western Development Policy

Western Development In November 1999, the Central Economic Work Conference finalized the strategic decision to develop the western region. The meeting proposed that we should seize the opportunity to implement the Western Development Strategy, which is directly related to expanding domestic demand, promoting economic growth, and related to national unity, social stability and border defense consolidation. It is related to the coordinated development of the East and the West and the ultimate realization of common prosperity. We must fully understand the significance of implementing the western development from the overall situation and from a strategic perspective. It must be placed in a more prominent position as an important strategic task of the party and the country.

The strategic measures for the development of the western region include a series of plans such as common prosperity, strengthening national unity, achieving rapid economic growth, improving the western environment, and adapting to global structural adjustments. Looking into the distance from a high altitude allows China to sail long distances at a strategic height.

Inner Mongolia's economic development has also laid out a series of policies and measures under the strategic pattern of the Western Development. On the premise of accelerating border economic development, Inner Mongolia has gradually promoted development in various aspects such as economy and culture. In 2007, the Chagan Sulide Festival in Wushen Banner, Ordos City was rated as an intangible cultural heritage of the Inner Mongolia Autonomous Region. In the same year, it was also rated as an intangible cultural heritage of Ordos City. "Intangible cultural heritage" not only makes the Chagansu Lide sacrificial folk culture of Wushen Banner more widely recognized, but also becomes an important issue in promoting the development of folk culture in a wider range.

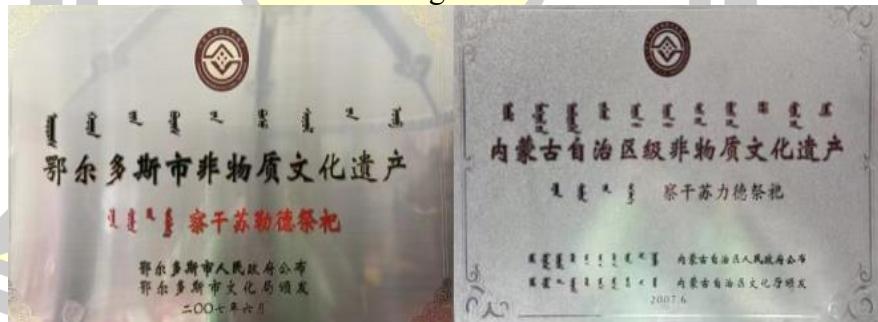


Figure 45 Chagansu Lide in Wushen Banner is located in Maobulage Village, Wudinghe Town, Wushen Banner. It was rated as the intangible cultural heritage of Inner Mongolia and Ordos City in the early 20th century.

Source: Wushen Banner Maobulage area. Picture: Tang Lili (Photographed on May 16, 2023).

The Chagansulide Festival in Wushen Banner will officially resume the sacrificial culture after 2012. After entering the 21st century, folk culture has been expressed in a larger field. China first accepted the protection and promoted the development of folk culture, which grew in the pace of China's rapid development. As the folk culture of Chagansu Lide Festival in Wushen Banner, it is carried out from many parts such as expression form, ritual content, ritual process, ritual items, ritual participants, ritual influence, etc., but all contents must respect tradition and continue from ancient times to the present. In the traditional way of folk culture, the Mongolian people of the Chahar tribe have gained more space for development in this regard, are respected by a wider range of people, and have been affirmed by the Chinese government.

The Chinese government has made solid progress on the road of continuously promoting traditional folk culture, and has carried out solid and beneficial layout planning and publicity methods to improve the overall public awareness. With the rapid development of our country, the Mongolian Chahar tribe of Wushen Banner The Gansulide Festival continues to be performed on a wider stage. David Wood mentions in his book "Warwick Studies in Philosophy and Literature" that every narrative has a narrator, real or implied, or both. Stories don't just exist, they are told, not just told, but told from a certain perspective. (David Farrell Krell, David Wood, 1990) The stage is not just a stage, the performance switches between virtual and real spaces, allowing social changes and spatial production to be formed in different spatial dimensions and time dimensions, and also continuing the Mongolian spiritual value of the Chahar tribe.



Figure 46 The scene of the Soul Sacrifice Ceremony in Chagan, Wushen Banner. In the picture, the Mongolian inheritors of Wushen Banner show their unique identity based on the characteristics of language blessings, summonses and other books. They are in contact with and integrated with the Han and other groups. process. It also heralds the outcome of mutual negotiations between the Chinese government and the Mongolian nation.

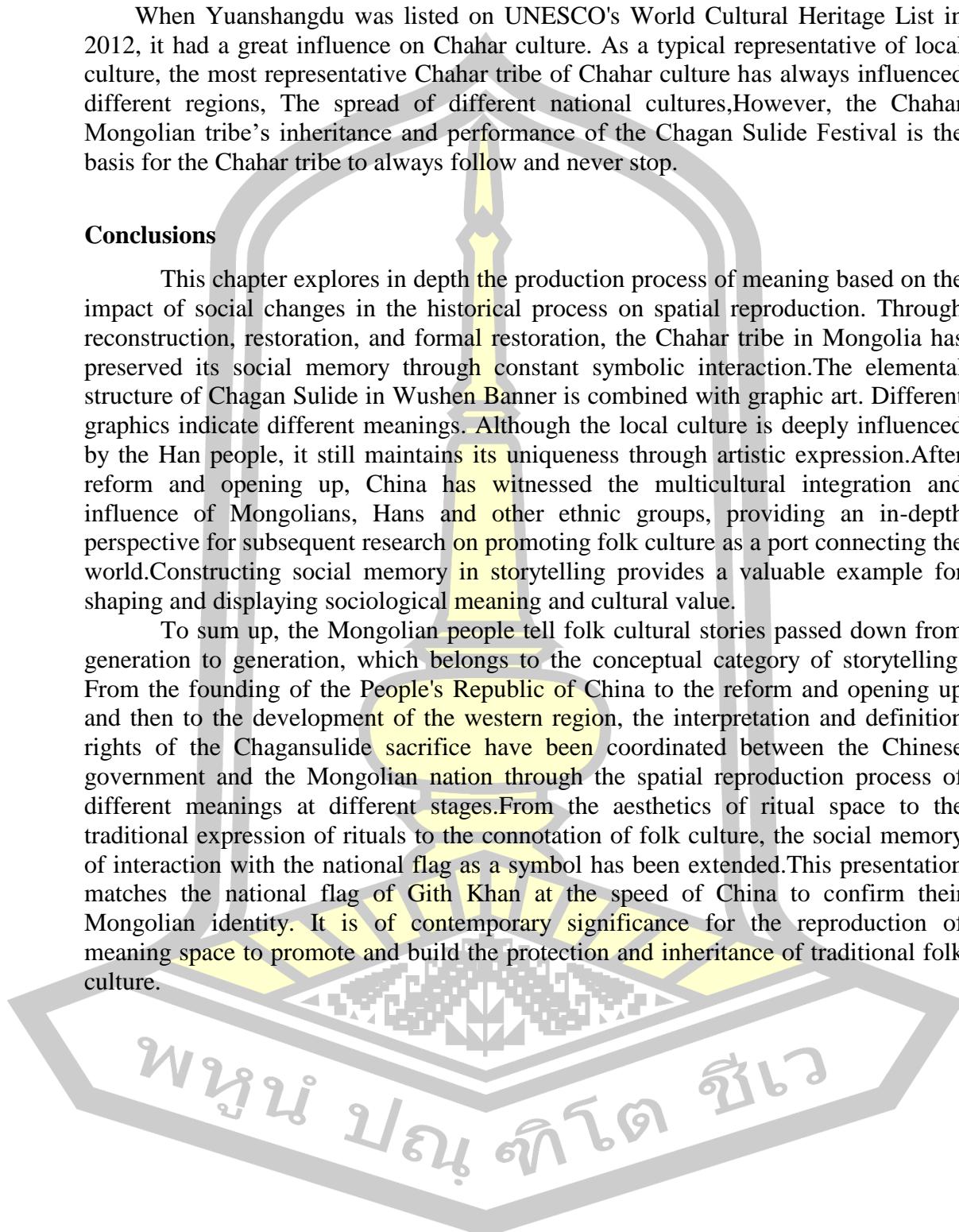
Source: Teacher Ulanfu, the inheritor of intangible inheritance. Picture: Teacher Ulanfu(Available on August 20, 2023).

When Yuanshangdu was listed on UNESCO's World Cultural Heritage List in 2012, it had a great influence on Chahar culture. As a typical representative of local culture, the most representative Chahar tribe of Chahar culture has always influenced different regions, The spread of different national cultures, However, the Chahar Mongolian tribe's inheritance and performance of the Chagan Sulide Festival is the basis for the Chahar tribe to always follow and never stop.

Conclusions

This chapter explores in depth the production process of meaning based on the impact of social changes in the historical process on spatial reproduction. Through reconstruction, restoration, and formal restoration, the Chahar tribe in Mongolia has preserved its social memory through constant symbolic interaction. The elemental structure of Chagan Sulide in Wushen Banner is combined with graphic art. Different graphics indicate different meanings. Although the local culture is deeply influenced by the Han people, it still maintains its uniqueness through artistic expression. After reform and opening up, China has witnessed the multicultural integration and influence of Mongolians, Hans and other ethnic groups, providing an in-depth perspective for subsequent research on promoting folk culture as a port connecting the world. Constructing social memory in storytelling provides a valuable example for shaping and displaying sociological meaning and cultural value.

To sum up, the Mongolian people tell folk cultural stories passed down from generation to generation, which belongs to the conceptual category of storytelling. From the founding of the People's Republic of China to the reform and opening up and then to the development of the western region, the interpretation and definition rights of the Chagansulide sacrifice have been coordinated between the Chinese government and the Mongolian nation through the spatial reproduction process of different meanings at different stages. From the aesthetics of ritual space to the traditional expression of rituals to the connotation of folk culture, the social memory of interaction with the national flag as a symbol has been extended. This presentation matches the national flag of Gith Khan at the speed of China to confirm their Mongolian identity. It is of contemporary significance for the reproduction of meaning space to promote and build the protection and inheritance of traditional folk culture.



Chapter IV

The Storytelling Process of the Chagan sulide Festival of the Chahar tribe in Wushen Banner in the context of national heritage

Introduction:

This chapter is an important part of the spatial reproduction of meaning in the context of national heritage and the construction of the Mongolian narrative space of the Chahar tribe. In the context of the rapid development of Chinese society, social memory is possessed through narrative actions, opportunities, and occasions. The relationship between the Chinese government and the Mongolian nation occupies a central position. It is divided into two parts. First, it has become a national intangible cultural heritage project. The reproduction of narrative space has a new look, new development, and new influence. The Chinese government and the Mongolian people are moving forward in continuous mutual compromise. Part 2 The policies and measures implemented by the Chinese government have led the modernization process so that the Chagan Sulide Sacrifice can be performed at a fixed location anytime and anywhere. The traditional ceremony builds the Chahar Tribe Mongolian self-service on the stage of Hengding. An external narrative space for expression. Through the tremendous changes in Mongolian production and lifestyle, as well as the relationship between the Chinese government and the Chagansulide sacrifice, it is revealed that the Mongolian culture with the flag of Genghis Khan as its core has always existed and how it reflects and affects social processes.

Part 1: The Narrative Background of the Sacrifice of Chagansulide of the Mongolian Nationality of the Chahar Tribe

As a folk culture that has entered the 21st century, the Mongolian Chagan Surid Sacrifice of the Chahar Tribe of Wushen Banner has undergone changes in its form, content, and direction. As China's modernization process intensifies, China's urbanization has entered a period of stable and rapid development. Inner Mongolia Autonomous Region is also increasing the pace of modernization. In the blending of various cultures and the impact of the digital information age, The Chagan Suli De Sacrifice in Wushen Banner is one of the representatives of local folk culture in Ordos, Inner Mongolia. It continues to retain traditional rituals and processes and brings the inheritance and development of folk cultural characteristics into a new stage. With the rapid increase in the number of participating groups and people, more and more people can feel the charm of folk culture. The government vigorously promotes and educates tourism enthusiasts through various information means. The traditional folk culture has been continuously promoted and continued, so the national cultural value and social value of the Chagansu Lide Sacrifice in Wushen Banner have always existed in the modernization process.

The folk culture of each nation contains its own unique content, value orientation, aesthetic taste and other cultural factors. The Mongolian inheritor of the Chahar tribe in Wushen Banner told the ins and outs of the Chagan Sulide Festival through his own narration. In the policy of 2014, Chinese society will make every

effort to promote the development of the western region and continue to deepen it. The National Development and Reform Commission pointed out that it is necessary to carry out preliminary research on the "13th Five-Year Plan" ³²for the development of the western region, accelerate the construction of key infrastructure such as transportation and water conservancy.

actively undertake the transfer of domestic and foreign industries; develop science, technology, culture and people's livelihood undertakings; and support the development and opening up of inland and border areas. When this policy continues and enters the current stage, the Chahar tribe has shown a more inclusive attitude towards the bold character of the Mongolian group in its long-term integration with the Han people. The Chahar culture is also slowly showing new development content. Under the new situation, a new trend in the development of folk culture has been constructed. The emergence of new media means has also changed the way of narrating the "past" and the "present", strengthening the speed and expanded scope of narration. When more groups rely on the oral process of media to form their own memory points, this means that in The future faces narrative challenges. In the Internet era, the arrival of the short video era has social and cultural significance for the promotion of folk culture in a wider space.

After the Mongolian Chagansulide Sacrifice of the Chahar Tribe in Wushen Banner became a national heritage, the Chinese government's naming gave it a new definition and a new explanation. In the changes of social development, the traditional cultural rituals of Chagansulide were fixed in Wushen. This location is Maobulage Village, Wudinghe Town, Banner. Taking this location as the center, the folk cultural ceremony of the Mongolian Chagansulide Sacrifice of the Chahar Tribe of Wushen Banner is held. The ceremony is held frequently in this area according to traditional times throughout the year. The Chagansulide Sacrifice of Wushen Banner retains the traditional ritual process. one of the regions, Despite the impact of modern civilization, it still maintains its traditional form. There are four seasons of spring, summer, autumn and winter sacrificial rituals in Chagansulide of Wushen Banner, which are performed at the same place at different times.

Carry out in terms of processes, division of labor, items, and communication media, etc. The Mongolians of the Chahar Tribe must make preparations before performing the Chagan Sulide Sacrifice, such as the responsibility for sheep, accounting, dairy food, wine, etc. Each division of labor has its own role, and the sacrificial items and greetings are the same. of. At the beginning of the ceremony, the conch trumpet was blown first, which mainly means praying for blessings. After that, words were recited, including fifteen or six types of words to respect heaven and earth, ancestors, and blessings.

Then all the Mongolian people called for blessings, praying for peace and tranquility, and for having enough food and drink all year round. After the ceremony,

³² "13th Five-Year Plan": The outline of the 13th Five-Year Plan for the national economic and social development of the People's Republic of China, referred to as the "13th Five-Year Plan" (2016-2020). It mainly clarifies the national strategic intentions, clarifies the government's work priorities, and guides the behavior of market entities. It is the grand blueprint for China's economic and social development, the common action program for people of all ethnic groups, and the government's responsibility to perform economic regulation, market supervision, social management, and public services. Important reference.

the wine, cakes, and meat were distributed to everyone. After the ceremony, the three traditional Mongolian arts activities of horseback riding, archery, and wrestling were performed. The spatial production that occurs in this fixed space allows traditional rituals to continuously express narrative space in the modern process. Before the Chagan Surid sacrifice, the original social identity attributes of the Mongolian people of the Chahar tribe have always continued, mainly around the story of Genghis Khan. carried out with the national flag.

After the Mongolian and Han ethnic groups of the Chahar tribe merged, the same wishes they fulfilled during the Chagan Sulide Festival were to be safe and pray for blessings. Mongolians will tell the traditional Chagansulide stories to Han groups and even other groups, and more people choose to understand and become familiar with such specific and representative folk culture, moving towards diversifying groups of people. The openness of Chinese government policies allows cultural negotiation to continue in space production. On the other hand, under the impact of modern civilization, traditional folk culture interprets its own social value in the process of modernization.



Figure 47 Chagansulide of Wushen Banner is located in Maobulage Village, Wudinghe Town, Wushen Banner. Partial display of the sacrificial ceremony process of Chagansulide of the Mongolian ethnic group of Chahar tribe.

Source: Wushen Banner Maobulage area Picture: Tang Lili (Photographed on May 16, 2023).

From the past to the present, the Mongolian people of the Chahar tribe in Wushen Banner have always believed that the nomadic people have harmonious coexistence with nature in the history of development. The nomadic people's protection and care for the ecology is the embodiment of humanistic spiritual values. In the past historical time and space, the Chagan Sulide Sacrifice followed the Mongolians of the Chahar tribe in moving across the vast grasslands, and followed the nomadic people's continuous migration in history. From being able to offer sacrifices to not being able to offer sacrifices, from putting away the flagpole to taking it out. The flagpole, from one location to the next, makes Chagansulide experience changes in historical marks and space production. The occurrence of the story has always been

a process of preparation. The story itself is constantly being produced in space before it can be heard. Reality and virtuality are fleeting in an instant. History cannot erase memories, but is constantly emerging in the process of social changes and becoming intangible culture.

In the post-heritage contemporary society, traditional folk culture is valued by the government. By converting it into national heritage, the Mongolian people can readily accept it. The Mongolian people have also regained control over their own initiative in the symbolic interaction with Genghis Khan's flag. The right to interpret, its form and content continue to occur in the traditions left by the Mongolian people of the Chahar tribe. The overall ritual process is complex and contemporary. Ceremonies are held more frequently, even if it is not a fixed time. The narrative space has become more and more continuous in the production process after the Chagansulide Sacrifice was defined as a national heritage, and it has profound implications in the development of modern Mongolian folk culture.

Entering the 21st century, the Mongolian people of Wushen Banner still retain the content of traditional folk customs under the impact of modernization and marketization. First, they prepare for sacrifices, including cleaning and decorating altars. Then, place Chagansulide in front of the altar and light incense. Then, the host will read the memorial text loudly and pray to Chahansulide. There will be singing and dancing performances and traditional musical instruments playing at the ceremony, adding to the festive atmosphere of the ceremony. The process of the Chagansulide ceremony is very rigorous. After the ceremony, there are usually three traditional men's sports activities such as horse riding, wrestling, and archery. This series of ritual processes is an important direction for the inheritance, protection and promotion of folk culture.

In today's modern development, ideas of transformation and innovation must also be reflected in traditional folk culture. ("Climbing high and calling people are far away" "going with the wind and calling people to hear people will shine brightly"), is the cultural connotation of the rejuvenation of the Chinese nation. The Chahar tribe, which represents the Chahar culture, contains grassland culture. The Chahar Mongolian people practice an open mind in the modern process, accept all other ethnic groups to participate in the Chagan Surid sacrifice and integrate it into their own folk culture. The inclusive attitude, bold character and spirit of self-breakthrough of the Har Mongolian people will promote traditional folk culture, enrich their own cultural development, and expand the influence of local folk culture, which has important social value. Here, promoting the exchange and promotion of folk culture in different regions, and making progress together with other regions to promote traditional folk culture into the world are the roots of human civilization and progress.



Figure 48 Wushen Banner Chagansulide is located in Maobulage Village, Wudinghe Town. The process of the Chagansulide sacrificial ceremony of the Mongolian ethnic group of the Chahar Tribe

Source: Ordos Integrated Media Center Picture: Duolan News(Searched on October 18, 2023).

1.1 System changes and ideological emancipation

At the beginning of the 20th century, with the beginning of incorporating the border economy into the Western Development Strategy, Wushen Banner also advanced to a new stage with the pace of opening up. After the restoration of Chagansulide sacrificial folk culture, all regions tolerated each other and jointly promoted Chaha. The heroic and patriotic spirit that the Mongolian people of the Er tribe have always possessed, and their pioneering and enterprising spirit to keep pace with the times are the strong vitality that the Mongolian people have shown after the 21st century.

The Chinese government has listed the Wushen Banner Chagansulide Sacrifice as a national intangible cultural heritage project, which is a process that can be fully accepted in the overall folk culture layout and planning. Being positioned as a heritage is a reflection of the Wushen Banner Chaharchagansulide Sacrifice. The protection of sacrificial rituals is also the method adopted by the Chinese government to make it a national heritage. In this process, the Mongolian people of the Chahar tribe also happily accepted it, so this naming gave the Chagan Sulide Festival of the

Mongolian people of the Chahar tribe in Wushen Banner a new look, and accelerated the folk culture of Wushen Banner to enter a broader space. pace of.

1.2 Transportation development in the northwest region

Xiao Yinong, a writer from Inner Mongolia, wrote in "The Green Legend of Mu Us": "You will understand nothing only if you blend into the Mu Us Desert, listen to the sonorous rhythm of the Mu Us Desert from ancient times to modern times, and witness the deserts quietly disappearing. It's called the shock of the soul; When you throw yourself down to explore and feel the changes in the Mu Us Desert, you will know that hundreds of thousands of Ushen children used their lives, sweat, wisdom, rich imagination, outstanding creativity, and passion for a better modern life to Together they wrote the green legend of the Mu Us Desert."(Xiao Yinong, 2011).

Historically, before the founding of the People's Republic of China, "there was a white sand liang, a family with a few black goats, wearing rotten leather jackets, and living in a 'Bengbeng' house." This was a true portrayal of Wu Shen at that time. The vegetation is sparse and the pasture is poor. It is often attacked by six natural disasters: wind, sand, drought, waterlogging, parasites, and drunken horse grass, resulting in many diseases and lack of grass. After the founding of the People's Republic of China and the pace of reform and opening up, Wu Shen called in people to control desertification, build canals, build grass kulun enclosures, dig wells and prepare the land, and plant trees and grass.

After entering the 21st century, after several times of people's efforts, thousands of peaks are green and homes are full of green."The sky is blue, the fields are vast, and the grass is blown by the wind and cattle and sheep are low." This is the scenery of Wushen in the eyes of many people, but the rapid rise of a number of emerging industrial projects demonstrates Wushen's transition from tradition to modernity. Driven by the modern economy, Wushen Banner's railway freight volume, railway passenger traffic, road freight, and highway traffic have developed a transportation network with eight major transportation networks in all directions. The diversified channels enable Wushen Banner culture to meet the participation and familiarity of people in various regions, and also allow Vietnam to More and more people love and accept traditional folk culture, turning folk culture into a trend and becoming the current fashion choice.



Figure 49 In 2023, Wushen Banner will plan the all-round construction of a "model autonomous region" and transportation work simultaneously. The construction of a modern three-dimensional transportation network will broaden the external promotion of Wushen Banner's folk culture.

Source:Quoted from <https://mp.weixin.qq.com/> Picture

1.3 Education improvement

After entering the 21st century, China's compulsory education and education levels have continued to improve, and the Mongolian and Han people of the Chahar tribe have gradually integrated. The popularization of Mandarin among the Mongolian group is an important language education content in China's modernization process. Gradually improve the level of education through mutual exchanges. At present, most Mongolian youths, whether in cities, Sumu or Gacha, receive school education based on Han culture. More and more Mongolian youths enter vocational colleges for professional studies. Most Mongolian youths in the Inner Mongolia Autonomous Region Colleges and universities also offer majors related to Mongolian culture, fully demonstrating the great unity and integration of the Chinese nation.

With the development and improvement of education, the promotion and inheritance of traditional culture, telling the story of the Chagan Sulide Sacrifice has become smoother. In addition to life, work, and leisure, one can talk to each other about the culture of the nation and express cultural narratives in nature. , allowing the memory to continue narrating in different cities and geographical locations.

1.4 Social and economic development

Since China's reform and opening up, "the sky is blue, the fields are vast, and the wind blows the grass and cattle and sheep are low". Many people regard Wushen as a scenery that drives the development of the tourism economy. However, with the advancement of China's modernization, Wushen Banner has gradually become more and more beautiful due to its unique natural resources.

It is a place where coal, gas, water resources, etc. have been developed, exploited, and water and electricity are integrated. It is the hometown of gas symbiosis. It has unique innate advantages in developing green and ecological industries. From standardized breeding communities to ecological industrial parks, from world-class integrated gas fields to the soon-to-be-completed national coal deep processing demonstration project, Wushen Banner is performing an ecological march of green culture and green economy - the "Green Wushen Model". The adjustment and transformation of the economic situation since the 18th National Congress has allowed Wushen Banner to stand out among the new economic formats and also promoted the local cultural industry.

More and more capital operators from all over the country have chosen to invest in Wushen Banner and upgrade. Advanced concepts and technologies drive the development of new industrial systems. Therefore, when more outsiders and foreign friends come to Wushen Banner, in addition to investment and inspection, they also want to understand the unique culture of the region. The folk culture of the Chahar Tribe's Chagansulide Festival has also become the first choice of unique content in the region. Create a steady stream of social value in economic development.



Figure 50 Development of social economy and law, transformation of towns into cities. Wushen Banner's economic and social undertakings are moving forward at an "acceleration". Urban construction is a microcosm of Wushen Banner's economic and social development.

Source: <https://baijiahao.baidu.com/> Picture: Ordos News Network (Search on November 10, 2023).



Figure 51 Solidly promote the sustained and healthy economic development, Wushen Banner continues to move towards the comprehensive construction of high-quality green Wushen.

Source: <https://mp.weixin.qq.com/> Picture: Wushen Banner releases public account (Search on November 10, 2023).

1.5 Social Changes and Folk culture

With the economic development of Wushen Banner, the social wave brings green romance. Wushen Banner proposes to create a "Western Circular Economy" based on the concept of "enterprises' small circulation', parks' medium circulation', and the overall economy 'big circulation'" "Demonstration Base" has formed metabolism and symbiosis between industries, and built an industrial ecosystem similar to the natural ecological food chain.Under the concept of "lucid waters and lush mountains are invaluable assets", we will comprehensively strengthen urban design, scientifically plan and position, highlight landscape creation, improve comprehensive service functions, and create an intensive, efficient, livable city with beautiful mountains and clear waters."This concept also applies to the contemporary development of folk culture in Wushen Banner. The great cycle of social progress has enabled the inheritors of the Chahar Mongolian people to continue to carry out traditional forms. At the same time, with the rapid emergence and development of modern communication and online media, It promotes the interaction of cultural

traditional rituals with the outside world, and makes the contact and dialogue between different folk cultural forms more frequent and the exchanges closer.

In the face of the diversified means of integrated media and mainstream media, a certain kind of memory displayed by folk culture has been strengthened. In the book "Theorizing Social Memory" by Gerd Sebald and Jatin Wagle, they mentioned that memory practice is the special experience of time. mediated by group characteristics and unique cultural dispositions toward the past, past, and future, (Gerd Sebald, Jatin Wagle, 2016) .Therefore, even though the content remembered by the Mongolians of the Chahar tribe during the modernization process occurred in a small place, it still belongs to the overall narrative process. The media has only shortened the time of being remembered. Driven by the media, memory will grow among different groups, allowing interaction and communication between various ethnic groups, resulting in traditional folk culture being widely disseminated by modern technological means.

1.6 Influence of Chahar Culture

Chahar culture is an entity culture, covering material culture, spiritual culture, institutional culture, behavioral culture and other unique developments, covering comprehensive culture. The main body of culture is the people of the Chahar tribe, who are also the creators, inventors and users of this culture. Chahar culture covers a wide range of areas in the Inner Mongolia Autonomous Region. Chahar culture is the most important part of the Mongolian people in the historical development process. Over time, it gradually evolved into a regional culture. The innovation and transformation of Chahar culture creation culture is also an important resource for the inheritance and development of ethnic minority culture.

The Har culture is a branch of the Chahar tribe, which was formed in an early historical stage but is now a continuation of development. In its journey towards high-quality development, Wushen Banner regards building an important ecological security barrier in the north of the motherland as its historical mission and political responsibility. Unswervingly follow the path of ecological priority and green development, strive to build a multi-angle development system that connects urban and rural ecological systems, coordinates economic, social and ecological benefits, and achieves win-win results in beauty and development. This is also the case in Chahar Culture. The tribal Mongolian people are developing and moving forward in accordance with the policy. The construction of Chahar culture is a reflection method that guides the process, content, and inheritance of the Mongolian Chagan Sulide sacrificial folk cultural characteristics and spiritual characteristics of the Chahar tribe in Wushen Banner in the development of the overall folk culture. The elements of Chahar culture penetrate into the region Culture is developing.

1.7 Construct four major folk cultural rituals

1.7.1 Four major ritual processes

The four major rituals of the Chagansulide Sacrifice in Wushen Banner are a continuation and inheritance in the process of historical development. However, after the Chinese government evaluated the national heritage, it reinterpreted and spaced the production. The ceremony was held at a fixed location but in addition to the traditional fixed time. conduct, Praying at this fixed location can be performed at other

times at any time and more frequently, which brings about new changes in narrative time and narrative space in the changes in Chinese society. After the Chinese government enshrined Chagansulide of the Chahar tribe in Wushen Banner as a national heritage, Social progress has gradually transformed planning ideas, actively encouraging and promoting protection and inheritance, which is also a manifestation of a virtuous cycle between the Chinese government and the Mongolian people.

At a non-fixed time, I went to a fixed place in Maobulage Village, Wudinghe Town. Mr. Wulanfu, the inheritor of Wushen Banner's intangible cultural heritage, personally told me and demonstrated the process of the ceremony. All the ritual items, including stands, boxes, tables, Hada, prayer books, etc. Food includes dairy products, wine, meat, cakes, etc. Clothing The Mongolian group must wear Mongolian clothing, especially the Mongolian clothing requirements of the Chahar tribe. The ritual process follows the traditional form and starts at a specific time. The process of Chagansulide sacrificial activities is very strict and carried out separately. The elder who presides over the sacrificial rituals is the inheritor of intangible cultural heritage.

The spring ritual is performed on the third day of the first lunar month of the calendar year, starting from Chen hour and continuing throughout the day. The participation of all the Mongolian people and the Chahar headquarters in the summer ceremony is held on the fifth and third day of the eighth lunar month, and generous tributes are required, and people from all over the country can also come to participate. The autumn ceremony is attended by all members of the Chahar headquarters and is held on the third day of the seventh lunar month in the tenth month of the Ordos calendar. The more tributes, the better. The winter ceremony takes place in the tenth lunar month of Kubi month in the Ordos calendar, and is attended by all members of Chahar. It is also the last event of the year. The whole process is carried out in the production of space and does not follow a fixed time.

However, you can still carry out this process and feel the charm of Genghis Khan's flag as an independent individual. People change and things change during the production of space. movements, and behaviors have also changed. This is a manifestation of China's modern, open, and progressive society. It allows different people to experience the Chagansulide sacrifice of the Chahar tribe in Wushen Banner, and it is also what the Mongolian people can protect and inherit under the open policy. Such a policy has given the Mongolian people of the Chahar tribe in Wushen Banner more space for external communication and narration. In this fixed stage, the Chagan Surid sacrifice of the Mongolian people of the Chahar tribe in Wushen Banner has continued to write new chapters of its own. The Chinese government and the Mongolian nation share weal and woe as a whole and will always promote mutual promotion and common development in the future.



Figure 52 Wushen Banner Chagansulide is located in Maobulage Village, Wudinghe Town. It is the research site of the Chagansulide Festival of the Mongolian ethnic group of the Chahar Tribe. The inheritor personally narrates the spatial process.

Source: Maobulage Village, Wudinghe Town, Wushen Banner Picture: Tang Lili (Photographed on May 16, 2023).

The production and lifestyle of the long-term nomadic people were formed based on the natural forms of grassland and desert in Wushen Banner. In the contemporary process, Mongolian nomadic culture and folk culture have always existed in the historical process, but they support the Mongolian nomadic people. Production and lifestyle have changed with the development of economy and culture. In the midst of social changes, the Mongolian nation is flooded with all kinds of modern content. In protecting and inheriting traditional folk culture, the Mongolian nation is also transforming and updating its thinking patterns. The Mongolian nation also uses modern means such as WeChat, videos, and Internet platforms for real-time recording and publicity. , the traditional folk cultural content created on the constant stage is constantly being produced in the new media space, making external publicity smoother and more convenient.

The Chinese government has also actively participated and cooperated, constantly promoting it on a larger stage, and also promoting the development of the region's social economy and other aspects. The national heritage of the Mongolian Chagansulide of the Chahar tribe in Wushen Banner has become even more valuable. It is also a reflection of social value and has profound implications. However, the Mongolian Chagan Surid Sacrifice of the Chahar Tribe of Wushen Banner is one of the typical expressions of traditional folk culture. It is a very important symbolic interaction in the long historical development of the Mongolian nation. It is an important space for all Mongolian people to pray for blessings in the historical process. , from the beginning to the end, never changed.



Figure 53 Teacher Ulan Fulai, the inheritor of Chagansu Lide Banner in Wushen Banner

Source: Wushen Banner Maobulage area Picture: Tang Lili (Photographed on May 16, 2023).

1.7.2 The construction results of the four major rituals

Through contact and communication with the inheritors of Wushen Banner, I felt the occurrence and continuation of the traditional folk culture of Chagansulide Festival in Wushen Banner, Ordos City. The role of the Mongolian people of the Chahar tribe is the spread of self-worth, and between groups, groups and individuals rely on each other to advance the Chagansu Lide sacrificial folk culture of Wushen Banner on the road of modernization and promotion. The Mongolians of the Chahar tribe continue to display rituals in the Wushen Banner area, allowing more people to remember that they are the continuation of Genghis Khan's people, and it is a continuous process of building social memory.

Through various media means and connections between various groups, the Chagansu Lide Festival folk culture of Wushen Banner can be communicated on a larger scale after entering the 21st century. Even the spatial scope is expanded to include foreign groups, allowing the descendants of the Mongolian Chahar tribe in Wushen Banner to continue to narrate stories in the process. The Wushen Banner Mongolian Chagan Suli De Festival itself has a unique interaction between space production and national flag sacrifice, which is also Inner Mongolia. The driving force for the development of folk culture and helping local governments in Inner Mongolia shape folk culture.

In the context of national heritage, after the traditional ceremony, there will be many activities. The performances of the traditional three arts are also a continuation process. In the process of realizing modernization, performances will gradually resume and many publicity activities will be added. For example, Mongolian teachers' learning and introduction of traditional culture to young people, explanations of history, introduction of Mongolian books, etc. are all conducted after the ceremony. In this process, the narrative content, narrative opportunities, and narrative actions are included. All have undergone changes and are undergoing a continuous process of spatial reproduction with the support and leadership of the Chinese government.



Figure 54. Chagansulide Banner ceremony site and post-ceremony activities.
Source: Mongolian version of Ordos Daily Picture: Mongolian version of Ordos Daily (Search on November 10, 2023).

Part 2: Chagan Suli De Sacrifice in Wushen Banner in the Context of National Heritage

The Chinese government has been implementing the Western Development Strategy. With the promotion of this strategy and government policies and measures, the economy of the Inner Mongolia Autonomous Region has continued to grow rapidly, the income of urban and rural residents has grown steadily, and the Mongolian tribe of the Chahar tribe in Wushen Banner has become economically and diversified. The process of modernization, modernization and industrialization is accelerating. And in 2014, the Chagan Sulide Festival in Wushen Banner, Ordos City, was rated as a representative national intangible cultural heritage project. The folk culture of the Chagan Sulide Festival in Wushen Banner, Ordos City, Inner Mongolia was recognized in a wider scope through the national heritage context. Social recognition also promotes the construction of folk culture, Bring China's Inner Mongolia folk culture to a new level and bring it to every corner of the world. Finally, transform the Wushen Banner Chagansulide sacrificial folk culture into the continuation of more social memories and realize the sustainability of traditional folk culture. development Goals.



Figure 55 Wushen Banner Chagansulide National Intangible Cultural Heritage Project is located in Maobulage
Source: Wushen Banner Maobulage area Picture: Tang Lili(Photographed on May 17, 2023).

2.1 Intangible cultural heritage

For intangible cultural heritage, the "Intangible Heritage Protection Law of the People's Republic of China" was promulgated and implemented on February 25, 2011. The promulgation and implementation of the Protection Law pushed cultural heritage to a new height and is of milestone significance. Improving the development of China's soft power through legal means is of great significance in terms of cultural influence and the overall cultural awareness of the Chinese people. Most of the traditional folk culture is still passed down from generation to generation through oral transmission. As the market economy operates, traditional folk culture will also be affected and enriched. Preservation and inheritance through modern media means is also an inevitability of development. From the beginning of China's reform and opening up to the current stage, cultural self-confidence has also been an important driving force for China's economic recovery. The Chagan Sulide sacrifice of the Chahar tribe in Wushen Banner is a unique intangible cultural heritage. After historical precipitation and accumulation, it has gradually entered the new era. The whole public's vision gradually gains a sense of identity.

The Chinese government has assessed the Chagansulide sacrifice of the Mongolian ethnic group of the Chahar tribe in Wushen Banner as an intangible cultural heritage. This is the best way for the Chinese government to respect each other and coordinate development. The Mongolian nation has its own grassland culture. In its historical development, it also plays a key role in promoting China's border economy. The generous character of the Mongolian nation and the concept of symbiosis with nature enable the wishes of both parties to be satisfied during the negotiation. As the national flag and national emblem of Genghis Khan, the Chinese government has always accepted the form and content of the ceremony and is able to respect history. This is also the process of the development of Chinese society and history. In the new look of becoming a national heritage, the Mongolian people of the Chahar Tribe have become smoother and more independent in building space and production, and the narrative space can also be freely carried out in fixed places and different times. Many people come here to experience Uzbekistan. The narrative space of the Mongolian Chagan Surid sacrifice of the Chahar tribe in Shen Banner makes the reproduction of this space keep pace with the times and follow the rhythm and pace of modernization.

On the road of China's sustainable development in 2019, Wushenqi has adhered to the guidance of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era and fully implemented the spirit of the 19th National Congress of the Communist Party of China and the Second, Third and Fourth Plenary Sessions of the 19th Central Committee. , thoroughly implement the spirit of General Secretary Xi Jinping's important speech on Inner Mongolia, adhere to the general tone of the work of seeking progress while maintaining stability, adhere to the new development concept, and adhere to the supply-side structural reform as the main line, so that Wushen Banner has taken solid steps towards high-quality development, Create a good situation. The guidance of policies is the most fundamental cornerstone of the development of folk culture. Social changes have enabled the construction of the Chahar tribe's Mongolian Chagansulide sacrificial folk culture to be narrated in the changing space of the times. New developments and new influences are all in the

history of social changes. The cycle in the wheel is told repeatedly, so that the memory will have the same memory in this new era.



Figure 56 China Intangible Cultural Heritage Network has intangible cultural heritage policies to promote intangible culture.

Source: Quoted from (hchina.cn, Searched on January 10, 2024).

2.2 Government support

The Inner Mongolia Autonomous Region has implemented the Intangible Heritage Protection Law in the country and has also promulgated the relevant "Intangible Cultural Heritage Protection Regulations of the Inner Mongolia Autonomous Region" to inherit and promote China's excellent traditional culture and strengthen the protection of intangible cultural heritage. Since 2017 Effective from July 1st. We are committed to protecting and inheriting intangible cultural heritage through various means such as laws and regulations, protection measures, financial support, inheritor training and cultural promotion. The narrative process of historical occurrence is the carrier of culture.

The material cultural heritage is displayed in the inheritance and its charm is revealed. The intangible cultural heritage has gradually made Wushen Banner's folk culture famous far and wide. In terms of cultural protection and inheritance of intangible cultural heritage, Wushen Banner will focus on building a strong sense of community for the Chinese nation, strengthening the integration and development of intangible cultural heritage in diversified forms such as campuses and tourism, and integrating with other cities and other ethnic groups. Groups, guide and promote the participation and protection of intangible cultural heritage.

The Intangible Cultural Heritage Protection Regulations promulgated by Inner Mongolia are implemented under the guidance of national general policies. Under the protection of policies and the escort of laws, the intangible cultural heritage is ready to continue to occur. The Mongolian nation has also found its proper place in the Chinese family. In exchange, the Chinese government allowed the Chagansulide sacrifice of the Chahar tribe in Wushen Banner to become an intangible cultural heritage. Therefore, the new look of Chagansulide has undergone new changes under the policy, creating a new era and a new space.



Figure 57 China Intangible Cultural Heritage Research Institute website Policy on intangible cultural heritage, policy guides intangible cultural heritage.

Source: Quoted from (www.nmgfeiyi.cn, caich.sca.edu.cn ,Searched on January 10, 2024).

2.3 Chahar Tribe Mongolian External Narrative Space

Chahar culture has been in the formation process of tribes and tribal culture since the early stage of history. It has always been the continuous occurrence and existence of tribal culture in historical space. Because Chahar is involved in many places and has traveled a wide range, But it always has the same cultural factors as "Chahar culture". The Chahar cultural circle is composed of tribal or regional cultures, which are concentrated and dispersed in the historical process. The construction of the Chahar tribal cultural space strengthens the influence and also demonstrates the inherent characteristics of itself.

The Mongolian Chagan Sulide sacrificial folk culture of the Chahar tribe in Wushen Banner is a branch of the continuation of Chahar culture. In recent years, under the policy guidance of the national government and the Wushen Banner government, the emphasis on folk culture has led to the rapid development of folk culture. In recent years, with the strong support of the government, a special intangible cultural heritage department has been established and leaders have been organized to promote the development of folk culture. Different forms of seminars have also been held for in-depth exchanges and learning, and the Wushen Banner Chagan Suli De A platform for inheritors of intangible cultural heritage to be publicized and promoted to the outside world.

The region has strengthened its ties with folk culture experts from other parts of China, and published a number of research papers on the Sulide sacrificial culture of Chagan Banner in Wushen Banner. The Sacrificial folk culture of the Mongolian Chagansulide of the Chahar Tribe has been theoretically accumulated and sublimated.



Figure 58 The scene of the academic seminar on Chagansu Lide Festival, a national intangible cultural heritage in Wushen Banner.

Source: Quoted from (www.wsq.gov.cn,Searched on January 10, 2024).

For intangible cultural heritage, the country first established the China Intangible Cultural Heritage Network - (China Intangible Cultural Heritage Digital Museum) and WeChat public account to display the achievements of China's intangible cultural heritage to the world through a national platform, and conduct all-round demonstrations and promotion.

Create a comprehensive digital network information service platform and WeChat public platform such as Inner Mongolia Intangible Cultural Heritage Public Platform, Inner Mongolia Intangible Heritage Protection Center, Ordos Integrated Media Center, etc. Well-known platforms such as Sohu and NetEase also report and publicize, making full use of Various communication means are used for protection and publicity, and point-to-point, full-coverage, integrated digital information is established. Through continuous updating and optimization of digital technology, memory policies and media control have a direct relationship with social memory.

The Mongolian people of the Chahar tribe in Wushen Banner are constructing an external space for new things, which is also the self-expression of the external narrative space. On a constant stage, Maobulage Village, Wudinghe Town, Wushen Banner, conveys the Chahar tribe to the outside. Mongolian traditional folk culture, The Mongolian self-performance of the Chahar tribe begins with more than a dozen specific steps, including cleaning, purifying the courtyard, placing items, offering khatas to Chagan Sulide, lighting Buddhist lamps, chanting, and sharing food. The procedures are complex and cumbersome, but This kind of ritual performance is disseminated and promoted in various regions during the two-way travel between the Chinese government and the Mongolian people. This new narrative is a perfect display of the continuous production of space, and it also indicates that the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner will spread to all corners of the world along with social changes.



Figure 59 External promotion window of Wushen Banner folk culture on the website of China Intangible Cultural Heritage Digital Museum.

Source: Quoted from (hchina.cn, Searched on January 10, 2024).

2.4 Changes and suggestions in folk customs and culture of the Mongolian Suli De Festival of the Chahar Tribe

2.4.1 Modern performance

In today's contemporary market economy, driven by the wheel of history, the geographical environment, transportation resources, economic resources, and social resources have all undergone tremendous changes. As one of the representatives of traditional folk culture, it is necessary to always follow the traditional ritual rules and pass them on from generation to generation. Protect and inherit in today's digital development.

The Mongolian descendants of the Chahar tribe have become an important identity symbol of the Chagan Surid sacrificial folk culture. With the integration of Mongolian and Chinese, and the integration of Mongolians and other ethnic minorities, the decline in the number of the Mongolian population and the decrease in the number of members of the Mongolian descendants will continue to multiply. The descendants of the Chahar tribe are facing major challenges. China is open to society and inclusive of all things. The pace of modernization has never stopped. Therefore, paying attention to the subsequent reproduction of the Mongolian tribe of the Chahar tribe is an important issue that continues to occur in traditional folk culture.

Of course, the Mongolian descendants of the Chahar tribe have always multiplied and adhered to the flag and national emblem of Genghis Khan. This persistence has never stopped. The Chinese government has always had an important joint relationship with the Mongolian group in this process. They have collided with each other since the beginning of history. There are metaphorical explanations and narrative explanations in the narrative process, but they are also corresponding to each other. Narrating the story of what happened is the most suitable to explain what has happened. In this way, the Chinese government and the Mongolian people in the Chahar tribe of Wushen Banner The Chagansulide sacrifice is a process of moving forward amidst contradictions and thus compromising.

1). Due to the influence of modernization, the Chahar Mongolian tribe is changing

The diversified presentation of Chahar culture in the Inner Mongolia Autonomous Region is itself an important support for the continuation of the Mongolian tribe of the Chahar tribe. Following the traditional structure is an inevitable trend in society. With historical development, the prairie children who

naturally advocate freedom advocate the unity of nature and man in their beliefs. According to the fact that tradition has never changed in the historical context, protecting the reproduction of the descendants of the Mongolian ethnic group of the Chahar tribe and better inheriting traditional folk culture are indicators for the development of a balanced modern society. In addition, more and more young Mongolians from the Chahar tribe are flooded with and influenced by new ideas and new media, and are unwilling to accept and learn traditional content. They are faced with the loss of traditional folk culture. Of course, there are demographic issues. It is also an important factor affecting this factor. These problems are gradually highlighted in the modernization process.

2). Due to the impact of modernization, the Mongolian settlement suggestions for the Chahar tribe

What is presented is the change in value orientation of the Mongolian people of the Chahar tribe under the influence of external factors. In order to better solve the problem, the state has also introduced a series of encouragement and protection measures, publicity of different types of information platforms, and provision of Let the Mongolian people record, photograph, accumulate, publicize, visit, conduct research and use practical actions to protect and promote. The country has also introduced a series of policies to benefit the people, evaluate the inheritors of intangible cultural heritage according to their levels, and then use rewards to encourage more people to participate in the selection. The government provides a platform for the Mongolian group to actively participate. In this way, the Mongolian people of the Chahar tribe can concentrate on passing on traditional rituals. The various methods introduced by the state are to better protect and continue the national culture, and to make the folk culture of each region accessible. countries in all regions of the world to understand.

The problems presented by the Mongolian nation are also being continuously deepened and solved under the guidance of the Chinese government. The changes in modern society and the series of measures introduced are all issues and content reflected by the Mongolian nation. The Chinese government can accept the problems and content reflected by the Mongolian nation, and can help solve and compromise some of them. The appeal reaches the intention of both parties. The goal is to enable the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner to be passed down and protected, and continue to be carried out in the narrative space.

2.4.2 Sustainable development

The protection and inheritance of the Mongolian Chagan Sulide ritual of the Chahar tribe in Wushen Banner is also a systematic project that requires overall protection. Therefore, it is necessary to connect the organization and operation, research, institutional policies and other links to build a complete folk culture industry chain in the region, so as to achieve the overall protection effect of the Mongolian Chagan Sulide sacrifice of the Chahar tribe in Wushen Banner.

The Chinese government has continued to speak out in the subsequent sustainable development. The "14th Five-Year Plan for Cultural and Tourism Development" further strengthens the protection and inheritance of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") and prepares this

plan. During the "14th Five-Year Plan" ³³ period, it is necessary to further strengthen the systematic protection of intangible cultural heritage, improve the protection and inheritance system of intangible cultural heritage, improve the level of protection and inheritance of intangible cultural heritage, increase the dissemination and popularization of intangible cultural heritage, and promote greater progress in the protection of intangible cultural heritage.

The "14th Five-Year Plan" period is the first five years to embark on a new journey of comprehensively building a modern socialist country and march towards the second centenary goal. It is also an important period to comprehensively improve my country's intangible cultural heritage protection capabilities and levels. Ma Shengde, inspector of the Department of Intangible Cultural Heritage of the Ministry of Culture, said that intangible cultural heritage bears witness to human creativity and is an important resource for sustainable development. People-oriented intangible cultural heritage is a living inheritance and the institutional advantage of concentrating efforts to do major things. Intangible cultural heritage protection inherits Chinese culture. Genes and cultural renaissance Intangible cultural heritage is integrated into modern life, and culture is shared to build a new chapter of sustainable human development. The greatest charm of intangible cultural heritage has witnessed human creativity, and ancient cultural heritage embodies the wisdom of many ancestors.

In the past, we did not pay enough attention to these heritages. Now we should better study, extract, and apply them to provide better spiritual guidance for contemporary human life. Such intensity has made Chagan Sulide, a Mongolian ethnic group of the Chahar tribe in Wushen Banner Sacrifice has very profound historical stories and cultural heritage in the historical process, and it itself has unique folk cultural charm. It plays an irreplaceable and important role in building contemporary social harmony, family harmony, national unity and cultural identity.

The characteristics determine that the inheritance method of intangible cultural heritage pays more attention to the completion of "generation to generation and living inheritance" ³⁴ between people. The key core here is the role of "people". The inheritance of intangible cultural heritage depends on the inheritance of living people from generation to generation. Only by forming intergenerational inheritance can it not be interrupted and continue its vitality. This is the characteristic of intangible cultural heritage. That's why it's called "living inheritance." UNESCO changed the original department that manages intangible cultural heritage from the "Intangible

³³ The Fourteenth Five-Year Plan: "The Fourteenth Five-Year Plan for the National Economic and Social Development of the People's Republic of China and the Outline of Long-term Goals for 2035" (referred to as the "14th Five-Year Plan"), the main economic and social development during the "14th Five-Year Plan" period Goals: achieve new results in economic development; take new steps in reform and opening up; achieve new improvements in social civilization; achieve new progress in the construction of ecological civilization; reach new levels of people's livelihood and well-being; and achieve new improvements in national governance efficiency.

³⁴ Living inheritance: Living inheritance refers to the inheritance method that protects and inherits intangible cultural heritage in the environment where it is generated and developed, and carries out inheritance and development in the production and life process of the people

Heritage Division" to the "Living Heritage Division", which strengthens the living characteristics of intangible cultural heritage.



Figure 60 Ma Shengde, former deputy director and first-level inspector of the Department of Intangible Cultural Heritage of the Ministry of Culture and Tourism, and invited professor at the University of the Chinese Academy of Social Sciences (photo provided by the interviewee)

Source: <https://baijiahao.baidu.com/> Picture: Global Finance Network reporter Dai Yu (Searched on December 26, 2023).

1).Improve the policy system to ensure sustainable development

The development of the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner must not only focus on promotion, but also on protection and inheritance. On the basis of protecting the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner, we will innovate in digital means of communication,First of all, it is inseparable from the support of relevant policies to further enhance the value space of the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner, so that the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner will continue to develop in the new era.

Depart from the starting point.The protective inheritance and development of the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner requires the local government to formulate plans and introduce policies to create a spatial environment for the display of traditional folk culture and promote more groups to actively and proactively participate.let folk culture become the spokesperson of sustainable development in the modern process.This also requires the government to continue to build every year.

The government can protect and develop the Mongolian Chagansulide Sacrifice Folk Culture Promotion Base of the Chahar Tribe in Wushen Banner, enter campuses, create a digital information platform, expand influence and communication, and provide The Shen Banner Chahar Tribe's Mongolian Chagan Surid sacrificial folk culture puts forward specific countermeasures.

2).Integrate cultural system

The "Intangible Cultural Heritage Convention" emphasizes the important concepts of "passion from generation to generation", "living nature" and "re-creation" of heritage, but there is no concept of "inheritors". In the process of practice, China has pioneered the identification of representative inheritors of intangible cultural

heritage items based on the experience of international intangible cultural heritage protection.

This is the development of UNESCO's "Intangible Cultural Heritage Convention" and an intangible cultural heritage with Chinese characteristics. important exploration and vivid practice of heritage protection. Establish the Wushen Banner Chahar Tribe Mongolian Chagansulide Sacrifice Folk Culture Base to conduct diversified and multi-method activities in different forms and integrate dissemination content. Intangible cultural heritage should enter modern life. This is not only an important concept for the protection of intangible cultural heritage, but also conforms to the basic laws and characteristics of the development of intangible cultural heritage. With the development of the regional economy and the improvement of people's living standards, the digital information of the Mongolian ethnic group has also become prominent among the people.

Through cultural exhibitions, cultural publicity, cultural visits to Sumu, Gacha, etc., the contemporary Wushen Banner will be fully displayed. The traditional charm of the Mongolian Chagan Surid Sacrifice of the Chahar Tribe has expanded the popularity of the Chagan Surid Sacrifice of the Mongolian ethnic group Chahar Tribe in Wushen Banner among many people. The revitalization of Sumu and Gacha has given the protection of intangible cultural heritage a new starting point. Many public groups need to realize that the core of intangible cultural heritage protection is the inheritors, and they must pay attention to and spread the excellent traditional Chinese culture and spirit carried by intangible cultural heritage value. The development and practice of Chinese society, and following the research on the important concepts of the international "Intangible Cultural Heritage Convention", creating innovations in the protection and inheritance of intangible cultural heritage with Chinese characteristics.

The Chinese government's initiatives are pointing the way in promoting the transmission of traditional folk culture from generation to generation. The Mongolian nation is also Accept the government's arrangements under the correct guidance of the Chinese government and promote the possession of social memories of traditional folk culture by everyone.

3). Strengthen tourism development and display the connotation of folk culture
 In recent years, with the social changes and the development of tourism in Wushen Banner, the traditional folk culture of Chagansulide sacrificial ritual of the Mongolian Chahar tribe in Wushen Banner has been deeply presented and has become a unique cultural value. The unique ritual characteristics of the Mongolian Chagan Sulide sacrificial traditional folk cultural decorations of the Chahar tribe in Wushen Banner present a simple and elegant ritual process, reflecting strong charm and rich folk cultural connotations, which are more attractive to different groups of tourists. force. The Mongolian people of the Chahar Tribe have the autonomy to perform the Chagan Sulide Sacrifice. Visitors can experience traditional folk culture at various time points in the narrative space. The mutual negotiation process between the government and the Mongolian people of the Chahar Tribe is closer and more consistent. , allowing the narrative reproduction of the region to continue to occur.

The Mongolian Chagansulid Sacrifice of the Chahar Tribe of Wushen Banner, the Sun Sacrifice and the New Year Sacrifice are traditional rituals performed at a fixed location and at a fixed time. However, all sacrificial processes strictly follow the

tradition, which can bring tourists the first taste of traditional sacrificial rituals experience. With the support of the government, the development of folk culture tourism in Wushen Banner has mainly enhanced the connotation of folk culture, allowing tourists to have a better understanding of the folk culture of the Mongolian Chagansuli De Festival of the Chahar tribe in Wushen Banner, and boosting the local culture.

The development of regional folk culture promotes the development and protection of the Mongolian Chagan Sulide sacrificial folk culture of the Chahar tribe in Wushen Banner and the realization of its contemporary transformation. Through the promotion of visibility and in-depth cooperation with other regions, mutual exchange and dissemination of folk culture can be achieved, driving the rapid economic development of Wushen Banner. The Chagansulide Sacrifice has been further deepened since it was designated as a national heritage. This process is a process in which social changes influence production, and the significance of social changes promotes the reproduction of space.

4).Protect the production and development processes of intangible heritage

Preserving the traditional folk culture of the Mongolian Chagansuli De Festival of the Chahar tribe in Wushen Banner is not just about protecting their appearance. There is a need to strengthen the protection of traditional ritual rules and their inheritors. In today's society, many traditional folk cultures are facing a lack of information and dissemination. Through visits, records, and discussions with the inheritors of intangible cultural heritage, it also provides opportunities for future generations to re-traditional folk culture and continue to record the Mongolian Chagansulide sacrificial tradition of the Chahar Tribe of Wushen Banner in a limited space. Folk culture, efforts are made to improve audio-visual and written materials. It is well illustrated and easy to preserve, boosting the development of traditional folk culture and providing a complete and detailed reference for inheritors and researchers.

For example, in higher education institutions and specialized public elective courses, and in colleges and universities participating in Challenge Cup, Internet and other competition tracks, we promote the understanding of the traditional folk culture content of the Chahar Tribe of the Yiwushen Banner, the Mongolian Chagansulide Festival . It fundamentally protects the traditional folk culture of the Mongolian Chagansuli De Festival of the Chahar tribe in Wushen Banner and continues to pass it on.

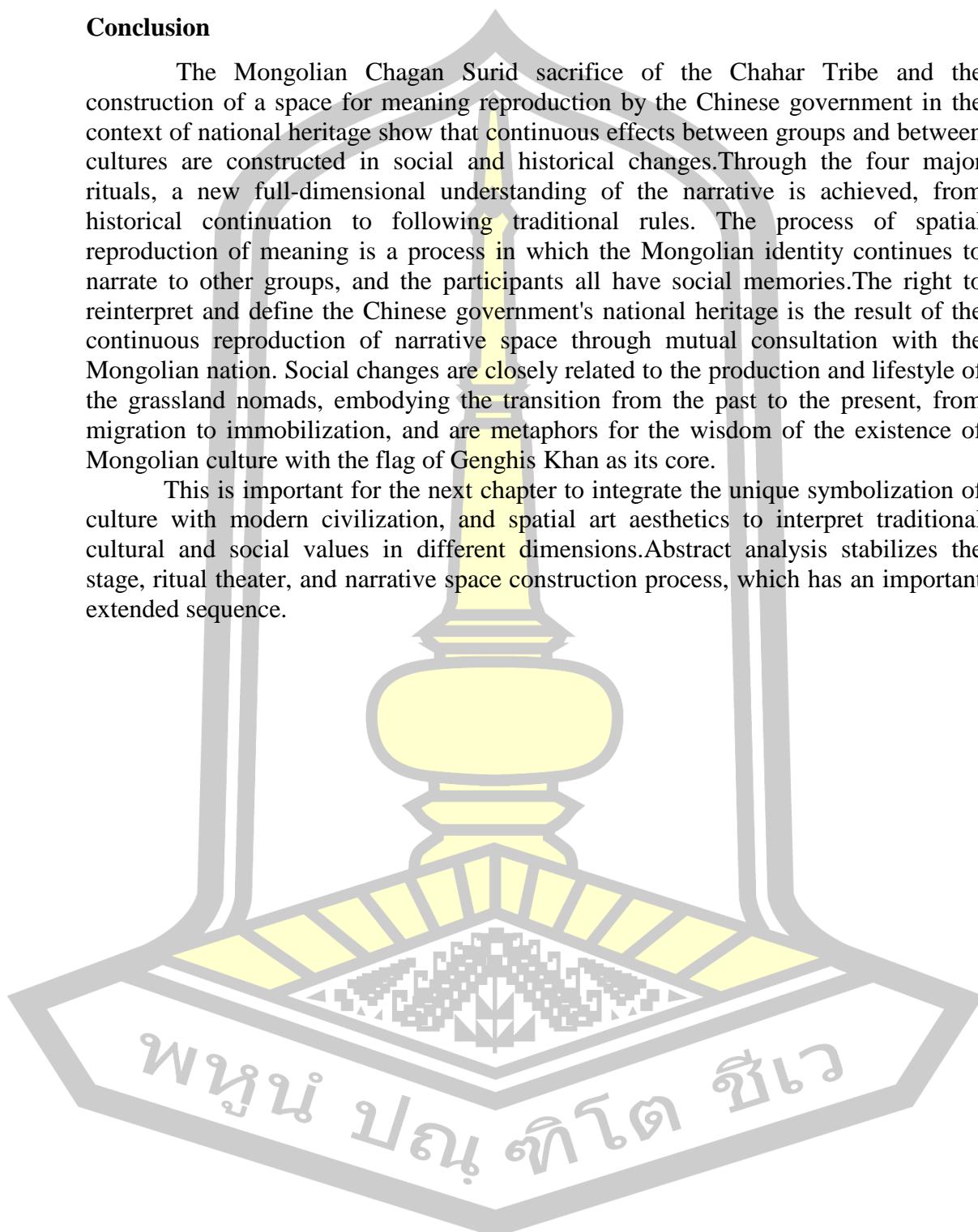
5). Aesthetic description of intangible cultural heritage

In 2013, my mentor and intangible cultural heritage inheritors and I went to Maobulage Village, Wudinghe Town, Wushen Banner, to experience the shock that the Chagan Sulide Festival brought to me in the historical precipitation, and recorded it through various means. Looking at the whole process at that time, Wushen Banner Chagan Sulide Festival will have different beautiful graphics from different angles. From parts to the whole, each object will be communicated with Mr. Wu Lanfu, the inheritor of intangible cultural heritage. All the construction of Wushen Banner Chagan Sulide Festival has never changed. , are all continuing the tradition, which is also the most important meaning of aesthetic value.

Conclusion

The Mongolian Chagan Surid sacrifice of the Chahar Tribe and the construction of a space for meaning reproduction by the Chinese government in the context of national heritage show that continuous effects between groups and between cultures are constructed in social and historical changes. Through the four major rituals, a new full-dimensional understanding of the narrative is achieved, from historical continuation to following traditional rules. The process of spatial reproduction of meaning is a process in which the Mongolian identity continues to narrate to other groups, and the participants all have social memories. The right to reinterpret and define the Chinese government's national heritage is the result of the continuous reproduction of narrative space through mutual consultation with the Mongolian nation. Social changes are closely related to the production and lifestyle of the grassland nomads, embodying the transition from the past to the present, from migration to immobilization, and are metaphors for the wisdom of the existence of Mongolian culture with the flag of Genghis Khan as its core.

This is important for the next chapter to integrate the unique symbolization of culture with modern civilization, and spatial art aesthetics to interpret traditional cultural and social values in different dimensions. Abstract analysis stabilizes the stage, ritual theater, and narrative space construction process, which has an important extended sequence.



Chapter V

Construction and re-narration of the ritual theater of the Mongolian Chagansuli De Festival of the Chahar tribe in Wushen Banner

Introduction

This chapter is a spatial re-narrative process in which the ritual theater of the Chagansulide Sacrifice was constructed as an inherent specific place. It is divided into two parts. One is the policy support of the Chinese government and the use of new media means. The ritual performances that take place on the fixed stage are disseminated and reported to the outside world, and are synchronized online from one port to another to capture the momentary images of artistic beauty. The second is to explore the social value of Chagansulide sacrifice under the background of modernization, and to bring the construction of the ritual stage into an international perspective through digital means. The Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner has become one of the representatives of Chinese folk culture.

Social changes have enabled the Mongolians of the Chahar Tribe to continue the storytelling through the Chagansulide Sacrifice, possess social memory, and create their own identity. However, the nature of the Mongolian nation is like a galloping horse on the grassland or a free-flying eagle, which is not easy to express to the outside world. With the policy support of the Chinese government, the Mongolians of the Chahar Tribe have excavated the re-narrative process in the modern context to construct the functions and roles played by the descendants of the Mongolians, the Han people, and other ethnic groups in this ceremony. With a high degree of uniqueness, it is also presented as the continuation and inheritance of modern symbols.

Part 1: The narrative content of the Suli De Sacrifice Ceremony of the Mongolian Chagan Tribe of the Chahar Tribe in Wushen Banner

1.1 Chahar Tribe Mongolian Suli De Sacrifice Ceremony and Ceremony

From the cultural, socio-economic, and cultural climax of the Mongolian and Yuan Dynasties in early historical development, to the rise and fall of the Manchu and Qing governments, to the backward state of Chinese society after the end of the Qing Dynasty and before the liberation of New China, and with the reform and opening up of China after the liberation of New China, Gradually accelerating China's social changes, the Western Development Policy has promoted and promoted border economic development. In the 21st century, China is moving forward on a high-speed runway. The Mongolian Chagansulide Festival of the Chahar Tribe in Wushen Banner has always existed on the historical track and has different narrative contents. As time changes, the site changes, the space changes, and the group changes, it is always kept, protected and continued by Chagan Sulide, which makes the narrative space of each point constructed by the wheel of history. The inheritance of sacrificial rituals.

For example, the mighty festival of the Chahar tribe in Wushen Banner has its own unique narrative space. In the process of historical development, specific rituals were performed at special and specific points in time. This tradition continues to this day through time. Every year in the Year of the Dragon, the solemn Chagan Sulide Sacrifice is held. The difference is that this sacrifice is only performed in the Year of the Dragon, but the process and other ritual principles of the ceremony are the same as those of spring, summer, autumn, winter and sun. The New Year Festival and the New Year Festival are basically the same, with little difference.

After moving to Maobulag in the early 19th century, there was a fixed place for ritual activities. However, before the liberation of New China, society was in turmoil, and social and economic development was severely impacted. After five interruptions in 1952, New China After its establishment, Wushen Banner Chagan Sulide was protected by the government, and relevant laws and policies were introduced accordingly. However, according to the inheritor's account, this legal method must be carried out in accordance with the government's requirements, and all the rules are listed. The ceremony must be subject to management before it can be carried out, or the government will take immediate measures to obstruct it. Although the inheritors of the Chahar Mongolian descendants have their own ideas, they still have to compromise with the government. The policy issued by the government is to continue the Chagan Sulide sacrificial folk culture. It can happen again, and this process is also the best way to pass it on.

With the social and economic development and recovery driven by reform and opening up, these rules and regulations gradually disappeared. In the early 19th century, German experts, experts from Inner Mongolia, and professors and experts from Taiwan personally visited the region for investigation and research. The inheritor's narrative was determined to be in Wushen Banner. In the desert, we found this national flag inherited by Genghis Khan. This national flag is the source of authentic cultural heritage. During this period, the descendants of the Chahar tribe took over everything.

With the identification and publicity of the inspection team, the Chinese government paid more and more attention to the traditional folk culture of Chagan Sulide sacrifice of the Chahar tribe in Wushen Banner. The Chinese government and After negotiations among the Mongolian people, sacrifices were officially resumed in 2012. Just in time for the mighty ceremony of the Year of the Dragon, the fixed stage in Mao Prague, Wushen Banner, has never changed since it was moved to this location in 1904, and the ceremony has been fixed at this location.

Throughout history, the descendants of the Chahar Mongolian people have always protected the national flag. They have experienced thousands of years of baptism, experienced wars, turmoil, and pacification by the rulers, and then repeated permission ceremonies during wars, turmoil, and pacification. Allowing the ceremony, moving here and there again and again, the Mongolian people finally passed down the flag of Genghis Khan to this day.

Today, after entering the 21st century, the Wushen Banner Chagansulide Sacrifice was evaluated as an intangible cultural heritage by the Chinese government. Therefore, no matter what happened in history, Genghis Khan's flag will always remain in the hearts of the Mongolian people. The continuation of this folk culture is also the Mongolian nation. The promotion of Chahar culture is an important

connotation of grassland culture. The Chinese government is integrating with the Mongolian people, and the concept of the Mongolian people is also changing under the influence of the Chinese government. The ritual itself also changes its narrative content with the pace of the new era.

From the beginning of the historical story to the current story of the ceremony, although it has experienced too many difficulties and baptisms, it allows the Mongolian descendants of the Chahar tribe in Wushen Banner to enjoy the narrative content that continues to happen and continues to exist.



Figure 61 Chagansulide of Wushen Banner is located in Maobulage Village, Wudinghe Town. The scene of the Chagansulide sacrificial ceremony of the Mongolian ethnic group of the Chahar Tribe.

Source: Ordos Media Center picture: Duolan News (Searched on December 14, 2023).

This kind of Chahar Mongolian tribe is re-narrated in the continuation of history, and continues to continue until the present. No matter what experience the Chagansulide sacrifice of the Chahar tribe in Wushen Banner has gone through, from the past to the present, it is about advocating nature, advocating heaven and earth, and wishing and praying. All of these are people's yearning for a better life. The footsteps of history recycle, and the memory process is carried by history. Through the interaction of flag symbols, the Mongolian group itself and external groups have the process of generating narrative space, and find the inheritance and protection of folk culture in mutual reliance and mutual progress. Note, let all participants of the Mongolian Chagansulide sacrificial ceremony of the Chahar tribe in Wushen Banner feel the beauty of traditional folk culture.

1.2 The majesty and rules of the Mongolian Suli De Sacrifice Ceremony of the Chahar Tribe

The Wushen Banner Chahar Tribe's Mongolian Chagan Suli De Sacrifice is a mighty ceremony. The Chagan Suli De Sacrifice Ceremony held every year in the Year of the Dragon mainly involves the replacement of Suli De's ancient Hule and flagpole. This is a traditional content that must be performed in every Year of the Dragon. . The rules are the same as other rituals that must be performed every year, but because the flagpole and ancient Hule must be replaced, there are different and special contents.

The participants are the Mongolians and Hans of the Chahar tribe, as well as other groups, such as (Mongolians in Qinghai Province, Tibet Autonomous Region, Mongolians and Hans in Xilin Gol League in other areas of Inner Mongolia), and the number of participants is large. The mighty festival was gradually restored after the reform and opening up. In the 21st century, with the spread and development of modern technology and modern media, the overall development trend of Chinese society is on the road to realizing socialism with Chinese characteristics. Mongolian groups and Han groups Under the guidance of policies, the Mighty Great Sacrifice Ceremony was constructed on the fixed stage of Maobulag.

The process of the mighty sacrifice of the Chahar tribe in Wushen Banner is that the Mongolian descendants of the Chahar tribe first beat the gong, give orders and blow the conch. Habshurqin dips the sheep's lips in the sheep's blood, and then moves his jaws. The sheep's chin is sprayed with the dipped sheep's blood onto Suli Desesumu Guhule and the flagpole. This is a content that is not found in other annual sacrifices. The God-respecting Otuk is at least thirteen negatives, led by Tukqi Holding a knife, he cut off the tip of the sheep's tail and the femur with bare bones from the tribute Otuoke and presented them to Su Lide, and performed a sachuli ceremony to Chagan Su Lide. Use the holy mirror hanging on the Suli De to look at the old Chagan Suli De, copy its image onto the new Chagan Suli De, and then replace the ancient Hule and flagpole of the Chagan Suli De. Uri Gaqin waved the set of poles to issue a command and inserted the replaced Chagansulide flagpole into its original seat. It is carried on the arms of nine hilars and jumped on one leg, three times at a time, in a clockwise direction around the courtyard of the worship place, while Bakshi recited the sacrificial words. All ritual processes are conducted by the Mongolian group. Other ethnic groups can participate in prayers and delicious food, but the process rules and processes can only be completed by the Mongolian people themselves. In this process, the most important content of the Mighty Year of the Dragon Ceremony is completed, which is also what distinguishes it from other ceremonies every year.

All ritual processes are conducted by the Mongolian group. Other ethnic groups can participate in prayers and delicious food, but the process rules and processes can only be completed by the Mongolian people themselves. In this process, the most important content of the Mighty Year of the Dragon Ceremony is completed, which is also what distinguishes it from other ceremonies every year. This special Year of the Dragon Festival brings us a different traditional experience, and we deeply understand that folk culture needs to be diffused and disseminated within the scope of the new media era. The traditional Mighty Grand Ceremony is also a continuation process of ancient rituals. It constantly narrates the content of traditional folk culture and has important social value.

After the ceremony, the food from the sacrificial ceremony will be distributed to everyone, including wine, dairy products, meat, cakes, etc. The Mongolian group and other groups enjoy the delicacies after the ceremony together, which is a continuation of the traditional ceremony. Because it is already the ceremonial process for the flag of Genghis Khan, all the food also has auspicious meanings and symbols of good things. Everything goes well this year. It can be seen that everything that happens from ancient history to the present is centered on the national flag. It means that the

Mongolian people care about food. Everything is the universe and all things, and we must respect the imaginary space of things themselves.



Figure 62 early 21st century The process of the mighty sacrificial ceremony in Maobulage Village, early 21st century Wudinghe Town, Wushen Banner, Chagansulide

Data source: Wushen Banner Maobulage area Picture: Tang Lili (Photographed on May 17, 2023).

1.3 The modern logical expression of the Chagan Sulide Festival of the Mongolian Chahar Tribe

The Chagansulide Festival of the Chahar Tribe in Wushen Banner embodies the overall historical vicissitudes, elegant forms, and rich folk customs in the traditional folk culture. It has the unique traditional beauty of folk culture, an integral part of connotation, The wheel of history is an important retelling process in expressing its unique folk cultural connotation that has accumulated to this day. The narrative space exists in the memory of the ancient folk culture that continues to ferment.

During the Chagansulide Festival of the Chahar Tribe, the Mongolians of the Chahar Tribe finally placed their national flag at Maobulag. In 1904, it was still in chaos. The Mongolian descendants chose a low-lying place to protect the flag. The conflict at the social level made Genghis Khan's flag always protected by the Chahar tribe. Without the Chinese government and Chinese society before liberation,

traditional folk culture had to be resisted and restricted. Even the descendants of the Mongolian Chahar tribe would control the flag of Genghis Khan for fear of being destroyed by the society at that time. In the period after liberation, the social form has changed, there is legal protection, and social arrangements and orders must be followed. Thoughts and actions are highlighted in social contradictions, and the Chagansulide sacrifice can be carried out. However, it may not be carried out according to the wishes of the Mongolian people. If you do not follow the rules, you may be punished unreasonably. Therefore, in the narrative space of the Chagansulide sacrifice, the Mongolian descendants of the Chahar tribe are ideologically restricted by social development. in order to protect and inherit it, we had to follow the rules and regulations at that time.

After the reform and opening up, with the socio-economic development, Chinese society made great strides in the direction of socialist development. From the early 1980s to the early 1990s, the Mongols of the Chahar tribe gradually took over and took over all Chagansulide sacrificial matters. According to expert research, the Chagansulide Sacrifice in the Maobulag area is the true national flag of Genghis Khan. Therefore, the traditional Chagansulide Sacrifice Ceremony has been gradually restored, and the Mongolian people of the Chahar tribe have also gradually found their place. With the introduction of a series of policies and the tremendous progress in China's social structure, the Chinese government has changed its thinking mode. Under the guidance of the Chinese government's policies, The Mongolian people of the Chahar tribe have restored their own traditional folk customs. The Chinese government and the Mongolian people have gradually established a good relationship with each other. The process of mutual compromise has allowed historical events to continue to build a narrative space in the fixed place of Maobulag.

In today's society with rapid economic development, it will inevitably have an impact on traditional folk culture, prompting traditional folk culture to be closely integrated with the pace of modern development, social forms will change, and new contradictions will emerge. After the Chagansulide sacrificial ceremony, the Mongolian people of the Chahar tribe followed the tradition and inherited and protected the content left by their ancestors. The descendants of the Mongolian people of the Chahar tribe took over everything. With the support of the Chinese government and mutual consultation, the Mongolian and Han people live in harmony and prosper together.

However, with the impact of the digital information age, the Mongolian people of the Chahar tribe will also use modern means to communicate, and through changes in communication methods, their traditional folk culture can be displayed and promoted. The government is also Adopt various new media means to promote the entire traditional folk culture ritual process of the Maobula Gechagansulide sacrifice, The local government will make careful arrangements and preparations for the Chagansulide sacrificial ceremony held at different times of the year, and provide continuous coverage. The traditional folk culture of Chagan Suli De has become one of the representatives of traditional folk culture in Wushen Banner, Ordos City. Because of the uniqueness and exclusivity of Chagan Suli De, it stands out among many traditional folk cultures. The government's planning records and arrangements ,The Mongolian people of the Chahar Tribe are willing to accept the

government's arrangements and reports, which also makes social conflicts more and more diluted and find their own demands in a peaceful atmosphere.

The Mongolian people of the Chahar Tribe are also willing to let the government change the flag of Genghis Khan. spread on a large scale, Let more people experience traditional culture. The process of mutual achievement and mutual compromise is the gradual construction of narrative space into different shapes, and it is also the result of the ceremony being able to be carried out in this space.



Figure 63 A ritual theater for the Chagansulide Festival held in a fixed space in Maobulage Village, Wudinghe Town, Wushen Banner.

Source: <https://www.xncsb.cn/baike/284759.htm> Picture: New Rural Business Network (Searched on November 25, 2023).

In the digital age, narrative space is also repeated rapidly and arbitrarily, making memory more China speed.³⁵ With the changes in social form, a new atmosphere of the traditional folk culture of the Chagansuli De Festival of the Chahar tribe has been constructed. In the modern process of Chahar Tribe's Chagansulide Festival, it should also be mentioned that changes in Mongolian clothing and props, modern new technologies, and new materials are also part of the performance of modern fashion. It represents the fusion of new and old technologies and materials. This is also a space where the Mongolian nation can have its own display in the process of modernization, and can take over and arrange things before and after the Chagan Surid Sacrifice. It not only shows the Chagan Surid Sacrifice of the Chahar tribe in The rich cultural heritage of people's lives in the development of modernization is also the new change brought about by China's social development and progress and its embrace of modernization.

³⁵ China's speed: describes today's China as changing with each passing day, at full speed, with overwhelming momentum, accomplished in one stroke, advancing by leaps and bounds, mushrooming after rain, earth-shaking, everything new, and moving forward with each passing day.

1.4 The aesthetic expression of the Mongolian Sulide sacrifice of the Chahar tribe

Chagansulide has always existed as a form of totem and graphic expression from the early historical stage. Totem culture is also the beginning of early faith. The composition of pattern elements has never changed in the long-term development. As the core symbols of the national flag, such as the mighty high sacrifice in the Chagan Suli De Sacrifice, the fixed position of Maobulag must be replaced every year in the Year of the Dragon, which makes the Mongolian Suli De of the Chahar Tribe appear Overall artistic beauty.

Whether it is a flagpole, ancient Hule, three-pronged spear, etc., they are combined together to form the overall graphic expression. The Mongolian people of the Chahar tribe are redecorating and replacing the Chagan Sulide in this place, so that the flag of Genghis Khan can always be performed in a beautiful narrative space. With the acceleration of modern civilization, different media technologies have been added. Through the use of various means, the replacement process will be recorded, live broadcast, and short video disseminated. Blooming, allowing more groups to experience the traditional cultural process of Chagansulide in different regions at the same time and in a fixed place. The government can use new media methods to plan and publicize in advance through websites, WeChat, short videos, etc.

The government has also formed upper- and lower-level integrated media centers, intangible cultural heritage offices, cultural tourism publicity departments, etc., to provide comprehensive and multi-angle services. More photography enthusiasts, short video shooters, scholars interested in traditional culture, and other public groups came one after another. Many groups and individuals also paid attention to it very early and made preparations and research in advance. On the day of the ceremony, Able to capture beautiful image moments in the space of Mao Prague.

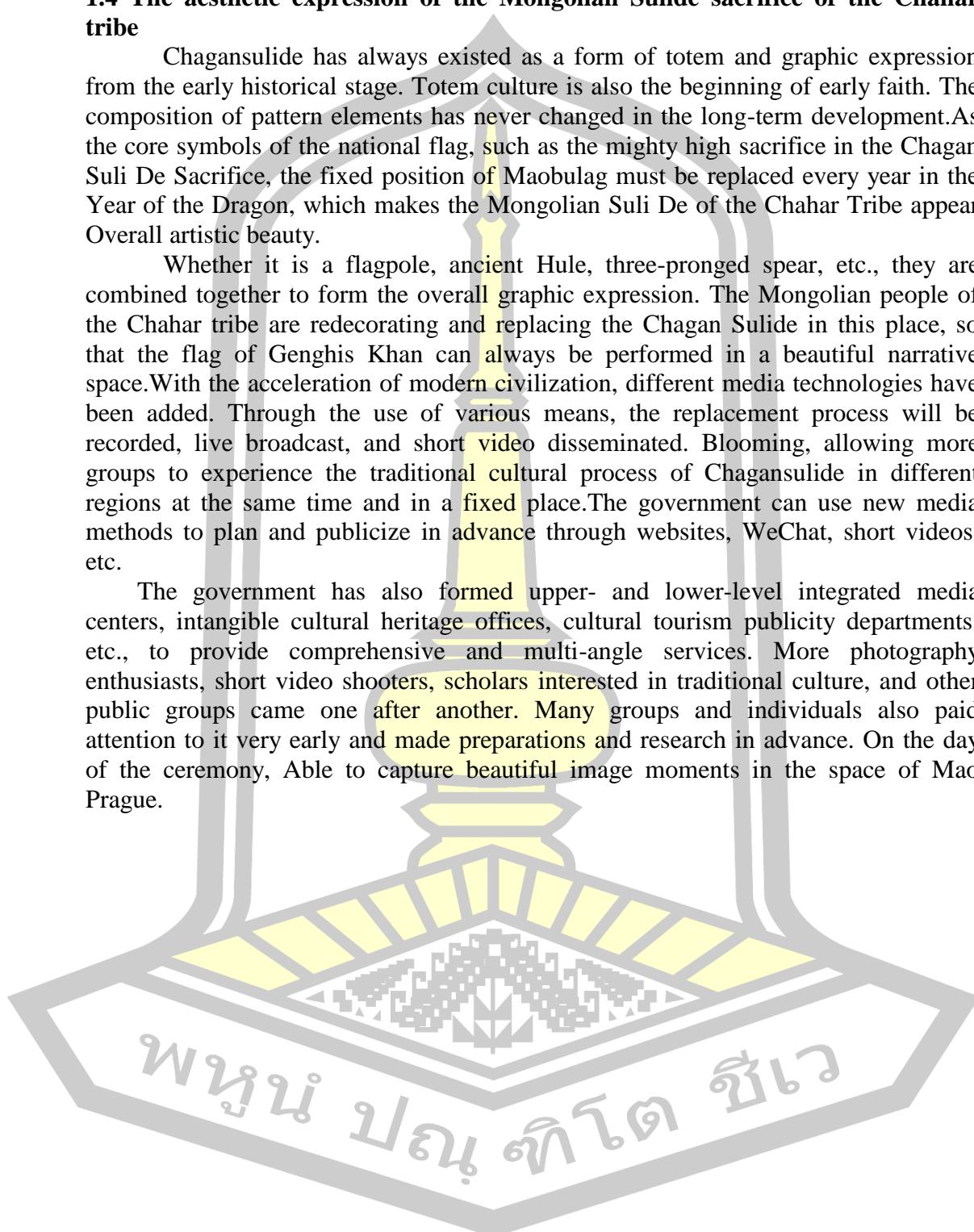




Figure 64 Wushen Banner's Chagan Suli De Festival in June 2022 will be held in Maobulage Village, Wudinghe Town, Wushen Banner. With government policy support, a window for external display will be opened through various new media. Source: Ordos Financial Media Picture: Ordos Financial Media WeChat Official Account (Search on December 3, 2023).

The same content, recorded at different times and in the same space, captures ritual phenomena, and the ritual itself is also a manifestation of the diversity of human behavior. Human progress has allowed traditional rituals to continue to occur among the descendants of the Chahar Mongolian people. We can "history" "Memory" can be seen as the memory that we are reminded of. In the book "Heritage, Memory and Identity Politics" by Nia Brian Graham, it is mentioned that collective memory "is not about preserving the past, but drawing on what is left behind." Material traces, rituals, texts, and traditions reconstruct the past"(Brian Graham,2007) .This repetition of memory allows us to have a different aesthetic experience of the ritual narrative space generated each time.

Traditional rituals retain the specific content and process of the ritual, but the historical time and space, the Mongolian participants, and the social form at that time are all different. In the early stages of history, it can only be passed down by word of mouth. From the mid-18th century to the advent of the imaging age in the 19th century, the scene could be recorded through records, but China had to enter this stage much later. In modern society, such technical means have become popular images, and freedom of images can even be achieved through a mobile phone. Therefore, the Chahar Tribe Mongolian Chagansulide Sacrifice Ceremony can be performed at a fixed location, with different angles, different positions, the same space, and the same time during filming to express the beauty of the Chagansulide Sacrifice. The participating groups include Mongolian groups, Han groups and other ethnic minority groups will record them in different forms according to their own wishes, and such rituals will be constructed in a new stage.

Of course, the intervention of governments at all levels in publicity has achieved the goal of accelerating effectiveness and spread it to the outside world

through integrated media means. Pictures and video recordings can, to a certain extent, better capture everything that is happening at this moment and this scene. Through the perfect interpretation of composition, proportion, scenery, focus and other shooting techniques, beautiful records are left in beautiful moments. The aesthetic content is perfectly presented through the Chagan Surid Sacrifice, which also allows people in different parts of the world to see the tradition of Chagan Surid Sacrifice. Folk Culture.

After entering the 21st century, today's Chinese society is developing rapidly. Various technologies are emerging one after another. Aesthetic expression can be carried out in new ways, such as short video publishing and the application of AI³⁶ technology. Technology leads the way to make traditional folk culture more efficient and convenient. The method is brought into the scope of people, the communication is broader and wider, and is gradually entering the international perspective. The changes that have occurred in the memory carrier in the new stage, but the memory points are still being recorded, have also allowed many individuals to form the universality of traditional folk culture through new media means. All these changes, means, content, and communication between groups, The pictures brought into each area are all telling the spatial story of Chagansulide, and they are also continuing to perform ritual performances according to traditional folk culture in this fixed place in Maobulage Village, Wudinghe Town.



Figure 65 In the modern process, the scene of the Chagansude sacrificial ceremony of the Mongolian Chahar tribe in Wushen Banner

Source: Ordos Integrated Media Center Picture: Duolan News (Searched on December 17, 2023).

³⁶ AI technology: Artificial Intelligence, the English abbreviation is AI. It is a new technical science that studies and develops theories, methods, technologies and application systems for simulating, extending and expanding human intelligence. Artificial intelligence is an important driving force for a new round of scientific and technological revolution and industrial transformation.

1.5 Inheritor of intangible cultural heritage-Teacher Ulanfu

Teacher Ulanhu is the inheritor of the region's intangible cultural heritage. He is Mongolian and a herdsman in the region. He was born in 1957 and was named the inheritor of Wushen Banner in 2016. In the past ten years, Teacher Ulanfu has been a core participant in the Chagansulide Sacrifice. Teacher Ulanfu is present in the mighty festival of the Year of the Dragon, as well as the annual major and minor sacrifices. When Chagansulide finally settled in Maobulage Village, Wudinghe Town, in order to continue to promote the protection and inheritance of traditional folk culture, Teacher Wu Lanfu personally took root in the area to understand the surrounding things and become familiar with the surrounding environment. He is currently 67 years old. Still doing the same thing every year in person. This reflects Teacher Ulanfu's inheritance of folk customs handed down from his ancestors, the importance of the national flag that continues to this day from the time of Genghis Khan, and its connotative value as a symbol of Mongolian identity.



Figure 66 Wushen Banner, Teacher Wulanfu took root in the area in the early stage, inspected and conducted research and promotion in the area

Source: Wu Shen Qi Picture: From teacher Ulanfu (Available on August 10, 2023).



Figure 67 Wushen Banner Chagan Sulide, Wushen Banner Wudinghe Town Maobulage Village Teacher Wulanfu participated in the mighty festival

Source: Wushen Banner Maobulage area. Picture:From teacher Ulanfu (Available on August 10, 2023).

Teacher Ulanfu also actively cultivates young successors among the Mongolian descendants of the Chahar tribe to learn traditional sacrificial folk culture and pass it on. Many older successors are also willing to teach young people. Among modern young people, they accept new ideas. I am particularly strong in things and sometimes reject traditional cultural learning. Gradually understand this unique folk culture through the stories carefully taught by Mongolian teachers, allowing young Mongolians to feel the significance of traditional culture. The pace of history has never stopped. Generations of Mongolians from the Chahar tribe have passed on the folk customs of their nation. Culture continues in narrative.

In order to better promote the development of young people and their love for traditional folk culture, many older inheritors, Under the guidance of China's intangible cultural heritage policy and Inner Mongolia's intangible cultural heritage policy, many outstanding Mongolian young people, driven by their predecessors, are also actively applying for intangible cultural heritage inheritors. In this continuous fermentation, they can be more Promote the inheritance and protection of local folk culture. In attracting more younger Mongolian descendants to explore their own characteristics, the traditional folk culture can be extended and spread on a larger stage, so that every corner can feel the majesty and heroic image of Genghis Khan's flag.

As an inheritor of intangible cultural heritage, Teacher Ulanfu has always protected the flag of Genghis Khan in the Maobulag area in the process of inheriting the tradition. After a fixed location was selected, this location was also moved here in 1904. Teacher Ulanfu described the final determination of the location of the reincarnation of the Ninth Living Buddha of Tibetan Buddhism. In this narrative space, Teacher Ulanfu and the descendants of the Mongolian group held the Chagansulide sacrificial ceremony at this location, which will also This kind of traditional folk culture is continuously passed down, and the descendants of the Mongolian nation have always adhered to and protected the national flag of Genghis Khan.

In the process of the integration of Mongolian and Chinese cultures, as an element of Mongolian national culture, it has also been recognized by many Han people, who have participated in it and interpreted the Chinese civilization family in the traditional folk culture of Chagansulide sacrifice. Moreover, Teacher Wu Lanfu will also serve as an envoy, shouldering the mission of inheritance and protection. While promoting traditional folk culture, he will also comply with government policies and principles, and receive strong support and encouragement from the government. In 2023, for inheritance and development. Such a sign is also established to provide more information for the wider group to understand Genghis Khan's flag, which also has symbolic significance in this fixed place. In the process of practicing the development of traditional Chinese folk culture, Teacher Wulanfu also actively contacted the Han youth in the area and patiently told the traditional story of the hero Genghis Khan. In the narrative, he felt that the grassland culture is pure, green and positive. , so that young people can work harder and become useful talents.



Figure 68 The results of the consultation between the Chinese government and the Mongolian people are displayed in Maobulage Village, Wudinghe Town, Wushen Banner, and the process of setting up a plaque.

Source: Wushen Banner Maobrag Region Picture: From Teacher Ulanfu (provided on January 15, 2024).

Part 2: Chagansulide Ritual Theater of the Mongolian Chahar Tribe of Wushen Banner

1.1 Performance of the Chahar Tribe's Mongolian Surid Sacrifice Ceremony Theater

In today's era of rapid development, with the support of the national government, Yanwu Shen Banner's Chahar Tribe's Mongolian Chagansulide Sacrificial Folk Culture is an important part of protecting and inheriting its own folk culture. Through preliminary actual inspection and research, it was found that the national flag worshiped during the Genghis Khan period was a reflection of the cohesion of all members of the Mongolian nation. No matter whether it experienced wars or lost land in history, the Mongolian flag always retained its core symbolism. The Shen Banner Chahar Tribe Mongolian Chagan Surid Festival is always about protecting, passing on, and having the same social memory. In the constant baptism and migration, from no fixed place to a fixed place, no matter what changes occur, the development of science and technology, the changes in propaganda methods, all the Mongolians of the Chahar tribe are still carrying out, narrating and The traditional ritual content related to Chagansulide makes traditional folk culture more socially valuable.

The current Chagansulide Sacrifice in Wushen Banner means that no matter what time or group of people, people can go to Maobulag to pray and wish for good things. Every year, the Mongolian people of the Chahar tribe in Wushen Banner will traditionally hold daily sacrifices, annual sacrifices, and sacrifices for the four seasons of spring, summer, autumn, and winter at fixed times and fixed locations. This is according to tradition. Mongolian groups perform rituals in which they offer sacrifices such as sheep, dairy products, wine, etc., hold holy khatas in their hands, and worship Chahansulide, in order to pray for peace and prosperity for the country and the people, good weather, prosperity of the five animals, and happiness and health. This also means that the Mongolian people continue to commemorate Genghis Khan.

In the past, herdsmen from hundreds of miles away from the Mongolian people wore national costumes and came from all directions on Lele carts or horses to offer sacrifices. Now they wear national costumes and the developed transportation means that people from all regions drive private cars to come to this place from all directions. Fixed location. The construction of this kind of ritual theater allows the Mongolian, Han and other ethnic minorities of the Chahar tribe to participate in it. Modern, inclusive and open China makes it possible to come to Maobulage Village, Wudinghe Town, Wushen Banner, to experience it at any time. Intangible cultural heritage is not limited to a fixed time. When we come to this place, we can also pray for good wishes in our own way, making the narrative space of the ritual theater more flexible and free, allowing more people who cannot be fixed in a fixed time. People who come to this place over time can also personally experience the traditional folk culture.

This is the progress of the times, the orientation of China's socialist opening-up policy in the new era, and the best promotion of Chinese-style ³⁷modernization. It is also an important instruction given by President Xi Jinping on the protection of intangible cultural heritage, that is, to do a solid job in protecting intangible cultural heritage, to better meet the people's growing spiritual and cultural needs, and to promote cultural self-confidence and self-improvement.



Figure 69 The Symbolic space of Chagan Sulide's images in Wushen Banner, the research site in Maobulage Village, Wudinghe Town, Wushen Banner.

Source: Wushen Banner Culture Online WeChat public account Picture: Wushen Banner Culture Online (Photographed on May 16, 2023).



³⁷ Chinese-style modernization: Chinese-style modernization is socialist modernization led by the Communist Party of China. It not only has the common characteristics of modernization in all countries, but also has Chinese characteristics based on its own national conditions. Chinese-style modernization is a modernization with a huge population, a modernization with common prosperity for all people, a modernization with harmonious material and spiritual civilization, a modernization with harmonious coexistence between man and nature, and a modernization that follows the path of peaceful development.

In May 2023, my Thai tutor and I personally conducted research and visits to Maobulage Village, Wudinghe Town, Wushen Banner. Teacher Ulanfu personally took us to visit and pray for Chagan Sulide in Wushen Banner. Although we did not come to this fixed place at a fixed ceremony time, But it can also be an open-ended survey. Although there is no ritual process that can be felt at a fixed ritual time, through Teacher Ulanfu's narration, we can also feel the participation in the ritual content process. This is also a ritual performance in the narrative space. We also did a lot of ritual gestures related to the Mongolian people, and felt the bust and heroic spirit of Genghis Khan's flag. The atmosphere blended the beautiful sustenance of people from different regions among the inheritors of China's intangible heritage, the Han group, the Mongolian group, and the Thai instructors. , allowing the experienter to get in touch with the core value of Genghis Khan's flag.



Figure 70 Chagansu Lide, Wushen Banner, Maobulage Village, Wudinghe Town, Wushen Banner, where I and the inheritors of intangible cultural heritage visited and investigated the site

Source: Source: Wushen Banner Picture: Tang Lili (Photographed on May 16, 2023).

1.2 The symbolic nature of the Chahar Tribe's Mongolian Surid Sacrifice Ceremony Theater

Ritual should be a basic cognitive process, which is summarized into several characteristics in Peng Zhaorong's "Review of Research on Human Ritualism". Ritual is expressive, but not limited to expression; the effectiveness of ritual is reflected in ritual occasions, and is indeed far more than that. Occasion; ritual has formal characteristics, but it is not just a form; Ritual has the nature of performance, but it is not just a performance; the role of ritual performance is personalized, but it is completely beyond an individual; ritual can store social memories, but it has an obvious discursive color; ritual has a cohesive function, but it is real Demonstrate social change; Ritual has extraordinary narrative ability, but it also plays a leading role in strategy.

Peng Zhaorong summarized and summarized that ritual plays a very important role in society and is of great significance to social value. The ritual of Chagan Sulide sacrifice is a vehicle for storytelling, It is also a performance of the object of worship of Genghis Khan's national flag. Whether they are Mongolian groups, Han

groups, or ethnic minority groups in other regions, they are all active participants and performers in the ceremony. The ceremony is held at Maobulag, Wushen Banner. All performances The author unfolds one by one according to the traditional content of the Chagansulide sacrificial ritual of the Mongolian Chahar tribe in Wushen Banner. Mongolian inheritors beat gongs, offer khatas, offer food, recite blessings and other personalized contents, which fill this personalized performance. After the ceremony, there will be other activities.



Figure 71 Wushen Banner Chagansulide Ceremony Theater in June 2022, Maobulage Village, Wudinghe Town, Wushen Banner.

Source: Ordos Financial Media Picture: Ordos Financial Media WeChat Official Account (Search on December 19, 2023).

1.3 The contemporary nature of the Mongolian Surid Sacrifice Ceremony Theater of the Chahar Tribe

The contemporary nature is a benchmark content for the region. As a representative of the Chagansu Lide Festival folk culture of the Chahar tribe in Wushen Banner, how to create a benchmark is the goal and motivation for sustainable development in the new era. From the past to the present, and to the future, the historical development process of the Mongolian Chagansulide Festival of the Chahar Tribe of Wushen Banner from small scale to large scale, from small groups to large groups, and from small to large spread is the banner of Mongolia. As the core source of symbolic interaction, it always plays an important role in the context of memory.

In recent years, among many activities, Wushen Banner Chagansulide folk culture has attracted more and more attention and has been welcomed and loved by

guests from all over the world. The Chinese government has also launched a series of activities to attract more participants, such as in 2019 The Second World Roast Whole Beef Feast held in Wushen Banner Chahansulid Naadam was heard in the grassland, During the event, the national intangible cultural heritage "Chagan Sulide Festival", roasted whole cattle performances and free tasting activities from China, France and Palestine, the Naadam Conference, the Wushen Horse Racing Meeting, the first Wushen Banner Tent Camping Festival, Meng Shaoning Cheongsam Show, Wu Shen Ma Photography Competition, Wu Shen Ma Children's Theme Painting Exhibition, In addition, activities such as the Chahan Sulide Grassland Music Festival, a special performance by the China Matouqin Symphony Orchestra, a special performance by the Ulan Muqi, and the Wushen flavor and material exchange conference, and the Wushen tourism product display and sales were also arranged. The Chahan Sulide Sacrifice Ceremony was Naming, combined with the promotion of regional culture, folk customs, customs and other diverse content displays, Let the majority of groups, tourists, and citizens share the "feast" of cultural and tourism integration, appreciate the magnificent grasslands, feel the national customs, and share the results of global tourism development.

This kind of various spatial activities around the Chagansu Lide Sacrifice centered on you, Bringing the virtualization of ceremonial theater performances into various other cultural contents, that is, the government will rely on the traditional folk culture of the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner, Promote the emergence and development of other cultures in the region and show different regional cultures to more people. The occurrence of this kind of naming is an inevitable product of the times and a privilege endowed by social values.

With the continuous development of modern society, the Chagan Sulide Festival has also continuously improved all aspects on the basis of tradition, adapted to the opening up of the times, and transformed towards the goals of openness, communion, and harmony. It has changed from the previous simplicity to More sophisticated and modern. At the same time, in the innovation of promotion methods, different scientific and technological means are used to display the event site in real time to provide the audience with a more direct viewing effect, accelerate memory, allow the story to continue on the digital media platform, and allow a wider group of people to touch the Chagan Sulide Sacrifice Folk culture makes promotion and dissemination more fashionable, and more people want to protect traditional folk culture so that future generations can feel the charm of wireless.

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Figure 72 In the modern process - the ceremony site of Maobulage Village, Wudinghe Town, Wushen Banner, Chagansuli De, Wushen Banner, the point-to-point connection between the Mongolian group, Han people and other ethnic groups was constructed to create a diversified ritual stage performance.

Source: Wushen Banner Culture Online WeChat Official Account Picture: Wushen Banner Culture Online(Search on December 23, 2023).

During the Chagan Suli De Mighty Ceremony of the Mongolian Chahar Tribe in Wushen Banner, a traditional ceremony is performed every 12 years, usually on the first day of the seventh lunar month. At the same time, at a fixed location, and in accordance with the prescribed procedures, during the ceremony, people wore traditional Mongolian costumes, performed the ritual process in accordance with the tradition, prayed for good luck, prayed for a good harvest, and prayed for all things. In today's contemporary era, dissemination through different forms has attracted more groups and tourists from different regions to watch and experience traditional folk culture. More groups have participated in it, expanding the Chagan Sulide Festival folk customs, cultural influence. The Ordos government also adopted a variety of means to promote and report the event. The government's support and promotion of traditional folk culture greatly enriched and expanded the level of traditional folk culture and the scale of sacrificial activities. After the ceremony, cultural heritage and intangible cultural heritage items were added, narrations from inheritors, etc. Displays, performances, and competitions are gradually expanding its popularity.

All ritual performances at this stage carry the atmosphere of the new era. Traveling through thousands of years of history, the changes of time and the iteration of space, let us focus on traditional folk culture in the new era, Focusing on the social value of traditional folk culture in anthropology, we will continue to ferment the traditional folk culture of the Sulide people in Chagan, Wushen Banner. Inheritance and protection are also the ever-changing themes.



Figure 73 Wushen Banner Chagansuli Dewushen Banner Wudinghe Town Maobulage Village Weimeng Festival Teacher Wu Lanfu participated in the Weimeng Festival. In the modern process, folk culture continues to ferment, focusing on the social value of traditional folk culture in anthropology.

Source: Wushen Banner Maobulage area. Picture: From teacher Ulanfu (provided on August 28, 2023).

Conclusion

In the study of this chapter, the construction and re-narration of the Mongolian Chagansulide ritual theater of the Chahar tribe in Zhongwushen Banner are abstractly analyzed. Major issues in human society are closely related to each other in the modern context. Modernity is highlighted by the strong spread of new media to every corner of the world, making every ceremonial stage become a global chess piece. Under these conditions, the traditional folk culture of Chagan Sulide Sacrifice presents in the narrative space the gaze of the Mongolian Chahar Tribe to the Han people and other groups in society, the expansion process of traditional folk culture, and the creation of a ritual theater. New media and new technologies interpret the new development of folk culture from a new aesthetic perspective. In the fast pace of the times, the government supports traditional folk culture to promote public vision and the international stage, bringing about a renaissance. Through thousands of years of history, the traditional folk culture of Juli continues to ferment, and the story narrative with the Chagan Sulide flag as the core has always been told. The inheritance and protection of social memory are also the unchanging themes of anthropology.

Chapter VI

Research Summary, Discussion and Suggestion

"The Tsagaan Sulid Festival in Uttarakhand: Storytelling and Social Memory of the Chinese Mongols in the Context of National Heritage" is a basic study with a qualitative research methodology. Interpretation of Uttarakhand Tsahar Tribe Mongolian Tsagaan Sulid Ritual Narrative Space occurs in the continuous reproduction of important issues and through the storytelling for all people to have a social memory. Throughout the historical stages of war, turmoil, and economic recovery, Genghis Khan's national flag has built a space of self-expression for the Mongolian people of the Chahar tribe, which has always been protected and inherited by the Mongolian people of the Chahar tribe. Social change and the rapid development of China's economy have led to mutual compromise between the Chinese government and the Mongols of the Chahar tribe over the continuation of the flag of Genghis Khan, and the change in roles has been a process of negotiation over the dominance, definition, and interpretation of the rituals of the Chagan Sulid. In the context of national heritage, the Chagan Sulid Festival has been reinterpreted, and new definitions of meaning have been given to facilitate the spatial reproduction of meaning. The purpose of this study is to explore the "Chagan Sulid Ritual of Uttarakhand Banner" in terms of "storytelling", "social memory", "cultural wisdom", and so on. This study aims to explore the issues of "storytelling", "social memory" and "cultural wisdom" in the "Chagan Sulid Festival of Uttarakhand".

Data collection was focused on field survey data and literature from Uttarakhand, Erdos, Inner Mongolia, as well as and other relevant literature. The researchers summarized, discussed and recommended the following. The results of the study are as follows, including four objectives: 1) the history and development of the Mongolian Tsagaan Sulid Festival of the Chahar Tribe in Uttarakhand. 2) to study the spatial production and social change of the Mongolian people of the Chahar Tribe through the Chagaan Sulid Festival in Uttarakhand. 3) to study the narrative process of the Chagaan Sulid Festival of the Chahar Tribe of Uttarakhand in the context of the national heritage. 4) to study the ceremonial theaters of the Mongolian Tsagaan Sulid Festival of the Chahar Tribe of Uttarakhand. construction and re-narrative.

Research Summary

The results of the study are as follows.

1.The history and development of the Mongolian Chagansulide Festival of the Chahar Tribe in Wushen Banner

Wushen Banner is located in the southwest of Ordos City, Inner Mongolia Autonomous Region, in the hinterland of the Mu Us Sandy Land. It is an ethnic minority inhabited area with Mongolians as the main body and Han as the majority. The history of the Chagansulide Festival in Wushen Banner, Ordos City that I studied Migrated many times during the process, It is now located at the north corner of Maobulage Taogaotu Beach in Wushen Banner, Ordos City, China. The grassland nomads fear the sky and the earth, which has never changed in the natural evolution. Wushen Banner Chagansulide Sacrifice forms the unique folk culture of the Mongolian people. In the continuous migration of history, it finally landed in

Maobulag. The formation of the story frame presented a narrative space with history, allowing the Mongolian people to continue to produce space, always retaining traditional folk beliefs, and playing a role in social and cultural values. Significance. The narrative space and historical memory affect the "Chagan Suli De Festival". In the historical trajectory, the narrative content, narrative characters, narrative space, and time have all experienced vicissitudes of change, making space reproduction a memory process that continues to narrate stories. ,The economic development of Chinese society and the reproduction process of the narrative space of the Mongolian nation and the Chinese government are also processes of continuous reproduction along with social changes.From the early stages of historical development to the early 19th century, the Chahar Mongolian tribe has been showing important factors of its own value in different regions, different venues, different cities, and different time and spaces.Therefore, the Chagansulide Festival of the Chahar tribe in Wushen Banner, with the national flag as the core symbol, continues to be reflected in social memory in the folk cultural beliefs.

2.Study the spatial production and social changes of the Mongolian people of the Chahar tribe through the Chagan Suli De Festival in Wushen Banner

The space production and social changes of the Chahar Tribe of the Chagan Sulide Festival in Wushen Banner occurred during the period from 1952 to 2013. The national flag of Genghis Khan was the core symbol and the process of memory of folk cultural beliefs was carried out.The changes in Chinese society and history and the behavioral changes of the Chinese government are constantly reproducing space through mutual negotiation with the Mongolian Chagansulide sacrifice. No matter who has the right to interpret and define, the formation of social changes and continuous space in the production process.The story takes place and continues to be told in different times and spaces, allowing everyone to have the same memory.

Chagansulide is a continuation of the symbol with the flag of Genghis Khan as its core. The structure and graphics of Chagansulide of Wushen Banner are combined. Different graphic elements have different meanings, reflecting the unique artistic connotation of Chagansulide.In the following historical context, social changes have affected the Chagan Sulide Festival in Wushen Banner from reconstruction to restoration, and then to formal restoration. The continuous spatial reproduction and symbolic interaction have enabled the preservation of social memory and enhanced the identity of the Mongolian people of the Chahar tribe.

From the founding of New China to the pace of China's development after reform and opening up, folk culture has been pushed into the window connecting the world. After reform and opening up, it was defined as Intangible Cultural Heritage of Inner Mongolia. The Chinese government's new definition and new interpretation are a process of gradually deepening spatial reproduction.The impact of social change is defined as the production of Intangible Cultural Heritage in Inner Mongolia, and the meaning of Intangible Cultural Heritage in Inner Mongolia promotes the production of space. At the same time, as the pace of social development accelerates and the Mongolians merge with the Han and other ethnic groups, more and more groups and external groups experience the traditional folk customs of Chagansulide sacrifice in Wushen Banner.

3. Study the narrative process of the Chagansulide Festival of the Chahar Tribe of Wushen Banner in the context of national heritage

After entering the 21st century, China's urbanization construction and development has entered a new era. The Party Central Committee's scientific outlook on development and the idea of a harmonious society are conducive to accelerating the inheritance and promotion of folk culture with a more inclusive and open social trend of thought in the context of the new era. With the continuation and development of the content and process of the Sulide sacrificial ceremony in Chagan, Wushen Banner, it has changed the folk culture and opened the door to the world. When it was rated as a representative project of national intangible cultural heritage in 2014, social changes affected spatial reproduction, and the Chinese government compromised and accepted the form and content of the Chagan Sulide sacrificial ceremony, converting it into a national intangible cultural heritage and taking on a new look. , new developments and new influences, The mutual promotion between the Mongolian nation and the Chinese government has led to the policies implemented by the Chinese government to lead the development of folk culture. Through multi-faceted and multi-angle publicity and display, the unique space of Inner Mongolia folk culture has been shaped to promote more Han people, other ethnic minorities, and foreign friends. Participating in it enables them to express and display their folk culture to the outside world.

The traditional ritual of the Mongolian Chagansulide Sacrifice of the Chahar Tribe of Wushen Banner is striving to embrace the world. You can pray for blessings no matter when you come to this fixed location of Chagansulide. This has become a constant stage and also builds the Chagansulide Sacrifice. The external self-expression of the Mongolian people of the Har tribe, The significance of external narrative space. In the rapid development of today's society, social changes have made the sustainable development, protection and inheritance of the traditional sacrificial ritual of Chagansulide of the Chahar tribe in Wushen Banner valuable and meaningful.

4. Study the construction and re-narration of the ritual theater of the Mongolian Chagansuli De Festival of the Chahar tribe in Wushen Banner

The ritual theater and re-narrative of the Mongolian Chagan Surid sacrifice of the Chahar tribe in Wushen Banner is a ritual narrative process that is constructed at different time points and is already inherent in a specific place. The ritual content, ritual process, ritual activities, and ceremony are constructed in this fixed place of the Chagansulide Sacrifice of the Chahar Tribe of Wushen Banner, which is the construction and expression of the ritual theater in the context of the narrative process continuing to follow traditional rules. From the past to the present, from loss to re-possession, from migration to final fixation, these are always the basis for the existence of the core flag with Genghis Khan at its core. The sacrificial ceremony of the Mongolian Chagan Surid of the Chahar tribe in Wushen Banner constructs the narrative reflection of the functions and roles played by the descendants of the Mongolian people, the Han people, and other ethnic groups in this ceremony.

Through the support of the Chinese government and the use of new media means, the content of rituals that occur at a fixed time and fixed location can be disseminated and reported on a wider range, and even be online simultaneously from

one port to another. The construction and re-narration of the Chagan Sulide Sacrifice Ritual Theater of the Mongolian Chahar Tribe in Wushen Banner is based on the traditional folk cultural ritual rules of Chagan Sulide Sacrifice, with contradictions, aesthetics, the narrative of the inheritors, and contemporary characteristics. Explain and elaborate symbolically.

After entering the current stage, traditional folk culture has become a part of modern society. The traditional folk culture should be protected, promoted and passed on from the perspective of modern fashion. The construction of the ritual stage has gradually entered the international perspective through information technology, making the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner one of the representatives of Chinese folk culture.

Research Discussion

The title of the study is "Chagan Sulid Festival of Chahar Tribe in Uttarakhand: Storytelling and Social Memory in the Context of National Heritage". The researcher has a certain understanding of the phenomenon of folklore culture of Chagan Sulid Festival of Chahar Tribe in Uttarakhand, and the academic issues are: spatial reproduction, symbolic interaction, and local wisdom, and the main concepts are storytelling and social memory. The main concepts are storytelling and social memory.

Guo Hong's Review of Cultural Semiotics - A Semiotic Analysis of Cultural Semiotics (2006) describes the sign. Lottman's book Universe of the Mind describes the semiotic space: "The boundary of the semiotic space is the most important functional and structural position in the space, and it determines the essence of the semiotic mechanism. The boundary is a bilingual mechanism that translates external information into the internal language of the semiotic circle, or vice versa. Symbols are not static, but dynamic units woven into the cognitive and evolutionary processes. Uttarakhand Tsakhar Tribe Tsagaan Sulid Festival is a cultural belief and folk culture phenomenon in the early social development of the Mongolian nation, and the intertwined relationship between spatial reproduction and folk culture in the symbolic interaction from the past to the present continuous continuation.

Zhang Junhua, "Exploring the Development Trends of Social Memory Research" (2014) describes how Bartlett, in his 1932 monograph on memory, pointed out that the process of human memory is actually a process of summarizing and rearranging the past. A person first "re-collects" events that have already occurred and then reorganizes his or her memory, often adding or changing certain details in the process of reorganization. The Chagan Sulid Festival of the Chahar Tribe of Uttarakhand demonstrates the significance of the folk culture of the Chagan Sulid Festival of Uttarakhand for the nation and the country in different historical periods and analyzes the changes in significance.

The researcher used the concept of "storytelling" to explain the continuation of the Tsagaan Sulid Festival of the Tsagaan Tribe of Uttarakhand in the context of socio-historical changes and important ceremonial production and life of the Mongolian people of the Tsagaan Tribe, who have continued to carry out the inheritance and protection of the festival. Meanwhile, the researcher used (Edited by CRISTOPHER NASH, 1990) the NARRATIVE INCULTURE The Uses of

Storytelling in the Sciences, Philosophy, and Literature Edited The concept of Storytelling (Story). This book is an important guide that will be used to study the concept of storytelling in Uttarakhand's Chagan Sulid Festival. This book is a guide to explaining the phenomenon of narrative and can help us understand the phenomenon of folk culture more clearly.

In addition, the researchers used the concept of Social Memory from the book Theorizing Social Memories by (Edited by Gerd Sebald and Jatin Wagle, 2016). This book explains the inevitable connection between sociology through various theorizations of social memory. The above important concepts help the researcher to see the folk cultural phenomenon of "Tsagaan Sulid Festival of Mongolian Tsagaan Sulid of Tsahar Tribe of Uttarakhand Banner" in perspective, to see new academic discoveries in the research text, and to see new academic issues in the related concepts, as follows.

1. Social changes in China and changes in the meaning of the continuous spatial reproduction process

Social changes have led to the continuous continuation of folk cultural space reproduction and symbolic interaction. The narrative process of the historical context from the past to the present and the ritual performance of the Mongolian Chahar tribe's social memory of Genghis Khan's flag, Exploring the changes in Chinese society and the policy changes of the Chinese government are filled with the spatial reproduction of traditional folk culture. The Mongolian nation and the Chinese government can move forward together with mutual tolerance and mutual understanding. The Chagan Suride Sacrifice of the Chahar Tribe in Wushen Banner, Ordos City, Inner Mongolia is primitive, mysterious in connotation, unique in form and unique in inheritance. It is the leading Chagan Suride Sacrificial Folk Culture of the Mongolians in the Chahar Tribe of Wushen Banner. ritual basis, Social changes have prompted changes in the power of definition and interpretation. In the spatial reproduction, the new look, new development and new impact of the Chagan Sulide sacrificial ceremony between the Chinese government and the Mongolian nation are discussed.

Continue to deepen the construction of folk culture in the context of national heritage and the external narrative space. Folk culture cannot be separated from outsiders, external society and the specific content of national policies. They are an important part of the new society. Today, with China's rapid development, The Chagansulide Sacrifice of Wushen Banner is a traditional ceremony performed at a fixed place in Maobulage Village at different times. In essence, through the process of historical changes, the Chagansulide Sacrifice of Wushen Banner has become one of the main features of modernity. It constitutes the structurally important value ontology of the "material culture" of today's world.

2. Improvement of concepts used in research, storytelling and social memory

Two core concepts, story narrative and social memory, are used in the study of the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner. In the historical context of the Mongolian nomadic people on the grassland, the Chagan Sulide sacrifice has always existed and been preserved in the historical process as the national flag of Genghis Khan. The Mongolian Chahar tribe narrates the story of Chagan Sulide. From the beginning of early historical production and life to the

prosperity of Mongolian and Yuan culture in the 13th and 14th centuries, from the decline of the Qing Dynasty to the founding of New China, from reform and opening up to the development of the western region, until China entered the stage of modernization. The Chagansulide Sacrifice has been preserved and passed down in the long process. The Mongolian nation continues to carry out the process of spatial reproduction amidst social changes, protecting, erecting, protecting, and erecting the national flag. The Chinese government and China's socio-economic development will be the main factors that affect the narrative of the traditional folk culture of Chagan Sulide Sacrifice. The Mongolian people of the Chahar Tribe negotiate with each other at different stages of time, promoting the meaning of spatial reproduction in constant contradictions and becoming the Mongolian nation. The same ritual process can be carried out at different nodes in time, space, etc., and the story of the traditional folk culture Chagan Sulide can be continued to this day. Narratives occur in the course of history and are generated due to specific events such as the Chahar Tribe and the Mongolian Chagansulide Sacrifice. The continuous production of space is the occurrence of story telling. At different stages, the impact of social changes creates stories. Narration also undergoes changes in reproductive meaning as space is reproduced. This is the process of continued discussion, which is the basis for protecting traditional folk culture and the inheritance of the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner, and then continues to narrate the story.

The narration process of the continuing story of the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner is to allow everyone to have social memory. After Chagan Sulide became the national flag, the symbolic interaction with the flag as the core continued in the narrative to allow the different groups involved to remember the ritual process of Chagan Sulide sacrifice. The Mongolian people of the Chahar tribe are carrying out the tradition of Chagan Sulide sacrifice. In the process of passing on folk culture, all people can understand their own identities and remember their folk culture through traditional ceremonies. Social memory was originally a single memory process of the Mongolian nation. In the process of integration with Han groups and other ethnic minority groups in social development, more people have the same social memory. Memory itself exists as a process of content generation. The symbolic interaction with the flag as the core occurs and develops as the flag is moved, fixed, moved, and finally fixed in the historical process. Memory also continues to develop along with the symbolic interaction. PRESENT PASTS mentioned in the book "Urban Palimpsests and the Politics of Memory" that the discourse of history is constantly discussed in order to ensure the relative stability of the past. Traditions, although they themselves are often invented or constructed, and are always based on choices and Exclude, but shape cultural and social life. On the one hand, modernity and the state are eternally presented in the narrative of historical eras. Memory, on the other hand, is the subject of poets and their visions of a golden age, or conversely, their stories of a restless past. All discussions on the Mongolian descendants of the Chahar tribe. Their ancestor Genghis Khan erected the Chagan Sulide flag as a symbol system that continues to exist until today and has become a representative item of China's intangible cultural heritage. From the past to the present, it marks the Mongolian nation and other past

The connection between story telling is the connection and occurrence process with social changes, socioeconomic development and other factors.

3.The value of modern and globalized Chagansu Lide sacrificial folk culture in Wushen Banner

In the 21st century, with the accelerated development of modernization, China's social economy has entered a period of rapid development. Under the rapid changes in social development, the Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner has begun a spatial reproduction process for external display. Under the guidance of digital media such as global information technology, digital technology, and AI technology, the development of Chinese society is also advancing with the times, impacting the development of various fields. In the process of protecting and inheriting traditional folk culture, the Chahar Mongolian tribe is also advancing at the speed of China's social changes, allowing story narratives to show trends, held in the same place and space through media dissemination, information technology dissemination, etc. The Chagansulide sacrificial folk cultural rituals are shared and disseminated in different regions. The spatial reproduction of narrative is continuously carried out through information technology, allowing the memory of the flag of the Mongolian nation Genghis Khan to have the same social memory content on different platforms. Social memory in the new media era is a reflection of exploring the development and inheritance value of folk culture in a wider field. PRESENT PASTS tells in the book "Urban Palimpsests and the Politics of Memory" that it may herald the emergence of a new paradigm of time, space, history and geographical thinking in the 21st century. The explosion of memory discourse at the end of the twentieth century has significantly increased the ways in which we understand history and deal with the temporal dimension of society and culture. Dimensions will be understood differently from different angles. It is discussed that the new media era heralds a faster and broader narrative process, and people in different dimensions have the same social memory for the traditional folk culture of Chagansulide sacrifice.

4.Wushen Banner Chagansu Lide Sacrifice Folk Culture: The Coexistence of Social Memory and Modernization

This study shows that under the influence of global modernization, the way society remembers memories has changed, and the construction of diversified communication has occurred at the fixed location of Chagansulide Sacrifice Maobulage in Wushen Banner. Communication through the media is flexible and ready to adapt to diverse developments. With the speed of China, the emergence of the Internet and social media has made it easier for Mongolian individuals, other Han groups, other ethnic groups, and foreign friends to experience the traditional Chagansulide sacrificial folk culture. PRESENT PASTS "Urban Palimpsests and the Politics of Memory" says that living memory is active, living, and reflected in society, that is, individuals, families, groups, countries, and regions. These are the memories needed to build differentiated local futures in a global world. There is no doubt that in the long run all these memories will be heavily influenced by new digital technologies and their effects, but they will not be reduced to digital technologies. Insisting on a clean separation between "real" and virtual memory seems unrealistic to me, if only because anything remembered through lived memory or imagined memory is itself virtual. Time is a renegotiated memory in our contemporary culture, and we should not forget that time

is not only the past of history, but also the preservation and transmission of history. Let the digital opportunities brought about by the inheritance of traditional folk culture and social changes redefine the social memory constituted by the symbolic interaction of Chagansulide. Various elements in the modernization process are filled with new thinking and concepts of folk culture. In the context of modern economy and culture, it has become a common value of the open world and will increasingly spread to wider areas. As a traditional propagation group, the Mongolian people of the Chahar tribe have become an effective means of protecting and inheriting human social values and folk cultural values in the context of globalization and modernization. No matter what kind of social development form it is, the protection and inheritance of traditional culture always run on the real and virtual tracks, creating power for the continuous updating and continuation of real wisdom.

5. New challenges for the Mongolian Chagansulide sacrifice of the Chahar tribe in Wushen Banner

This study clearly shows that the Mongolian group in the context of globalization and modernization is not a group that is taken advantage of, nor is it a disadvantaged group. In the changes in Chinese society, we support each other and move forward together with the government. On the other hand, the Chagansulide Sacrifice is the main body of the Mongolian story of the Chahar Tribe and has independent rights of interpretation and definition. When it becomes a national heritage, the Chinese government's active support policy is the biggest driving force for the development of traditional folk culture. Display your traditional folk culture to the outside world through various means and media forms, and be able to flexibly and effectively promote and inherit your own traditional Chagansulide sacrificial ritual rules to adapt to the modern self-media era and display to each outsider group. In this process, spatial reproduction continues in new ways, and the Mongolian nation uses the flag of Genghis Khan to show its identity in symbolic interactions, allowing it to continue to build social memory through storytelling. For example, with the promotion of the government, WeChat public accounts, digital information platforms, and short video platforms have been established to create a new meaning for the continuous occurrence of spatial reproduction through various information methods, and to create a space for the external expression and narrative of the Mongolian people of the Chahar tribe.

In addition, they are ready to create folk culture from the true traditional wisdom of the nomadic ancestors, and the traditional culture of the Mongolian nation has always existed and continued. In order to satisfy the awareness of different groups (Han nationality, other ethnic groups, foreign friends, etc.) about the Chagansulide sacrificial folk culture, the Mongolian group is the intermediary, pushing the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner to the world. This is a new challenge to the value of folk culture in the context of modernity.

Suggestion

1.Advice to academia

For the study of the Mongolian Chagan Surid sacrifice of the Chahar tribe in Wushen Banner, the academic community should consider the necessity of human sociology and the social value of existence, deeply explore the interdependence between the development of modern information technology and tradition, and pay attention to the broad participation of different groups. degree and the sustainability of the inheritance of the Mongolian descendants of the Chahar tribe, Study the complex relationship between folk culture and social development, and pay attention to the protection and inheritance of traditional folk culture. Promote dissemination in a wider space, bring traditional folk culture into the relevant cultural construction and education system, and ensure sustainable development and inheritance.

2.Suggestions for Mongolian ethnic groups

Protection and inheritance of traditional folk culture: In the face of socio-economic development and the temptation of the market, we must adhere to the sustainable development of traditional folk culture and create real folk cultural value. We will continue to promote more groups to actively participate in the inheritance and protection of traditional folk culture to ensure that this national intangible cultural heritage project will not disappear and the story of Chagan Sulide will continue to be narrated.

Combining modernization with traditional folk customs: Using modern means, the Mongolian Chagansulide sacrificial folk culture of the Chahar tribe in Wushen Banner is combined with modern digital information to meet the needs of modern communication channels and more people who want to participate in and understand traditional folk culture. Use digital network information platforms to strengthen the need for local regions to proactively display unique traditional folk culture to the outside world.

3.Recommendations to the governments of China and Inner Mongolia Autonomous Region

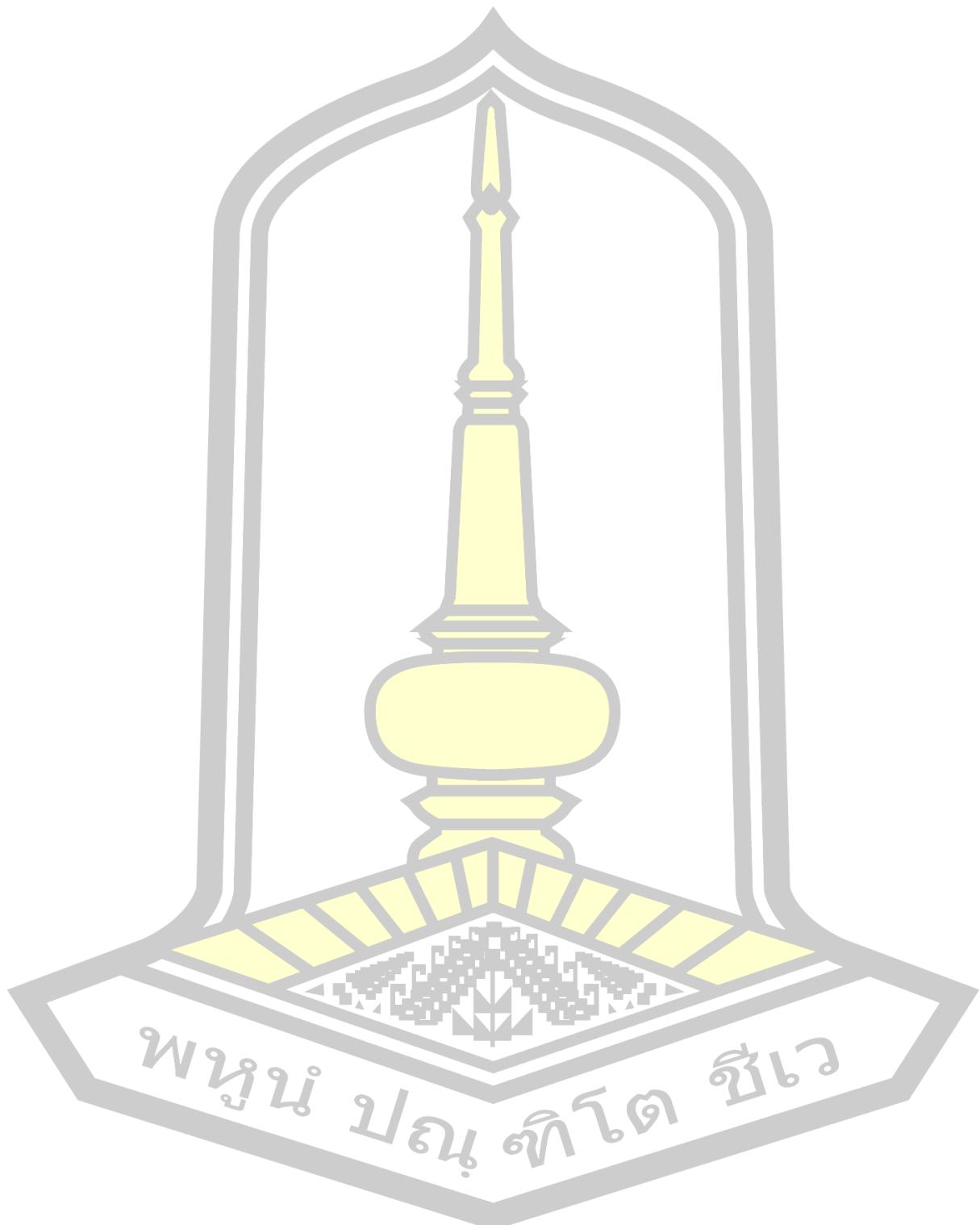
3.1 Protection of folk culture: Formulate and implement relevant policies aimed at protecting and inheriting folk culture, and ensure that it is not diluted in the process of social development and continues to move forward.

3.2 Financial support: Provide effective financial support to Maobulage Village, Wudinghe Town, Wushen Banner, and support the implementation of relevant theoretical research, promotion and cultural inheritance projects.

3.3 Market promotion: Use government and local information communication agencies to promote folk culture, strive to build a traditional folk culture inheritance base, attract more domestic and foreign groups to participate, and drive local economy and tourism revenue.

3.4 Educational cooperation: Cooperate with the education department to let students understand and respect traditional folk culture, and promote and disseminate traditional folk culture.

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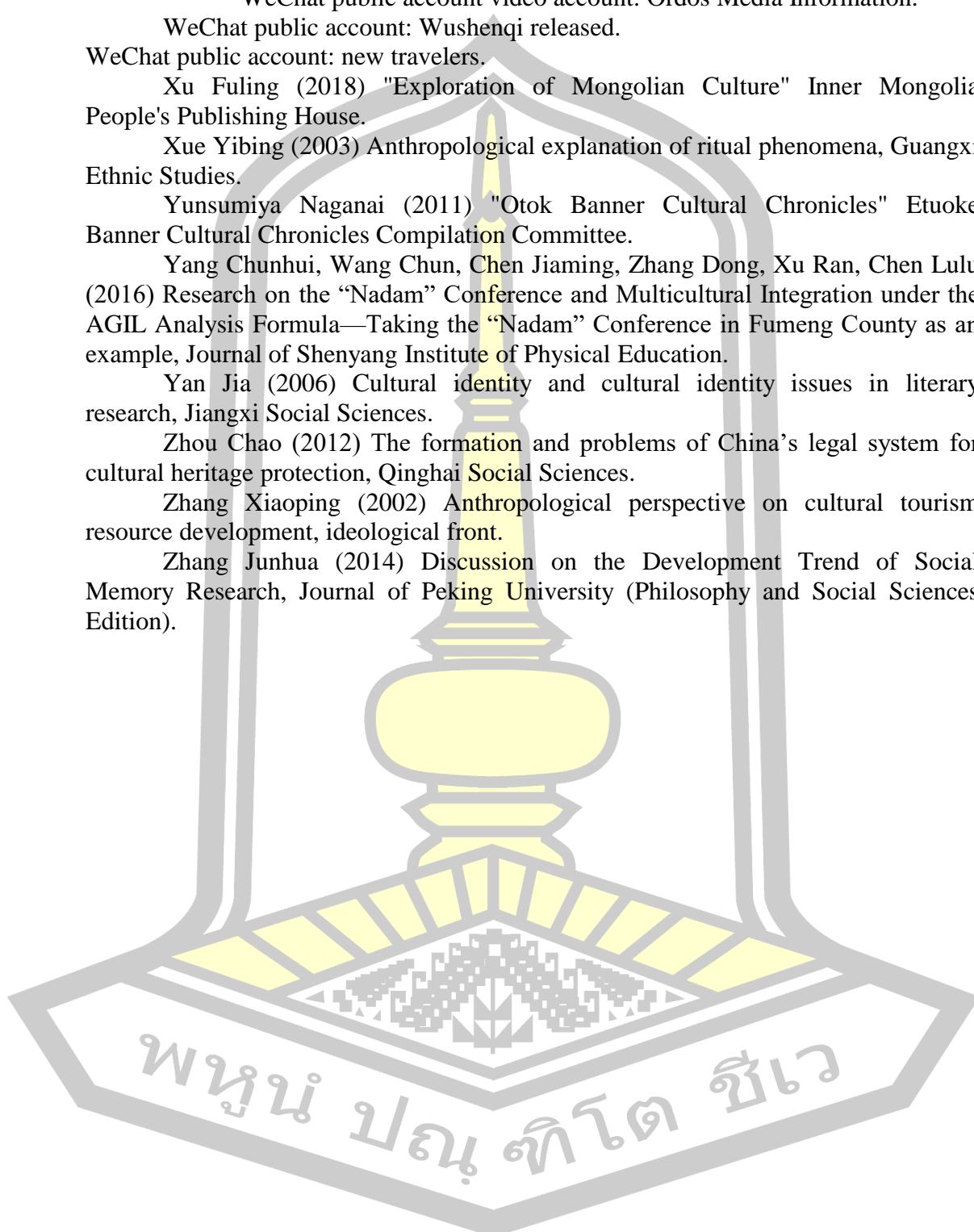
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