

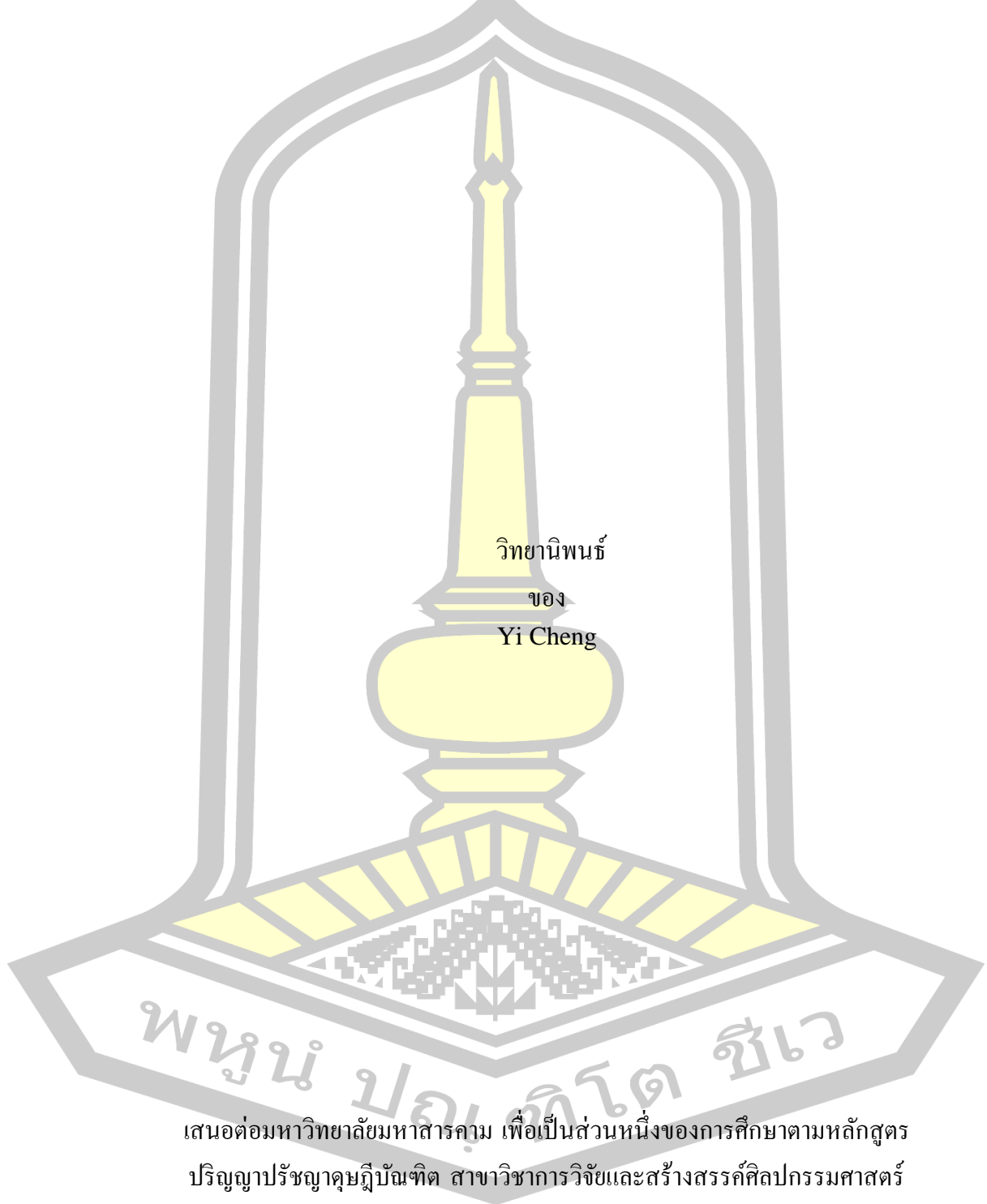
Dujie Ritual and Ethnic Identity of the Yao Ethnic Minority in Yongzhou, Hunan :
Creating Digital Media for Cultural Heritage Inheritance

Yi Cheng

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
June 2024

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June 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Yi Cheng , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Apichat Lagdee , Ph.D.)

Advisor

(Assoc. Prof. Sakchai Sikka , Ph.D.)

Committee

(Asst. Prof. Metta Sirisuk , Ph.D.)

Committee

(Yihan Ke , Ph.D.)

Committee

(Assoc. Prof. Suebsiri Saelee ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

TITLE	Dujie Ritual and Ethnic Identity of the Yao Ethnic Minority in Yongzhou, Hunan : Creating Digital Media for Cultural Heritage Inheritance		
AUTHOR	Yi Cheng		
ADVISORS	Associate Professor Sakchai Sikka , Ph.D.		
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ABSTRACT

This paper selects the "Dujie" ritual of the Yao nationality in Yongzhou, Hunan Province as the research object, aiming to explore the historical origin, cultural connotation, artistic characteristics of the "Dujie" ritual of the Yao nationality and its core position in the ethnic identity of the Yao nationality. At the same time, this study focuses on the possibility and innovative ways of using artificial intelligence technology to create digital media for the inheritance of Yao's "Dujie" ceremony, and explores how to realize the inheritance and innovation of traditional culture through digital means in the context of globalization and modernization. Firstly, through the combination of literature review and fieldwork, this study introduces the cultural background and historical evolution of the "Dujie" ritual in detail, and reveals its key role in the construction of Yao ethnic identity. Ceremony is not only an important part of Yao culture, but also an important source of cohesion and identity within the Yao community.

Secondly, this paper highlights the importance of using digital media technology, especially artificial intelligence, in the innovative protection and inheritance of the "Dujie" ceremony. Through the in-depth understanding and innovative expression of "Dujie" ceremony, it promotes the regeneration of the ceremony in modern society, and provides a new way for the protection and inheritance of intangible cultural heritage. In practice, the whole process of creating digital media for "Dujie" ceremony by using AI image generation technology is described in detail, including the extraction of key elements, data collection, testing and verification of AI image generation model, adjustment and optimization of model performance, and analysis of the application value of AI image generation.

This study proposes an innovative path combining artificial intelligence technology and digital media, highlighting the key role of digital media in promoting the cultural heritage of "Dujie" ritual, strengthening ethnic identity and adapting to the challenges of modern society. Digital media not only provides a cross era inheritance platform for the "Dujie" ceremony, but also realizes the harmonious integration of traditional culture and modern life through the Internet, social media and other

channels, and enhances the visibility and influence of Yao culture in the context of globalization. Through this innovative way of protection and inheritance, not only the traditional cultural heritage has been effectively preserved and studied, but also the protection of cultural diversity and global cultural exchanges have been promoted, providing new perspectives and practical cases for the Yao "Dujie" ceremony and the protection and inheritance of intangible cultural heritage more widely.

Keyword : Dujie; Ethnic identity, ; Digital media, Artificial intelligence



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Yi Cheng

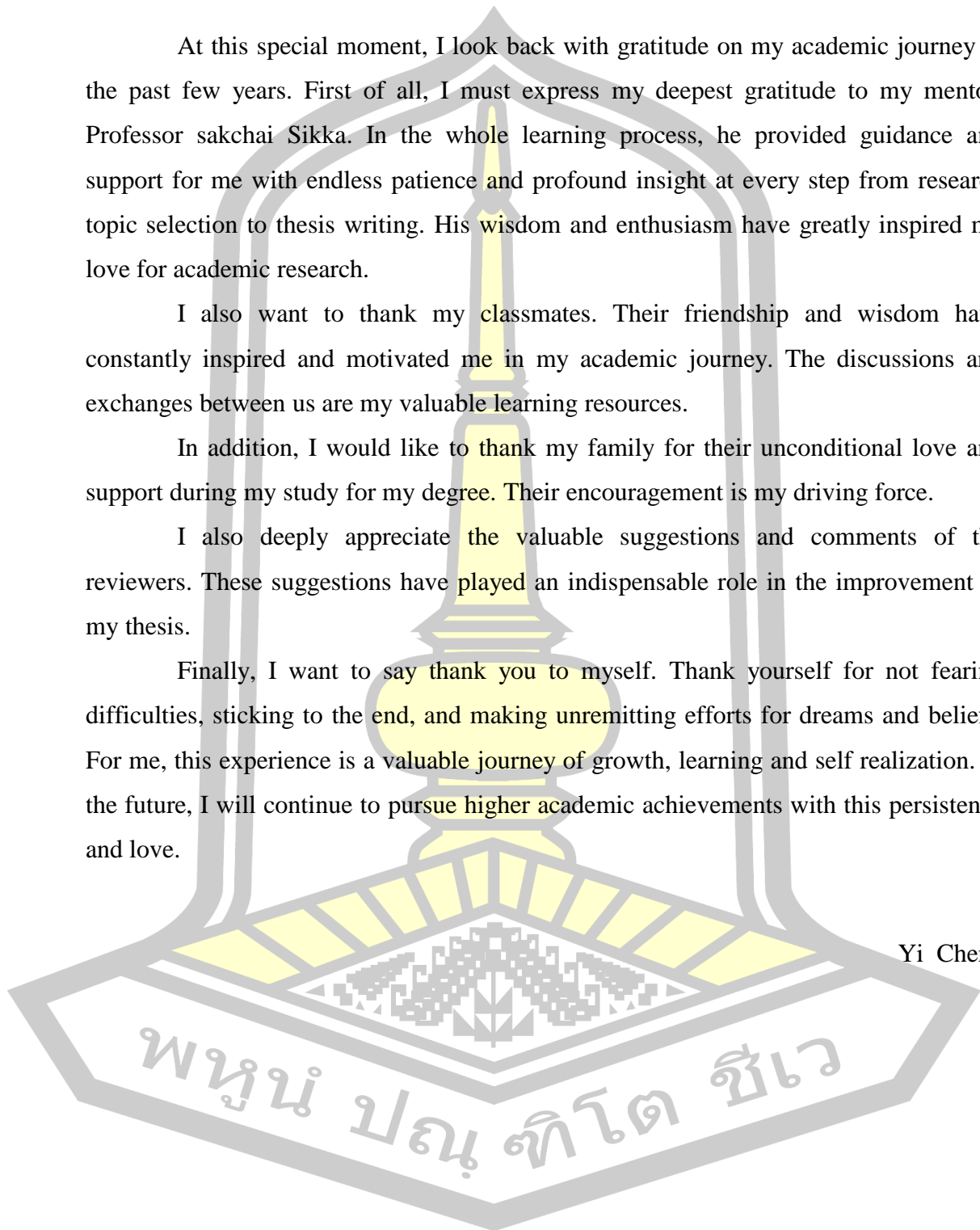
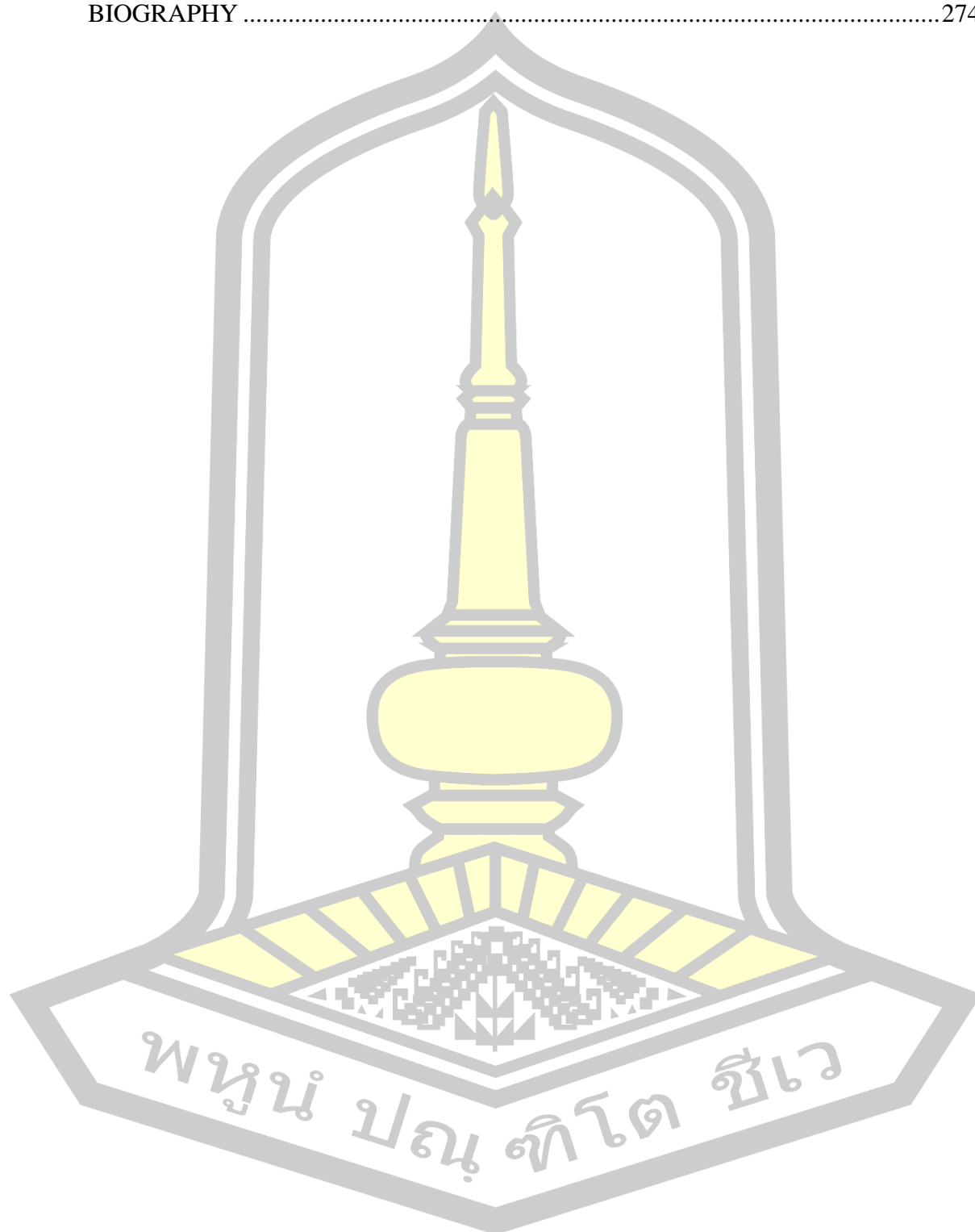


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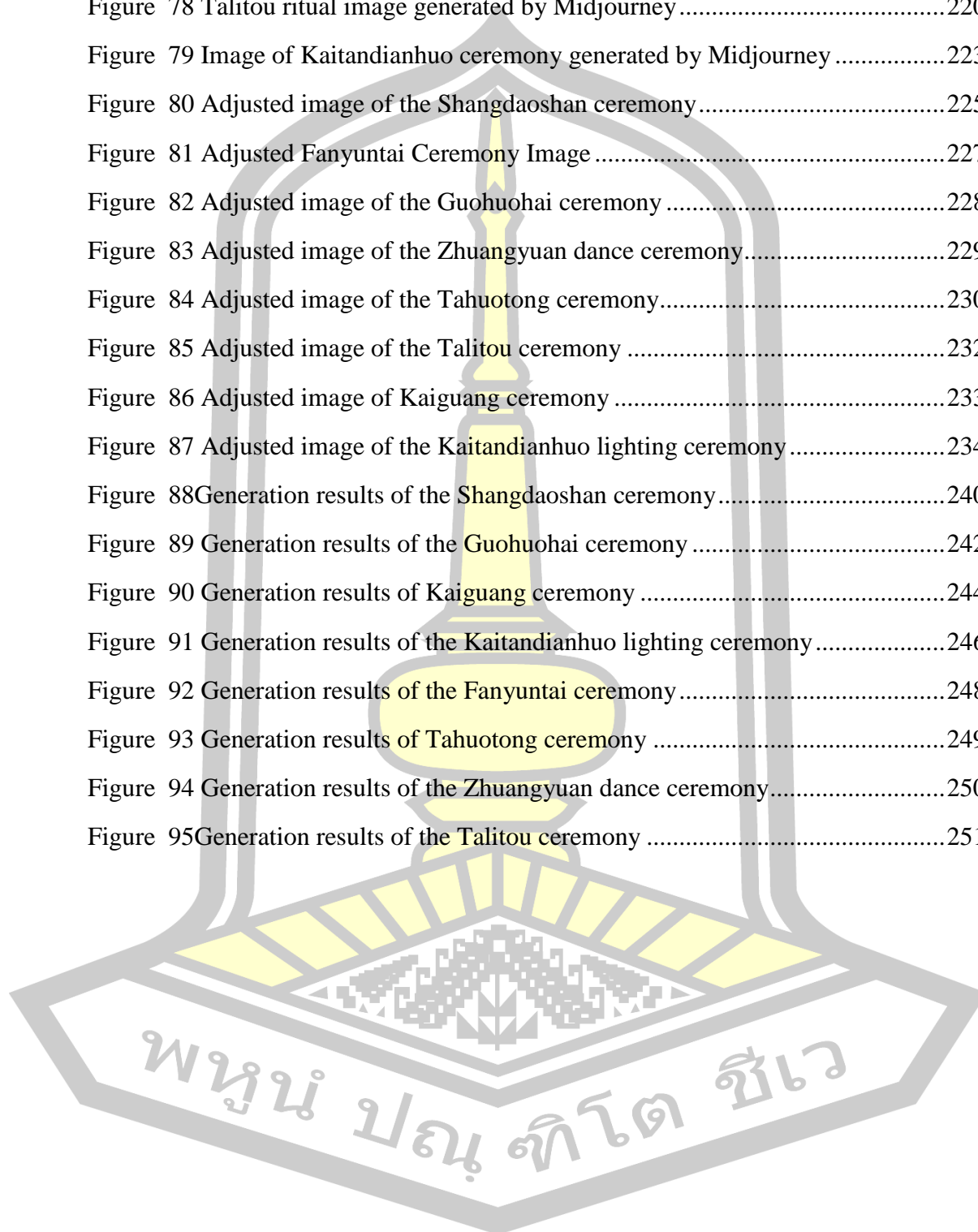
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Chapter I

Introduce

1. Research background

Yao is one of the major ethnic minorities in southern China. It is a mountainous nation and a worldwide nation with a large population, vast distribution, long history and splendid culture. The Yao people are hardworking and brave, hard-working and brave to explore.

There are 2796003 Yao people in China (in 2010), which are distributed in more than 130 counties in Guangxi, Hunan, Guangdong, Yunnan, Guizhou and Jiangxi provinces (regions) in the south of China. Guangxi is the largest, with 1471946 people, accounting for 55.8% of the total number of Yao people in China. There are 704564 people living in Hunan Province, 202667 in Guangdong Province, 190610 in Yunnan Province, 44392 in Guizhou Province and 1198 in Jiangxi Province. There are 704600 Yao people in Hunan Province, accounting for 26.72% of the total Yao population in China (2637400), mainly distributed in Yongzhou, Chenzhou and Shaoyang. The Yao people in Yongzhou mainly live in Jianghua Yao Autonomous County (273000 people), Jiangyong County (147000 people), Dao County (30000 people), Ningyuan county (20000 people), Lanshan county (20000 people), Xintian, Qiyang and other counties. There are 21 Yao townships, accounting for 79% of the Yao population in the province. (Yongzhou Municipal People's government, n.d.)

The history of the Yao nationality in Yongzhou can date back to the Qin and Han Dynasties in China. The Yao people in Yongzhou were called Lingling Manyi in the Qin and Han Dynasties, Manyao in the Three Kingdoms, Xiangzhou Manyao in the Jin Dynasty, and moyao in the southern and Northern Dynasties to the Sui and Tang Dynasties. At the end of the Tang Dynasty, the appellation "corvee" began to appear in historical records, indicating that the past Mo corvee had officially had a corvee family name. After the Song Dynasty, it has been called corvee. By the Ming and Qing Dynasties, many mountainous areas in Yongzhou, such as Jianghua, Jiangyong, Daoxian, Ningyuan and Lanshan, had become the settlements of Yao people. There was a saying that "there is no Yao in Nanling without mountains". The Yao people in Yongzhou have different appellations due to their different living geographical environment, languages and costumes. Some Yao people living in Jianghua, Jiangyong, Lanshan, Dao County, Shuangpai, Dong'an and Yongzhou call themselves "youmian"; Yao people living in Ningyuan, Xintian, Qiyang and Jindong forest farms call themselves "mian"; There are a few Yao people living in Jianghua and Lanshan who call themselves "gugangyou"; A small number of Yao people living in Yongzhou and Dao counties also call themselves "biaomin"; There are also some Yao people in Jianghua Yao Autonomous County who call themselves "bingduoyou" and "yehani". There are also people who live in the mountains, known as "Gaoshan Yao", also known as "Guoshan Yao"; People who live in hilly plains are called

"Pingdi Yao", "Minyao", "Tuyao" and so on. The Yao people in Yongzhou all believe in Panhu as their ancestors, which are collectively called "PanYao" or "Pangu Yao". (Yongzhou Municipal People's government, n.d.)

Dujie is called "shuoshi" in Yao Mian language, which is also called "Dushi". "Dujie" is a term that has been used for a long time in academic circles. In historical records and ethnographic materials, they are called self-discipline, self-discipline, self-discipline, self-discipline, self-discipline, self-discipline, and self-discipline. The origin of the "Dujie" ritual of the Yao Nationality: there is no information about how the "Dujie" ritual came into being in the history books of the Yao nationality, but these two legends about the "Dujie" ritual spread in different Yao regions: 1. a long time ago, a pair of Yao sisters were persecuted by the landlord and could not live. They ran to a cave and swallowed poppy and died. After death, they became evil spirits and killed many hunters who passed through the cave. Later, the Yao villagers held a ceremony called "exorcising ghosts" to ensure safety, which has been passed down from generation to generation and has become a custom that has been inherited so far. 2. a long time ago, there was a Yao couple who could not have children. Therefore, a master was invited to worship the Lord first. The next year, the couple gave birth to twin sons. However, one of the two children can not make a sound, and the other has three eyes. The elder in the village thought that the two children were the children of the devil and had to ask the master to evolve their souls for them. (zhaoshenggui, interview, 2022) therefore, a complex ceremony was held, which is called the "crossing robbery" ceremony. After the "Dujie" ceremony, the two children became normal people. Therefore, the Yao people preserved and inherited this ritual. Dujie ceremony is a unique cultural heritage of the Yao nationality. It is the most important and solemn traditional ceremony of the Yao nationality compatriots in their lives. It is also the traditional method of moral, family rules, ethnic history and etiquette education for the people handed down by the ancestors of the Yao nationality. The dudujie style of the Yao nationality is usually presented in the form of "oral lyrics", "issuing documents", "vigorous steps" and "Hand formula", including sacrificial texts, sacrificial costumes, sacrificial dances and sacrificial props.

The Yao nationality is a nation with a variety of religious beliefs. Its religious beliefs are developed from the integration of the Yao "King Pan God" and Taoism. Therefore, the academic community calls this religious form "Taoism in the Yao nationality". Yao Cambodian in the Qing Dynasty said in the customs, Volume IV of the annals of the suiyao hall in Lianshan that "Yao Taoism is its own religion, and there are also scientific discussions, and its text cannot be known." (Wang&Huang.2002:53.) Yao Taoism is one of the core parts of the Yao cultural system with the most rich connotation and characteristics, and it radiates to all aspects of Yao's ideology, national psychology, language, cultural education and social life. Many rituals in Dujie reflect the spread of Taoist culture among Yao people. Its rituals have the same origin with Taoist rituals, such as not killing, not stealing, not greedy for money, and filial piety to parents. There is an academic point of view that the "Dujie" ceremony is the entry ceremony of "Taoism in the Yao nationality". After this ceremony, people can officially become believers of this religion.

Whether they understand the history of their ancestors, whether their conduct is correct, whether they know all kinds of etiquette for receiving people and objects, and know all kinds of knowledge about sacrificing ancestors and gods are considered

to be of great importance by the Yao nationality. Through the "Dujie" ceremony, the traditional education of history, morality and religious culture is carried out for young people, so that they can inherit the national traditional culture and gradually mature. Only young people who have passed the "Dujie" ceremony are accepted as full members of society, and they can have the rights and obligations of adults.

The main functions of Dujie ritual are summarized as follows: 1. withstand the test of life. The "Dujie" ceremony of the Yao nationality is a test for the young people of the Yao nationality. The test of the "Dujie" ceremony for the young people is strict and multifaceted. The abstained person not only has to go through a series of tests such as "going to the sword mountain" and "going to the sea of fire", but also the test of physical strength, endurance, courage and intelligence. During the period of being abstained, the abstained person stays upstairs all day, cannot lie on his back, and is not allowed to look at the sky. Even when defecating, he must wear a coir raincoat or a bamboo hat, and is not allowed to trample on living things. During the period of being abstained, the abstained person must strictly control his diet, not eat meat and oil, and the food must be rationed. During the period of being abstained, the abstained person also has to learn the Scriptures. Only by memorizing the Scriptures taught by master, can master give the "Yin Yang ultimatum" to the abstained person. The abstained person also has to undergo physiological test. During the period of discipline, unmarried people are not allowed to talk about love, and married people are not allowed to sleep together. This requirement is a test of the endurance and self-control ability of the discipline recipients. Only the Yao youth who successfully pass various forms of tests will be accepted as full members by the society. In the process of social development, new members need to be constantly added, and after adding new members, they will be socialized and educated to qualify for social membership, which requires not only individual learning and exercise, but also social training and education. Through social training, individuals understand their role in society and their rights and obligations. Modern society is realized through various legal provisions and provisions with legal effect. The relatively backward nations often complete the education of young people through ceremonies. 2. learn traditional customs and morality. In order to inherit the traditional customs and ethics, the Yao people have created a unique "Dujie" ceremony, thus maintaining the national cultural characteristics of the Yao people. In the process of the Yao Dujie ceremony, the subjects should learn the "Ten Commandments", which contains a large number of traditional moral elements. The recipients of the precepts carry out traditional moral education by learning the contents of the "ten precepts". For the prosperity and coordinated development of the nation, the ancestors of Yao nationality formed certain traditional customs and ethics. In order to pass on these norms from generation to generation, the Yao people's "Dujie" ritual was born. Through the "Dujie" ritual education, the Yao youth learned traditional morality and maintained the traditional order. In the "Ten Commandments" of the Yao people's Dujie ritual, there is also the education of respecting the elderly, which is not only to maintain the traditional morality of the Yao people, but also to maintain the survival and independence of the Yao people. In the Yao ancestors' society, the authoritative elders or leaders were an important force to maintain the traditional morality and adjust interpersonal relationships. The living conditions of the Yao ancestors were poor and the level of productivity was low, which especially needed the authority and cohesion, and the

strength of the collective to overcome difficulties and survive. Respecting and obeying the elderly it has become an important part of the Yao's Dujie ritual. In addition, in the Yao's traditional society, there are strict restrictions on the relationship between men and women. Young men and women of the Yao are free to communicate before marriage, but sexual relations are strictly prohibited. If sexual relations occur, they will be condemned by public opinion or punished by the village. After marriage, they are not allowed to have an affair. If they have an affair, they will be severely punished, such as visiting the village or fines.

3. teach production and life experience. In order to adapt to the characteristics of social production and life, the ancestors of the Yao nationality educated the young people in life customs, life knowledge, production experience and skills in the Dujie ceremony. The Yao Dujie ritual has the function of replacing school education and imparting production knowledge and life skills. In the process of the Dujie ceremony, the master should teach the subjects how to open up paddy fields, how to divert water for irrigation, how to plant rice, how to harvest and other agricultural knowledge. In places where water sources are scarce, the Yao people rely on farming dry land to make a living. The probationers should accept the knowledge of farming dry land, such as teaching water irrigation, seed selection, breeding, and mastering agricultural knowledge such as ploughing, seedling raising, transplanting care and harvesting. The Yao's Dujie ritual has the function of inheriting traditional customs and morals, and imparting knowledge of production and life experience. It integrates the life and education of the Yao nationality, affects the ideological morality and emotion of young people in its unique way, and becomes one of the important ways of socialization of individual members of the Yao nationality.

4. it has the function of initiation ceremony. The rite of passage is a transitional rite held by various societies and nations for young people according to their own social traditions and customs. The purpose of holding this rite is to make the people who accept the rite become full members of the adult society. Van genep defined "transitional etiquette" as "a ceremony held with every change of place, state, social position and age". (Turner, Huang,&Liu. 2006) van genep believes that both individuals and groups are experiencing the transition from one state to another in space, time and social status, especially between the two spiritual worlds (i.e. secular and sacred). Van genep believes that by classifying these transitional behaviors as a special kind of etiquette, a common ritual process can be analyzed, which is collectively referred to as "transitional etiquette", and can be further divided into three marked stages: separation stage, edge stage and aggregation stage. The rite of passage is a kind of ceremony held by various societies and nations according to their own social traditions and customs. The purpose of holding this ceremony is to make the people who accept the ceremony become full members of the adult society.

"Dujie ceremony is a life ritual with a strong religious meaning of the Yao nationality. If the young people of the Yao nationality do not go through this ceremony, it is difficult for individuals to cross the threshold of minors and adults." the function of the ceremony is to make individuals pass through the boundary between different stages of life psychologically and interpersonal relationships, which is the important significance of religious ceremonies in the stages of individual life. "(Zhang,2002.p40-48+108) only those who have held the rite of passage are qualified to love, marry or assume various social responsibilities and obligations. The form of the rite of passage varies greatly in different societies and nationalities, but it has the

same functions and characteristics no matter how different. Yao Dujie ceremony is a rite of passage for young Yao people, which has the function of helping young Yao people cross the threshold. 5. it has the function of teaching norms. The Yao Dujie ceremony is a ceremony for the young people of the Yao nationality to join the Yao Taoism. The purpose is to get the protection of gods and obtain the qualification to participate in religious activities. More importantly, people who have received excessive abstinence can not only get the protection of gods in this world, but also smoothly enter the underworld in the afterlife, be listed as immortals, and accept the offerings of their descendants. In the long-term process of social development, Taoism has been integrated with the primitive religion of the Yao nationality and occupied a dominant position. The Yao people's Dujie ceremony is basically held in accordance with the Taoist ceremony. The content of the practitioners' practice during the fasting period is similar to the requirements of Taoism, such as not touching meat, not smiling, avoiding seeing the sky, limiting diet, not being near women, etc. The scriptures of the Yao's Dujie ritual were compiled by using the Taoist Scriptures for reference, only adding the Yao's own gods. (panrongfu, interview, 2022) the names of the abstained are similar to those in Taoism. The content of the commandments in the Yao's Dujie ritual is also similar to the commandments in Taoism, such as "don't kill animals, steal and rob people's property, don't be greedy, don't talk nonsense, don't abuse parents, and don't bully the poor and love the rich" in the Yao's Dujie ritual.

Through the analysis of the existing studies at home and abroad, we can understand that the significance and social functions of the "Dujie" ritual are quite different in different regions. The reason is that the Yao population is too widely distributed, and there are great differences between ethnic groups. As far as Yongzhou is concerned, the concept and function of "Dujie" ritual are different in different Yao villages. The specific performance is as follows: 1. there are differences in the inheritance methods of "Dujie" ceremony in different villages. The Yao people in this area are mostly distributed in the relatively closed mountains and forests. In the development of society, they are affected by the Han culture to varying degrees. Some of the Yao's traditional culture has been integrated with the Han's culture, forming a new cultural form. Compared with the traditional cultural form, the new cultural form is more simplified, and the cost of time, manpower and material resources is lower. Therefore, the new form of cultural inheritance is more conducive to communication and more in line with the current needs of economic and cultural development. 2. differences in population structure and social division of labor in different villages. With the migration of Yao villages, a large number of young and middle-aged Yao people go out to work, resulting in a small population of Yao villages. In recent years, in order to support the economy of the Yao region and vigorously develop the tourism and characteristic economy of the Yao people, many Han people have entered the Yao villages for tourism development and management. At present, most of the Yao villages are mixed with the Han nationality, and the Yao population is mostly the elderly or women and children, which makes the population composition in the Yao settlements more complex, and the social division of labor has also changed greatly.

The Yao "Dujie" ritual is the most important one among the Yao people. Its ritual cycle is long, the cost is high, and the procedure in the ritual is complex and cumbersome. Therefore, the ceremony is rarely held in most areas, usually in several villages or every few years. In the previous ceremony, due to the immature image

technology, few groups paid attention to the ceremony, so only a few image information were retained.

The basic feature of digital media is the use of interactive and network media, including computer animation, film advertising, online games, virtual reality, network art, multimedia, digital video, digital music, video and interactive devices, and DV (digital video) (Hu Fei, 2010:2). The digital content industry, the product of the combination of human creativity and technology, has become the core industry of knowledge economy in the 21st century.

In recent years, with the rapid development of computer information technology, digital media has been gradually applied to the field of cultural relics protection. As an important part of digital media technology, digital imaging technology is very important in recording and restoring cultural heritage. Its construction cost is low, the technology is relatively simple, and it is easier to spread and develop. The combination of 3D technology, digital music, interactive technology and virtual reality technology and other digital media can greatly enhance the vividness, interactivity, real-time, reality and reducibility of the protection, inheritance and promotion of cultural heritage, provide a new way to protect cultural heritage, and inherit the importance of its inherent spirit and cultural value. Cultural heritage, cultural relics and historic sites contain the form and development of the whole society. They are the living carrier of historical culture, the product of historical national culture, the witness of historical and cultural civilization, rich in strong cultural, historical and artistic connotations, and are non renewable cultural resources.

The digitalization of Yao's "Dujie" ceremony through digital media has found a new way for the research and development, permanent preservation and promotion of cultural heritage. As China's existing cultural heritage is usually located in some economically underdeveloped or underdeveloped areas, the cultural heritage cannot be well protected, and some natural factors will damage the cultural heritage. The Yao "Dujie" ceremony, which is displayed and disseminated through digital media, is a new way of presentation and dissemination. Using the interactive and virtual nature of digital media display to create an immersive feeling for the viewer can greatly increase the attraction of the ceremony.

The reasons why this study selected the Dujie ceremony of the Yao nationality in Yongzhou, Hunan Province as the research text are as follows: first, the researcher's residence is close to the Yao village, and the researcher is a member of the Yao nationality, and has the responsibility to further study the traditional culture of the Yao nationality, so that more people pay attention to the culture of the Yao nationality. Secondly, the researcher works in a local university, where there are teams studying the traditional culture and customs of the Yao nationality and a relatively rich database, which is of great help to the researcher's research. Third, the local government attaches great importance to the exploration and development of Yao culture. At the invitation of the local government, the researchers and their team have established field investigation bases in some Yao villages, which is convenient for researchers to obtain rich field data in the research. Fourth, although there are many scholars and rich achievements in the study of Yao's Dujie ritual, there are still few special studies based on the ritual process, ethnic identity and digital media of Yao's Dujie ritual. The research of researchers can enrich this part of research.

Based on the above reasons, the researchers determined the research direction and theme of the doctoral thesis, and began to collect data, consult experts and conduct field research, striving to conduct in-depth and specific thinking and Research on the Yao Dujie ritual in new fields, so as to promote the development and dissemination of Yao culture and let more people understand Yao culture.

2. Research purpose

There are four research objectives:

To studies the historical origin, cultural connotation, artistic characteristics and social functions of the Yao "Dujie" ritual.

To Study and analyze the ritual process of Yao "Dujie" ritual.

To Analyze the ethnic identity of Yao "Dujie" ritual.

To Research on how to create digital media for Yao's "Dujie" inheritance through artificial intelligence technology

3. Research questions

There are four research questions:

What is the inheritance significance and social function of the Yao "Dujie" ceremony in Yongzhou, Hunan Province? How has it evolved in today's society?

How to understand the ritual process of the Yao "Dujie" ritual?

What is the relationship between the construction of Yao's "ethnic identity" and the "Dujie" ceremony?

Why should we create digital media for the protection and inheritance of the Yao "Dujie" ceremony through artificial intelligence technology? What are the specific methods and strategies?

4. Definition of terms

Dujie" ceremony is a religious ceremony held by young men of Yao nationality to eliminate disasters and diseases. Only through this ritual can we be protected by God, eliminate patients, and ascend to heaven after death. In this paper, "Dujie" ritual mainly refers to obtaining certain social identity and power in the ethnic group through this ritual.

Yao Shigong refers to the Yao religious personages who are regarded by the folk in the Yao region as having vast supernatural powers, knowing the past and future, and having vast supernatural powers. The local Yao people call them Yao Shigong.

Oral libretto refers to the Scriptures read by the Yao Shigong in the ceremony. This kind of Scripture is often passed down in the form of oral complaints.

King Pan's document refers to the appeasement document given to the ancestors of Yao nationality by the ancient feudal dynasty. Its content describes the origin of Yao nationality, the origin of surname, migration history, traditional folk customs, ethnic relations and the special relationship between Yao nationality and feudal dynasty.

Vigorous step refers to a kind of performance method with special significance used by Shigong in Yao rituals.

The Duhua ceremony is a special step in the Dujie ceremony, whose main function is to remove diseases for Yao teenagers.

Ethnic identity refers to the confirmation of ethnic groups' self-identity and the emotional cognition and attachment of ethnic group members to their own groups.

Ethnic identity fundamentally inherits the traditional culture of the ethnic group, and the resulting cultural and artistic products have the same identifiable characteristics. This study uses this ritual as a symbol of the Yao nationality to define the ethnic identity of the Yao nationality.

Ethnic assimilation refers to the process in which an ethnic group gradually resembles other ethnic groups in terms of culture, customs and language. This process can be voluntary or involuntary.

Ethnic groups refer to identifiable human groups that exist in a country or region and are different from other ethnic groups in culture, language, religion, customs and other aspects. It is usually defined by region, history, language and culture.

Ethnic history refers to groups from the same region, speaking the same language, culture and historical origins.

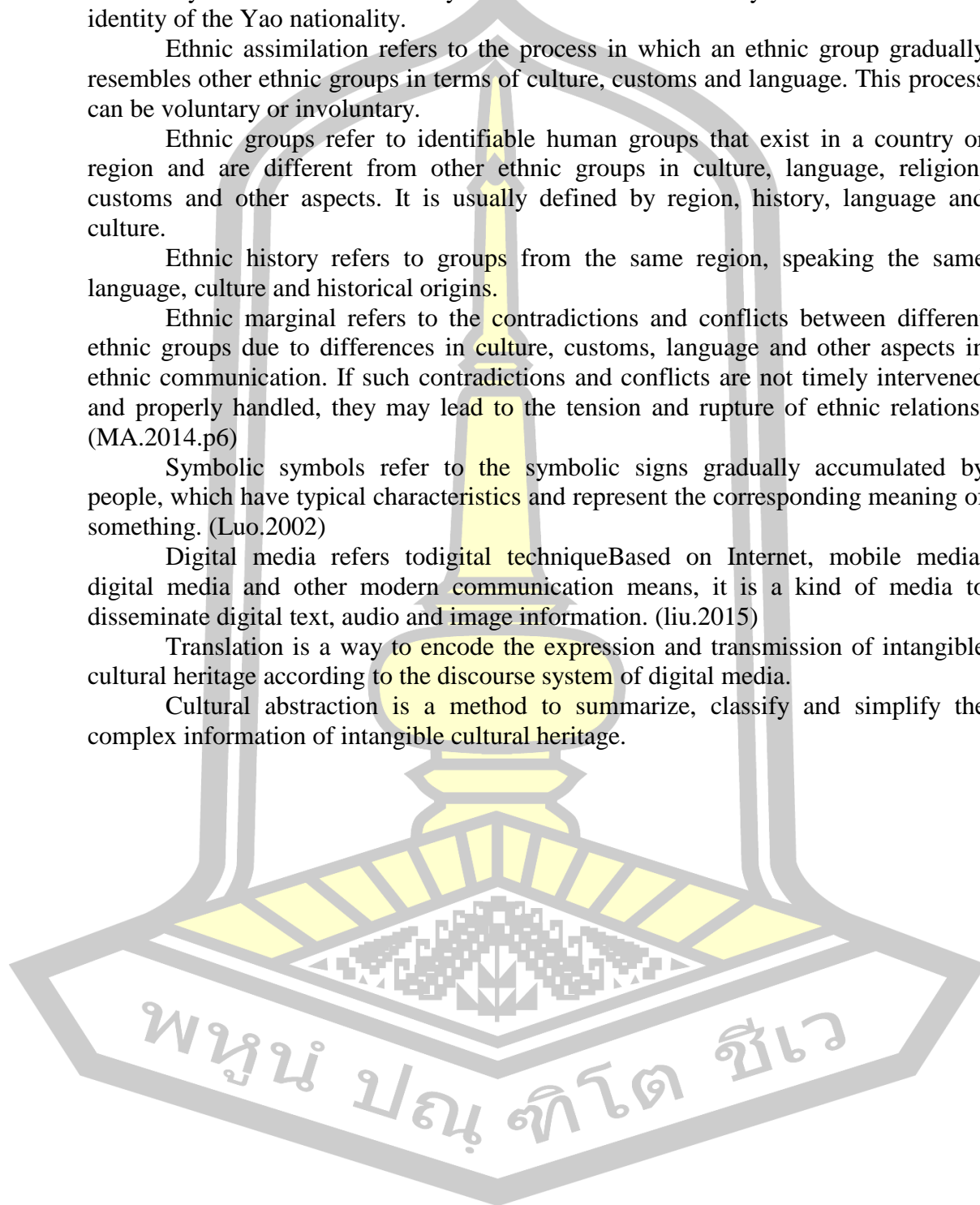
Ethnic marginal refers to the contradictions and conflicts between different ethnic groups due to differences in culture, customs, language and other aspects in ethnic communication. If such contradictions and conflicts are not timely intervened and properly handled, they may lead to the tension and rupture of ethnic relations. (MA.2014.p6)

Symbolic symbols refer to the symbolic signs gradually accumulated by people, which have typical characteristics and represent the corresponding meaning of something. (Luo.2002)

Digital media refers todigital techniqueBased on Internet, mobile media, digital media and other modern communication means, it is a kind of media to disseminate digital text, audio and image information. (liu.2015)

Translation is a way to encode the expression and transmission of intangible cultural heritage according to the discourse system of digital media.

Cultural abstraction is a method to summarize, classify and simplify the complex information of intangible cultural heritage.



5. Research scope

5.1 Research space

The geographical space of this study is the Yao area in Yongzhou City, Hunan Province.

The Yao people in Hunan Province are mainly distributed in the southern part of Hunan Province at the junction of Guangdong Province and Guangxi Province. Jianghua Yao Autonomous County in Hunan Province is the Yao Autonomous County with the largest Yao population in China. Yongzhou has a total Yao population of 462100 (in 1997) and 21 Yao villages and towns. The Yao people in this area are collectively referred to as pan Yao. According to the records of the general history of the Yao nationality, the Yao nationality originated in the Qin and Han Dynasties and lived in Changsha and Wuling. In the Yuan Dynasty, persecuted by the ruling class, the Yao people began to migrate southward and westward, and the Yao population flowed to Guangdong and Guangxi. At present, the Yao people in southern Hunan still maintain the most primitive ethnic cultural information.

The survey and data collection sites of this study are Huiyuan Yao village, Lanshan County, Hunan Province and tongchongkou village, Jianghua Yao Autonomous County, Hunan Province. The reason for choosing these two villages for the study of Dujie ritual is that both villages have their unique advantages. Tongchongkou village, Jianghua Yao Autonomous County, Hunan Province, is home to a large number of Pingdi Yao people. In 2021, the village was established as a 1-to-1 assistance unit for Rural Revitalization of Hunan Radio and television station. It enjoys great convenience in government policies and tourism development of the Yao nationality, and promotes the colorful dragon lantern festival activities in the village in the Lantern Festival special of CCTV News Network on February 15, 2022. In recent years, through the guidance and support of government policies, tongchongkou village has made use of policies and media to vigorously develop Yao characteristic tourism. Regularly hold tourism activities with Yao characteristic culture. Huiyuan village, Lanshan County, Hunan Province, is home to a large number of Guoshan Yao people. The village is the designated research base of the Japanese Yao Culture Research Institute. At the same time, it is also the nominal research base of many universities and research institutions in China. Many large-scale Yao sacrificial activities have been held. It is known as the living history of Yao sacrifice research. Because the village is located in a remote mountainous area and developed late, it still maintains the primitive living habits and social division of labor of the Yao nationality. The sacrificial ceremonies in this village are relatively frequent, and most of the sacrificial activities are organized spontaneously by the people. At present, among the sacrificial ceremonies in the village, there are relatively primitive "Duhua" rituals, bridge crossing rituals, funeral rituals, and "Dujie" rituals that are more important to the Yao people.

5.2 Time range

I began to study the Dujie ceremony of the Yao nationality in Hunan from July 2021 to April 2024

5.3 Others

Modern society: the modern society in this article refers to the period from 1949 to 2024.

6. Research methodology

This study belongs to qualitative research.

6.1 Population and groups

In this study, a targeted sampling method was used to investigate 8 village groups, 166 households with a total population of 617, under the jurisdiction of dongchongkou village, Jianghua County, Yongzhou City, Hunan Province; And 42 villagers' groups under the jurisdiction of Huiyuan Township, Lanshan County, Yongzhou City, Hunan Province, with a total of 693 households and a total population of 2807 people. I divided the representatives of this part of the research population into six groups.

6.1.1 People participating in the "Dujie" ceremony.

Taking Huiyuan village, Lanshan County, Yongzhou City, Hunan Province as an example, a group of mages engaged in the "Dujie" ceremony. In this group, the method of targeted selection is mainly used for research. Zhaojinwang, the representative of this group, is the most senior teacher in southern Hunan. He has organized and participated in many "Dujie" ceremonies. Panrongfu, a master of Huiyuan Yao village, has made a deep study of the "Dujie" ceremony. The main function of this group is to organize and implement the related work of the ceremony, and it is the core member of the ceremony.

Taking Huiyuan village, Lanshan County, Yongzhou City, Hunan Province as an example, the group of people who participated in the "Dujie" ceremony from 2008 to 2022. In this group, the method of targeted selection is mainly used for research. This group is an important part of the ceremony and also the demander of the ceremony.

6.1.2 Yao research group of Hunan Folklore Society of China.

In this group, the method of targeted selection is mainly used for research. The main representative is panyanfei, who is a local scholar specializing in Yao culture. Zhengyanqiong, she is the Secretary of the village branch of dongchongkou village and a scholar of Yao culture. Zhaojianqiu, a staff member of Chenzhou citizens' religious Commission, has a deep understanding of Yao customs. Most of the people in this group are knowledge disseminators in Yao villages or researchers who are familiar with Yao culture.

6.1.3 Tourists.

Tourists here mainly refer to those who are interested in Yao culture or come to watch the "Dujie" ceremony. Selective sampling is mainly used in this group.

6.1.4 Relevant government departments and staff.

The relevant government departments and staff here refer to the major groups that the local government formulates and implements policies for the protection of Yao culture. In this group, the method of targeted selection is mainly used for research. The main representative is huangaiping, who is the director of Hunan

Federation of literary and art circles and has participated in the construction of Yao villages and policy formulation for many times. Zhou shenglai is the director of Yongzhou citizens' Religious Committee and has played a very important role in the development of Yongzhou Yao nationality. Gaohouxi, who is currently the county Party Secretary of Jianghua Yao Autonomous County, Yongzhou City, is the implementer and maker of policies. This group has played an important role in the development and dissemination of Yao culture.

6.2 Research tools

6.2.1 Interview

6.2.2 Questionnaire

6.2.3 Observation

6.3 Data collection

6.3.1 Site work and data collection

Interviews; Formal interviews, informal interviews and focus group interviews were conducted with the participants of the Yao people's Dujie ceremony, including those who received the precepts, mages, staff, and government policy makers.

Questionnaire; Mainly for Yao residents in Yongzhou, tourists in Yongzhou Yao tourist area, Yao researchers, etc

Observation; Participatory and non participatory observation

6.3.2 Document data collection

Collect literature, refer to textbooks, libraries, electronic libraries and relevant articles and video materials about the Yao "Dujie" ceremony.

6.4 Data analysis

Through the interviews with several Yao teachers and Yao people who were disciplined, the content of their interviews was recorded and analyzed, and the ceremony was reconstructed and restored.

Through the county annals of Lanshan county and Jianghua county and other existing materials, this paper demonstrates the steps and process of the ceremony.

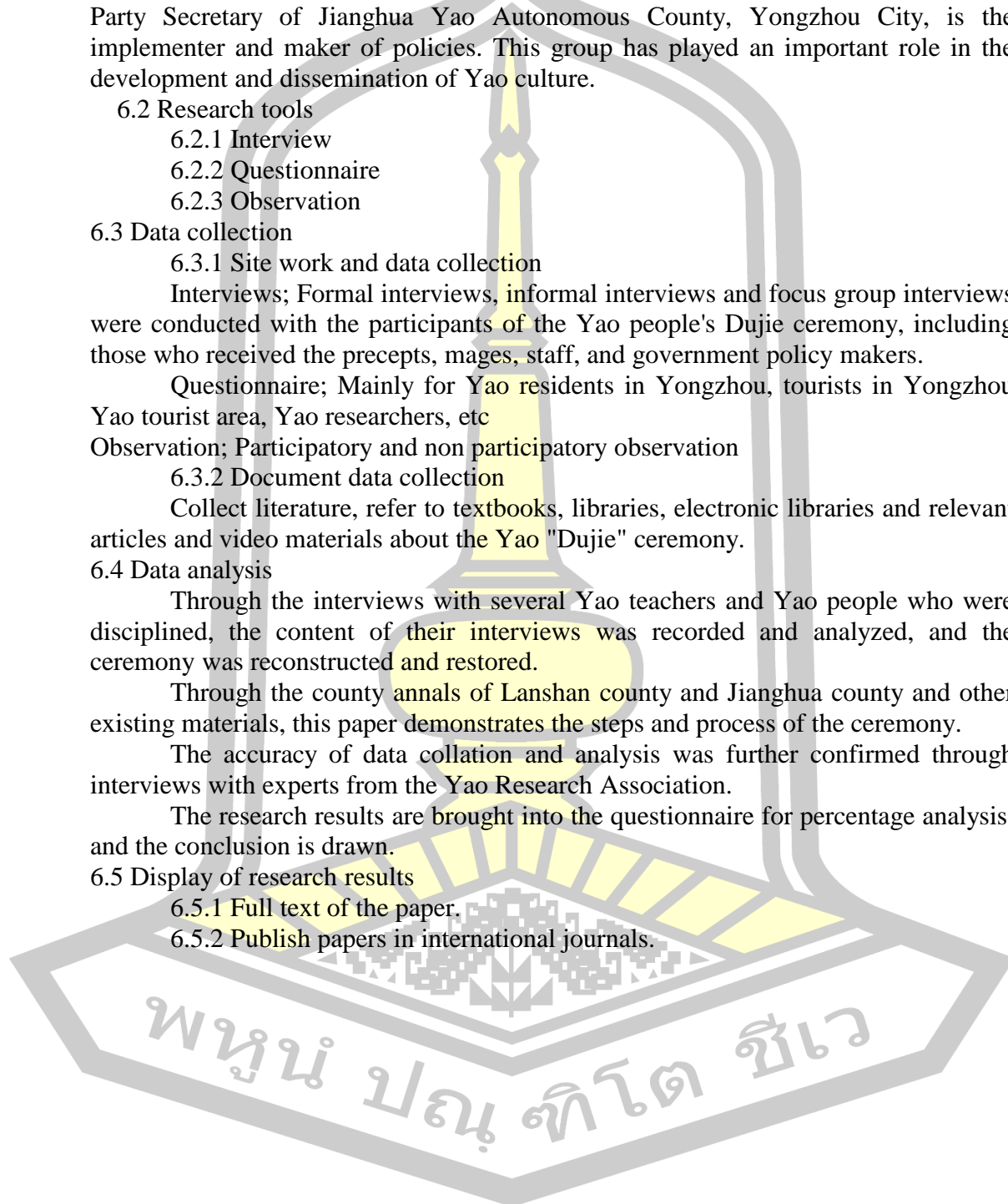
The accuracy of data collation and analysis was further confirmed through interviews with experts from the Yao Research Association.

The research results are brought into the questionnaire for percentage analysis, and the conclusion is drawn.

6.5 Display of research results

6.5.1 Full text of the paper.

6.5.2 Publish papers in international journals.



7. literature review

Research on DUJIE Ritual:

In the Yao area, "Dujie" is a religious ritual that adult Yao men must experience in their life. Only when they pass the "Dujie" can they be blessed by gods, protected by soldiers and horses, cast spells to drive away disasters, and ascend to heaven after death. On the ceremony of "Dujie", through the classification and sorting of the data, it is found that many scholars have done a lot of research from different disciplinary perspectives, and the results are relatively rich.

An overview of the Yao Dujie ritual

From the existing research literature of Yao nationality, the summary of the content of Yao "Dujie" ritual is relatively rich. After the founding of new China, many scholars responded to the call of the state to carry out a large-scale survey of the history of China's ethnic minorities. On this basis, they formed the first survey report on the social history of the Yao people in Guangxi. In the report, many places mentioned the Yao's Dujie ceremony. For example, the first volume of the social history survey of the Yao people in Guangxi said that "when men of all ethnic groups of the Yao people reach the age of 15 or 6, many people will hold a religious ceremony called" Dujie ", which is roughly similar to the rite of passage. Young people who have received excessive abstinence, (1) get married and start a family. (2) The power of social activities is recognized. (3) You can further accept the teaching of Taoist or Shigong's spells. (4) After death, the soul can rise to heaven and become an official ". (Guangxi Zhuang Autonomous Region editorial group.1987) similarly, when describing the Yao village in Fanchang Township, Tianlin County, in volume V of the social and historical survey of the Yao people in Guangxi, it was also mentioned that "Dujie" was a superstitious activity often held by the Yao people in Fanchang township. They believe that people who have received "Dujie" can be free from disease and healthy. This superstition activity room is organized by families with the same family name in a village, and also held jointly by five, six or more families. Everyone can only abstain once in his life. The person who receives the precepts has to go through two painful tests. The first is to grasp the bricks. If the firebrick is hot, it is considered that there is no good ring. Those who don't live well will get sick in the future. The second is to climb the knife ladder, that is, the people of Dao Gong and Dujie climb the ladder with several bayonets in bare feet. (Guangxi Zhuang Autonomous Region editorial group.1987). In this series of Yao investigation reports, the Dujie ceremony of the 100000 Dashan Yao people is described in the most detail. It describes the purpose of Dujie, the preparation of Dujie ceremony, and the legal process of Dujie. They believe that "in the local area, the Yaoshi and Daogong in Shanxi excessively abstain and absorb believers' disciples. Dujie is called" Zhai "by the Yaoshi in Shanxi, which means" zhaisai "and" zhaidao ", because there are two kinds of religious differences, namely, Jieshi and Jiedao. (Guangxi Zhuang Autonomous Region editorial group.1987)

Since then, many scholars at home and abroad have shifted their research perspective to the Yao region. Because of this, a lot of research results about the Yao Dujie ritual have gradually appeared in front of everyone, and the mysterious veil of the Yao Dujie has gradually become familiar to the world.

In terms of the emergence and social functions of the "Dujie" ritual, many scholars have made a comprehensive interpretation through historical data analysis and fieldwork. Zhang Youjun also defined "Dujie" in his book on Yao Religion: "Dujie", which is called "zhaidao" in ziyao language, meaning "Jiedao", while Banyao is called "Dushen", also known as "dufa". (1) You can drive out ghosts only after you have passed the precepts. Because there are many ghosts in Yaoshan mountain, they don't give up punishment. They go out during the day, but they won't catch up when they meet ghosts in the mountain at night; (2) Dujie has a divine weapon, not a white man. Dujie is a white man, without divine protection; (3) After death, you can ascend to heaven and become an immortal. You can go to incense niches to receive incense offerings; After death, Dujie could not rise to immortality, nor could he go to incense niches to accept incense offerings, but became a wild ghost. (Zhang.1986) it is not difficult to see that one of the more important functions of the "Dujie" ritual is to drive away disasters and protect yourself so that you can be healthy before and after death.

In Jiang Yingli's "religious beliefs and mantras of the Yao people in Guangdong", Dujie is called "self-discipline". He said: self-discipline is not only a great ceremony in Yao's religion, but also a ladder for Yao people to obtain social status. After a man's self-discipline, he can obtain several qualification status: 1 After death, the soul can ascend to heaven. 2. you can be respected by villagers in the village. 3. qualified as village head. 4. qualified to be a great wizard. Women can also obtain the following qualifications after death: 1 You can enjoy honor when you are born. 2. after death, you can get a wizard to "open the gate of heaven" and send his soul to heaven. 3. after death, they can be called "Niang". Those who have not lived up to their needs can only be called "zhe". For example, those who have lived up to their needs can be called "Niang". (yang.2007) Jiang Yingli believes that Dujie is a necessary step for Yao men to obtain various qualifications. Of course, many scholars have reached the same point through research. In the historical evolution of the significance of the Yao Dujie, Huangquangui said, "Dujie" is a traditional religious ceremony of the Guoshan Yao, the indigo Yao and the Chashan Yao. The rite of passage is also called the rite of passage, the rite of passage, the rite of passage, and the rite of passage. It is a kind of ritual that people in society accept when they grow up according to social traditions and customs. After accepting this ritual, a person will have the qualifications of choosing a spouse, marriage, and other qualifications, and also have to bear various social responsibilities. Huangquangui believes that a man's abstinence determines his qualification to undertake various social responsibilities. (Guo 1994)

The definition of Dujie is also different in different regions and different branches of Yao nationality. Zhaojiawang thought in his article "Yao's precepts and Taoist precepts"; The Yao people of different regions and different branches have different views on Dujie. The Yao people who speak Mian language are called "guadeng", the eight row Yao people in Liannan, Guangdong are called

"dadaozhuan", and the Yao people in Guangxi and Yunnan are called "Dujie" or "Fa". Strictly speaking, the "hanging lamp" and "Dujie" are religious ceremonies of different levels, which can be promoted to "Dujie" only after passing through "hanging lamp". Without "hanging lamp", you are not eligible for "Dujie". (Li&Zhao.2008) although the names may be different, they all explain that Dujie is a religious ritual that Yao men must experience in their life.

In addition, as a branch of the Yao nationality, the Dujie ceremony of the Chashan Yao nationality has also attracted the attention of many scholars. In the integration of the original religious materials of Chinese Ethnic Minorities: Tujia scroll, Yao scroll, Zhuang scroll, Li scroll, compiled by Lu Daji and he Yaohua, it is mentioned that the Chashan Yao Dujie ceremony is an adult etiquette exclusively for men. Generally, young men of the Chashan Yao nationality are held at the age of 15-17, and few are over 17. In their view, men can "go to heaven and ask for gods to send ghosts" after the Dujie ceremony. (Lu&he.1998) in addition, the history and culture of the Yao people in Chashan, edited by Wu Xuedong, also said that Dujie is a religious ceremony often held by all departments of the Yao nationality when men reach the age of 15 or 16. In fact, it is a rite of passage with a strong Taoist flavor of the Yao nationality. It is an important ceremony to teach magic to adult Yao men. In the chashanyao area, only the men who received the magic teaching from the Taoist or Shigong and received excessive discipline were Taoists. (wu.2011)

Many scholars regard the Dujie ritual of Yao as the rite of passage for Yao men, which is understandable. Therefore, many researchers also analyze the Dujie ritual from this aspect. Yan Hongxing's "Yao initiation ceremony - Dujie" said that Yao men generally hold the "Dujie" ceremony after the age of 12. They believed that only the men who passed the "Dujie" ceremony could be recognized as the descendants of the "King Pangu", and could receive the incense of master and be respected by the people. (Yan.2003.p41-43) in "a brief discussion on the functions of the Yao Dujie ritual in Huiyuan", zhangguanmei believed that the functions of the Yao male Dujie ritual were four, namely, the ritual of recognizing ancestors and returning to their ancestry, the rite of growing up, the rite of leaving school, and the ritual of seeking Yin protection to become an immortal official. (Zhang.2009.p64-65) in addition, Bai Tianming's "analysis of the basic procedure of Yao's male adult etiquette" and Danke's "Yao's Baotou handkerchief and Dujie Chengding ceremony" have the same arguments.

Yuan tongkai said in his article "the Dujie ceremony of Laotian lantern people" that during the ceremony, the Mogong kept beating drums and casting spells, which made the whole village immersed in the dull sound of wooden drums. For those lantern people who grew up listening to the sound of wooden drums, this sound undoubtedly made them feel a strong sense of identity and belonging. Laotian men were "reborn" in the sound of wooden drums, acquiring new "roles", "identity" or "status", and acquiring the abilities and knowledge necessary for their new "roles" or "identities". (yuan.2011.p94-97) in addition, Zhang Jingjing's article "on the lantern hanging ceremony of Guoshan Yao -- An Anthropological Survey from Hekou, Guangxi" starts with the "lantern hanging" of the "Dujie" ceremony, and finally puts forward the community level significance and individual level significance.

It can be seen from the above that some scholars defined the Dujie ceremony as the initiation ceremony for Yao men, and some believed that the Dujie ceremony was

a kind of initiation ceremony. However, no matter whether it was listed as any party, it can not be denied that the Dujie ceremony itself has a strong mystery, which is the reason why so many researchers are still studying it tirelessly. In addition, some scholars have innovatively combined the Dujie ritual with the power allocation of witches from the perspective of the internal order of witches. For example, Luo Zongzhi put forward his own view in "the hand of faith - A Study on the power of the pan Yao witches in Dayaoshan." what interests me about the Yao hanging lamps and Dujie is the special relationship between them and individual status. I prefer to regard the Yao hanging lamps and Dujie as a ritual to enhance the status of the recipients of the ritual in the giant society and the divine world, which is closer to what Turner called 'status promotion ritual'. (Luo.2012)

Through the analysis of ancient books and the on-site observation of the ceremony of "Dujie", many scholars believe that the ceremony of "Dujie" has a deep origin with Taoism. In his article "the relationship between Yao Dujie and Taoism", zhaotingguang emphatically pointed out how the "Dujie" ritual and Taoism and the two were integrated. He said that Taoism is a traditional religion native to China and has a long history of development. After Taoism was introduced into Yao society, the content of Yao's religious beliefs has undergone profound changes, including both Taoist elements and remnants of primitive religion. The two have been combined for a long time to form a religious belief dominated by Taoism with national characteristics. "Dujie" is actually a religious ritual of Taoism with a strong primitive religious color. In the field of people's ideology, the "Tao" occupies the main position. The primitive religious nature of the "Dujie" ritual actually retains a shell - the national form, and its content has been basically replaced by Taoism. (zhao.1991.p60-68)

In the article "Yao hanging lamp and Taoism's Beidou Seven Star belief", Xu Zuxiang compared the relationship between the "hanging lamp" in the "Dujie" ritual and Taoism's "Beidou Seven Star" belief. Finally, he concluded that Yao's "hanging lamp ceremony" mainly came from Taoism's "Beidou seven star belief" and "lamp ceremony", and Taoism was also greatly influenced by Zhuan script, and the Scriptures it used were mainly imitated from Taoism's relevant classics. Although the function of the hanging lamp has been modified according to the situation of the Yao nationality, it is obviously influenced by the Taoist belief in immortality. (xu.2006.p102-107)

Zhang Zehong explained the spread and evolution of the Dujie ritual from the perspective of Taoism in his article "the spread and evolution of Taoist culture in Yao Society -- Taking the Dujie ritual of the Yao nationality in Shiwandashan as an example". He believed that the Dujie ritual of the Yao nationality was the transmission ritual of Yao Taoism. According to the Taoist scripture "the discipline of holding Suo and Dujie", those who receive the precepts can be listed as immortals to enter the world, save the suffering and help the world, and eliminate "due". In the early Taoist classics, there was a clear exposition of the significance of receiving seal characters. "Zhengyi cultivation synopsis" said that a cultivator of truth, who has a clear and upright God room, can capture the spirits of heaven and earth and make magic clothes. Therefore, it can save the "death" and save the Holy Spirit. Taoism's greatest merit is to help the world and people. The Yao people believe that Dujie can

save people, and Dujie is the key to obtain the ability to help people. (Zhang.2002.p40-48)

In his article "Yao Dujie and Taoist fasting", zhaojiawang expressed his views on the "Dujie" ritual from the perspective of Taoism by comparing the similarities and differences between Yao Dujie and Taoist "fasting". He said that from the perspective of religious phenomena, Yao Dujie and Taoist "fasting" have common taboos and disciplines, such as no killing, no adultery, no theft, no greed, no fraud, no nonsense, no bullying, filial piety to parents, respect for elders, etc. In terms of the differences between the two, the content of the Yao's "Dujie" motto reflects the code of conduct among people in the Yao's internal society, and is directly related to the ecological environment of the Yao and their habits and beliefs formed in their long-term social life. The main content of Taoist Commandments is to safeguard the ethics and morality of feudal society. (zhao.1990.p21-26.)

The research results of "Dujie" ritual abroad are also very rich. Chabo Kacha Ananda, a Thai scholar, also said in his research on the Thai Yao people that a Thai man can hold another ceremony between the ages of 12 and 20, which is the most important ceremony in his life to enable him to enter the religious world. This is an important period for people, raising their social status from "strangers" to "Acquaintances". At the same time, it is mentioned that there are three levels of Dujie ceremony. "Hanging three lamps" is the lowest level of "Dujie", which is referred to as "hanging lamps". "Hanging seven star lamp" is an intermediate level, which can be improved to get higher honor, and it can also be called "hanging Seven Star degree". Du Shi or Da Luo Deng is the highest level. (Chabo Kacha Ananda.2006)

Japanese scholars Bai Niao fanglang and Zhucun Zhuoer also made an in-depth study of the Yao people's religious rites. In the book of Southeast Asian mountain ethnography, Bai Niao fanglang believed that the five indispensable religious rites of the Yao people were: "hanging lamps", "placing graves", "dismantling", "Hetian" and "making rattan". At the same time, he mentioned that the "hanging lamp" is one of the most important rituals that every Yao member must perform at least once in his life. It is a necessary ritual for men to enter the divine world, and it is also a ritual for sacrificing ancestors. Once a person attends such a ceremony, 30 divine soldiers will be sent to him as the patron saint. Sixty people attended the second ceremony, and 120 people attended the third, so that he would be safe in the world of gods after death. (white bird fanglang.1980)

Zhuoer Takemura believes that there are four stages of Yao people's joining ceremony in their life. "Hanging lamps" is the first stage of joining ceremony, also known as "hanging three lamps". Only through this ceremony can young people obtain the qualification of Yao adults. At the same time, men who participate in the "hanging lamp" can obtain the title of "law". "Dujie" is the second stage of the joining ceremony. Only those who have experienced the "hanging lamp" ceremony can participate in this stage. "Dujie" is divided into two types, one is called "hanging the twelve big Luo lights", and the other is called "hanging the seven star lights". The status of people who have experienced "Dujie" in the world of gods should be improved. The third stage of the joining ceremony is called "promotion", and men who reach this level are awarded the title of "Lang". The highest level of joining ceremony is called "Katai". If a person reaches this level of joining, he will be awarded the title of "Tai". (Zhuoer Takemura, 2003) in addition, in his book "the

history and culture of the Yao people -- a study of the Social Anthropology of the mountain peoples in South China and Southeast Asia", he referred to the four stages of "hanging lamp", "Dujie", "Jiazhi" and "Jiatai" as the merit cultivation ceremony. At the same time, he believed that the Yao people generally called the merit cultivation ceremony of the Yao people as hanging lamp, which was also said by external researchers. However, this is not correct. The hanging lamp is only the first stage of the merit cultivation ceremony, which is divided into four stages. Because most people end their careers only by hanging the lamp at most, so that the hanging lamp represents the full name of the merit cultivation ceremony of the Yao nationality.

French scholar Jacques Lemouane proposed a new symbol after inspecting the Yao "Dujie" ceremony in a village near Tainan City - tortoise. In his article "the turtle symbol in the Yao people's ritual of hanging lanterns and observing precepts", he described; Among the important structural symbols contained in the Yao ordination ceremony, I noticed that the tortoise symbol constantly appeared in three key places: 1. in the first ordination level (i.e., hanging three lamps), the people who accepted the ordination were all sitting on special stools, representing that the tortoises divided into two halves were facing each other back; 2. in the second ordination level (i.e. Dujie), some tortoises cut from yellow paper will be pasted on the walls and beams of the church with the holy image; 3. the turtle dance is first performed at the bottom of the platform for worshipping the heaven, symbolizing climbing the heaven. " (Guangxi Institute of nationalities.1987) Jacques Lemuwana described the Dujie ritual with the symbolic meaning of the longevity turtle, which can better reflect the Yao people's expectation of the reincarnation of life.

Research on music and dance of "Dujie" ceremony

In the Yao's Dujie ceremony, teachers and Taoists are often seen chanting words and dancing. Therefore, there are many researchers in this area. For example, pan Chengqian's article "Yao's religious rites and their music and dance" focuses on the music and dance in the ceremony. In the article, he said: Yao's religious music is an art to express people's thoughts and feelings and worship of their ancestors' totem. In addition to showing their admiration for Yao's ancestors, Yao's religious dance has a close relationship with Yao's production, labor, hunting life, etc. at the same time, it also shows the war drums of ancient Yao's ancestors who went out to fight and the happy scenes of victory. (Pan.1987.p70-73) Che Shaohua's "survey on the Dujie dance of the Yao nationality in Hekou", he divided the dance in the Dujie ceremony into several steps: the performance procedure of the dance, the style and characteristics of the dance, the movement combination form of the dance and the dance method. From the perspective of artistic anthropology, the study of Yao Dujie ritual may more truly reflect the production and life of Yao ancestors.

Research on the props and costumes of "Dujie" ceremony

During the ceremony, Shigong often used various props, and the functions of each props were also different, so some scholars also studied this. Huang Quanguai's article "random talk on the mask of the Yao Dujie in Indigo" specifically talked about the masks of the Yao Dujie in different countries, mainly referring to the different materials and applications of the masks. In addition, Huang Jianfu's article "the interpretation of Yao's ritual paintings from the perspective of Artistic Anthropology - Taking PanYao's ritual paintings in lingmeitun, Daocun village, Jinxiu County, Guangxi Province as an example" turns the perspective to the "idol paintings" in

rituals, and describes the props of rituals from the perspective of artistic anthropology. In the article, he specifically explains the role and hanging method of each "idol painting". Finally, he believes that: from the perspective of the ritual symbolic function of PanYao's rituals, PanYao's ritual paintings are religious, not decorative, and they have a certain ritual symbolic function. For PanYao people, ritual paintings are not for aesthetics, but for symbolism and concept.Expression. (huang.2008.p13-16) in addition, Yu Ming's "connotation of Yunnan Yao's religious costumes" is elaborated from the costumes in the Dujie ceremony.

Research on the educational significance of "Dujie" ceremony

No matter which nationality it is, it will have its own unique way of national education, and the importance of education is reflected everywhere, whether it is teaching by example in life or large-scale collective activities. Deng Hua described the research in detail in his doctoral thesis "Research on the education process of the Dujie ritual of the Lantian Yao in Wenshan, Yunnan Province". He believed that the "Dujie" ritual of the Lantian Yao was a religious ritual with a unique "social fertility system" as the core, and all the procedures in the ritual revolved around one theme, that is, to remould their disciples. The responsibility of master Dujie is to educate the subjects of the precepts in the history, rules, ethics, law and discipline, and social morality, and to teach them all kinds of magic. (Deng.2011) zhangjinglin and yangyongfu studied the Dujie ceremony of the Lantian Yao in Funing County, Yunnan Province. Finally, they believed that the Dujie ceremony of the Lantian Yao had three meanings: first, "Dujie" was the ceremony for the Lantian Yao to convert to Taoism, and the purpose of joining the religion was not only to get the protection of gods in the world and obtain the qualification to participate in various religious activities, but also to smoothly enter the prefecture and be listed as an immortal. Secondly, "Dujie" is the ceremony for the Lantian Yao people to be included in the Yao nationality. Only those who have passed through "Dujie" are Yao people, who are the real descendants of King Pan. Finally, "Dujie" is a special carrier and means for the indigo Yao to realize their national education. (Zhang&Yang.2005.p311-315) a similar study is LAN Cuiliu's "cultural inheritance and educational significance of the Yao Dujie ceremony". She discusses the educational significance of the Dujie ceremony from the aspects of the moral education function of the ceremony, the national traditional education mode, religious values, custom education and personality development.

Based on the research at home and abroad, it can be seen that most scholars' research is mainly based on the disciplines of culturology, sociology, religion, ethnology and so on. The research results mainly focus on the background, purpose, function, props, and significance of the ceremony. There are very few achievements related to the "Dujie" ceremony and Yao ethnic identity. Therefore, based on the existing research results, this paper analyzes the ritual from the perspective of ethnic identity, which has certain value.

Research on ritual and ritual process

Ritual has attracted much attention at the beginning of the rise of anthropology. The early evolutionary School of anthropology believed that ritual could promote the level of cultural evolution. By the middle and late 19th century, Spencer, Taylor and Fraser were keen on the study of myth ritual. From this period,

the concept of "ritual" has become an important concept in the classification of human experience.

Through the collection and reading of literature, the current research on ritual and ritual process mainly focuses on the following aspects:

Mythological Studies. From the second half of the 19th century to the beginning of the 20th century, Taylor, Spencer, Fraser and other scholars, through the interpretation of classical myths and rituals, took rituals as the initial form of culture and established a historical mechanism on this basis; In the 20th century, we should pay attention to the evolution of human and society, and incorporate worldwide research into the knowledge pedigree with the first conclusion: for example, Taylor believed that while culture was evolving, its "remnants" were left, distributed in rituals and customs, and believed in spiritual existence, and regarded witchcraft as an ability based on human wisdom and association; Fraser used the method of comparative anthropology to explore the relationship between ritual and myth, regarded God as a supernatural force that guides and controls the process of nature and life, and believed that ritual originated from myth and myth served ritual. LeviStrauss pointed out that through the display of myths and rituals, we can understand the deep structure of human culture. He believes that the relationship between the two (myth and ritual) should be conceived from a certain dialectical relationship, and only after the two are reduced to their structural components can we enter this dialectical relationship. The meaning of ritual is established through the relationship between the parts, and its value symbol depends on the structure of each part of the ritual and the transformation ability of the structure. (Claude&Zhang.2006)

Religious studies. Durkheim, in his basic forms of religious life, discussed the social situation and life experience of ideas, symbols and religious rituals, and believed that society was the only source of religious ideas, and the objects of totem worship or sacred things were just symbols of social forces. He divided religion into beliefs and rituals, in which ritual is the bridge connecting the sacred and secular. The role of this bridge is mainly to instill the appearance of the social collective and the social power into believers with sacred rituals, so that believers can aggregate the collective social power in the participation of rituals and the baptism of spirit. (Durkheim.2006)

Functional studies. Malinowski linked cultural phenomena with functions in his on culture. Witchcraft and rituals in society are all based on meeting people's needs. Their essence is that people's inheritance and maintenance of social norms are pinned on some supernatural or sacred thing, while witchcraft and rituals are only the way of expression and implementation; Polanyi discussed the economic function of rituals in the great transformation -- the political and economic origins of our times, and explained the economic function of rituals in people's society by proposing the concept of "embedding"; The subversive research on the function of ritual is radcliffbrown's "political systems in the highlands of Myanmar - A Study of Kachin's social structure", which puts forward that behavior generally has both sacred and secular aspects, and emphasizes the positive role of ritual in social structure and social system.

The functionalist school emphasizes the rationality of ritual preservation in society, which is conducive to the study of ritual function. However, the deficiency of this research path is that it focuses on group rituals and lacks attention to individual

rituals, focuses on the interpretation of functions and ignores the mining of meaning, and the concept of ritual is static and lacks of change.

Role study. In addition to analyzing the function of rituals, Edmund leach has also conducted in-depth research on the role of people in life rituals. For example, in "the ritualization of people from the perspective of concept and social development", he proposed that the behavior and significance of people in life rituals could not be explained without exploring the role relationship between people and communities from the perspective of time series and periodicity.

Process study. Arnold van genep, a French anthropologist, is the pioneer of the study of ritual process. In the transition ritual, a complete ritual is divided into "pre valve limit ritual", "valve limit ritual" and "post valve limit ritual". He proposed that "transition ritual mode" is embedded in the ritual structure. He divided the ritual process into three stages: separation stage, valve limit stage and aggregation stage (Turner, Huang Liu translation.2006). Each stage contains its own unique attributes. Separation ritual is separated from the state of a certain group in the past; marginal ritual is an uncertain state that is separated from the two worlds, symbolizing the transition and transformation between the past and the future; aggregation ritual symbolizes the transition and transformation between the past and the future. After the stage of separation and marginalization, it re converges to a new stage. It emphasizes that individuals adjust people's behavior to adapt to the social relationship with others through these ritual processes. Victor Turner explains the status of ritual in tribal groups in the book ritual process: structure and anti structure, inheriting the "ritual of passage" of van gie NEP The concept expands the concepts of "valve limit" and "integration", and focuses on the "transition stage". The transition process of "before valve limit (daily state) - valve limit (ritual state) - after valve limit (daily state)" around the ceremony is a process of "structure - anti structure - structure". Through the temporary elimination of inequality in the process of ceremony, he reconstructs and strengthens the structure of social status differences, breaks through the traditional static research of social structure, and places ritual in the social process of movement for investigation and analysis. (Xue.2003.p26-33)

Symbolic studies. Malinowski started the symbolism of primitive society from the function of meeting human communication, which must be based on the material tool media, to realize the "intertextuality" between culture and nature in the interpretation ceremony of functionalism; Ernst Cassirer regards language and symbol as the basic characteristics of human culture, and then extends symbol to multilingualism, history, science, art, religion, myth and other aspects; Mary Douglas believes that the study of beliefs, religions and rituals must be discussed in social organizations and social structures, and the position has obvious symbolic significance for rituals; Geertz called the ceremony "cultural performance", and "symbols" combined the spiritual temperament and world outlook of a nation, that is, the picture of the real existence of things they believed. What symbols carry is "meaning", that is, general thinking including cognition, emotion and morality, which are the core content of culture. (Geertz.1999) edmundlich regards ceremony as a symbolic whole, and believes that symbol is an external form of expression of internal relations. It belongs to the same cultural background as the thing to be expressed. For example, "a symbol or symbol can only gain meaning when it is distinguished from other opposite symbols or symbols" (Lich&ludpin.1991). Pengzhaorong, in his book

"anthropological ritual theory and practice", systematically and comprehensively combed the knowledge pedigree in the field of ritual at home and abroad, and made a rational reflection on ritual theory, ritual symbols, ritual process, ritual cases and other related contents. It is a guiding and enlightening academic monograph (Peng.2007). Seyin studies five different rituals of Shamanism, analyzes the cultural significance and social role of rituals as a symbolic system, and points out that "without symbols, there is no Shamanism" (seyin.1993.p87-95). In his article "the interaction between officials and the people in folk beliefs and ritual symbols", Li Qifeng, based on the belief of Hu Gong the great emperor in Yongkang, Zhejiang Province, discussed the significant characteristics of the interaction between officials and the people reflected in folk beliefs, which were highlighted through a series of ritual symbol analysis (Li.2010). In his article "culture, power and order in beliefs and rituals", Suo Duanzhi analyzed the Yi folk "migaha" traditional sacrificial ceremony, focusing on its symbolic significance for social production, social community cohesion and social structure stability (Suo.2008.p90-96). Zeng shaocong, in his article "a study of Hakka life etiquette symbols", mainly studied Hakka life etiquette, and explored the specific embodiment of the symbol in Hakka life etiquette and its deep meaning. (Zeng. 1998.p408-418) Huangshushao and Gongpeihua sorted out the schools of ritual theory in time and commented on the relevant academic views of the symbolism school in the book research on the theoretical methods of Cultural Anthropology (Huang&Gong.2004). In his book ceremony and belief: a new perspective of contemporary cultural anthropology, Wangleibing comprehensively and thoroughly sorted out the innovative achievements and field cases published by anthropologists in the field of ritual symbols, which is of high reference value (Wang.2008).

Evolution research. Maurice Bullock explores the historical evolution of rituals in from blessing to violence. Bullock believes that anthropological studies of rituals can be divided into reductionists, intellectualists or symbolists. As for the relationship between rituals and society and real political economy, we should understand the relationship between rituals and society and the essence of rituals from the changes caused by historical events.

Identity research. Hobsbaum regards ceremony as the key to understanding, reflecting and deconstructing "tradition" in the invention of tradition. Because there are rich and unique rituals in human social life, both in the narrow sense of rituals with religious doctrines and in the broad sense of rituals of various events and behaviors, which are specifically manifested in the affairs of life. The study of different rituals can analyze the cultural characteristics of different nationalities and ethnic groups and understand their different characteristics.

It can be seen from the above that among the existing research results, the research on ritual and ritual process has achieved great results both at home and abroad, which provides a rich theoretical source for the writing of this article. When studying rituals, domestic scholars have fully applied and tested the relevant theories in combination with their own characteristics. In the process of practice, a large number of excellent research results have been produced. These studies on different regions, different nationalities and different rituals will help the author compare and learn from different cases in the research process.

Research on ethnic identity

The word "identity" comes from the Latin "idem", which was first proposed by Freud. The so-called identity refers to a process of emotional and psychological convergence of individuals or groups. (Luo, Liang, 2014.p6-12.). Later, Anthony Giddens proposed that identity can be divided into self-identity and social identity on the basis of identity concept, which further enriched the concept of identity. (Giddens, 1998)

At present, there is no unified definition of the concept of ethnic identity in the academic community. Sociologist Max Weber believes that the primary basis for the formation of ethnic groups is that members of the group are aware that they and others come from the same ancestors and share the same beliefs. (Ilan.2003.p26-31) since the 1960s, the research on ethnic identity has been increasing. Frederick bass' ethnic boundary theory links ethnic phenomenon, ethnic identity and social structure theory, and promotes the development of ethnic studies. Frederick bass believes that there are obvious social boundaries between ethnic groups, and ethnic group members have obtained the identity of our nation and others in the process of communicating with others. (Zhao&Li.2020.p114-122+167) the factors for the formation of ethnic groups are complex and diverse, including not only geographical boundaries represented by common cultural traits and blood ties, but also social boundaries formed by interactive relationships.

Through the collection, collation and analysis of the existing literature, we can find that there are three main theories to explain how ethnic identity arises and changes.

One theory holds that ethnic identity has always existed. Identity is based on the inherent internal factors of ethnic groups. It is the differences in the internal components of ethnic groups that lead to the differences between ethnic groups. (hale. 2004.p458-485.) people usually call the school with this argument "primordial theory" or "foundational theory". The famous representatives of foundational theory include Edward Sears, Clifford Geertz and Charles Keres. Edward Sears put forward the concept of original emotional relationship for the first time in a paper on family kinship. When a person considers the strength of his family's sense of belonging and attachment, this feeling is not just because he is a person in the family, but because there is a special relationship between him and other family members. These associated features can be expressed by the word "primordial". He believes that the natural interaction between family members is the result of blood ties. It can be seen that Edward Sears agrees that although the public and citizen ties are the main factors in modern social relations, the original ties among thousands of families, blood ties, religions and nations cannot be ignored. Through the investigation of emerging countries with colonial history, Gertz found that the people of these countries are united because of the common historical and cultural attributes and the influence of factors such as descent, living habits and beliefs. (Geertz,&narzbiligo.1999) Kaufman, a famous scholar, also believes that the formation of ethnic groups is based on the subjective identity of members for the common ancestor, common descent, common cultural memory and religious beliefs.

Fundamentalism holds that ethnic identity mainly depends on the root and natural emotional connection. These ethnic emotional ties are firmly rooted, long-

standing and natural, and are "established endowment" inherited by relatives. They emphasize that language, beliefs, living customs and land are the most basic principles of social composition, and break through the permanence of time and space. (Wang.2006) it can be inferred that when human beings are in a state of social relations and live around other members, they contact with each other. Members respect the common religious beliefs, use the same language to communicate, and maintain the common production and living habits. Thus, they form a sense of identity, which can also be maintained across time and space. Fundamentalists emphasize the subjective cultural factors, and point out that the factors that constitute ethnic identity are not blood. It is the traditional inheritance of cultural interpretation.

Instrumentalism, namely constructivism and environmentalism, can be traced back to Max Weber. It attaches importance to the environmental factors of ethnic identity and emphasizes the influence of situational factors. The primary factor of ethnic composition is the rational choice of ethnic members. The faction maintains that external environmental factors such as political system and economic structure directly affect and determine the consistent value position of social members. The consensus of collective interests, the construction of social mechanism and cultural construction have contributed to the formation of collective identity. Instrumental theory attaches importance to the ability of ethnic identity to respond to changes in different scenarios. For example, the increasing pressure of religious belief will stimulate the enhancement of the sense of group unity; In the struggle for political and economic rights and interests, group leaders will also unite to defend common rights and interests by stimulating the sense of belonging and attachment of group members. In terms of personal standards, scenario theory emphasizes that human beings make a decision whether they belong to a group or not according to their own interests. The sense of identity is often ambiguous, non eternal, and will change according to the situation, so people's behavior is often driven by political, economic and other interests.

Ethnic identity is the strategic response of ethnic groups to specific situations based on individual or group norms. It is an effective tool in the competition for political system, market economy and other social interests. This is the main view of the scene theory school. In his works, Cornell mentioned that social reproduction, namely cultural education, is an important factor in shaping national identity. Before the industrial revolution, only the nobility had the opportunity to receive cultural education. After the industrial revolution, the audience of education was broadened, and the ordinary people also had the opportunity to receive education, which provided the necessary conditions for the formation of ethnic community. (wang.2003) explained that the shaping of ethnic identity is the result of the popularization of education. It is to explain that ethnic identity is not always natural, but constructed under the influence of the external environment. In his works, he not only pointed out the essence of ethnic identity, but also further clarified the historical relationship between ethnic identity and social change. Industrialization has accelerated social change and mobility. In order to seek development, individuals tend to leave their homeland. The walls built by the original community have been gradually opened, which has led to earth shaking changes in people's traditional ways and channels of accepting knowledge. Finally, due to the universal inheritance of national education, the people's self-identity has been promoted, and qualified citizens have been

cultivated under the ideological education. Hobsbaum partly affirmed ginell's point of view, but also said that we cannot completely separate from the emotional ties between ethnic groups to study the problem. Ethnic identity is usually closely related to the elite, but these specific emotions and political significance are also related to the assumptions, expectations, needs and interests of ordinary citizens. In the development process of ethnic identity, knowledge and the way of knowledge dissemination have played a significant role in boosting, but they can not cover the opinions of thousands of people. Therefore, he proposed that people should distinguish the different forms of identity between the official national identity and the national identity of the people. (Zhang.2004.p2.) Abele Kuhn believes that the formation of ethnic groups is due to the stable communities and groups formed by different groups' identifying partners with common interests in frequent interactions; Paul Blass advocates that individuals are attached to a group due to the elastic change of social identity, which promotes the sense of ethnic identity.

Both the scene theory and the tool theory believe that ethnic identity has not been formed since ancient times. In fact, it grew gradually with the further development of public knowledge and the emergence of the nation-state. Before modern times, due to the lack of mass education, people had limited access to knowledge, so they lacked a stable concept of ethnic groups, and the ethnic boundaries were vague. (wang.2011.p3.)

In China, the study of ethnic groups and ethnic identity has also made great progress. Mr. Fei Xiaotong pointed out in "the pluralistic and integrated pattern of the Chinese nation" that the Chinese nation is a "pluralistic and integrated" composite national community, including 56 original nationalities and ethnic groups. The people of all ethnic groups have formed their own distinctive cultures in the evolution of the times, and have sought a state of harmonious coexistence and harmonious coexistence in the process of mutual support and blending, so as to jointly promote the continuous development of the big family of the Chinese nation. The identity of nation and ethnic group is the identity under the level of unified national identity. The two are not contradictory and are the same in general and in essence. All nationalities and ethnic groups have the freedom to develop their own cultural characteristics, and the State encourages the development of excellent cultural diversity. (fee. 2019.p1.)

Ethnic groups communicate with each other through tangible physical and intangible culture (blood relationship, religious belief, language system, etc.) to form different levels of "identity" and "difference" between our ethnic group and other ethnic groups. So "group consciousness" sprouted on the basis of these social interactions. The identity of "ethnic consciousness" has different levels because it is formed on the basis of the interaction between different groups. The scope of people's identity is a process of continuous development, which will be broadened with the expansion of the scale of the group in which they live and the interaction with other groups. (Kan.2006) it can be seen that members of an ethnic group's identification of their ethnic identity is affected by external contacts, and contact with the outside world promotes individuals to clarify their understanding of our and other ethnic identities. Under the influence of social interaction situations and life patterns, human beings will learn and accept the idea of dividing the surrounding social members into different levels according to the switching of situations and the closeness of relationships with others, and under the guidance of familiar people. HAURI pointed

out that the reason why any ethnic group is defined as an ethnic group is mainly affected by three forces. It includes the identity and definition of the ethnic group within the ethnic group, the recognition of the existence of the ethnic group by other ethnic groups, and the recognition of the state. (Hao, bamoayi,&qu mtexi.2000) therefore, the final formation of a person's ethnic identity consciousness is driven by the consciousness of self belonging and dependence, and is also influenced by society, the state and various external forces.

By combing the research literature at home and abroad, the research results on ethnic identity of ethnic minorities are relatively rich in general, which can play a reference and reference role for researchers to study the relationship between Yao "Dujie" ritual and Yao's ethnic identity, and provide a theoretical basis for researchers to study this ritual.

Research on digital media

The progress and development of science and technology have produced a broad concept of digital media, that is, the so-called digital media. The use of digital technology and network technology can serve users in new fields through the Internet, broadband networks, wireless communication networks, satellites and other means of transmission, as well as computers, mobile phones, digital TV and other equipment. Information platforms and entertainment services provide continuous help for users. (liu.2015) the combination of information technology and media products makes the prospect and direction of digital media and media oriented market development more clear. In short, digital media is any kind of digital, network and mobile media. It is based on the new computer technology and transmits digital text, audio and image information through a variety of modern communication means such as network, mobile and digital technology.

Marshall McLuhan put forward the view that media is information in his relevant theoretical books, put forward the prediction of the global village, and believed that media is the extension of human beings. Media is divided into hot media and cold media, and put forward relevant theories such as the four laws of media. In McLuhan's theory, media is not only in the sense of communication, but also contains all materials that can make people connect with other elements. It is the behavior that people get rid of physical limitations and control, and it is the extension of all mankind. (McLuhan, 2009) Marshall McLuhan proposed about half a century ago to observe social development from the perspective of media technology and even put forward relevant predictions about the global village. It has been verified in the information age, refreshed in the digital age, and repeatedly verified and refreshed in the intelligent age. Its foresight is obvious to all. If we follow Marshall McLuhan's ideological line, mankind will further expand intelligent media. Marshall McLuhan believes that the development of media is a spiral evolution, which will go through four stages: expansion, elimination, reproduction and reversal. Marshall McLuhan broadened the perspective of media research, and promoted the diversified expansion of media communication methods, the massive extension of content, the interactive development of channels, the personalized progress of audiences, and the progress of intelligent effects. McLuhan enables future generations to think on the shoulders of giants. Thinking about the media is not the only driving force to promote social development. People also have subjective initiative. While learning, we should give

full play to our subjective initiative, take the essence and discard the dross, and criticize and absorb.

Harold Innis, Marshall McLuhan's teacher, believes that media has the characteristics of time bias and space bias. Harold Innis believes that the evolution of human media is from heavier to lighter, and that any kind of media has the characteristics of either time bias or space bias, or both. He believes that the emergence of any kind of media will change the form of social system, often shifting the center of power, and the competition for power is inseparable from the search for new media, so controlling media is a means of controlling rights. At the same time, the characteristics of time bias and space bias of media affect human perception to a certain extent, and have a key impact on human society, so that human civilization is influenced by the dominant media and tends to a certain direction of development. Excessive bias on either side is accompanied by monopoly of knowledge and inhibition of creativity. We should pay attention to the balanced development of the media, reconcile the characteristics of the media, achieve the balanced development of human civilization, and promote a virtuous cycle. (Harold Innis, Harold Innis, 2015)

Merowitz believes that changes in the media will inevitably lead to changes in the social environment, which determines social behavior. Merowitz linked the change of social environment with the change of media, expanded the new progress of media theory, analyzed the relationship between audience and media, and believed that electronic media had promoted the merger of different types of audience, and changed the old situation, group and acceptance order. He believed that social situation determined people's behavior, that is, situational determinism. (Merowitz, 2013) Merowitz's situational determinism generalizes media content and media itself, ignores the relationship between social intention and media content, leaves aside the use and management of media by human beings, exaggerates the impact of media on society, and interprets media as the only reason for social change, which has its limitations. However, its starting point of social environment change and media change is to pay attention to the power of media and recognize the importance of the audience. Its thought is worth our reference and research.

In the process of information transmission in digital media, the legibility of information transmission has an important impact on the purchase behavior of online buyers. The visual vividness of the transmission of digital media information often determines whether it can have emotional resonance with the audience, and then has an impact on the psychology of buyers. In addition, the convenience of relevant information search also has an important impact on buyers' decisions.

With the rapid development of digital technology and network technology, the traditional broadcast form is changing to digital information, network information and multimedia information form. Traditional TV is also developing towards higher-tech digital, high-definition, ultra clear, network, mobile TV and more sophisticated TV. The film and television industry is gradually transforming into digital and three-dimensional development. Broadcast network television is also developing in the direction of digitalization, two-way, intelligence, multi-function and all-round service, and actively provides a strong support platform for the Internet of things.

To sum up, the research results in the Yao "Dujie" ceremony, ritual process, ethnic identity and digital media are very rich, but the research on integrating them

into the inheritance and development of cultural heritage is still less. Based on previous studies, this study uses the related concepts of ritual process to interpret the Yao Dujie ritual, discusses how the Yao people build ethnic identity through this ritual, and demonstrates the feasibility of the development strategy and scheme of digital media in the protection and inheritance of cultural heritage. Provide more directions for the protection and inheritance of cultural heritage.

8. Concept and conceptual framework

8.1 Concept of research

The concepts of this study are "ritual process", "ethnic identity" and "digital media". I will use these three concepts to analyze the phenomenon of "Dujie" ceremony of Yao nationality in Yongzhou, Hunan Province, and build a digital media platform.

The concept of ritual process was first put forward by Arnold van Gennep, a French anthropologist. In his monograph *Transition Ritual*, he divided a complete ritual into "pre valve limit ritual", "valve limit ritual" and "post valve limit ritual". He proposed that the ritual structure was embedded with "transition ritual mode". He divided the ritual process into three stages: separation stage, valve limit stage and aggregation stage, and each stage contained its own unique attributes. Separation ritual was separated from the state of a certain group in the past; marginal ritual was separated from the two worlds, which was an uncertain state, symbolizing the transition and transformation between the past and the future; aggregation ritual symbolized the transition and transformation between the past and the future. After that, it will converge to a new stage. It emphasizes that individuals adjust people's behavior through these ritual processes to adapt to the social relationship with others. Victor Turner explained the status of ritual in tribal groups in the *Book Ritual Process: structure and anti structure*, expanded the concepts of "valve limit" and "integration", and focused on the "transition stage". The transition process of "before valve limit (daily state) - within valve limit (ritual state) - after valve limit (daily state)" around the ceremony is a process of "structure anti structure structure". Through the temporary elimination of inequality in the process of ceremony, he reconstructs and strengthens the structure of social status differences, breaks through the traditional static research of social structure, and places the ceremony in the social process of movement for investigation and analysis.

Ethnic identity refers to the cognitive and emotional attachment of social members to their national (ethnic) affiliation. It is a process of seeking common ground in internal differences and seeking differences in external similarities in the process of communicating with other nationalities. Ethnic identity is a subjective but largely unconscious process of self assertion or self-determination, including different dimensions such as self-identity, sense of belonging, cognition of the reference group and individual value sharing in the group. It is a dynamic multi-dimensional structure.

The basic feature of digital media is the use of interactive and network media, including computer animation, film advertising, online games, virtual reality, network art, multimedia, digital video, digital music, video and interactive equipment, and digital video (Hu, 2010.p2). The digital content industry, the product of the combination of human creativity and technology, has become the core industry of knowledge economy in the 21st century.

In recent years, with the rapid development of computer information technology, digital media has been gradually applied to the field of cultural relics protection. As an important part of digital media technology, digital imaging technology is very important in recording and restoring cultural heritage. Its construction cost is low, the technology is relatively simple, and it is easier to spread and develop.

The digitalization of Yao's "Dujie" ceremony through digital media has found a new way for the research and development, permanent preservation and promotion of cultural heritage. As China's existing cultural heritage is usually located in some economically underdeveloped or underdeveloped areas, the cultural heritage cannot be well protected, and some natural factors will damage the cultural heritage. The Yao "Dujie" ceremony, which is displayed and disseminated through digital media, is a new way of presentation and dissemination. Using the interactive and virtual nature of digital media display to create an immersive feeling for the viewer can greatly increase the attraction of the ceremony.

Artificial intelligence (AI), as a science and technology field that studies and simulates human intelligent behavior, has developed from early logical rules to machine learning and deep learning, and has realized the ability of data learning and pattern recognition. The wide application of AI shows its important role in daily life and industrial revolution. By integrating AI technology, we can create a digital media platform for the "Dujie" ceremony of the Yao people in Yongzhou, Hunan Province. This platform can automatically identify and classify the key elements and stages of the ceremony, and provide descriptive pictures and texts for multilingual translation. Such innovation will not only help to protect and study this traditional cultural heritage, but also spread it to the global audience and promote the protection of cultural diversity and global cultural exchanges.

8.2 Research conceptual framework

This study focuses on the "Dujie" ritual of the Yao nationality in Hunan Province. Through in-depth reduction and analysis of the ritual process, this paper applies relevant theories to explore the structure of the ritual, and divides it into separation stage, marginal stage and aggregation stage, so as to explain the ethnic identity, memory and reinforcement of the Yao nationality in Hunan Province. In the study, each stage of ritual is regarded as a key link in the construction of ethnic identity and belonging. These links work together to continuously strengthen the identity and belonging of individuals within the ethnic group.

By refining the core elements of the ritual process and ethnic identity, the study uses cultural abstraction and digital coding to build a set of digital media programs to guide innovative content production. With the help of artificial intelligence technology, the essence and cultural significance of the "Dujie" ceremony are graphically expressed to generate digital products, which are integrated into the subject authentication process to verify the research hypothesis. In the whole research framework, ritual process is not only the unit of analysis, but also the cornerstone of research; Ethnic identity is the basis of the whole study; The combination of artificial intelligence technology and digital media has become the key tool and core to achieve the research goal.

Table 1 Conceptual framework of the study

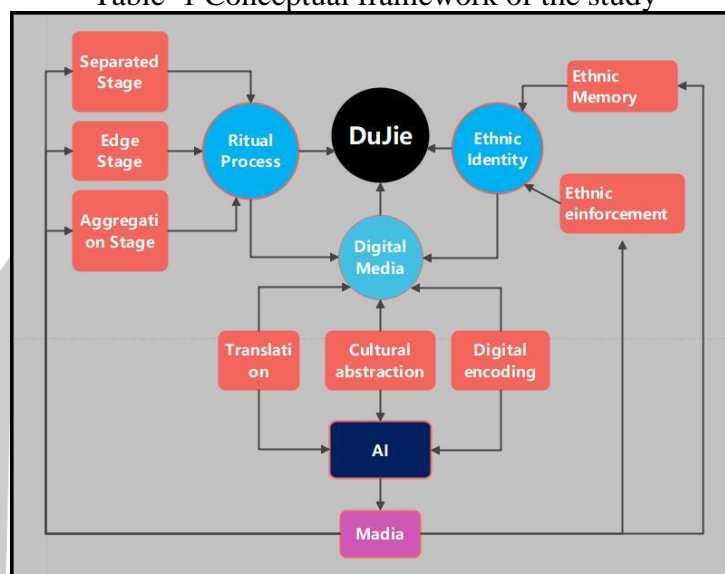


Table 2 Image source: Produced by researchers, 2022



9. Research plan

Table 3 Research plan

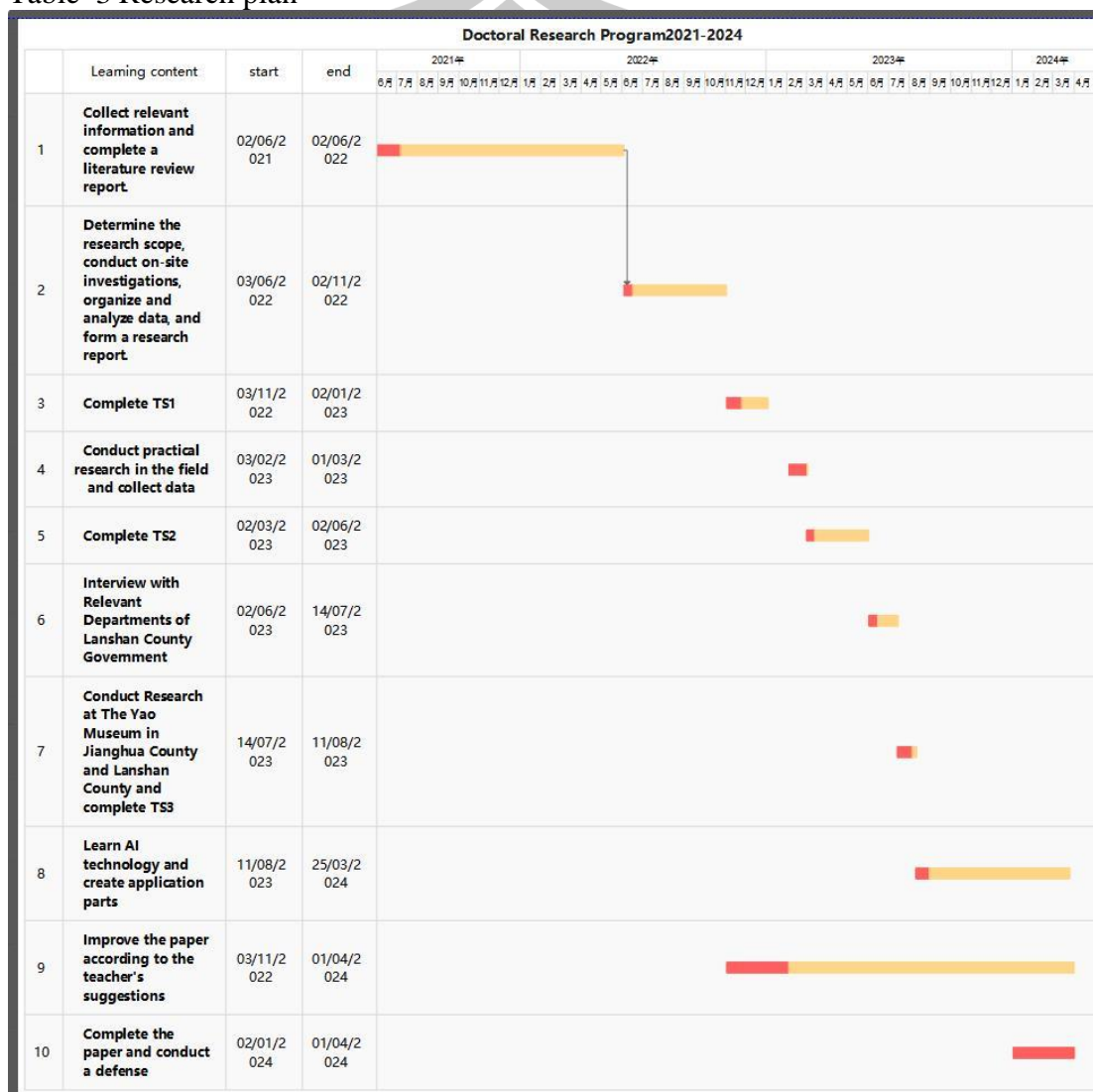


Image source: Produced by researchers, 2022

10. Chapter structure

Chapter I Introduction

The second chapter is the historical retrospect of the Yao "Dujie" ceremony

Chapter III the ritual process of Yao Dujie ritual

Chapter IV ethnic identity and construction system of Yao "Dujie" ceremony

Chapter V the application of digital media in the inheritance and development of Yao "Dujie" ceremony

Chapter VI Application of AI technology in digital media of "Dujie" ceremony

Chapter VII conclusions, discussions and suggestions

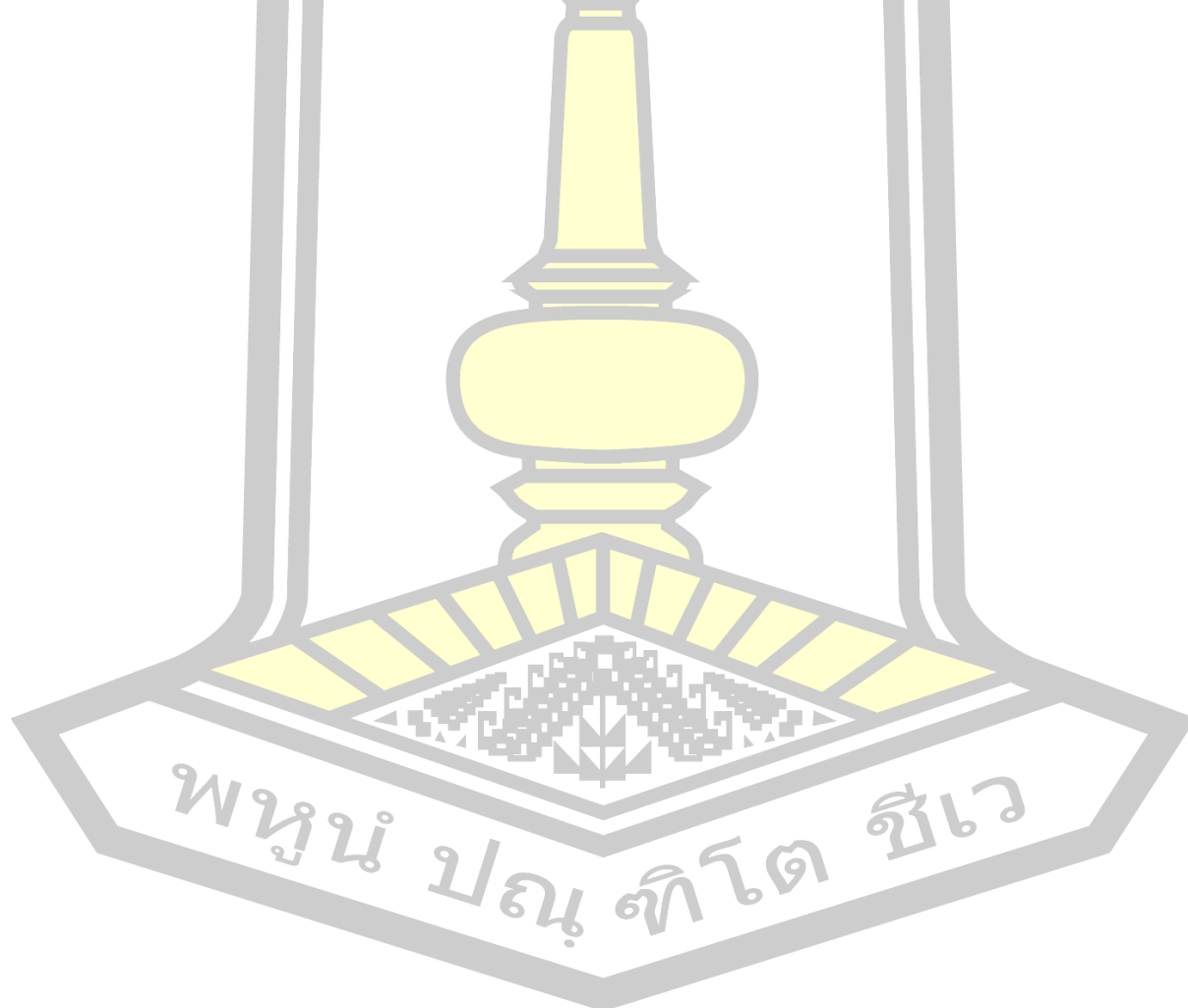
11. Benefit study

11.1 Through the research purpose 1, we can obtain the systematic data of the Yao "Dujie" ceremony in Yongzhou, Hunan Province, and help the local government to improve and perfect the Yao database.

11.2 Through the research purpose 2, we can get the explanation of the Yao "Dujie" ritual in the ritual process dimension in Yongzhou, Hunan, which can help the Yao people better understand the steps and functions of this ritual.

11.3 Through the research goal 3, we can get the analysis conclusion of the Yao "Dujie" ritual in the ethnic identity in Yongzhou, Hunan Province. Promote the local government to provide strategies for the application of national intangible cultural heritage for such ceremonies.

11.4 Through research objective 4, explore how to create digital products for the local government through artificial intelligence technology, improve the core competitiveness of local tourism product development, and help the inheritance and dissemination of Yao culture.



CHAPTER II

Historical Retrospection of the "Dujie" Ritual of the Yao Ethnic Group

Introduce

The corresponding research objectives of this chapter are as follows: To study the historical origin, cultural connotation, artistic characteristics and social functions of the Yao "Dujie" ritual, and to select Hunan Yao "Dujie" ritual as the research object of the formation and development of Yao cultural heritage. This paper expounds the historical origin of the ceremony of "Dujie", the status and role of the ceremony in Yao culture, the cultural and artistic expression of the ceremony, the social function of the ceremony and its adaptation and transformation in modern society. By analyzing the historical background, content and process of the "Dujie" ritual, as well as the significance of the ritual to Yao society, this study aims to reveal the important role of the "Dujie" ritual in maintaining Yao cultural identity, promoting social cohesion, and transmitting social norms and moral values.

First of all, this chapter introduces the historical origin of the Yao "Dujie" ritual, pointing out that it originated from the ancient religious beliefs and social customs of the Yao people, reflecting the Yao people's profound understanding of nature, the universe and social order. As a traditional cultural practice, ceremony not only shows the unique world outlook and outlook on life of Yao people, but also is an important way to inherit Yao culture.

Secondly, this chapter discusses the status and role of "Dujie" ceremony in Yao culture, emphasizing that it is not only an important part of the adult ceremony for young men, but also the key carrier of Yao social structure and cultural identity. Through a series of rich cultural and artistic forms, such as songs and dances, sacrifices, legends and stories, the ceremony shows the Yao people's reverence for life and the universe and their pursuit of social harmony.

Then, this chapter analyzes the cultural and artistic characteristics of the "Dujie" ceremony, and reveals how various symbolic elements and expressions in the ceremony reflect the cultural values and aesthetic concepts of the Yao nationality. Ritual is not only the embodiment of Yao's religious beliefs, but also the display of Yao's artistic creativity. Through ritual, Yao's people artistically integrate the harmony of nature, society and spiritual world.

Finally, this chapter discusses the social function of "Dujie" ritual and its adaptation and change in modern society. Ceremony plays an irreplaceable role in promoting social cohesion and transmitting social norms and moral values. Facing the challenges of modernization and globalization, the "Dujie" ceremony shows strong adaptability and innovation, which not only maintains the continuity of Yao culture, but also provides new ideas for the sustainable development of Yao culture and the integration with modern society.

2.1 Overview of Yao nationality

Yao nationality, one of many nationalities in China, has a unique diversity and richness because its culture and history are rooted in the mountains of southern China. As an ancient nation, Yao's historical background, social structure, cultural tradition and its development and adaptation in modern society constitute an attractive research field. Through in-depth study of the Yao nationality, historians and ethnologists have revealed one of the "Baiyue" whose origin can be traced back to ancient times, showing the long-term evolution of the Yao nationality in Chinese history and its contribution to cultural diversity. In the long historical process, the Yao people have formed a unique way of life and cultural expressions, including their unique agricultural economy, handicraft technology, religious beliefs and festivals. In addition, the organizational form of Yao society, the importance of family and blood relationship, and the impact of traditional beliefs on social life all reflect the complexity of its culture and the depth of its history. Under the background of modernization and globalization, Yao people are facing the challenge of cultural protection and inheritance, and are also actively exploring new ways to integrate with modern society. The exploration of the Yao nationality, a unique ethnic group, can not only enrich our understanding of China's multiculturalism, but also provide valuable insights into the promotion of ethnic exchanges and harmonious coexistence.

2.1.1 Overview of Yao culture and history

Yao, as an ancient nation in Chinese history, has a long and rich culture and history. According to historical records, the ancestors of the Yao nationality may be part of the ancient "Baiyue", whose history can be traced back to the Xia, Shang and Zhou dynasties in China.

The origin of Yao nationality is accompanied by many legends and folk stories, of which the most well-known is the story about their ancestor King Pan. The Yao people in history mainly lived in the mountains of southern China, especially in today's Guangxi Zhuang Autonomous Region, Hunan Province, Guangdong Province and Yunnan Province. The geographical environment of these regions is complex and changeable, with undulating mountains, providing an ideal environment for the traditional lifestyle of the Yao nationality (Zhao, 2018). The economy of the Yao nationality mainly depends on agriculture, especially the cultivation of rice. In addition to agriculture, Yao people are also good at weaving, embroidery and silver making, which play an important role in Yao culture (Huang, 2019, p45-56).

The social structure and cultural tradition of Yao nationality show the complexity of its history. In the long-term historical evolution process, the Yao nationality has formed a social organization form based on the clan. Family and blood relationship are extremely important in Yao society, which also affects the marriage customs, religious beliefs and social norms of Yao (Chen, 2017). The Yao people's traditional beliefs are diverse, including ancestor worship, nature worship and polytheism. Among them, Mountain God and water god occupy a particularly important position in the Yao belief (Yang, 2015). Traditional Yao festivals such as King Pan Festival and bird driving Festival are not only a time to celebrate harvest and social unity, but also an important way to inherit and display Yao culture. Since modern times, with the rapid changes of Chinese society, the Yao nationality has also experienced the transformation from closed to open. The tide of modernization and

globalization has had a profound impact on the traditional culture of Yao nationality. On the one hand, modern education and economic development have brought new ways of life and ideas to the Yao people; On the other hand, traditional culture and customs are facing challenges of protection and inheritance (Wang, 2021, p33-40). Nowadays, the Yao people are trying to integrate into the modern society while maintaining their traditional culture and looking for a new development path.

2.1.2 Historical migration and distribution of Yao nationality

As an important part of China's multiculturalism, Yao's unique historical background, rich cultural heritage and development trend in modern society are important topics worthy of in-depth study and understanding. By exploring the origin, history and culture of the Yao nationality, we can not only better understand the past and present of this ethnic group, but also provide useful suggestions for promoting understanding and harmonious coexistence among ethnic groups. Yao, as an ancient ethnic group in southern China, its historical migration and distribution is a long and complex historical narrative. In China's multi-ethnic history, the Yao nationality has become an important case for the study of ethnic migration and cultural change due to its unique migration history.

Table 4 Migration time map of Yao nationality

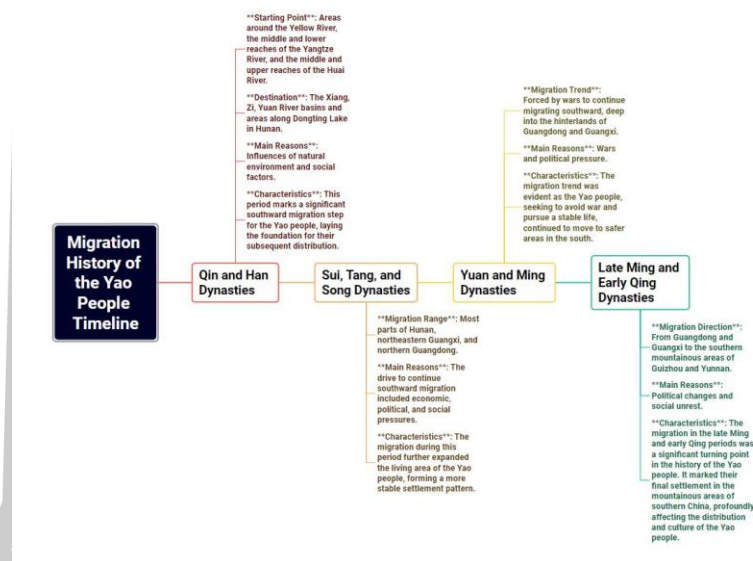


Image source: Produced by researchers, 2022

According to historical records and ethnological studies, the original origin of the Yao nationality can be traced back to one of the "Baiyue" in ancient China. In the pre Qin period before BC, the ancestors of the Yao people probably lived in the middle and lower reaches of the Yangtze River and the Pearl River Basin, especially in today's Hunan and Jiangxi provinces. However, due to the war and ethnic migration in history, the Yao nationality has experienced several important migrations. According to the existing literature, the first migration of Yao people occurred in the Qin and Han Dynasties. During this period, due to the political turmoil and war in the Central Plains, some Yao people began to migrate southward to more remote mountainous areas. This southward migration was mainly along the Yangtze River to the West and gradually entered the mountainous areas of Guangxi, Guizhou and Hunan today. This migration is not only a change in geographical location, but also brought a series of changes in Yao culture.



Figure 1 Migration route of Yao nationality in Tang and Song Dynasties

Image source:

http://www.360doc.com/content/12/0829/11/5571535_232960809.shtml

In the Tang and Song Dynasties, the migration of Yao nationality was more significant. According to historical records, due to the southward movement of the northern ethnic groups and the political oppression of the Central Plains Dynasty, the Yao nationality further migrated southward. They crossed the south of the five ridges and finally reached today's Guangdong, Guangxi, Yunnan and northern Vietnam. During this period, the Yao nationality not only got a wider geographical distribution, but also absorbed more elements of southern minorities in culture, forming a diversified cultural characteristics. During the Ming and Qing Dynasties, the migration and distribution of Yao nationality reached a new stage. During this period, some groups of Yao people began to gradually shift from nomadic to settled farming. They established their own villages in the mountainous areas of Hunan, Guangxi and Guangdong, and formed relatively stable communities. During this period, the Yao's social structure, cultural customs and lifestyle have undergone important changes.

In modern society, although the main distribution areas of Yao nationality have not changed fundamentally, their lifestyle and cultural characteristics have changed significantly with the development of society. The development of modern transportation and communication technology has made the connection between the Yao people and the outside world closer, and the Yao culture has been more widely spread and recognized. Generally speaking, the historical migration and distribution of Yao nationality is a process full of changes, which not only reflects the development and changes of Yao nationality's own culture, but also reflects the national migration and cultural integration in the history of southern China. Today, the Yao nationality, whether in the mountains of Guangxi or in the villages of Hunan, retains its unique cultural characteristics and lifestyle, and has become an important part of China's multiculturalism.

2.2 Overview of Yao nationality in Hunan

With the development of history, the Yao ethnic group has been affected by various factors, including war, natural disasters, competition for survival resources and so on, and began a long-term southward migration process. In this process of migration, the Yao people gradually differentiated into different branches, and gradually formed the Yao people we know today.



Figure 2 Migration route of Yao nationality in Hunan

Image source: <https://www.163.com/dy/article/EVB30MVT05438Q4K.html>

The migration route of Yao nationality is very wide. They have crossed many provinces, mountains and rivers, and finally took root in many areas in the south. Among them, Yongzhou area in Hunan Province is one of the important settlements of the Yao nationality, and the Yao nationality here occupies a pivotal position in the entire Yao ethnic culture.



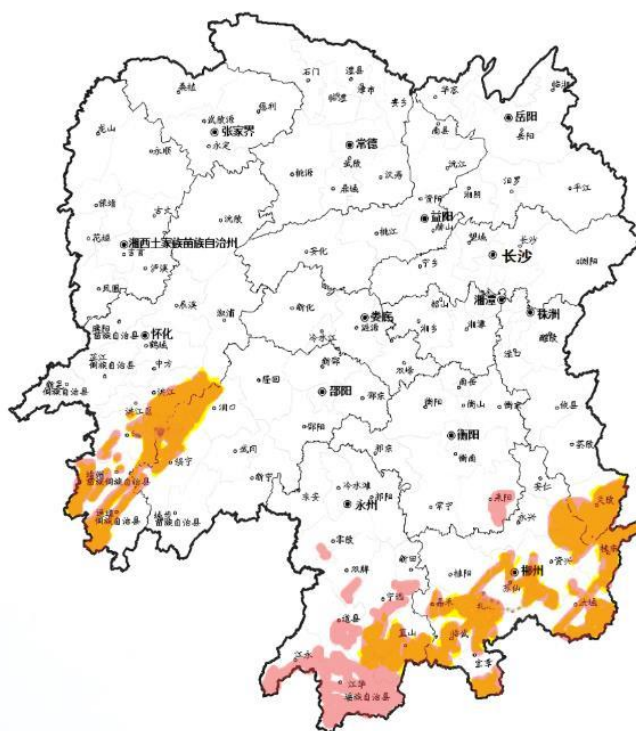


Figure 3 Map of Yao community in Hunan
Image source: Taken by researchers, 2022

The Yao people in Yongzhou, Hunan Province are mainly distributed in Jianghua, Guiyang, Rucheng and other counties and cities. These areas are located around the Wuling mountains, with mountainous terrain, humid climate and fertile soil, which are very suitable for farming. This geographical environment provides the Yao people with rich natural resources and suitable living conditions. For a long time, relying on this environment, the Yao people have formed a unique way of livelihood based on agriculture and rich national culture. The Yao people's traditional architecture, clothing, eating habits and so on are closely related to this geographical environment, reflecting the wisdom of life of harmonious coexistence between man and nature.

The migration of Yao nationality not only affected their geographical distribution, but also had a profound impact on their cultural development. In the long process of migration, the Yao nationality has been exposed to a variety of cultures and absorbed the cultural elements of different nationalities, which makes the Yao culture present diversified and comprehensive characteristics. While maintaining its own tradition, Yao culture also shows openness and inclusiveness, which is the direct embodiment of Yao's historical migration experience.

The migration route and cultural characteristics of Yao nationality have become an important window for studying the history, culture and social changes of Chinese ethnic minorities. Through in-depth study of the migration history and cultural characteristics of the Yao nationality, we can not only better understand the development process of the Yao nationality itself, but also understand the diversity and integration of the Chinese nation and the complexity of historical development in a broader context.

2.2.1 Geographical environment and population distribution



Figure 4 Map of Yongzhou, Hunan

Image source: https://m.sohu.com/a/384165430_120616028/

Yongzhou, Hunan Province, located in the south of China, is a multi-ethnic residential area in Hunan Province. It is famous for its rich natural resources and diverse cultural background. Yongzhou is not only a residential area of the Han nationality, but also inhabited by 48 ethnic minorities such as Yao and Zhuang, forming a pluralistic and harmonious social structure. The city has 1 Yao Autonomous County, 22 ethnic townships (21 Yao townships, 1 Zhuang township), 171 ethnic villages, and 1023 ethnic groups, forming a rich and colorful ethnic cultural landscape (Hunan Provincial Bureau of statistics, n.d.).

In Yongzhou, the minority population reached 535800, accounting for 9.98% of the total population of the city, ranking fourth in the province. The land area of autonomous counties and ethnic townships accounts for 26.4% of the total area of the city. Among these ethnic minorities, the Yao nationality has a long history, with a population of more than 400000, accounting for about a quarter of the total population of the Yao nationality in China. The Yao people in Yongzhou have formed a close interactive relationship with the local natural environment and social environment in their long-term production and life, maintaining rich national traditions and unique lifestyles. (Yongzhou Municipal People's government, n.d.)

The Yao people in Yongzhou, Hunan Province are mainly distributed in Jianghua, Guiyang, Rucheng and other counties and cities. These areas are located around the Wuling mountains, with mountainous terrain, humid climate and fertile soil, which are very suitable for farming. The Yao people have lived here for a long time and have formed an agricultural based way of livelihood and rich cultural traditions. According to the data of Hunan Provincial Bureau of statistics, the Yao

population in Hunan Province is 704564, mainly distributed in Jianghua, Jiangyong, Lanshan, Ningyuan, Dao County, Xintian and other areas of Yongzhou City. The ancestors of the Yao nationality can be traced back to the Qin and Han Dynasties. They have settled in the region and built a diverse and harmonious community environment with other nationalities. (Yongzhou Municipal People's government, n.d.)

The distribution of Yao population is not only affected by the natural environment, but also closely related to historical, cultural, economic and social policies. In the context of economic development and social change, the Yao community in Yongzhou is actively adapting to the new social environment and seeking sustainable economic and social development. While maintaining the traditional culture and livelihood, the Yao people are also actively exploring new lifestyles and economic ways.

2.2.2 Traditional festivals and cultural characteristics of Yao nationality in Yongzhou

The Yao community in Yongzhou City not only attracts the attention of the outside world with its unique architectural style, but also forms the core of Yao culture with its rich and diverse cultural connotations and distinctive national characteristics. Yao's language, clothing, music, dance and religious beliefs are the cornerstone of Yao's culture, reflecting Yao's respect for nature, worship of ancestors and adherence to national traditions.

Cultural characteristics:

Language and clothing: the language used by the Yao people belongs to the Zhuang Dong language family of the Sino Tibetan language family, which has a unique phonetic and grammatical structure. In terms of clothing, Yao people, especially women, have rich colors and unique patterns, which show the aesthetic style and national identity of Yao people. (Yongzhou Municipal People's government, n.d.)



Figure 5 Yao dance

Image source: <https://www.meipian.cn/1ama2ym7>

Music and dance: the music and dance of Yao nationality are expressive and often show their unique artistic charm in traditional festivals and important social activities. The singing and dancing of Yao nationality is not only a way of cultural expression, but also an important means of inheriting history, praying for ancestors and strengthening community cohesion.

Traditional festivals:



Figure 6 Large King Pan festival held in Jiangyong, Hunan

Image source: https://www.sohu.com/a/604426173_121048081

King Pan Festival: King Pan Festival is one of the most important traditional festivals of the Yao people, usually held in October of the lunar calendar. This festival not only commemorates the legendary Yao ancestor King Pan, but also is an important occasion to display Yao culture and strengthen ethnic cohesion. During the King Pan Festival, the Yao people displayed their cultural characteristics through rich and colorful activities, such as sacrificial rites, national songs and dances, Yao costumes display and traditional handicrafts exhibition and sales, deepening the internal ties of the ethnic group, and also conducting cultural exchanges with the outside world.



Figure 7 Yao guessing Festival

Image source: <https://www.56whw.com/baike/detail?id=8051>

Guessing Yao Festival: guessing Yao Festival is a traditional festival in Jianghua Yao Autonomous County, which is usually held in the first month of the lunar calendar. The main activities of the festival include singing folk songs, dancing Yao dances, and holding exhibitions of traditional costumes. The chaiyao Festival is not only a window to show Yao culture, but also an important occasion to strengthen cultural exchanges within the ethnic group and with the outside world.



Figure 8 Yao girls' Day

Image source: https://www.sohu.com/a/275210920_711453

Yao girls' Day: the Yao girls' Day is a unique festival in the Yao community, which is mainly celebrated in Jiangyong, Lanshan, Ningyuan and other regions. This festival is usually held in April of the lunar calendar to bless young women with health, beauty and happiness. The festival activities include singing, dancing and gift giving, which are full of romantic and warm atmosphere.



Figure 9 Yao New Year

Image source: https://www.thepaper.cn/newsDetail_forward_11394819

Yao New Year celebration: the Yao New Year celebration is similar to the Han Spring Festival, but has its own unique celebration methods and ceremonies. During the Spring Festival, the Yao people will hold activities such as ancestor worship, blessing and family reunion, which shows the Yao people's respect for their

families and ancestors. In addition, the Yao new year also includes rich folk entertainment activities, such as singing folk songs, dancing Yao dance, and competing in traditional sports.

These traditional festivals and cultural characteristics play an important role in the Yao community in Yongzhou City. They are an important way to maintain the Yao cultural tradition, enhance ethnic cohesion and promote community development. At the same time, these festivals have also attracted many tourists and national culture lovers, and become important resources to promote cultural exchanges and local economic development.

2.2.3 Architectural features: the function, distribution and architectural philosophy of the Yao Diaojiao building in Yongzhou

The Yao community in Yongzhou is not only famous for its rich cultural characteristics, but also its unique architectural style, especially the stilted building, is an important part of Yao culture. The Diaojiaolou not only reflects the architectural skills of the Yao people, but also its structure and function profoundly reflect the Yao people's adaptation to nature and understanding of life.



Figure 10 Yao Diaojiaolou

Image source: <https://weibo.com/6715516572>

Functions and features of the stilted building:

Multifunctional structure: the structure of a stilted building usually consists of two or three floors. The upper floor is a living space, and the lower floor is used as a storage, livestock corral or work area. This multi-layer design not only makes effective use of space and meets the various needs of family life, but also the open space at the lower level often becomes a place for family activities and community exchanges.

Damp proof and insect proof: the stilted buildings of the Yao nationality are especially suitable for the rainy climate in mountainous areas. Its bottom is suspended from the ground at a certain height. This design helps prevent moisture and insects, and ensures the dry and comfortable living environment.

Architectural philosophy and social structure:

The philosophy of harmonious coexistence: the traditional architecture of the Yao people is mainly wood structure, which reflects the philosophy of the Yao people's life of harmonious coexistence with the natural environment. Houses are often built on hillsides, and the roof adopts a steep slope to facilitate drainage, which fully adapts to the rainy climatic conditions in mountainous areas.

Reflect lifestyle: the houses of Yao people are usually divided into several functional areas, including residential areas, storage areas and livestock corrals. These architectural details not only reflect the practicality and functionality of the Yao nationality, but also reflect the lifestyle and social structure of the Yao nationality.

Distribution of stilts:

Diaojiaolou is widely distributed in the Yao Autonomous County and ethnic township of Yongzhou City, especially in Jianghua, Jiangyong, Lanshan, Ningyuan, Dao County, Xintian and other areas. The natural environment and historical and cultural conditions in these areas gave birth to the unique architectural style and cultural connotation of Diaojiaolou. Diaojiaolou is not only an important symbol of Yao culture, but also an important cultural landscape and tourism resource in Yongzhou City.

The architectural style and function of the stilted building reflect the Yao people's adaptation to the natural environment and their profound understanding of the needs of life. In the context of the development of modern society, Diaojiaolou, as an important part of Yao culture, not only needs to be protected and inherited, but also needs to adapt to the new social environment and cultural needs. Through the protection and rational use of Diaojiaolou, we can promote the spread of Yao culture and the development of local economy, and realize the sustainable use of cultural heritage.

2.2.4 Lifestyle and social change

The Yao community in Yongzhou, Hunan Province, has a long history and rich culture. Its lifestyle and social changes reflect the changes of the times and the adaptability of national culture. Historically, Yao people were mainly engaged in agriculture, hunting and handicrafts. However, since modern times, with the development of society and the influence of modernization, the lifestyle of Yao nationality has changed significantly. The planting of cash crops, such as flue-cured tobacco, has become an important source of income. At the same time, the development of tourism has also brought new ways of livelihood for the Yao people. More and more Yao villages have begun to receive tourists and display their unique culture and traditions. (Yongzhou Municipal People's government, n.d.)

2.2.5 Population changes and challenges of modern society

The Yao population in Yongzhou, Hunan Province has experienced significant changes in historical periods. Especially in modern times, with the government's poverty alleviation policy and the development of social economy, the Yao population gradually tends to be stable, and some people begin to migrate to cities and towns. This process not only promoted the economic development of the Yao community, but also brought new challenges to the Yao people. How to adapt to the lifestyle and ideas of modern society, while protecting and inheriting traditional culture, has become an important issue for the development of Yao community. (Hunan Provincial Bureau of statistics, n.d.)

2.2.6 Education status

The Yao community in Yongzhou, Hunan Province, has a long history and rich culture. Its educational development plays a vital role in the development of the community. With the rapid development of China's economy and the reform of education policy, the education level in Yao areas has been significantly improved.



Figure 11 Yao community primary school

Image source: <http://www.wenming.cn/>

The government has established schools in Yao areas and promoted nine-year compulsory education, providing more and more Yao children with the opportunity to receive basic education. However, despite the positive changes brought about by the education policy, the educational resources in Yao areas are still limited compared with urban areas, and there are obvious differences in the quality and level of education. Due to the shortage of teacher resources, excellent teacher resources are relatively scarce in Yao nationality areas, and the professional level of teachers needs to be improved. The teaching facilities in many schools are poor and lack of effective teaching instruments and materials. The teaching challenges brought by cultural differences, the cultural characteristics and lifestyles of Yao areas are different from the mainstream education system, which puts forward special requirements for teaching methods and contents. In order to meet the challenges in the development of education, improve the level of education and narrow the gap between urban and rural education, communities, governments and non-governmental organizations need to work together, take measures to provide more training opportunities, and improve the teaching ability and professional level of teachers in Yao areas through teacher training and professional development projects. Improve educational facilities, invest in the updating of teaching facilities and teaching materials, and provide a better learning environment and teaching resources. Seek more effective education methods, and explore and practice more effective teaching methods and curriculum design in combination with the cultural characteristics and actual needs of the Yao region. Promote education equity and ensure that every Yao child has equal access to quality education through special education support plans and policies. Through the above measures, we can effectively improve the education level in Yao areas, promote education equity, and lay a solid foundation for the sustainable development and cultural inheritance of Yao communities.

2.3 The origin of the "Dujie" ritual of the Yao nationality in Hunan

As a long-standing activity deeply rooted in rich cultural and religious traditions, the "Dujie" ceremony of the Yao nationality in Hunan not only shows its complexity as a unique cultural symbol, but also reflects its far-reaching significance in the Yao culture. This ceremony, also known as "shaking screen", in Yao Mian language symbolizes going through some form of spiritual or physical purification process to "pass" or "surpass". Numerous historical documents and ethnographic materials provide a variety of Appellations of the ceremony, such as self-discipline, self-

discipline, and self-discipline. These appellations reveal the multidimensional connotation of the ceremony.

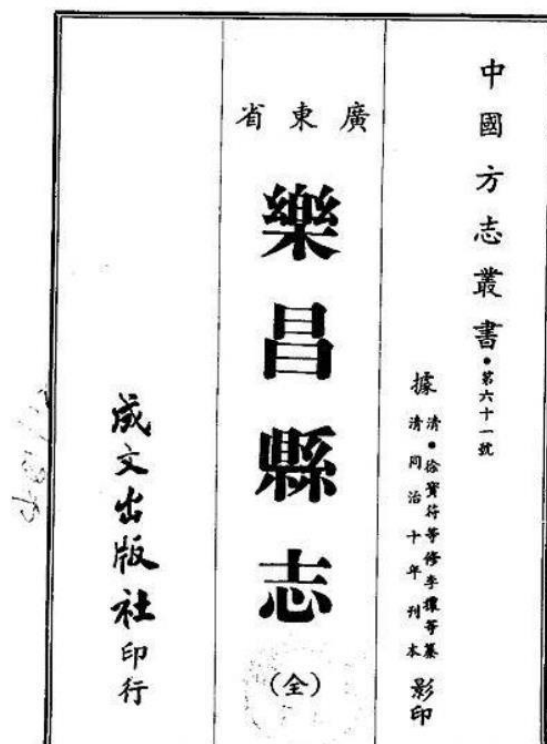


Figure 12 Records of Yao nationality in Lechang county annals

Image source: <http://www.wenming.cn/>

According to the records of Lechang county annals, this ceremony has occupied a core position in the Yao tradition since at least the period of the Republic of China. The history of its formation and evolution can be traced back to the late Yuan and early Ming Dynasties, marking the gradual formation of the religious beliefs and social customs of the Yao Society (Feng, 2005).

2.3.1 Historical background of the ceremony

According to Lechang county annals, this ceremony has been recorded in detail since the Republic of China, indicating that "Dujie" occupies an indispensable position in the Yao tradition. The formation and development of rituals can be traced back to the late Yuan and early Ming Dynasties, during which the religious beliefs and social customs of Yao society began to form the pattern we see today. During the ceremony, the Yao people who successfully passed the ceremony were given a "Dharma name" by the Shigong Association, which is also the key to the study of the history of "Dujie". It is not only a symbol of personal spiritual growth, but also a symbol of social identity and status (Zhang, 1986, p45-59).

In depth research shows that the ceremony of "Dujie" is the embodiment of Yao's profound understanding of nature, society and the order of the universe. Through this ceremony, the Yao people seek deeper contact and harmonious

coexistence with nature and the universe. This ritual practice not only deepens the Yao people's recognition of their own culture, but also promotes social cohesion and the continuous inheritance of culture.

The content and form of ritual vary with time and region, but its core purpose is to achieve individual spiritual purification and social identity through specific religious and social activities. In the ceremony, through singing, dancing, sacrifice and other forms, the participants experienced the process from purification to rebirth, symbolizing the harmony and unity from the individual to the social level.

The ceremony of "Dujie" is not only a simple religious activity, but also an important part of Yao's social, cultural and spiritual life. Through this ceremony, the Yao society was able to maintain its internal order and stability, while also showing the unique cultural identity and social values of the Yao. The continuous practice of this ceremony not only reflects the Yao people's respect and inheritance of tradition, but also shows their ability to adapt and respond to social changes.



Figure 13 Hunan Jianghua Dujie ceremony
Image source:

<https://baijiahao.baidu.com/s?id=1638049273124730754&wfr=spider&for=pc>

The "Dujie" ritual of the Yao people in Hunan is an ancient ritual deeply rooted in the soil of Yao culture. It shows the Yao people's respect and awe for life, nature and the universe through a series of complex and symbolic activities. With the passage of time, despite the challenges of modernization and social change, the "Dujie" ritual still plays an irreplaceable role in the Yao community and has become an important link between the past and the future, individuals and society.

2.3.2 Myth and legend of origin

Although there is no detailed literature on the origin of the Yao's "Dujie" rituals, according to the existing ethnological research and oral traditions, it can be inferred that these rituals are closely related to the Yao's deep understanding and respect for the natural, social and spiritual world. Myths and legends in Yao culture often revolve around ancestor worship, natural awe, and the pursuit of morality and social order. These stories are not only the carrier of Yao culture inheritance, but also the key to understand Yao's outlook on the universe and life (Feng, 2005).

Yao people live in mountainous areas where the natural environment is closely linked. Their lifestyle, social organizations and religious beliefs are deeply affected by

the surrounding natural environment. This close relationship with nature is clearly reflected in the myths and legends of the Yao nationality.

The worship of Mountain God and Water God, which are common in Yao mythology, reflects Yao people's reverence and gratitude for natural forces. This natural worship is one of the cultural backgrounds for the formation and development of the "Dujie" ritual.

In addition to the worship of nature, the myths and legends of the Yao nationality also explore the theme of social order and moral standards. Yao society is a highly organized community, and its social structure and rules are largely inherited and strengthened through oral traditions and ritual activities, such as the "Dujie" ceremony. In these legends, the images of ancestors' heroes are often depicted. They maintain social order and fight against evil forces with wisdom and courage. These stories strengthen social cohesion and collective identity.

Some elements in the ceremony of "Dujie", such as the use of Dharma name, purification ceremony, and communication with nature and ancestral spirit, may be derived from these ancient myths and legends. Through these rituals, the Yao people not only commemorate their ancestors and nature, but also constantly reaffirm and practice their outlook on the universe and life, that is, live in harmony with nature and society, and follow morality and social order.

In addition, these myths and legends also reflect the Yao's profound understanding of the spiritual world. In Yao culture, the material world and the spiritual world are closely linked. The world after death is equally important. The spirit of ancestors continues to play a role in the community. Therefore, the ceremony of "Dujie" is not only the purification and transformation of the living, but also a way to communicate with the spirit of ancestors and obtain their blessings.

The mythological and legendary background of the "Dujie" ceremony reveals the Yao people's comprehensive understanding and respect for the natural, social and spiritual world. These stories not only reflect the unique outlook on the universe and life of the Yao nationality, but also provide us with a window to understand the deep meaning and values of the Yao culture. Through these traditions, Yao society can maintain continuity in the changes, but also express the unremitting pursuit of harmony, morality and order.

2.3.3 Social and environmental factors of ritual formation

The Yao "Dujie" ceremony, rooted in the Yao culture in the mountains of southern China, is a religious and social activity with a long history. Its formation and development are significantly affected by the social and environmental conditions. The mountainous geographical environment of the Yao people in Guangxi, Hunan, Guizhou and Yunnan provinces not only shapes the way of life of the Yao people, but also provides a unique background for the development of their culture and religious ceremonies. The mountainous environment in these areas has not only brought challenges to life, but also contributed to the development of culture. The Yao nationality can maintain its traditional lifestyle and cultural customs, forming a philosophy of life that coexists harmoniously with nature. This philosophy of life is reflected in the "Dujie" ceremony, seeking balance and harmony with nature.

The structure of Yao society, especially the clan system, plays a decisive role in the formation and continuity of the "Dujie" ritual. The continuity of the clan and the family is highly valued in the Yao society. The elders of the clan are not only the

leaders of the family, but also the protectors of traditional knowledge and rituals. Therefore, ritual has become a key means to connect the past and future, and to inherit clan memory and cultural identity. In addition, the Yao people's economic mode of production mainly depends on farming and breeding. The lifestyle closely linked to the land enables the Yao people to deeply understand the cycle and rhythm of nature. This understanding is reflected in the "Dujie" ceremony, which often coincides with the important moments of the lunar calendar and prays for the gift and protection of nature through ritual activities.



Figure 14 Comparison of stilted buildings in ancient and modern Yao mountain areas
Image source: Taken by researchers, 2022

As shown in the figure, although the Yao people live in relatively closed mountainous areas, the exchanges and interactions with surrounding ethnic groups have always existed, which has promoted the exchange of material culture and had a multicultural impact on the religious beliefs and ritual activities of the Yao people. While maintaining their own cultural characteristics, the Yao nationality has absorbed some elements from the cultures of other nationalities, especially the Han and Zhuang nationalities, making the "Dujie" ritual more rich and diverse. In Yao society, obtaining the legal name through the ceremony of "Dujie" not only marks the growth of individual spirit, but also symbolizes social status and identity. The inheritance of the legal name highlights the Yao people's attention to individual identity and social order, strengthens the relationship between community members through ritualization, and maintains social order and cultural inheritance.

As an important cultural heritage and religious activity of the Yao people, "Dujie" ritual is still well inherited and protected in modern society. Whether in Hezhou, Zhaoping, Jinxiu Dayaoshan and Shiwandashan in Guangxi, Jianghua and Lanshan in Hunan, Libo in Guizhou, Wenshan, Honghe and Mengla in Yunnan, Yao communities are trying to protect this tradition and ensure that it is not eroded by the process of modernization. To sum up, the formation and development of the "Dujie" ritual is deeply affected by complex social and environmental factors, which not only shape the characteristics of the ritual, but also promote its inheritance and protection in Yao society, making the "Dujie" ritual an indispensable part of Yao culture and social life.

2.4 Overview of Yao "Dujie" ceremony

The Yao "Dujie" ceremony, as a cultural symbol that deeply integrates the Yao's traditional folk beliefs and Taoist culture, has become an indispensable part of the Yao's culture after thousands of years of inheritance. This ceremony is not only a religious activity, but also an important social practice, which reflects the Yao people's deep understanding and respect for the natural, social and cosmic order. The core value of Dujie ceremony is that it is the carrier of cultural memory and the symbolic symbol of Yao people's identity and cultural inheritance.

The history of Yao nationality is an epic full of migration and changes. The Yao people are widely distributed in the mountainous areas of southern China. The universality of this geographical distribution makes the Yao communities in different regions form their own distinctive ritual of Dujie in terms of politics, economy and culture. This diversity not only shows the richness of Yao culture, but also reflects the unique ability of Yao people to adapt to the environment and cultural integration.

In the early Yao society, the nomadic and farming lifestyle closely linked the Yao people with the natural environment. In this context, the Dujie ceremony not only marks the adulthood of young men, but also reflects the Yao people's reverence for nature and the maintenance of social order. This ceremony not only celebrates the growth of individuals, but also inherits the traditional morality and religious beliefs of the Yao people, reflecting the values of the Yao people in pursuing a harmonious society and moral personality.

In the context of modern society, as a kind of cultural heritage, the protection and inheritance of Dujie ceremony is particularly important. This is not only because it carries the memory and inheritance of Yao culture, but also because it reflects the respect and protection of multiculturalism and traditional knowledge. Therefore, Dujie ceremony is not only an important part of Yao culture, but also a valuable asset in the common cultural heritage of all mankind.

As an important part of the Yao men's rite of passage, Dujie ceremony not only symbolizes the growth of young men and their commitment to social responsibility, but also reflects the Yao's social structure and individual identity. In Yao society, the holding of Dujie ceremony has strict age regulations, usually between 10 and 18 years old. The Yao men who have reached the specified age will perform the ceremony under the guidance of the selected master. The master will calculate the specific age of Dujie according to the Datong book, and choose the auspicious day that is not in conflict with the parents' lives to perform the ceremony.

The Yao people believe that the Dujie ceremony is a turning point in men's life. Only men who have experienced excessive abstinence ceremonies can obtain a Dharma name, be listed as immortals after death, and enter the immortal world. The men who successfully completed the Dujie ceremony not only gained the recognition of the society, but also were qualified to learn more profound religious magic and become missionaries. In addition, the Dujie ceremony also endows Yao men with certain social responsibilities and obligations. Through the ceremony, they are educated in traditional ethics and morality, emphasizing the importance of abiding by the precepts, respecting teachers and filial piety to their elders.

Dujie ceremony is divided into two sects, "Dushi" and "Dudao", which reflects the pursuit of both literacy and martial arts in Yao culture. The ceremony can only choose to carry out "Dudao", but if "Dushi" and "Dudao" are carried out at the same time, the ceremony process can be carried out at the same time, and the biggest difference between the two ceremonies is the difference between "five platforms" and "haircut". The man who completes the ceremony of "Dudao" will get the "Taoist name", while the man who completes the ceremony of "Dushi" will get the "teacher name".

Yao men's age of Dujie is usually between 10 and 18 years old. They can choose the auspicious day for Dujie by referring to zaliang book, Datong book or 60 Jiazi book. If you are over the age of 18 and do not practice abstinence, you need to find another auspicious day between the ages of 20 and 60. Men who have not undergone excessive abstinence ceremonies will face many restrictions in Yao society. For example, they cannot participate in important social activities such as electing village elders, nor can they hold social posts such as village elders and community leaders, and they will also encounter obstacles in young men's and women's duets.

In the course of the Dujie ceremony, the disciples must strictly abide by the traditional moral norms and a series of taboos of the Yao nationality to ensure the completeness and effectiveness of the ceremony. These norms and taboos include the prohibition of swearing, beating, swearing, selfish thoughts, saying provocative words, killing animals, etc., which have strict requirements on the behavior and diet of the disciples. The cost and complexity of the Dujie ceremony depend on the economic conditions of the family. It can be divided into two forms: large and small to meet the needs of different families.

The Yao "Dujie" ceremony is a unique cultural symbol that integrates traditional folk beliefs and Taoist culture, and reflects the profound awe and respect of Yao Society for nature and the order of the universe. As the core component of Yao culture, Dujie ceremony is not only an important part of Yao male initiation ceremony, but also a symbol of Yao people's identity and cultural heritage. It carries rich cultural memory and is the crystallization of wisdom and belief formed by the Yao people in their long-term life practice.

The history of Yao nationality is full of migration and change, which makes Yao culture show diversity and adaptability. The Yao people in different regions have developed the Dujie ritual with local characteristics in the wide geographical distribution and their unique living environment. This cultural diversity not only reflects the complexity of the Yao society, but also reflects the Yao people's deep understanding of the environment and cultural adaptability.

In the early Yao society, the nomadic and farming lifestyle closely connected the Yao people and the natural environment. In this context, the Dujie ceremony is not only an important symbol of young men's adulthood, but also the Yao society's reverence for nature, the maintenance of social order and the celebration of individual growth. The ceremony is an important way to inherit the Yao's traditional morality and religious beliefs, and reflects the Yao's social pursuit of harmony and moral personality.

In the context of modern society, the protection and inheritance of Dujie ceremony is particularly important. With the impact of foreign culture and the change

of life style, Yao traditional culture is facing unprecedented challenges. As an important part of Yao culture, the protection and inheritance of Dujie ceremony is not only the preservation of Yao cultural memory, but also the respect and protection of multicultural and traditional knowledge.

The social function and religious significance of Dujie ceremony occupy an important position in Yao society. Through the ceremony, Yao men not only gain social recognition, become full members of society, assume corresponding social responsibilities and obligations, but also learn Yao traditional knowledge and moral norms through the ceremony. This process is not only crucial to the growth of individuals, but also plays an important role in the stability of Yao society and the inheritance of culture.

Facing the challenge of modernization, Yao communities and cultural protectors are actively exploring protection and inheritance strategies to adapt to modern society. By combining traditional culture with modern education, using modern media technology for cultural communication, and protecting and inheriting the Dujie ceremony through cultural heritage protection projects, the Yao community is trying to make this traditional ceremony glow with new vitality in modern society.

The protection and inheritance of the Yao's "Dujie" ceremony is not only the respect for the Yao's cultural tradition, but also the contribution to the cultural diversity of all mankind. With the deepening of protection work and the improvement of social awareness, Dujie ceremony, as the treasure of Yao culture, will continue to play its unique value and role in Yao society and even in the broader cultural background.

2.5 The social function and implication of Yao "Dujie" ceremony

of Yao culture, but also provides a useful perspective for understanding the integration of the traditional customs of ethnic minorities and modern society. Future research can further explore the interaction between Dujie ritual and other national rituals, as well as the changes and adaptability 2.5.1 Ritualization and social functions of people in rituals

The "Dujie" ritual of the Yao nationality in Hunan is a social and religious activity full of symbolic significance. It not only shows the ritual process of people in the Yao culture, but also reveals the role of the ritual in maintaining the social structure and function. Dujie ceremony is a process that enables individuals to experience spiritual purification and transformation through specific religious and cultural activities, and then obtain social recognition and status. This process reflects the Yao's profound respect and understanding of life, nature and the order of the universe.

In Yao society, Dujie ceremony is an important ceremony that marks the maturity of young men and symbolizes that they have officially become active members in social and cultural life. By participating in the Dujie ceremony, young men not only gained a new social identity, but also assumed the corresponding social responsibilities and obligations. During the ceremony, participants experienced a physical and mental baptism through a series of carefully designed activities, such as confession, sacrifice, singing and dancing, which is not only a test of personal beliefs, but also a proof of their loyalty and courage.

The ritualization of people in Dujie ceremony is a very important part of Yao culture. This process not only involves the spiritual growth and transformation of

individuals, but also reflects the harmony of social order and the remodeling of individual roles. In the ceremony, by giving participants a new legal name, it not only marks the change of their identity, but also symbolizes that they have obtained a new spiritual power and social status in the Yao society. The acquisition of a legal name is a sign of an individual's transition from minors to adulthood, and also a proof of his joining the ranks of adult males in the clan and community.

The social function of the Yao "Dujie" ritual is manifested in many levels. First of all, it is an important way of Yao cultural heritage and social education. The activities and teachings in the ceremony enable the younger generation to learn and inherit the history, culture and religious beliefs of the Yao nationality, thus ensuring the continuity and stability of the Yao culture. Secondly, the Dujie ceremony strengthens the social cohesion by strengthening the relationship between the clan and the community. The process of participating in the ceremony not only deepens individuals' recognition of their cultural identity, but also promotes mutual understanding and support among community members.

In addition, Dujie ritual also has important social regulation function. Through the implementation of the ceremony, Yao society can effectively transmit and strengthen social norms and moral values, and maintain social order and stability. The norms and taboos in the ceremony, such as the strict requirements for the participants' behavior, reflect the Yao society's emphasis on morality and discipline, and help shape the individual's sense of social responsibility and moral concepts.

In the context of modern society, despite many challenges, the ritual of Dujie is still an indispensable part of Yao culture in Hunan. It is not only an important part of Yao people's spiritual life, but also the key to the maintenance of Yao's social structure and function. With the development and change of society, Dujie ceremony plays an increasingly significant role in inheriting Yao culture and maintaining social stability, and has become an important bridge connecting the past and future, individuals and society.

Individual growth and social integration

The "Dujie" ceremony of the Yao nationality in Hunan is not only a profound religious activity, but also a symbol of the ritual process of the individual growth of young men and its importance for social integration. Through a series of religious and cultural activities, such as repentance, prayer and sacrifice, this process helps participants experience spiritual purification and confirm their social identity. The implementation of the ceremony deepened their understanding of Yao culture and religious beliefs, and promoted their recognition of social norms and values.

In Yao society, the completion of Dujie ceremony not only marks the transition from youth to adulthood, but also the beginning of the participants' new responsibilities and obligations as social members. During the ceremony, by giving a new legal name, the participants obtained a new social identity, which symbolized that they had officially become a part of social and cultural life and assumed corresponding social responsibilities and obligations.

Dujie ceremony also plays a role in transmitting social norms and values, and is an important way of Yao social norms and moral education. This process is not only the embodiment of religious beliefs, but also a part of social education, which helps the new generation to learn and inherit the history, culture and religious beliefs of the Yao nationality. The norms and taboos in the ceremony put forward strict

requirements for the participants' behavior, which helps to shape the individual's sense of social responsibility and moral concepts.

Despite the challenge of modernization, Dujie ceremony, as an important part of Yao culture, still carries the respect and inheritance of tradition. It not only promotes individual spiritual growth and social integration, but also strengthens social cohesion, maintains social stability and cultural heritage.

Social cohesion and cultural inheritance

In the Yao community, Dujie ceremony is a profound religious and cultural activity. It not only marks the coming of age ceremony of young men, but also an important embodiment of community cohesion and cultural heritage. Through a series of religious and cultural activities, such as repentance, prayer and sacrifice, the ceremony provided participants with an opportunity for self reflection and spiritual purification, and also confirmed their new social identity as members of the Yao community.

The holding of the Dujie ceremony deepened mutual understanding and support among community members and promoted social harmony and unity. The joint participation and experience in the ceremony strengthened the connection between the clan and the community, and enhanced the cohesion of the Yao society. In addition, the teaching of Yao history, culture and religious knowledge in the ceremony ensured the continuous inheritance and development of Yao culture and provided opportunities for the younger generation to learn and inherit traditional knowledge.

The implementation of the ceremony is not only an affirmation of individual growth and transformation, but also a commitment to social responsibility and obligations. Through the sharing of religious beliefs and cultural practices, it promotes the understanding and cooperation among different clans and communities, and provides an effective platform for maintaining social order and moral education. In the context of modern society, the social and cultural significance of Dujie ceremony is more prominent. It not only helps to maintain the traditional characteristics of Yao society, but also provides important support for the harmonious development of society and cultural innovation.

Despite the challenge of modernization, Dujie ceremony is still an indispensable part of Yao culture. Its continuous practice not only reflects the Yao's respect and inheritance of tradition, but also shows its ability to adapt and respond to social changes. By protecting and inheriting this precious cultural heritage, the Yao community is working hard to ensure that its unique social and cultural values can be extended from generation to generation.

Maintaining social order and moral education

In Yao society, Dujie ceremony is not only a religious activity, but also a bridge for the transmission of social norms and moral values. The carefully designed norms and taboos of this ceremony put forward a series of behavioral requirements for participants, which not only tested the personal morality, but also trained the youth's ability to assume social responsibility. Through its rich religious and cultural activities, such as repentance, prayer and sacrifice, Dujie ceremony provides an opportunity for Yao youth to learn how to become a moral and responsible adult. These ritual activities are not only the worship of gods, but also a form of social

education, conveying important lessons on how to live in society to the younger generation.

By participating in the Dujie ceremony, the Yao youth not only learned the social norms and moral values, but also deepened their understanding and recognition of these values and norms through the experience in the ceremony. This kind of education is direct and specific, which makes moral education not only stay at the theoretical level, but also enable young people to deeply understand and internalize these social norms and moral concepts through personal experience and practice. In addition, the Dujie ceremony also strengthened the Yao youth's understanding of the principles of harmonious social coexistence, guided them to follow these principles in their daily life, and promoted the harmonious relationship between individuals and society.

The holding of Dujie ceremony not only promotes the moral growth of individuals, but also strengthens the cohesion of society. The collective activities in the ceremony have deepened the links between community members. By jointly observing the norms and taboos in the ceremony, mutual understanding and support among community members have been strengthened, which is essential for maintaining social order and promoting social stability. In addition, moral education in rituals is not limited to young men. It has a far-reaching impact on the whole community and has become an important way to strengthen the social moral foundation.

In short, Dujie ritual plays an important social and cultural role in Yao society. It is not only an important part of the rite of passage for young men, but also a key platform for the transmission of social norms and moral values. Through this ceremony, Yao society can not only cultivate responsible and moral adults, but also maintain social stability and justice, and promote social harmony and unity. In the face of the challenge of modernization today, Dujie ceremony and its values still have important significance for the sustainable development of Yao society.

The Dujie ceremony of the Yao nationality in Hunan is a complex social and cultural phenomenon. It shows the multiple functions of individual growth, social integration, cultural inheritance and social order maintenance through the process of human ritualization. Under the cultural background of Yao society, Dujie ceremony is not only a symbol of individual identity change, but also an important defender of social cohesion and cultural continuity. Facing the challenge of modernization, the Yao community is committed to protecting and inheriting this valuable cultural heritage to ensure that it can still play its unique social and cultural role in the future.

2.5.2 Moral of ceremony

Hunan Yao Dujie ceremony, deeply rooted in Yao culture, is an activity with important religious and social significance. Far more than a simple rite of passage, the Dujie ritual is the inheritance of Yao's traditional morality and social norms, reflecting the deep respect for the ethnic history and myth. Each link and discipline contains rich cultural significance and social value, which shows the Yao people's understanding and awe of life, society and nature. The purpose of this paper is to explore the comprehensive implications of Hunan Yao's Dujie ritual in terms of ethnic origin teaching, youth education, and commandment transmission.

The core of the Dujie ceremony is not only to prohibit "disgusting and evil desires" and indulgent behavior, but also to convey the rich history, heroic deeds and

myths of the Yao nationality to the participants through the chanting of religious classics. These classics, such as those taught by Daogong and Shigong, cover more than 20 different texts, mainly focusing on the origin of the Yao nationality, historical heroes, Pangu and other myths and stories, enriching the cultural connotation of the ceremony.

Dujie ritual and ethnic origin.

The teaching of the origin of Yao nationality began with the myth and legend of Pangu. The Yao people believed that Pangu was their ancestor and panzhuo was their main force. Qudajun of the Qing Dynasty wrote in his article "Guangdong Xinyu" that Zhuyao led the surname pan to "pay New Year greetings on July 14 at the age of one year, with Pangu as the ancestor and panzhuo as the bulk." this was collected from the people. The author believes that although the ancestor and the bulk are legends, it should be considered that such legends are actually the reflection of the mythical objective historical reality in people's minds. They are people, people with "Tao". They are two people, not one person. They are people of two historical times, not one historical era. Pangu legend reflects the characteristics and social nature of human matriarchal clan society, and panzhua legend reflects the characteristics and social nature of human transition from the dual family stage of matriarchal clan society to paternal clan society. Therefore, the Yao people take Pangu as their ancestor and panzhua as their major worship, which is actually the worship of human ancestors. Pangu and Pancha are widely spread in religious classics, poems and stories of the ganyao people. In recent years, the book "seeking relatives' songs and letters" found in Huiyuan Yao people in Yongzhou City, Hunan Province describes this problem. The book was written by the Yao people in Huiyuan Yao village, Yongzhou City, Hunan Province to a Yao surnamed Deng in tongchongkou village, Yongzhou City, Hunan Province during the reign of Emperor Guangxu of the Qing Dynasty. The book writes that "when brothers meet and read this book, five families and seven surnames can be known according to the names of their ancestors' branches", "brothers are far away from each other for many generations, but they don't know about the loss of their branches. Leaves fall in one place in Kyushu root and one branch opens in four places", "five families and seven surnames, longgouzi, are close to their ancestors' families". It is hoped that through this call from the heart, we can contact and find the separated brothers and relatives. "Panwang longgouzi" should be interpreted as "Panwang longgouzi", which means that Pangu and panpiao are the relationship between "ancestor" and "bulk", which happened in two historical periods, but they are related. In this sense, panzhua may be the envoy of Pangu sect to protect the interests of the clan. This point can be found in the book "the letter of looking for relatives" to prove that "King Pan has no descendants, and his descendants are scattered, and their descendants suffer from heaven and leave", "the Dragon dog goes into the mountain to be a mountain, and his clothes are neat and better than King pan". These two verses illustrate two aspects. On the one hand, it shows that longgouzi panzhuo is the descendant of King Pan. After Pangu died, longgouzi became shanziyao, which is the branch of shanziyao today. It belongs to the pan Yao system of the Yao nationality and has the greatest influence. Therefore, it is called a large number in the Han books. On the other hand, it shows that great changes have taken place in the society of the Yao people in Shanzi, and the economic and living conditions are much better than those in the Pangu period, which is better than that in

the King Pan period. This further fully shows that Pangu and the legend of panzhua reflect the events of two historical times, rather than the events of the same era, let alone that Pangu is panzhua and panzhua is Pangu. It can be seen that Pangu and panzhua have a direct blood relationship with the Yao nationality, and the worship of the Yao nationality to them is the worship of human ancestors. Duke Dao and Shigong passed on Pangu and panzhua to their descendants as their ancestors, that is, the origin of the nation, as the basis for tracing and recognizing their ancestors.

Educate young people how to behave through the Dujie ceremony.

In the process of Dujie, Duke Dao and Shigong also earnestly educated their disciples to study and practice martial arts, set up self-improvement and strive to save the nation. The Yao people were deeply oppressed by the rule of feudal dynasties, and their resistance was the strongest, and all previous resistance struggles were brutally suppressed and massacred. Therefore, they have a strong demand and desire for political equality and economic and cultural development and progress. In the religious classics, there are words such as "the stars appear", "see the light", "four bright places" and "huanxiliang", which reflect that the Yao people were looking forward to breaking out of the darkness and seeing the light day and night under the rule of feudal dynasties. However, in the dark old society, this was just an illusion. They gradually realized that to realize the desire to "go everywhere", there must be a large number of talents of their own nation who are able to learn and fight, and heroes of their own nation. They taught the stories of historical heroes to future generations, and asked people to inherit and carry forward the brave spirit of heroes. They hoped that under the inspiration of this spirit, there would be a group of heroes among the Yao people one day. People hoped that men would stop, grow up and become talents, be able to learn and fight, and lead people to fight for the interests of their own nation.

Teach the precepts through the ritual of Dujie.

The Yao's Dujie ceremony follows the basic commandments of Taoism. The basic commandments of Taoism include five commandments, eight commandments, ten commandments, and the twenty-seven commandments, sixty commandments, one hundred twenty-seven commandments, three hundred commandments, and as many as onethousand commandments of the original Buddha. In order to cultivate their own talents, they use Taoist commandments, especially the ten commandments, to carry out national ethics and moral education in the form of Dujie. To make a difference, Dujie men must strictly abide by the following commandments: do not kill animals by mistake; It is not allowed to shout and curse the sun and the moon; Do not abuse your parents; Don't lie; We should not be greedy for money and lust, nor be greedy for life and fear death; Can not be evil; Do not bully the poor and love the rich; Do not despise friends, parents and brothers; Don't be afraid of tigers and snakes; Do not scold the teacher; Do not insult gods. The ten commandments, which summarize the basic purpose of the Yao people's Dujie, have become the moral norms of the Yao people's society and reveal the nature of the national traditional education of Dujie. The commandment requires that Dujie men should be kind, not distort the truth, frame others, dare to overcome all difficulties, not afraid of tigers and snakes, not greedy for life and fear of death, be fair and decent, not greedy for money and sex, respect other people's work, listen to the teacher's instruction, not insult or scold the teacher, respect the old and love the young, not despise or beat or scold parents and brothers. These commandments occupy a very important position in the ideological field of the Yao

nationality and become the spiritual pillar and driving force to encourage people to strive for a certain purpose.

The research on the ritual of Dujie of the Yao nationality in Hunan reveals that it is not only a religious and social activity, but also an important tradition deeply rooted in the culture of the Yao nationality, which is full of profound moral and educational significance. Through the detailed interpretation of the ceremony, we not only understand the Yao people's respect for ethnic history and myth, but also understand the core role of Dujie ceremony in educating young people, inheriting moral norms and social rules. Every link and commandment in the ceremony is the embodiment of the Yao people's philosophy of life, social concepts and reverence for nature. This study not only enhances our understanding of these traditional customs in contemporary society. Through this in-depth cultural exploration, we can better understand and respect the richness and complexity of multiculturalism, and make contributions to promoting exchanges and understanding between different cultures.

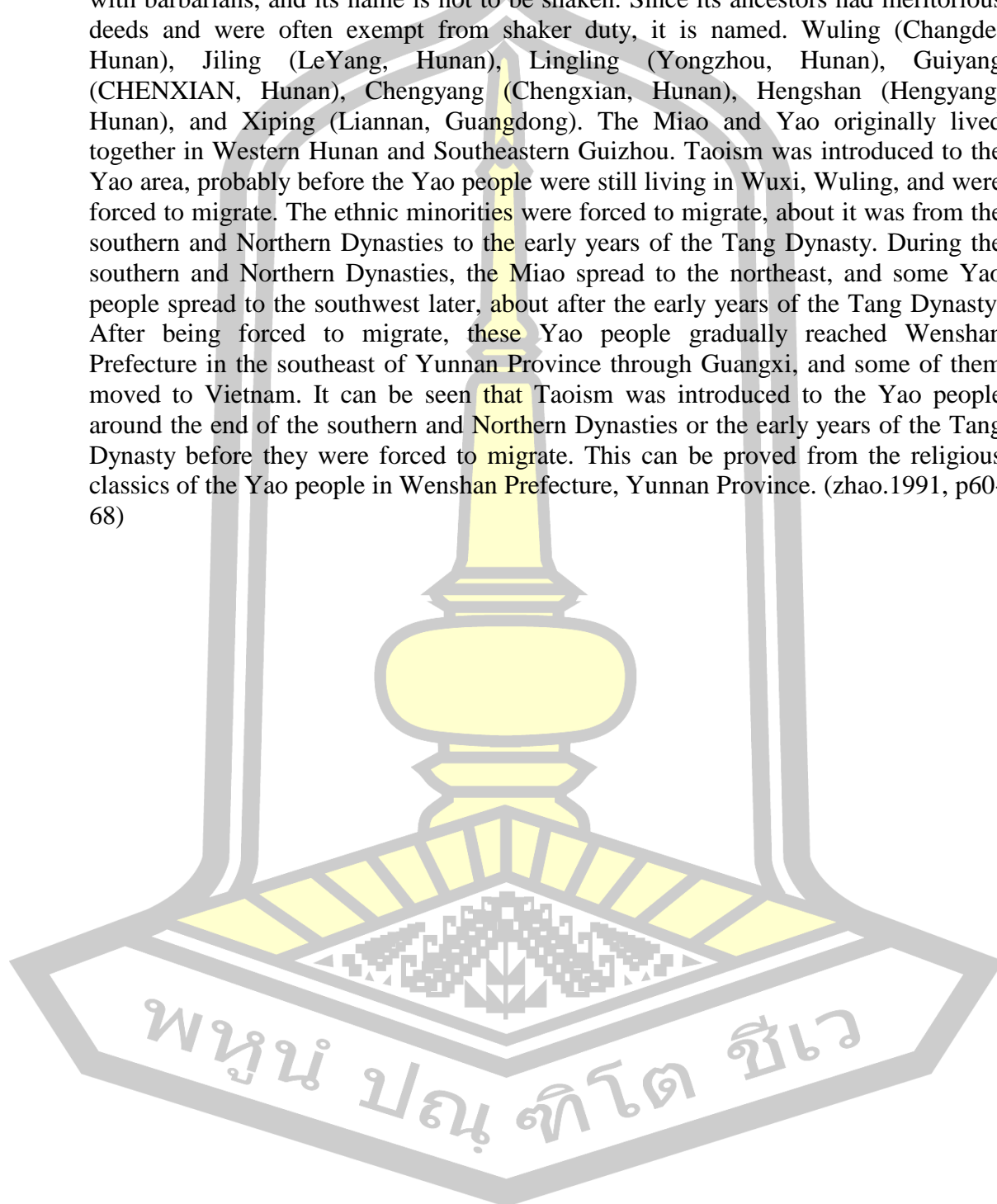
2.5.3 Relationship between Dujie and Taoism

Yao Dujie is closely related to Taoism. In China, many ethnic minorities believe in primitive religion, and the Yao nationality is no exception. They believe that there are gods of thunder, electricity, wind and rain in the sky, and there are gods of mountains, trees, water, land, Dragon King, door god, fire pond God, chicken coop God, cow coop God, pig coop God and other gods on the earth. Wherever they think there is a God, they should provide a red paper for every important festival. If it is in a distant place, they will use the form of ideas to hope that all the gods will bless the whole family with peace, good weather and bumper crops.

The Yao people's belief in polytheism was not always there, but gradually came into being and formed as a direct requirement of production and labor. Taoism is a traditional religion native to China and has a long history of development. It has had a profound impact on China's politics, economy, literature and art, natural science, as well as social life, ethnic relations, and the peasant movement. After Taoism was introduced into Yao society, the content of Yao's religious beliefs has undergone profound changes, including both Taoist elements and remnants of primitive religion. The two have been combined for a long time to form a religious belief with national characteristics dominated by Taoism. Dujie is actually a religious ritual of Taoism with a strong primitive religious color. After the introduction of Taoism, the original religious concept of the Yao nationality gradually weakened. In the field of people's ideology, the "Tao" played a major role. The original religious nature of the Dujie ritual actually retained only a shell, and its content has been basically replaced by Taoism.

People are very concerned about the time when Taoism was introduced into Yao society, which is worth studying. There have always been divergent opinions on this issue. Some say that "the origin of Taoism comes from Lao Tzu", some say that "the origin of Taoism is far ahead of heaven and earth in the remote era", and some say that the ideological origin of Taoism can be traced back to a primitive religion "witchcraft" in the ancient slave society. This should be investigated from the settlement of Yao nationality at that time. From the founding of Taoism to the Tang and Song Dynasties, Yao ancestors in China, such as Changsha, Wuling and Wuxi barbarians in the Han Dynasty, jingyongzhou barbarians in the northern and Southern Dynasties, Mo Yao, song Zhiyao and Meishan barbarians in the Sui and Tang

Dynasties, have their activity centers in the Jinghu area, mainly in the Wuling Mountain and Dongting Lake areas in Hunan Province. According to the geography annals in Volume 31 of the book of Sui Dynasty, "Changsha county is also mixed with barbarians, and its name is not to be shaken. Since its ancestors had meritorious deeds and were often exempt from shaker duty, it is named. Wuling (Changde, Hunan), Jiling (LeYang, Hunan), Lingling (Yongzhou, Hunan), Guiyang (CHENXIAN, Hunan), Chengyang (Chengxian, Hunan), Hengshan (Hengyang, Hunan), and Xiping (Liannan, Guangdong). The Miao and Yao originally lived together in Western Hunan and Southeastern Guizhou. Taoism was introduced to the Yao area, probably before the Yao people were still living in Wuxi, Wuling, and were forced to migrate. The ethnic minorities were forced to migrate, about it was from the southern and Northern Dynasties to the early years of the Tang Dynasty. During the southern and Northern Dynasties, the Miao spread to the northeast, and some Yao people spread to the southwest later, about after the early years of the Tang Dynasty. After being forced to migrate, these Yao people gradually reached Wenshan Prefecture in the southeast of Yunnan Province through Guangxi, and some of them moved to Vietnam. It can be seen that Taoism was introduced to the Yao people around the end of the southern and Northern Dynasties or the early years of the Tang Dynasty before they were forced to migrate. This can be proved from the religious classics of the Yao people in Wenshan Prefecture, Yunnan Province. (zhao.1991, p60-68)



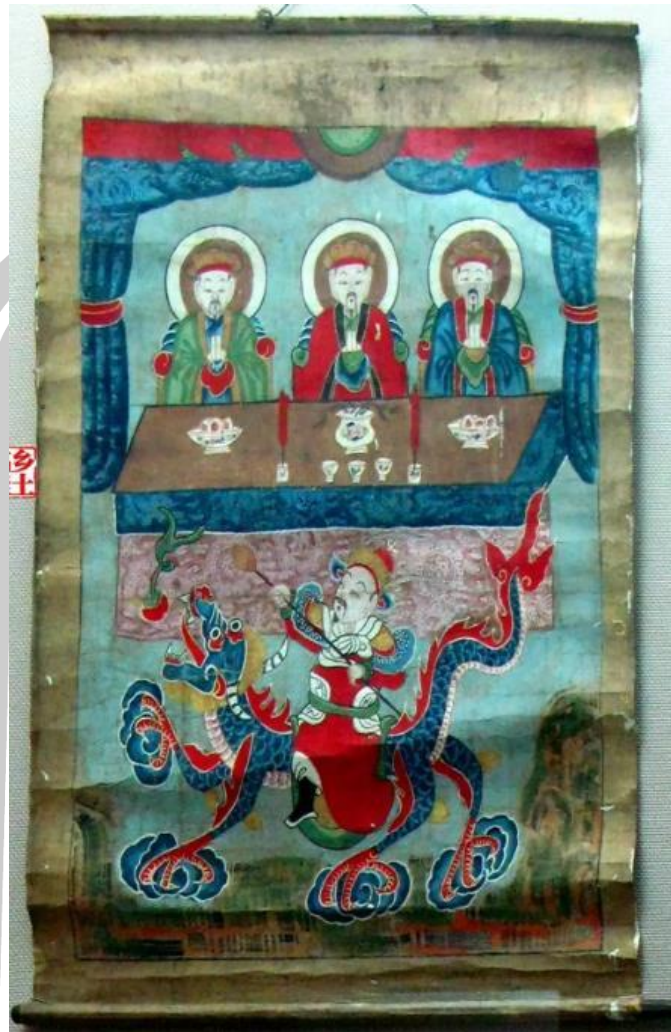


Figure 15 Sanyuan portrait of Yao nationality

Image source: https://www.sohu.com/a/155317921_714505

The religious classics of Yao people personify the essence, Qi and spirit, and believe that Sanyuan is the three brothers, who were born in Meishan, Hunan during the Tang Dynasty. According to the "ghost foot section of Gongyan assembly", there are two families in Meishan, Hunan Province, one is Tang and the other is Yang. The store has a daughter named tangjiuniang, and the Yang family has a male named Yang er. Jiuniang was in her thirties and had not yet married. Later, she fell in love with Yang ER and got married. After marriage, the first boy was born on the 15th day of the first month in the year of Jiazi, the second boy was born on the 15th day of July in the year of fengjiashen, and the third boy was born on the 15th day of October in the year of Jiawu. The eldest son was named Shangyuan tangwenbao, the second was named Zhongyuan gewenxian, and the third was named zhouwenda. The three brothers first studied in Meishan, then practiced martial arts in Lushan, and then became monks in Xuefeng Temple of Xuefeng mountain to learn Taoism. After deep learning and hard training, the three brothers are proficient in Taoism and martial arts. After learning, the master gave the Taoist name. In the upper yuan, Zhu jiaodu ordered the heavenly Zun "Hua Xuanqing", in the middle yuan, "Hua xuanchao" was the heavenly Zun of nine yous' crime removal, and in the lower yuan, "Hua xuankao" was the heavenly Zun of Taiyi's salvation. Sanyuan mages are mainly "Jiulang" and

"Zhenwu". After the death of the master, Sanyuan built three temples, one is tiantangnan temple, one is Daluo Jinpi temple, and the other is Baique Dongkou temple to commemorate. After the death of the three brothers, their apprentices created three statues in memory of them. The statue of Shangyuan stood in front of tiantangnan temple, the statue of Zhongyuan stood in front of Daluo Jinbi temple, and the statue of Xiayuan stood in front of Baique Dongkou temple, buried with the master. The Yao Dujie are all hung with Sanyuan portraits and are revered as the divine emperor. (zhao.1991, p60-68)

From the perspective of the three yuan legend, the argument that Taoism was introduced into the Yao area in the early Tang Dynasty before the Yao had been forced to migrate was well founded. First of all, Sanyuan's biological mother is Tang Jiuniang, and Shangyuan's surname is Tang, indicating that it was in the Tang Dynasty. The second place of origin of Sanyuan is Meishan, which is one of the settlements of Yao nationality, indicating that Taoism was introduced into Meishan area in the early Tang Dynasty, and the Yao nationality there had begun to be influenced by Taoism at that time. Third, Sanyuan is a Taoist term. The interpretation of Sanyuan in Gongyan assembly is basically consistent with that of Taoism. Fourth, the book "ghost feet of Gongyan assembly" seems to be from the Tang Dynasty. It was brought by the Yao people when they migrated from Hunan, rather than written by later generations.

The Yao people in all parts of Hunan Province were deeply influenced by the early Tianshi Taoism and the southern Tianshi Taoism, and believed in the orthodox school of Tianshi Taoism. The difference was that the Pingdi Yao and Guoshan Yao had different treatments for the different schools of Taoism. Dabanyao combined the contents of the early Tianshi Taoism with those of the southern Tianshi Taoism and the Zhengyi school, which were carried out by the Shigong, while Lantian Yao separated the early Tianshi Taoism from the Zhengyi school, which were carried out by the Shigong and the Daogong respectively.

Although there are some differences in the beliefs of the Guoshan Yao and the Pingdi Yao Shidao Gong, they are interlinked and cannot be separated. Neither of them is indispensable. Therefore, the practice of Dharma is often done together, especially for young people.

Yao culture is a mixture of other ethnic cultures that maintains the characteristics of its own culture, especially the Han culture. As a part of culture, religion, such as Taoism, has long been mixed with the primitive religion of the Yao nationality to form a religious belief with national characteristics dominated by Taoism, which is a prominent example. Taoism is widely spread in Yao nationality areas, which is formed and developed in the long-term historical and cultural exchanges. In particular, it should be pointed out that the contribution of the Han nationality to the development of the Chinese national culture and its role in the social development of all ethnic groups.

The wide application of Han characters in Yao areas played a leading role in the introduction of Taoism. People know that the Yao people only have their own language, not their own characters. They borrow the characters of the Han nationality. The characters of Han nationality and the language group of Yao nationality constitute the characteristics of Yao language. For a Chinese word, Yao people can read three kinds of sounds: one is chanting, the other is singing, and the third is the

common speech, that is, the speech used to exchange ideas in daily life. Today's young people can't understand the voice of "chanting" and "singing". The voice of "singing" is understood by a little more people, and few people understand the voice of "chanting". With the continuous progress of society, "chanting voice" may disappear. The Han language has become the written symbol of the Yao nationality to record and convey the language, which is used to express meaning and exchange ideas. According to some Han records, the early Yao people may also have their own characters, which were lost later. "Guizhou Tongzhi" records that "Yao people have a list of book titles, and the words of which are now copied from Zhong Ding, but they have no textual research and are treasured as a secret collection, and fools taste it better or worse". It shows that the early Yao people once had a similar seal script shape of "Qiyi puzzling" and it was treasured as a secret collection. Later, they did not use it and accepted the Han language.

The Han language became a symbol to record the spoken language of the Yao nationality, opening up a way for Taoism to be introduced into the Yao society. The introduction of Taoism promoted the widespread implementation of Chinese in Yao society. In order to master the basic ideological content of Taoism, the Yao youth, even if they have no chance to enter the school, should also study Chinese hard under the guidance of the Shigong or Daogong. All the scriptures of the Yao nationality are in Chinese. In order to understand the Scriptures full of Taoist thoughts, they are forced to study Chinese poetry books. Therefore, the ethnic appendix of Guangnan Prefecture annals says that "both men and women of the Yao nationality know books." women who do not know Chinese characters consult others and keep it in their smart minds. Some Yao women can recite long song books of ten thousand words at any time. (zhao.1991, p60-68)

The differentiation and integration of various ethnic groups in the long history may be one of the reasons why the Han language and Taoism were introduced into the Yao society. It was long ago that the Han nationality joined the Yao nationality. According to the Yao people's "mountain climbing list", because the ancestors of the Yao people, panzhuo, made contributions to the country's elimination of pests, the imperial court commented on Wang Juan die and sent it to the world, ordering the officials of all prefectures and counties not to collect the food tax of the Yao people, exempt the Yao people from military service and labor service, or pass through the valley without cross examination, which was implemented in violation of the law. This special preferential policy has had a great impact on the Yao nationality. In order to avoid corvee and taxes, some Han people changed their surname to pan surname to integrate into the Yao community. The six men and six women born after the marriage of Panhu, who was worshipped as a large number, and the third princess of Pingwang, in addition to the eldest son who followed his father's surname pan, there were also people with the surnames of Zhao, Zheng, Chen, Deng, Li, Feng, Lei, Shen, Jiang, Huang, etc. However, the mutual integration of various ethnic groups in history is indeed a fact. In the process of the integration of Yao and Han, the Han ancestors who joined the Yao brought the characters to the Yao society and advanced production technology. The introduction of Han characters and advanced production technology promoted the development of Yao society. The introduction of Taoism had a profound impact on the politics, economy, culture, social life and ethnic relations of the Yao nationality.

Summary

Through the in-depth study of the "Dujie" ceremony of the Yao nationality in Yongzhou, Hunan Province, this chapter reveals the rich diversity and profound significance of the ceremony in terms of historical origin, cultural connotation, artistic characteristics and social functions. First of all, from the perspective of historical origin, "Dujie" ceremony is not only an important part of the Yao cultural tradition, but also reflects the Yao community's deep understanding and respect for nature, society and the order of the universe. The origin and development of the ceremony are deeply influenced by Yao's reverence for the natural environment, the importance of social structure and the demand for cultural inheritance.

In terms of cultural connotation, "Dujie" ceremony reflects the sacred cognition of Yao people on the transition stage of life, and transmits the historical memory and cultural values of the ethnic group through rich symbolic significance and ritual activities. Various symbols and behaviors in the ceremony, such as the conferment of legal names, confession, sacrifice, etc., are not only the affirmation of the change of individual identity, but also the commitment to social responsibilities and obligations.

In terms of artistic features, the "Dujie" ceremony shows the unique aesthetic views and artistic expressions of the Yao nationality, such as costumes, music, dance, etc. these artistic forms not only enrich the expression of the ceremony, but also deepen the cultural connotation of the ceremony, and promote the spread and exchange of culture.

Finally, from the perspective of social function, "Dujie" ceremony has played an important role in maintaining social order, strengthening social cohesion and promoting cultural inheritance. It is not only an important part of the rite of passage for young men, but also a platform for social education and moral transmission. Through the ceremony, mutual understanding and support among community members are deepened, and social harmony and unity are promoted.

To sum up, the "Dujie" ceremony of the Yao people in Yongzhou, Hunan Province, is an indispensable part of the Yao culture. Its rich historical origins, profound cultural connotations, unique artistic features and important social functions not only reflect the Yao people's respect and inheritance of tradition, but also show their ability to adapt and respond to social changes. With the development and change of society, the ceremony of "Dujie" still has important research value and practical significance, and plays a positive role in promoting the protection and inheritance of national culture and enhancing understanding and respect among nations.

Chapter III

The ritual process of Yao Dujie ritual

Introduce

The second research objective of this chapter is to study and analyze the ritual process of the "Dujie" ritual of the Yao nationality in Hunan Province. Taking the Yao nationality in Hunan Province as the research object, this paper elaborates on the various stages of the "Dujie" ritual, including the preparation work before the ritual, each link in the ritual process and the identity transformation in the ritual, and further discusses the inheritance and development of this traditional cultural activity in modern society. From the preparation before the ceremony, such as the preparation of food, the construction of sacred space, sacrifices, ritual utensils, ritual costumes and documents, to the details of the ceremony process, such as the starting stage, FengZhai, Dujie and JieYan, each link reflects the profound understanding of Yao culture on the universe, nature and social order, and its inheritance and development of traditional culture.

The preparation before the ceremony involves not only rich material preparation, but also spiritual preparation for the ceremony and extensive participation of the community, which reflects the Yao community's attention to traditional cultural activities and common recognition of the significance of the ceremony. The ritual process itself is a complex and strict religious activity, involving the expression of many traditional customs and religious beliefs, so that participants experience the whole process from preparation to completion, reflecting the identity transformation of individuals at the social and religious levels.

Each stage of the "Dujie" ceremony is rich in profound cultural significance, which is not only the worship of religious gods, but also the inheritance and display of ethnic history, culture and values. The identity transformation in the ceremony not only marks the growth of individuals and the change of social status, but also reflects the mutual support and cultural identity among community members. Through the detailed description of the "Dujie" ceremony, this study shows how the Yao people in Hunan strengthen ethnic identity, promote cultural heritage, and find a balance between tradition and innovation in modern society through this traditional ceremony. The "Dujie" ceremony of the Yao people in Hunan Province is not only a religious and cultural activity, but also an important carrier for the cultural identity and inheritance of the Yao community. Through in-depth study of the process and significance of this ritual, we can better understand the complexity and richness of Yao culture, as well as its survival and development trend in modern society. This study not only has an important contribution to Yao culture, but also provides valuable perspectives and experience for understanding and protecting the traditional culture of other ethnic minorities.

3.1 Preparations before the ceremony

Whenever there are boys at home who need to hold Dujie, the first task is to ask Shigong to see the day. This is the first and crucial link of Dujie. The master will often invite the master three or four months or even half a year in advance and set a date, which is also based on the birth date of the recipient¹. If you can't find a date, you must wait until the next year. After choosing a good day, the Shigong Association will determine the number of days that disciples need to practice in the Shigong family according to the Scriptures, usually 5-7 days, sometimes even 21 days. If the days are too long, the host family will choose another auspicious day. After the day is selected, the host family will call relatives and friends one month before the approaching day to attend the ritual of their children. Dujie can be regarded as a mass event in the Yao community. Whenever a Dujie ceremony is held in any family in the community, relatives and friends of all ages, men, women and children in the community must participate to witness this important moment. Sometimes even many Yao people who work in other places will come back to participate in this event. Before the ceremony, the host family needs to make a lot of preparations. The preparation cycle usually ranges from half a month to two months. The following preparations will be made:

3.1.1. Food preparation

The preparation of food materials for entertaining guests in the Dujie ceremony is one of the most cumbersome processes in the early stage. The preparation of food materials needs to start two days before the ceremony. The best time for the owner to purchase is to go to the market in the community. The owner only needs to ride a motorcycle to and from the community and home. Special food materials need to be purchased in the nearby county. After all the ingredients are ready, relatives and friends in the village will come to help the day before the ceremony. According to the participation and observation of Panjin family in Huiyuan community of Lanshan County in Hunan Province before the ceremony, as well as the researcher's interview with the host and the estimation of the host's family, most people's families need to spend about 10000 yuan for a ceremony.

¹ The eight character birthday is a method used to predict the fate of individuals in traditional Chinese numerology. It consists of the heavenly stems and Earthly Branches of the year, month, day and hour of birth



Figure 16 vegetables prepared for the Dujie ceremony

Image source: taken by researchers, 2022

The picture shows the ingredients purchased by the villagers of Huiyuan Yao community in Hunan Province for the Dujie ceremony. Usually, 1-2 pigs will be killed in the process of the Dujie ceremony. Part of the pork is used for sacrifice, and part of the pork is taken away by the Shigong and his disciples as a reward. Many Yao villagers will start raising piglets one year before the Dujie ceremony, because it is very expensive to buy an adult pig. Usually, the front leg of a pig for a master must be the front leg. If other martial arts masters want to give pork to two ribs or other parts by themselves. Families participating in the Dujie ceremony three days before the ceremony also need to buy a large number of vegetables and fruits for all those participating in the ceremony. In addition to the preparation and purchase of the above ingredients, the drinks and drinks in the ceremony also need to be purchased, because a large amount of drinks and drinks will be consumed in the ceremony. Usually, the owner²Rice wine is often brewed in advance.

3.1.2. Construction of sacred space

The sacred space refers to the main site of Dujie ceremony. Usually, a complete ritual needs to build 3-5 sacred spaces. The production specifications and functions of each space are different.



Figure 17 Villagers use bamboo to build a site for Dujie ceremony

Image source: taken by researchers, 2022

² The host family refers to the family that is mainly responsible for the Dujie ceremony. They need to provide the venue for the Dujie ceremony, prepare food, props and other work for the Dujie ceremony, and bear most of the expenses of the Dujie ceremony.

As shown in the picture, Yao villagers are using bamboo to build a site for the Dujie ceremony. Usually, the materials used to build the sacred space are local materials, most of which are bamboo. This material is used because it is convenient to build and dismantle, and it can be seen everywhere in the Yao community. The length of the bamboo pole used to build the altar is generally similar to the height of the house, because the altar is temporarily built and is completed by the masters under different division of labor. On the other hand, the time of the Dujie ceremony is often after nightfall. Therefore, the altar must be built during the day. In the morning, the masters will take all kinds of magic tools and other tools used in the ceremony to the master's house, and order the master's house to find 6-8 bamboo poles of the same height according to the height of the master's house. After the altar has initially taken shape, they will string the cut yellow paper with thin bamboo strips, and hang as many bamboo strips according to the number of home immortals and ancestors. Each family is different, and the number of bamboo rods is different. The decoration of the altar is the most complex. After the basic prototype appears, it is also necessary to stick square paper with the name of the shrine on the altar. When the abstained people spend the precepts, they should "walk through the shrine" through each shrine, so as to prove that their precepts ceremony is in line with the process. Around the master's main room, including the door, are the locations of the gods, and the corresponding Shenfu should be written according to the geographical location. For example, there are "left door", "reception door" and "right door" on the door. At the entrance is "The hall of writing tables" and "The case of meritorious Cao"; "Zuobanbridge", "Zuotanfu", "Zuocaneng", "Youbanbridge", "Youtianfu" and "Youchaoneng" are pasted on the left and right walls of the hall from the inside to the outside³. The production of the altar takes a long time. During this preparation period, various materials required for the ceremony must also be prepared in advance, such as the exchange of yin and Yang dishes⁴. Due to the large amount of content in the process, the master needs to write it on the white cloth in advance with a brush. The paper covered with "Dragon Seal" and 12 coins required for the fasting ceremony need to be prepared by the owner in advance for emergencies, and other similar things, although seemingly insignificant, are indispensable.

After the completion of the altar decoration, it is necessary to hang the statues of "Sanyuan", "Sanqing" and so on. The statues are not available in everyone's family, but generally only in the master's family or in the homes of some statues' keepers. The statues include "Sanyuan", "Sanqing", "Guan, Deng, Zhao, Ma sishuai" and "four valued Gongcao". Because there are few preserved families at present, they must go to borrow them in advance.

In the Yao Dujie ceremony, building 3-5 sacred spaces is the core link, mainly using bamboo materials that are easy to obtain and build. These spaces are decorated according to the number of family gods, including bamboo poles, yellow paper and

³ This is the door named after the gods worshipped on the site during the ceremony.

⁴ Yin Yang dish is a traditional geomantic measuring tool, which is used to determine the geographical position and judge good or bad luck. It is usually composed of a compass and a dish surface engraved with symbols such as the heavenly stems and earthly branches, yin and Yang and the five elements.

the name of the shrine. Before the ceremony, a variety of items should be prepared, such as Yang dishes and paper with "Dragon Seal". The altar is finally decorated with hanging statues, reflecting community cooperation and cultural heritage.

3.1.3 Preparation of offerings

In the rich and colorful traditional culture of Yao nationality, Dujie ritual stands out with its unique complexity and mystery, and has become a religious practice with deep symbolic significance. This ceremony is not only the respect for ancestors and the power of the universe, but also an important way for Yao people to express their deep respect for their ancestors through sacrifices. The sacrifice selection of Dujie ceremony is very particular, which reflects the rich cultural connotation and deep-seated religious beliefs of the Yao nationality.



Figure 18 Different kinds of wine prepared for different ritual steps in the Dujie ceremony

Image source: Taken by researchers, 2022

In the whole Dujie ceremony, there are many sacrifices needed and each has its own unique symbolic significance. The main offerings include wine, tofu, mouse meat and pork, each of which carries a specific cultural and religious meaning. Among them, as an indispensable element of Yao culture, the importance of wine in the ceremony is self-evident. Wine is everywhere in the life of Yao people, especially in the Dujie ceremony, the existence of wine almost runs through all the time. Wine is an important medium for connecting gods and the world, from inviting gods, resolving filth, hanging lamps, opening the gate of heaven, to measuring the sink and jumping the king. At the beginning of the ceremony, the assistants will carefully place seven wine glasses and a pot of wine. The Shigong will pour wine one by one from right to left, and recite scriptures while pouring wine to ensure that every detail conforms to the traditional norms.

พหุ ประถมศึกษา



Figure 19 During the Dujie ceremony, the host prepares pork for the participants
Image source: Taken by researchers, 2022



Figure 20 Livestock used in Dujie ritual
Image source: Taken by researchers, 2022

As shown in the figure, the role of pig is particularly important among all sacrifices. According to the traditional customs of the Yao people, especially the Guoshan Yao people in zhangjitun, Aidian, the ritual of Dujie needs to kill two pigs as a sacrifice to their ancestors. There are special requirements for the purchase and maintenance of these two pigs. When the Yao men decide to practice Dujie, their family will buy a pair of piglets a year in advance for future sacrifice. The color of piglets is not important, but the key is the maintenance process. The teachers' guild was invited to offer sacrifices to the piglets, telling the ancestors that the two pigs would be used to worship them, and praying for the protection of the ancestors to ensure the healthy growth of the piglets. Different from the conventional captive breeding, these piglets are allowed to move freely to ensure their meat quality. This way of conservation not only reflects the Yao people's respect for animals, but also reflects the strict requirements for the quality of sacrifices.

The preparation of sacrifices in the Yao Dujie ceremony is not only the preparation of material level, but also the rich display of culture and religion. Through carefully prepared sacrifices, Yao people expressed deep respect and gratitude to their ancestors, while maintaining and inheriting their own culture and beliefs. Every detail of this ceremony reveals the depth and complexity of Yao culture, and also shows their deep understanding and respect for life, nature and the universe.

3.1.4 Preparation of instruments

The traditional Dujie ritual is extremely complex and full of mystery. The scale of the ceremony varies according to the region and surname. In some Yao areas, the Dujie ceremony takes three days and two nights, while in some places it takes only two days and two nights. However, regardless of its scale, the props required in the ceremony are roughly the same. The following is a brief introduction to the functions of various props.

Answer cup

The answer cup is a kind of props and items that are often used by the Yao Shigong when doing various rituals. As long as you become a Shigong, you will have your own answer cup.



Figure 21 Bamboo answer cup and wooden answer cup

Image source: Taken by researchers, 2022

As shown in the figure, most of the answer cups are made of bamboo or bamboo shoots, which are called bamboo answer cups. They are basically seven or eight centimeters long. In some places, they are also made of wood, which is called wooden answer cups. Different from Zhuda, muda needs to be enlightened by the Yao Shigong's practice, otherwise it will not have the function of practice, and it is still the same as wood. If the answer cup is made of bamboo, it is Yang answer, and both sides are reversed, it is Yin answer. One side is up and the other side is down, which means that in the Dujie ceremony, the answer cup is the most commonly used prop. It is used in every step of the ceremony, because it plays a role in communicating with the gods and the underworld. The descendants of the Yao nationality hold the Dujie ceremony to explain the situation to their ancestors, and the cup answer plays a role in communicating with the gods. To play the answer cup, you need to read the Scriptures. The main contents are as follows: this bamboo change will ask about the birth of bamboo. This bamboo has its roots. Bamboo and wood Lang bamboo and wood Lang live a long and cool life without wind and rain. One spade cover is used to save Ying, and two spade covers are used to save his mother. The master man asked you whether you are receiving yin or yang. Today, you are lucky enough to turn to Nirvana and pass Yang. It is not difficult to see from the Scripture that when you play the answer cup, you usually have to play a positive answer to prove that what you do has the permission of the gods. Some teachers say that sometimes the gods do not agree or are not satisfied with what you do, you may not get a positive answer. The following figure shows the answer cups made of different materials.

Ox horn

In the Dujie ceremony, Shigong also used ox horns.



Figure 22 Ox horn used in Dujie ritual

Image source: Taken by researchers, 2022

The production process of ox horn is not very complicated. It is just to take off the horn and clean it when killing the ox. According to the local master, the main role of ox horn in the ceremony is to blow the horn to the gods in the sky to explain what they are doing now, and call for the coming of heaven to bless the whole ceremony.

Bell stopper

The bell stopper is also a commonly used prop in the ceremony. Generally speaking, the elder martial arts master shakes the bell stopper while chanting scriptures and carols. In some other exorcism rituals, the bell block is also necessary, because the bell block can make a clear and sweet sound, which has the effect of exorcising ghosts. Any ghost will be afraid and will stay away. Before using the bell block, it can only have the effect of expelling ghosts after Shigong recites scriptures and casts spells.



Figure 23Sacrificial bell

Image source: Taken by researchers, 2022

Dharma sword

Although this kind of prop is not as common as other props, it is also essential. Shigong's Dharma sword is not very long, about 20 cm long. When Shigong casts a spell, he will tie a red cloth to the handle of the sword. Tying the red cloth can increase the mana of the Dharma sword. During the ceremony, Shigong would sometimes dip his sword with some wine and then write in the air with his sword. Sometimes he would knock on the table and the door with his sword to drive all the filth out of the door.



Figure 24 Sacrificial sword
Image source: Taken by researchers, 2022

Laojun seal

Laojunyin is a kind of magic weapon that the Yao Shigong will have, and it is also one of the most authoritative magic tools. Most of the Laojun seals are made of wood, and some are made of plastic. They are in a square shape with a side length of about 56 cm. The word "supreme Laojun" will be engraved on the seal, and some patterns will be matched around the word. Generally, master Dujie confers it on the master at the Dujie ceremony, and the master keeps it for himself. When doing some praying or disaster driving rituals, they will stamp the seal of Lao Jun on the written table or instrument to show the authority of the table, so as to get help from heaven. During the Dujie ceremony, master Dujie also recited the seal of the old gentleman when he stamped the seal in front of the altar. For example, the weather was bad, the old gentleman's Yamen was lucky, the jade seal was hit in the old gentleman's Hongmen yamen, and the white cloth handprint came out. The jade seal was originally four square, the old gentleman's name was in the center, and everything was all right. If you need to save ten parties in the future, throw down the seal of the founder Yang, and the king Gelong of the fallen Yin. Today's hall is tied to heaven. Don't take the jade seal as a leisure person. There are ten people inviting you. When the jade seal comes, ten people don't throw it away. There are ten people next to the forefather without misfortune. Please, at the time of auspicious seal, the ghost perished. I give the Supreme Lord an urgent order to save it. The following figure shows the seal of Lao Jun:



Figure 25 Laojun seal

Image source: Taken by researchers, 2022

Divine image painting

In the Yao society, it is necessary to hang the statue painting when Dujie. If you don't hang the statue painting, it means that the master can't invite his own gods and enlist heavenly soldiers and generals, and can't be blessed. This is because the war horse gods of Shigong are all in the portrait, and different Shigong have different war horses. In guoshanyao, Aidian Town, the idol paintings cannot be shown to others. They believe that if they are shown to others, it will bring bad luck to the family. They can only be shown at funerals and religious ceremonies. In addition, because the number of statues is very small, they will also be proud of owning statues, which will also bless the safety of their families and livestock. Teachers' associations in different places have different views on the hanging method of deity paintings in rituals. The hanging method of deity paintings cannot be wrong, and the hanging method of different ritual portraits is also different. If the portrait is hung wrong, it may not be possible to ask Master Yin and Yang for help. For happy events and white events, the sequence of portraits cannot be disordered. The following figure shows several kinds of idol paintings used in the Dujie ceremony.



Figure 26 Primitive Tianzun, Moral Tianzun and Lingbao Tianzun

Image source: Taken by researchers, 2022

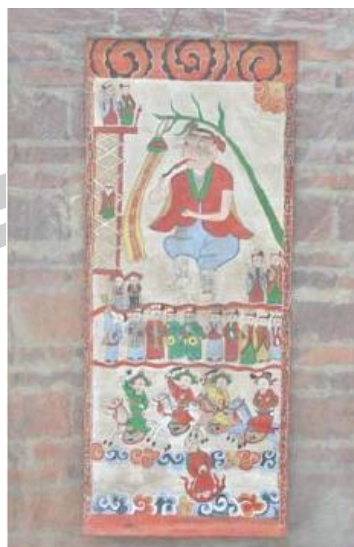


Figure 27 Xingsi Haifan

Image source: Taken by researchers, 2022



Figure 28 Tianfu Shuifu, Yangjian Difu, jianzhai

Image source: Taken by researchers, 2022



Figure 29 Extension head

Image source: Taken by researchers, 2022



Figure 30 Dadu bridge (partial)
Image source: Taken by researchers, 2022

The paper horse

The paper horse is the most important and complicated item for the whole ceremony. Paper money and paper horse need to be prepared adequately. Because of the large amount of money and complex process, it needs seven or eight people to make these items at the same time. Each person should do a process and strictly follow the steps. If it is done wrong or confused, it may make the Shigong unable to invite the gods to come down. The paper horse is a kind of paper money printed with a "board horse", which is burned to the gods of the upper, middle and lower realms and the hell master of the Dujie master. There are three main types, namely, "get off the horse paper horse", "Hecheng Heyi paper horse" and "hard work paper horse". Some "banma" have three horse heads, and some "banma" have six horse heads. Different "banma" can print different patterns, which can also produce different types of paper horses. Fifty carts of paper horses are needed for the whole ceremony. Their quantitative relationship can be seen in the following table:



Table 5 List of paper horse specifications

① Four "paper horses" and four ordinary paper money are bundled into one piece, and 50 pieces are required for each bundle
② Two "paper horses" and two ordinary paper money are bundled into one piece, and 50 pieces are required for each bundle
③ A "paper horse" and a piece of ordinary paper money are bundled together, and 50 pieces are required for each bundle
One car=①+②+③ × 2=200 pieces

Image source: Produced by researchers, 2022



Figure 31 Yao villagers are making paper horses

Image source: Taken by researchers, 2022



Figure 32 120 paper horses and 60 paper horses

Image source: Taken by researchers, 2022

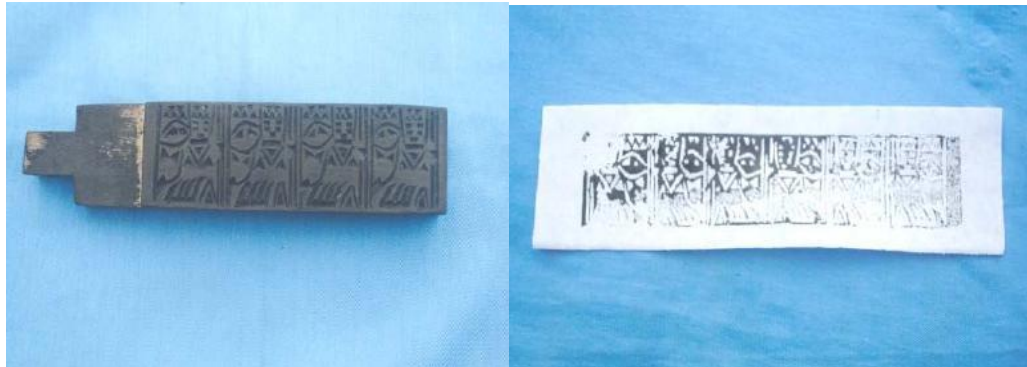


Figure 33 Bantama and Paper money printed by bantama

Image source: Taken by researchers, 2022

3.1.5 Preparation of ceremonial costumes

In the Yao "Dujie" ceremony, the selection and production of costumes is not only an important part of cultural heritage, but also the embodiment of respect for religious ceremonies and sacred identity. These costumes, especially those worn by Shigong and Shimen, were carefully made and selected, reflecting their admiration and spiritual preparation for the ceremony. In the Dujie ceremony, the costumes of Shigong and Daogong are particularly important. They not only mark the identity of the ring, but also indicate the role of religious leaders they may play in the future. The production of these costumes is usually time-consuming and labor-consuming. The master's uniform is mainly red, and the "three yuan" statue is embroidered on the back, while the Taoist uniform decoration needs to be embroidered with a large number of God patterns symbolizing religious significance.



Figure 34 Two sets of clothes used by Shigong in Dujie ceremony

Image source: Taken by researchers, 2022

There are three coats for Yao men's traditional costumes, including two camisoles and one coat. These costumes are all sewn by Jie Zi's mother. Each embroidery is extremely exquisite, reflecting the importance of ceremony. The moment they put on new clothes symbolizes the birth of a new life. Even if they have similar clothes before, they must put on new clothes on this day. Although the clothes of the master men are relatively simple, they also reflect their roles and identities in the ceremony. They are usually white or light colored, symbolizing purity and piety.

At the same time, the clothing design is designed to make them move freely in the ceremony.

The moment you put on the ceremonial costume is not only a physical preparation, but also an important symbol of entering the sacred state in spirit for the master and the master. These costumes are not only the inheritance of Yao traditional culture, but also the respect for religious ceremonies and the symbol of sacred identity. Shigong and Shinan wore these costumes, which not only represented themselves in the ceremony, but also represented a part of the ancient culture of Yao nationality.

It is worth noting that the Dujie ceremony is regarded as a festive occasion. Like the new year or wedding and other important festivals, participants will wear traditional Yao costumes full of national characteristics. Yao costumes are unique among China's ethnic minorities with their unique styles and diverse forms. Even in the same area, Yao people of different branches have different clothing styles. In the "Dujie" ceremony, the costumes of the master and the lamp holder need to be specially customized, which is significantly different from the clothes they wear on weekdays.

With the changes of the times and the influence of foreign culture, the clothing production of Shinan has also changed. The traditional manual textile has gradually been replaced by machine processing. Now, the clothes of teachers and men are usually finished by sewing machine after purchasing red cloth, which saves the tedious manual textile process. Boys and girls also need to wear Yao costumes hand sewn by women in the ceremony. The patterns on these costumes have distinctive national characteristics. As for Shigong's clothes, Yao Shigong's clothes in different regions are also different. Some are made of pure cotton, and some are made of smooth cloth. However, no matter what kind of cloth is used, its common feature is that the appearance has red patterns. This tradition originated from the early custom of women presiding over ceremonies in Yao areas. Later, because women were busy with housework and farm work, men put on women's clothes to perform rituals instead of women, so that gods could mistake women for performing rituals. This custom has been passed down from generation to generation and has become the habit of male teachers wearing red clothes.

3.1.6. Preparation of ritual documents

In the Yao Dujie ceremony, the preparation of ritual documents is an extremely important process. It is not only the record of the ritual process, but also the formal identification of the participants' identity and responsibilities. Each of these documents has profound cultural and religious significance and plays a key role in the ceremony.

The production of ritual documents is a fine and strict process. These documents were prepared by special calligraphers who were not only proficient in calligraphy, but also well versed in the traditions and norms of Yao religious ceremonies. Each document carries a specific meaning. The document is a prayer and gratitude to the gods. The word records the process and details of the ceremony. The table is the identification of the participants' identity and responsibilities. The content of the document usually includes the praise to the gods, the description of the ceremony, the blessing to the participants, etc. Each part needs to be carefully written to ensure that it meets the requirements and spirit of religious ceremonies. The content

of the document reflects the Yao people's understanding and awe of the universe, nature and gods.

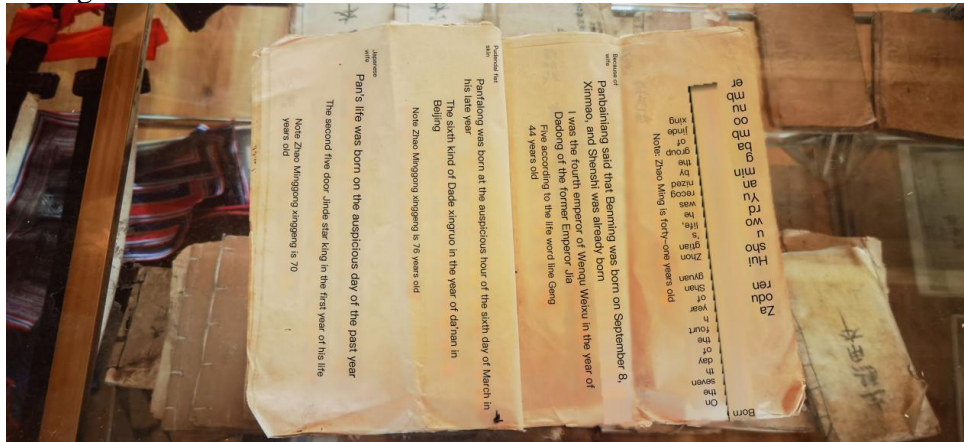


Figure 35 Documents used in Dujie ceremony

Image source: Taken by researchers, 2022

The preparation of ritual documents is also a ritual. When preparing the documents, the bookkeeper will pray and chant scriptures to ensure that every document is endowed with divine power. This is not only the production of the physical form of the document, but also the preparation of the spiritual and cultural level, which shows the Yao people's respect for the ceremony and the maintenance of the cultural tradition.

In short, the preparation of ritual documents plays a vital role in the Yao Dujie ritual. They are not only the record of the ritual process and the proof of the identity of participants, but also the important embodiment of Yao culture and religious beliefs. Through these documents, the Yao community not only shows respect for religious ceremonies, but also reflects the inheritance of cultural traditions and respect for the sacred.

The preparation process of the Yao Dujie ceremony is a comprehensive embodiment of cultural and religious significance. This process includes carefully constructing altars, carefully selecting and preparing sacrificial instruments and offerings, carefully arranging ceremonial costumes and making sacrificial documents, which reflects the deep respect for traditional customs. From physical elements to symbolic elements, each element is intertwined with meaning, emphasizing Yao's reverence for the sacred and their connection with the universe and nature. These preparations go beyond simple material preparations, mark a profound spiritual and cultural awakening, and highlight the community's commitment to protecting and respecting their ancestral heritage and religious beliefs.

3.2 Ritual process

Yao, as one of the major ethnic minorities in Southwest China, is famous for its unique culture and tradition. It is mainly distributed in Guangxi, Hunan, Guangdong, Yunnan and Guizhou. In the traditional culture of the Yao people, "Dujie" is also called "shuoshi"⁵ Is a vital cultural activity, which has a far-reaching impact on the growth and identity of young men of Yao nationality. Dujie ceremony

⁵ Doushai is the spoken language of Yao nationality, which means Dujie.

is not only a religious activity, but also a sign of social maturity. In Yao culture, the sign of adulthood is not age, but whether the ceremony of Dujie is successfully completed. In Zhangzhehong's ethnic studies, it is pointed out that only men who pass the Dujie ceremony can be regarded as real adult men, who can inherit their ancestors' soldiers and horses and have the right to hold religious ceremonies. (Zhang, 2002)

The Dujie ceremony itself contains many rich cultural and religious elements, usually involving a series of complex steps, including sacrificial rites, traditional songs and dances and various tests for young people. These tests are designed to assess participants' courage, wisdom and respect for tradition. Through these activities, young men not only proved their maturity, but also expressed their respect and commitment to Yao culture. For Yao youth, the Dujie ceremony means that they have gained social and religious adult status since then, marking the change of their roles and responsibilities in society. To become a full grown man means that they need to start to assume more social and family responsibilities, and can also participate in more social and religious activities.

The importance of Dujie ritual in the hearts of Yao people is not only reflected in its religious significance, but also in its cultural heritage. This ceremony is a living embodiment of the history and tradition of the Yao nationality, and it is a kind of respect for ancestors and traditions. By participating in Dujie, Yao youth not only learn about their own national history and culture, but also deepen their identity and pride. Finally, Dujie ceremony is a collective activity in the Yao community. It is not only a personal growth ceremony, but also a manifestation of community unity and mutual support. By celebrating this important event together, the Yao people strengthened the ties within the community and jointly maintained and developed their unique culture and social structure. To sum up, Dujie ceremony occupies an irreplaceable position in Yao culture. It is not only an important milestone for youth growth, but also an important symbol of cultural heritage, social identity and community unity.

Dujie ceremony is a ceremony with a long history and great importance in Yao culture. It takes a long time and the process is extremely complex. According to the description of Lixianghong and Zhengyanqiong in the field investigation of the Yao nationality in Hunan Province, the process of the Dujie ceremony includes many links, such as starting an event, going to the second boundary, glazing, going to the sink, hanging a lamp, slashing mountains and seas of fire, vowing to play a book, being appointed as an official and accepting a post, and playing in paradise. (Li&Zheng.2014) these links not only reflect the profound cultural heritage of the Yao nationality, but also show its rich religious beliefs and social structure. Each link has its unique cultural significance and religious symbols, which together constitute a complete system of this important ceremony. Each step of the ceremony needs to be carefully prepared and executed, usually including sacrifice, singing and dancing, recitation and various traditional ceremonies, which are to ensure the smooth progress of the ceremony and the integrity of cultural heritage.

Due to the complexity and importance of the ceremony, the Dujie ceremony is usually co chaired by a number of experienced masters. For example, in a Dujie ceremony in Yongzhou, Hunan Province in 2008, as many as 15 Lintan mages participated. These mages not only play a guiding and executing role in the ceremony, but also are responsible for teaching and explaining the deep meaning of the

ceremony. Their participation ensured the solemnity and sanctity of the ceremony, and also reflected the Yao community's respect for tradition and culture. The duration and complexity of the ceremony is not only a test of participants' patience and perseverance, but also a manifestation of their respect and commitment to tradition and culture. Through this ceremony, Yao young men not only gained adult social and religious status, but also deepened their understanding and recognition of their own culture and tradition.

3.2.1 Incident stage

Please come to the altar

The first step of the Dujie ceremony is "inviting the saint to the altar", which is called "Qima" in Yao culture. This link is crucial to the whole ceremony, which marks the official start of the ceremony. "Starting a horse" means leading soldiers out of the temple to perform rituals. This is an ancient ritual procedure, which reflects the respect and prayer for gods in Yao culture.



Figure 36 Invite the saint to the altar in the Dujie ceremony

Image source:

<https://baijiahao.baidu.com/s?id=1622261244185466370&wfr=spider&for=pc>

In this link, as described by zhaojinfu (2022), the Yao's martial master, each martial master needs to carry out a series of ritual activities in front of the altar in his home. This includes offering incense, chanting sutras and inviting the gods. It is a process of reporting to the home and the gods that they will go out to perform Dharma. Through these ceremonies, Shigong conveyed their upcoming important religious activities to the gods, and prayed that the gods would give them divine power and troops to protect and support them.

After these ceremonies, the Shigong Association carried the statue wrapped in red cloth and took its own staff. The statues and staff wrapped in red cloth are not only important props of the ceremony, but also symbolize the connection between teachers and gods and their devotion to religious beliefs. After that, Shigong went to the altar where the ceremony was held. This process is not only a physical movement, but also a spiritual preparation, making full preparations for the next ceremony.

In the whole process of "inviting saints to the altar", we can see the importance attached to ceremony and tradition in Yao culture. This link is an indispensable part of the Dujie ceremony. It not only reflects the respect for gods, but also a way for teachers to show their responsibility for cultural heritage.

Please God

In the Dujie ceremony, the link of "inviting gods" followed by "inviting saints to the altar", marking that the ceremony entered a deeper religious stage. The beginning of this link is the sacrificial ceremony. Shigong needs to kill a pig as a sacrifice to pay homage to the gods. This is not only the worship of gods, but also the respect for life and nature.



Figure 37 Inviting gods in Dujie ceremony

Image source: https://www.poco.cn/works/detail_id20042363

As shown in the figure, during a Dujie ceremony, the master began to recite the mantra "please Sanqing". This mantra includes prayers for Sanqing, jade emperor, Bodhisattva and other gods in Taoism, and extends to Jiaxian and the earth God. Zhaojinfu (2022), the Yao's martial arts master, pointed out that through these mantras, the martial arts masters showed a profound understanding of the Yao's religious beliefs and also adhered to the Yao's cultural traditions.

Zhaojinfu (2022), the Yao's martial master, recorded in a Dujie ceremony in 2018 that after the mantra was recited, the martial master performed a declaration form, which was the confirmation of the roles and responsibilities of each martial master in the ceremony. In this link, a teachers' Guild recorded the position and legal name of each teacher on red paper to determine and publicize their specific

responsibilities in the ceremony. For teachers who assume multiple roles at the same time, their legal names will be recorded under the corresponding positions.

Through these rigorous steps, the "inviting gods" link shows the Yao people's respect for gods and the core role of teachers in maintaining cultural traditions and religious ceremonies. Each detail reflects profound cultural significance and deepens the respect and understanding of the Yao community for religious ceremonies.

Decontamination

The "decontamination" link plays an extremely important role in the Yao people's Dujie ceremony. Its main purpose is to ensure the cleanness and sanctity of the altar. This link achieves its goal through a series of carefully designed ritual steps, each of which is full of profound religious significance.



Figure 38 Decontamination link in Dujie ceremony

Image source: Taken by researchers, 2022

At the beginning of the ceremony, Shigong burned paper horses and chanted scriptures before the sacrifice. This process, as described by zhaojinfu (2022), the Yao's martial Duke, is to show the gods that the paper horse is dedicated to them, and at the same time, to ask the gods to protect the altar and prevent unclean things such as ghosts from entering, so as to dissipate the bad luck of the altar. The process of burning a paper horse is not only a material sacrifice, but also a spiritual purification.

Subsequently, the master's Apprentice played a unique role. Dressed in bamboo mats, they tumbled on the platform behind the arch. This act symbolizes the expulsion of unclean things and the maintenance of the sanctity of the altar. The action of somersault has special symbolic significance in Yao culture and is considered as a symbol of purification and protection.

Then the master master, holding a sword and a porcelain bowl, went to the arch to chant. After the mantra, Shigong buckled the porcelain bowl on the ground in front of the arch, which symbolized the closing of the entrance of unclean objects. Then Shigong began to divinate in front of the porcelain bowl, and judged whether the altar was clean by asking the gods. The ceremony is completed only when good divinatory symbols are obtained. This process shows the respect for gods and the pursuit of cleanliness.

The "decontamination" link ensures the sanctity and cleanliness of the altar through these ritual behaviors, and creates a suitable environment for subsequent ritual links. Every detail of this link reflects the Yao's respect for religious ceremonies and the maintenance of traditional culture.

Chopping flags

In the "cutting flags" link of the Dujie ceremony, the Shigong played the role of organizer, guiding the Shigong men to complete the task. This link is not only part of the ceremony, but also reflects the participation and learning of the younger generation in the Yao society.



Figure 39 Cutting flags in Dujie ceremony
Image source: Taken by researchers, 2022

First of all, the male teachers tie a red cloth strip on their heads, which is an important symbolic action. As recorded by the Yao researcher panrongfu (2023), the red cloth strip is not only a symbol of identity, but also a symbol of blessing and protection. It reflects the Yao society's expectation of the younger generation and respect for the ceremony.

Before cutting bamboo, tying bamboo with red lines is an important step. Panrongfu (2022) mentioned in his fieldwork that this action is not only a kind of respect for bamboo, but also a symbol of incorporating bamboo into the ceremony and making it an integral element of the ceremony.

After cutting, the men used firewood knives to remove the branches on the bamboo, leaving only the top branches and leaves. This step aims to make bamboo suitable for subsequent ritual uses. It is not only physical labor, but also their participation and contribution to the ceremony that the young people who participate in Dujie carry the bamboo and transport it. After finishing one bamboo, they continue to cut down the next one until all the required bamboo is cut down and ready.

This process continues until all bamboo is cut down. All the staff then went down the mountain, which marked the completion of the link of "cutting flags". This link is not only the preparation of material resources, but also the transmission of ritual spirit and the education of the young generation. Through these carefully arranged steps, the link of "cutting flags" plays a vital role in the Dujie ceremony.

Zhangbang

Zhangbang" is an important part of the Dujie ceremony, which took place after the flag cutting team went down the mountain. At this stage, the focus of the ceremony shifted to the final preparation of the main altar.



Figure 40 The publicity link in the Dujie ceremony

Image source: https://www.sohu.com/a/221120795_376996

When the flag cutting team came down the mountain, the master had already chanted scriptures and burned paper horses at the main altar, which was a kind of prayer and respect for the gods. After chanting the Sutra, the chef carried the whole pig on the altar to the kitchen and began processing it, ready to serve it as dinner for the people participating in the ceremony. This process is not only the physical preparation of food, but also reflects the respect for gods and participants. Then the paper margin master and the apprentice were responsible for preparing the inscription and the cards. As soon as the inscription on the list and the flower cards were ready, the masters began to pull the rope in the altar and hang them up, which was the final arrangement of the altar. The inscription on the list and the flower cards are hung above the altar. Generally, the inscription on the list is in the front and the flower cards are in the back. Panrongfu (2023) pointed out in his fieldwork that the list is divided into three types: Yellow list, white list and five for list. The Yellow list is written on yellow paper and usually contains many contents, including the specific contents of the ceremony and the personal information of the participants. The white list is written on white paper. The content of the flower list is relatively simple. It is mainly the slogan of the religious message and the ceremony. Generally, it only has one sentence, and the color of the flower paper used is different. In addition, the end of all yellow billboards and plaques are decorated with paper-cut patterns, and the colors are also different. The hanging of these inscriptions and plaques is not only a

display of the contents of the ceremony, but also adds to the mysterious and solemn atmosphere of the altar.

Through careful arrangement and preparation, the "billboard" link adds a solemn and sacred feeling to the ceremony. Accompanied by the inscriptions and flower cards, the whole altar was endowed with a sense of mysterious power, enabling participants and audience to experience the significance of the ceremony more deeply.

3.2.2 Fasting

A series of solemn religious activities were carried out in the "fasting" link of the ceremony, marking that the ceremony has entered a more sacred stage. This link usually starts in the evening, when the inscription and flower cards on the altar have been hung.

Please God

At the beginning of the fasting ceremony, the guru placed incense tables and wine glasses in front of the altar, then lit incense and began to chant scriptures to invite the ancestors. Please repeat the Scripture of God three times, which is the respect and prayer for the gods. While chanting sutras, Shigong will distribute paper horses, which is a symbolic sacrifice to gods. As shown in the figure.



Figure 41 Inviting gods in fasting ceremony

Image source: https://www.sohu.com/a/221120795_376996

After inviting the gods, Shigong lit the paper horse, which symbolized that the gods had been invited to the altar. Later, the master continued to chant sutras before going to the incense table, and used the Dharma sword to draw a symbol on the table of fasting. This step is to protect the purity and sanctity of the ceremony.

Zhao Jinfu (2022) pointed out in his fieldwork that the content of chanting scriptures was different at this stage. When Shigong was chanting sutras, he held the tooth slips in his left hand and the bell in his right hand. He sang the Sutra and rocked

the bell while walking vigorous steps. This special step and action is not only a kind of worship for the gods, but also a symbolic ritual behavior, which means opening the gate of heaven and inviting the gods to come.

These steps of the fasting ceremony not only reflect the Yao people's respect for religious ceremonies, but also reflect their adherence to traditional culture. Every detail is carefully designed to keep the ceremony sacred and pure.

Open the sky gate

Opening the gate of heaven" is a key link in the Dujie ceremony, which symbolizes the intersection of the religious world and the real world, as well as the communication between gods and the world. This link contains a series of complex ritual steps.



Figure 42 Opening the gate of heaven in the Dujie ceremony

Image source: https://www.sohu.com/a/221120795_376996

First of all, the Shigong Association invites the two saints of Shangyuan, which is a request for high-level gods. When inviting saints, Shigong held a Shangyuan stick with the words "Shangyuan two saints" and danced while singing scriptures. This dance is not only a physical activity, but also an expression of spirit and religion, which aims to attract the attention of gods and get their shelter. According to the real field investigation and research, as Gao Hongbo said, after the dance, the Shigong Association knelt down and kowtowed three times, and judged whether the heaven gate could be opened through divination. (Gao.2018)

The master then reached the big arch outside the Jiaotan, which symbolized the gate of heaven. The master asked the Jade Emperor to play here, and inserted the yuan stick beside the altar, then picked up the horn and sang the song of opening the gate of heaven. According to Zhang Jianhua and others' research on Yao religious ceremonies, after singing, verify whether the Tianmen gate is open by divination. If there is at least one Yang divination in four divinations, it means that the Tianmen gate is open. (Zhang.2017)

In the Dujie ceremony we observed, Shigong showed the success of opening the Tianmen gate after completing a ceremony. After the Tianmen gate was successfully opened, the Shigong Association paid a visit to the Jade Emperor, explained the purpose and personal situation of the Dujie ceremony to the Jade Emperor, presented a paper horse and played the seal table. After the reading, the paper horse and the table were burned together. Then the master withdrew from the altar and returned to the altar. He thanked the master again, indicating that the gate of heaven was open, and presented paper money to him.

This link not only shows the religious beliefs and ritual procedures in Yao culture, but also reflects the respect and reverence for gods. Each step is endowed with profound cultural and religious significance, reflecting the importance of religious ceremonies in Yao society.

Fengdazhai

Fengda Zhai" is a unique and profound symbolic link in the ritual of Dujie, which symbolizes the transformation of the male teachers from mortals to the sacred state that can participate in Dujie. This ceremony usually takes place before fasting, including a series of carefully arranged steps.

Before the ceremony, the male teachers need to change into national costumes, which is the first symbol of their identity change. National costumes not only respect the tradition, but also symbolize that they are about to enter a new and more sacred state of life.

As the master finished singing the Sutra, they spread bamboo mats on the ground of the altar and quilt on it. The laying of bamboo mats and quilts is not only for the physical comfort of the male teachers, but also a preparation for the ceremony, creating conditions for the next symbolic "sleep".



Figure 43 The closing of Lent in the Dujie ceremony
Image source: https://www.sohu.com/a/224225275_761010

The master then instructed the men to lie face up on the bamboo mat and led them to sleep one by one. Although this is a kind of pretend sleep, it has profound symbolic significance. The gongs and drums division tapped the Gong three times, while the flute division imitated the rooster's call, symbolizing the dead of night. These sounds represent the passage of time and the transition from darkness to light.

When the lamp is re lit, it means that the sky is bright and the teachers can get up. This process symbolizes their "rebirth". The process from falling asleep to getting up is not only a physical action, but also a spiritual rebirth. They begin to participate in the Dharma with a new identity, which indicates that they are ready to accept a deeper religious experience and responsibility.

Decontamination

The "decontamination" link plays an important role in the Dujie ceremony. Its main purpose is to remove the bad luck for the male teachers and ensure their purity in the ceremony. This link is completed through a series of carefully designed ritual steps.



Figure 44 Decontamination in Dujie ceremony
Image source: https://www.sohu.com/a/445363438_667838

First of all, the master of divinity led his master to the Jiaotan to recite the Sutra. In this process, Shigong plays a vital role. Panrongfu (2022) pointed out in his fieldwork that Shigong was holding a bowl of water in his left hand and a divination diagram in his right hand, writing runes on the bowl while chanting mantras and drawing runes at the same time. This series of actions is not only physical preparation, but also a kind of spiritual purification behavior, which aims to clear the bad luck for the teachers.

Then the men got up from the ground and stood in the middle of the team. The master took a bowl and chanted a mantra around them while sprinkling Rune water. This process is to purify the male teachers through the sprinkling of Rune water. After reciting the mantra, the master will immediately make divination to confirm whether the decontamination is successful. If the Yang hexagram is displayed, it indicates that the decontamination is successful.

If the divinatory symbols show that the decontamination is not successful, the ceremony needs to be repeated until it is successful. This process not only reflects the respect for gods, but also reflects the importance of ritual purity in Yao society.

Every detail of the "decontamination" link has been endowed with profound cultural and religious significance, reflecting the importance of religious ceremonies and adherence to tradition in Yao society.

Shangxiang enrollment

Shangxiang school entrance is an important part of the Dujie ceremony, which symbolizes the formal beginning of the transition from the ordinary state to the study and practice of religious ceremonies. This link has important religious and cultural significance and occupies a core position in the Yao tradition.



Figure 45 The entrance of incense in the Dujie ceremony

Image source: <http://www.gxhzsqyg.com/index.php/cms/item-view-id-1215.shtml>

In this link, after all the male teachers completed the fasting ceremony, they were considered to have gained new life and were qualified to enter the school to learn religious laws with the master. The incense ceremony is not only the entrance ceremony for the male teachers, but also a sign that they have officially become learners. During the ceremony, the incense master will distribute the lighted incense to each male master, and the master will lead them to kneel down to each shrine and

offer incense. This process is the worship of gods, and also marks the first step of the male teachers on the religious road.

According to the description of ethnic scholar wangmingke in his "Chinese nation and culture", this process of religious education is essential to maintain the continuity of Yao culture. As the number of people who participate in Dujie may be large, some ritual links may be appropriately simplified or adjusted. (Wang 1994)

After worshipping and kneeling down, Shigong led all the men in full dress to leave the altar, and accompanied by the sound of gongs and drums, walked under the cloud platform. They bowed around the platform and worshipped the four corners of heaven. Every time you worship one direction, you walk around the pillar. After a week of ceremony, you worship the other direction until all directions have been worshipped.

FeiXiaotong, director of the Institute of Ethnology and Anthropology of the Chinese Academy of Social Sciences, pointed out in his work that this ritual behavior is not only the worship of the gods of heaven and earth, but also the inheritance of traditional culture. The completion of this link symbolizes the transformation and growth of teachers' men in religious life, and they are ready for more in-depth religious study and practice.

3.2.3 Dujie

Shengfan

Flag raising" is a key link in the Dujie ceremony, which has profound religious and cultural significance. It symbolizes an important medium connecting the human world and the divine realm, and marks the purity and sanctity of the ashram. This link begins with asking God, which reflects the respect and prayer for the gods. By inviting gods, Shigong sought the protection and guidance of gods to ensure the smooth progress of the ceremony.

Next, Shigong will hang the prepared white and blue flags with corresponding bamboo poles. The selection and production of white and blue flags have their specific religious meanings. According to the explanation of the Chinese ethnologist linyaohua in his book "religious ceremonies of Chinese minorities", these flags are not only the symbol of the Taoist festival, but also the medium connecting the heaven, the Yin and the altar. (lin.1992)

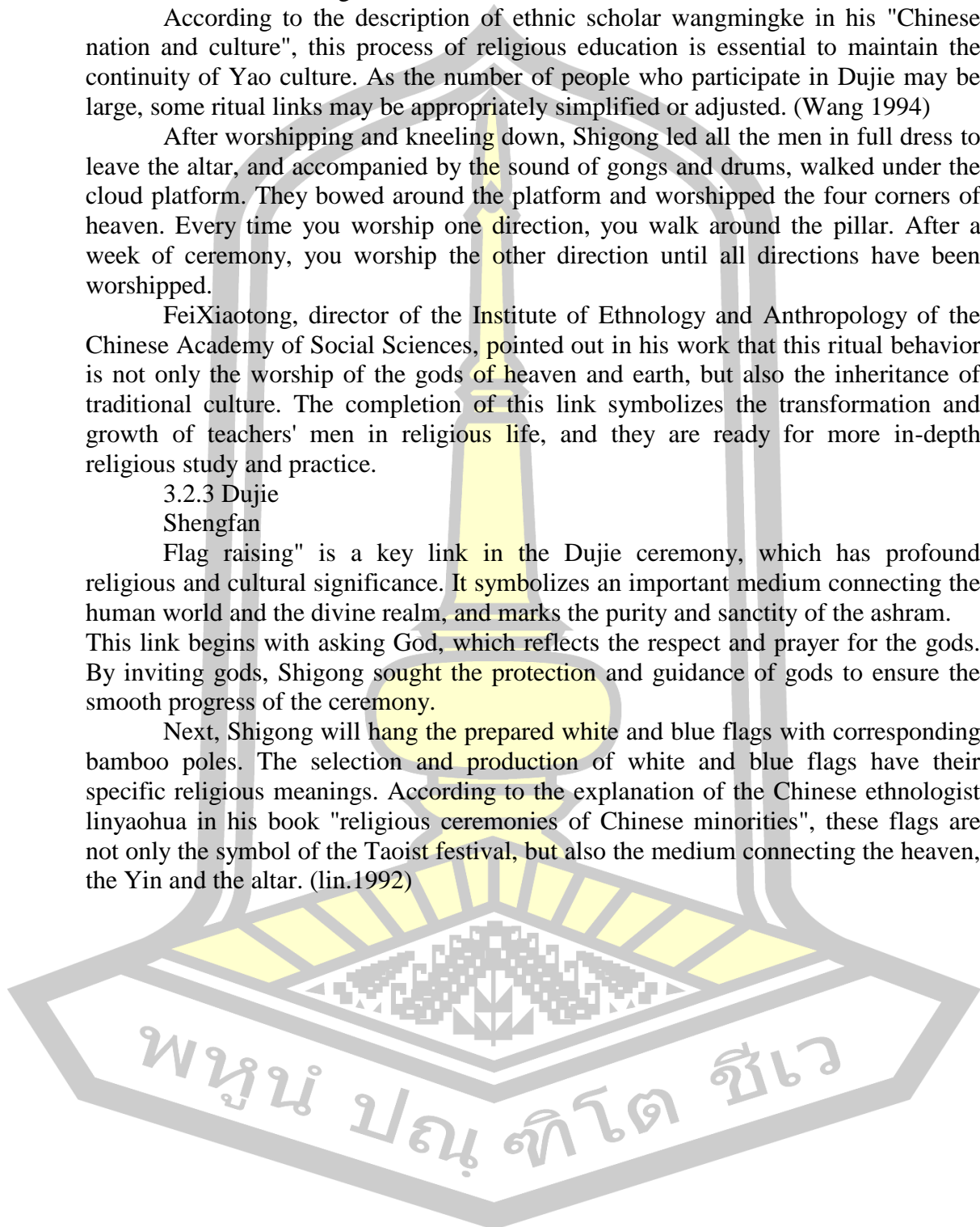




Figure 46 Flag Raising in Dujie ceremony

Image source: <http://www.gxhzsqyg.com/index.php/cms/item-view-id-1215.shtml>

Shigong then erected the flag pole and tied it to the wooden pile nailed in the soil. The raised flags play the role of "showing the holy things" in the Dujie ceremony. They are not only an important part of the sacred space of the altar, but also a key element connecting the worldly world and the holy land.

Through the flag raising ceremony, Shigong and the participants built a sacred space, which is not only the adherence to traditional religious ceremonies, but also the embodiment of cultural inheritance.

hang lamp

The "hanging lamp" link in the Dujie ceremony is usually carried out at night, which has profound religious significance and cultural symbols. During this session, the master men put on brand-new vests, sat on the chair in the center of the altar according to the master's instructions, held a bamboo lamp holder, and prepared for the lighting ceremony. As shown in the figure.

พหุมน์ ปณฺ ทิโต ชีเว



Figure 47 Hanging lights in Dujie ceremony

Image source: https://www.sohu.com/a/221120795_376996

The lantern hanging ceremony plays an important role in Yao culture. It symbolizes the religious hierarchy and spiritual enlightenment of the ordained. According to the ethnologist and anthropologist Herblin in his research, the lantern hanging ceremony is generally divided into three types: hanging three lamps, hanging Seven Star lamps and hanging twelve Daluo lamps, and each type represents different religious stages and mana levels. By hanging lights of different levels, the abstainer can obtain corresponding positions, Yin soldiers and mana. (Hao.2000)

The number and type of hanging lamps directly affect the future positions and religious duties of the subjects. For example, hanging three desk lamps usually represents 36 Yin soldiers, hanging Seven Star lamps represents 72 Yin soldiers, and hanging twelve Daluo lamps represents 120 Yin soldiers. This ritual shows the status and ability of the precepts in the religious hierarchy.

After hanging the lamp, the division Council distributed the grain rice representing the Yin soldiers to each division male. As Lishuai, director of the Institute of Ethnology of the Chinese Academy of Social Sciences, pointed out, this is a symbolic recognition of the division male's ability and the number of Yin soldiers in command. Later, the master put on the five blessing official hat and fixed it with a red cloth strip for each man who completed hanging the lamp, which marked that they had officially acquired the status of master and could begin to learn and practice religious magic. (Li.1998)

Finally, the two masters, holding Shangyuan sticks, stood on the left and right sides of the master, lifted the master from his chair, and recited "talent, talent, promotion and wealth come today". This ceremony symbolizes the blessings for the future of the disciples and the good wishes of the master for the success and prosperity of the disciples in the future.

Degree sink

"Du Shui tank" is a complex and important part of the Dujie ceremony, which aims to symbolize the spiritual purification and identity transformation of the male teachers. In this link, the master men, dressed in vestments, stood in the center of the altar, waiting for the master's guidance.

The master recited the Sutra first and distributed the magic tools to each male master. The master put on the horn with a staff and carried it upright on his shoulder. The use of these tools is not only part of the ritual, but also a symbol of their mastery of the mysterious power.



Figure 48 Moderate sink in Dujie ceremony
Image source: <https://www.clzg.cn/article/46583.html>

As shown in the figure, Shigong led the men to the bamboo platform of the water tank. In the process, gongs and drums opened the way, creating a solemn and warm atmosphere. As Chen Yuan pointed out in the study of Chinese folk religions, the master on the bamboo platform has completed the ceremony of inviting gods and burning paper horses, waiting for the master to come. (Chen.1994)

The male teachers stood on the bamboo platform, and the male teacher began to chant sutras. At the same time, the male teacher knocked on the horn of the ox, and the gongs and drums teacher beat the gongs and drums around the male teacher. The combination of these sounds creates a strong religious experience. In this environment, some normal men may faint because of strong religious emotions. How to faint is regarded as a manifestation of religious experience. The fainting master was carried to the bamboo mat in the center of the altar, representing that they had experienced a spiritual change. After returning to the altar, the remaining male teachers also lay on the bamboo mat, covering their eyes with red cloth strips, symbolizing a state of "pretending to sleep".

After all the men lay down, the master recited the Sutra again. During this process, one master rang the bell, and the other masters walked through with

Shangyuan stick. After chanting sutras, the master wakes up the master. This is usually done by chanting mantras, drinking water and spraying water on the master.

The ceremony of water trough is not only a symbolic recognition of the identity of male teachers, but also a prediction of their future roles. If they faint or not, it is considered to be the basis for judging whether they will command Yin soldiers or Yang soldiers in the future.

Mountains and seas of fire

"Dao Shan Huo Hai" is a very challenging and symbolic part of the Yao Dujie ceremony, which represents that the male teachers have achieved a higher level of religious status through going through difficult tests. This link has different ways of practice in different Yao regions.



Figure 49 ShangDaoshan in Dujie ceremony

Image source: http://www.360doc.com/content/11/0420/12/387153_110979863.shtml

ShangDaoshan ceremony, under the guidance of the master, the master male needs to climb the knife ladder bound with sharp sickles barefoot and climb the cloud platform more than three meters high outside the altar. As described by Gu Jiarong in his "ritual structure and" structure "ritual -- a survey of the" Dujie "of the Lantian Yao people in Mahei village, Malipo, Yunnan Province", the symbolic significance of this ritual is that the master finally climbed the Yuntai, which symbolizes the heavenly palace, and was qualified to be ranked in the immortal class. This process is not only a test of individual courage and perseverance, but also a symbol of his spiritual purification and religious growth. (Gu.2013.p6)

The Yao people in different regions have different test rituals in Dujie. For example, in the "fanyuntai" ceremony of the indigo Yao people, the Dujie people need to perform a series of actions on the lower platform, including three circles around the platform, sitting cross legged, falling back into the rattan net and wrapped in a cotton quilt. If the master finds that the person receiving the precepts has a correct posture, it means that the precepts are successful.



Figure 50 Guohuohai in the Dujie ceremony
Image source: Taken by researchers, 2022

In addition to the ceremony of going to the Guohuohai, crossing the sea of fire is also a typical marginal ritual in the Dujie. During the sea of fire ceremony, the Shigong association first chanted incantations and edicts on the red bricks, and then led the Shigong men to walk barefoot on the red bricks. If all participants do not burn their feet after walking through the bricks, it means that the ceremony is successful. This ceremony not only tests the courage and endurance of the male teachers, but also symbolizes that they can withstand the test and suffering on the religious road. These rituals have important religious and cultural significance in Yao culture, which reflects the adherence to traditional religious rituals and the importance of religious growth.

Signature and signature

The ceremony was presided over by the calligrapher, and its process was carefully designed and full of ritual sense. The master placed a table next to the altar. A chicken was placed in front of the table, and three incense sticks were inserted on the chicken. Besides, wine and other tributes were placed next to the table. Behind the table are the notes, words, tables and other documents of the Buddhist monk. As zhongjingwen, a Chinese ethnologist, said in his rituals and beliefs of Chinese national religions, this arrangement symbolizes the sanctity and formality of religious ceremonies. (Zhong.2003)



Figure 51 The signing and pledge of Dujie ceremony

Image source: <https://www.clzg.cn/article/46583.html>

During the ceremony, Shigong asked Sangqing to sign and seal the master's document to prove their new identity. This process is not only a formal confirmation, but also a sacred recognition of the religious identity of the doer.

In the process of painting and signing, the calligrapher needs to recite scriptures, walk vigorous steps and kowtow while the gongs and drums master plays music to create a solemn and sacred atmosphere. Before signing the autograph, Shigong's assistant will place the documents first, and then with a brush, Shigong kowtows to the statue and recites scriptures, and repeats the specific ritual actions.

Huang Kewu described in his research on Chinese folk religious rites that the Shigong Association wrote words, sealed and sealed the documents. Generally speaking, an instrument needs to be signed in two places to ensure its formality and sanctity. (Huang.2001)

The "sign with picture pledge" is not only a confirmation of the identity of the Dujie people, but also an important milestone in their religious career, symbolizing that they have officially become a member of the Yao religious community.

3.2.4 Finishing banquet

Broken altar

The "broken altar" ceremony is one of the closing links of the Yao Dujie activity, marking the end of the altar ceremony and the farewell of the gods. All kinds of behaviors in this link have profound symbolic significance.



Figure 52 Altar breaking in Dujie ceremony

Image source: <http://www.gxhzsqyg.com/index.php/cms/item-view-id-1215.shtml>

During the altar breaking ceremony, one of the teachers' Guild would ring a bronze bell and sing scriptures in front, while the other teachers' Guild led the men to hold a yuan stick and wave it in the hanging inscriptions and medals. As sunchanghua, an expert on Chinese folk religion, said in Chinese Taoism, this act symbolizes the breaking of the sacrificial altar, which is to clean up the items used in the ceremony and send away the gods. (Sun.2004)

In the process of destroying the altar, all the used documents and flower lists will be beaten down with Shangyuan stick, then piled up and burned. This process symbolizes the end of the ceremony and the temporary farewell to the gods. All other paper tools, including shrines and altars made of cartons, need to be burned, except for the statues that need to be properly collected. This practice not only shows respect for gods, but also symbolizes the disposable use of ritual supplies, ensuring the uniqueness and sanctity of each ritual.

At the last stage of the ceremony, Shigong went out with the paper shrine on his back and recited scriptures while walking. This action symbolizes the return of the

gods, that is, the return of the gods to their sacred realm, and also symbolizes the integrity and successful conclusion of the ceremony.

The implementation of the "broken altar" ceremony is not only a follow-up to traditional religious ceremonies, but also a reflection of cultural heritage, which shows the respect and maintenance of the Yao community for its religion and culture.

Falling flag

Falling banners" is another important part of the Yao Dujie ceremony, symbolizing the end of the ceremony and the restoration of the sacred space. The behaviors and rituals in this link are full of profound cultural and religious significance.

Before the falling of the flags, Shigong needs to chant sutras to the bamboo flags. This action is to inform the gods that the ceremony is coming to an end and prepare to clean up the site. Chanting sutras is a farewell to the gods, and also a sign of the restoration of ritual space to its daily state.



Figure 53 Falling flags in Dujie ceremony

Image source:

<https://baijiahao.baidu.com/s?id=1638049273124730754&wfr=spider&for=pc>

Next, Shigong or a designated person will directly cut off the bamboo flags with a machete. This action symbolizes breaking the connection between the ritual and the sacred space, and restoring the ashram to an ordinary space. The practice of cutting bamboo into sections aims to facilitate combustion, and also symbolizes the final treatment of ritual supplies.

The paper and words on the bamboo flag cloth need to be torn off, and the cloth itself will be retained for continued use in the future Dujie ceremony. This practice not only reflects the conservation and reuse of resources, but also reflects the respect for ritual traditions.

All other used items will be piled up and burned together. The practice of burning is aimed at thoroughly cleaning up the items left by the ceremony, which symbolizes the complete end of the ceremony and the final respect for the gods. Through the flag falling ceremony, the Yao community showed its respect for its religious ceremonies and the maintenance of its cultural traditions, which also marked the successful conclusion of the Dujie ceremony.

3.2.4.3. Lao Jun Zhaifan

Lao Jun Zhai fan" is the concluding link of the Yao's ritual of giving up food, which has important symbolic significance. This link is not only the last meal of the ceremony, but also marks the official end of the Dujie ceremony and the end of the fasting period for male teachers.



Figure 54 Laojun's vegetarian meal in the Dujie ceremony

Image source: <https://www.clzg.cn/article/46583.html>

In Yao culture, Lao Jun's vegetarian meal is equivalent to the meal of breaking up with others, and its holding represents the successful completion of all activities of the ritual. This meal is of special significance. It is not only a thank-you and blessing to the participants, but also an affirmation of the whole process of Dujie.

After eating laojunzhai, the fasting period of the male teachers officially ended, and they can resume their daily life. This link symbolizes the transition from the sacred space of religious ceremonies to daily life. In this process, the male teachers also gained new religious identity and experience, laying the foundation for their future religious life and practice.

Lao Jun's vegetarian meal is not only a physical food enjoyment, but also a cultural and religious experience. This link is full of the atmosphere of community unity and sharing, showing the Yao community's respect for traditional religious ceremonies and the importance of cultural heritage.

3.3 Ritual format

When discussing the importance of "Dujie ritual" in Yao culture, it is worth noting that the concept of "ritual" embodied in this ritual process. Scientific ceremonies usually refer to a set of procedures and rules that must be followed in the sacrificial ceremony. Although there is no written provision, it is widely accepted and followed by default. The ritual in this ceremony is reflected in the implementation process of the ceremony and the leading role of the leaders of the ceremony, such as the brewmaster and the ring guiding master. Their guidance ensured the smooth progress of the ceremony.

Furthermore, Yao religious documents played a central role in the Dujie ceremony. These documents contain rich information about the history, daily life, labor production, family and marriage, kinship and religious beliefs of the Yao nationality. Therefore, an in-depth analysis of these religious documents is essential to understand the connotation of rituals and the deep meaning behind them.

In Zhang Zehong's research, this point has been particularly emphasized. In his paper "cultural transmission and ritual symbols -- a comparative study of religious and Taoist sacrificial rites of ethnic minorities in Southwest China", he discussed in detail the role of scientific ceremonies and its significance in Yao culture. (Zhang, 2007)

3.3.1 Scriptures

In the Yao area, every Shigong kept some scriptures, some of which were handed down by the master, some of which were copied by himself or by others. In the Huiyuan Yao community in Yongzhou City, Hunan Province, only those who are teachers or ancestors can keep scriptures. According to zhaojinfu, the local master, there were a lot of scriptures left by ancestors in the past, more than 100 of them, and less than a dozen of them. However, all of them were regarded as "four old" books burned during the "Cultural Revolution". Therefore, the existing scriptures will not be too old. Only a few of the Scriptures preserved today are handed down from ancestors, or compiled by other Shigong according to the experience of their predecessors. Many Yao teachers' associations communicate with teachers in nearby Yao communities. In addition to the process and steps of the practice, the most important thing is to learn from each other's scriptures. Because each teacher's inheritance is different, the Scriptures left by the teacher are also very different.

The Yao people's Dujie ritual is an activity with profound cultural significance, in which a wide variety of scriptures are used, including "moderate two precepts", "Dujie one book", "please God", "please holy book", "votive book" and "Shige book", etc. Although these books are different, most of them focus on the legend of Yao ancestors crossing the river, describing the worship of King Pan and the prayers for future generations. Especially in the recent Dujie ceremony, the Scriptures used were mainly brought by the Vietnamese master, such as the book of praying for gods, the book of prohibitions, and the book of votive songs. Apart from the next forbidden book, other books are quite lengthy. The ceremony needs to be read one by one in a specific order, and some parts even need to be repeated many times.

During the recitation of these ritual texts, Shigong zhaojinfa often spoke in different languages and dialects, including local vernacular, Yao language and tones mixed with Mandarin. Zhaojinfa believes that these scriptures are likely to come from Guangdong, which may also be evidence of the migration of Yao ancestors from Guangdong. According to zhaojinfa's analysis, this mixed use of languages is not only the embodiment of cultural blending, but also reveals the inheritance and changes of Yao's cultural tradition (Zhao, 2022).

In the in-depth analysis of the Scriptures used in the Yao's Dujie ritual, from the perspective of language range, these scriptures may well come from Guangdong. This hypothesis is mainly based on the content recorded in the Scriptures, including a large number of historical legends and myths about the ancestors of the Yao nationality. For example, master zhaojinfa's copy of a Book of votive songs has repeatedly mentioned the Yao's ancient legend of Taoyuan cave, including many stories about love. The narration of these legends and stories not only reflects the cultural tradition and belief system of the Yao nationality, but also reveals the fluidity of language and culture. The characteristics of language, such as the use of dialects and ranges, provide important clues for tracing the origin of these scriptures. These text materials of Yao nationality show a rich and colorful historical and cultural landscape through their unique narrative way. According to relevant research, these characteristics in the Yao scriptures strengthen the possibility of spreading from Guangdong to the Yao region.

3.3.2 Pithy formula

In the Dujie ceremony of the Yao nationality, Shigong used a variety of hand formulas, which are specific gestures and movements used to expel evil spirits and summon gods in the ceremony. In Yao culture, each step of the ceremony is accompanied by a pithy formula with a specific meaning. There are many kinds of these pithy formulas, each of which carries a wealth of religious symbolic significance.

Luo Zongzhi systematically summarized these pithy formulas in the investigation of several Yao villages in Guangxi. He pointed out that "five pithy formulas commonly used by Yao witch doctors include iron hammer pithy formula, bridge pithy formula, water bowl pithy formula, ghost road pithy formula, and chain pithy formula. The basic techniques include hook, bend, stretch, fold, and turn. These combine to form various pithy formulas in the ceremony." Luo Zongzhi believed that pithy formulas were not only the carrier of religious information, but also had strong symbolic significance, representing various means of exorcising evil spirits and praying for blessings (Luo, 2012).

In this Dujie ceremony, Shigong used a variety of pithy formulas, among which the pithy formula used in the next forbidden stage has special symbolic significance - to prevent any evil spirit from entering the shrine and ensure the smooth progress of the ceremony. At the same time, Shigong will recite the corresponding mantra in a low voice when performing the pithy. For example, the mantra in the next phase of prohibition is: "it's time to change the formula again: when it hasn't changed, it will become the formula; when it has changed, it will become the hand. The master male will take the old gentleman's decision, cut off the ghost and perish, and Chenglang will go back to Chenglang, and receive the urgent order from the Supreme

Lord." in addition, in the phase of self-cultivation, in order to prevent the interference of solitary spirits and wild ghosts, the certificate alliance Division⁶They will also use the corresponding tricks.

3.3.3 Vigorous step

Vigorous step has the same function as manual formula. The use of vigorous step also plays the role of eliminating disasters and praying. As a specific step in these activities, every jump method of vigorous step should not be wrong, and the order of each kind of vigorous step should not be disturbed, otherwise it may make the ceremony not smooth, and even bring harm to the owner. The vigorous step has two ways of walking: one foot walking and two feet jumping. While performing the vigorous step, the master also recited the specific formula of the step to be jumped. In this dharma ceremony, there are many kinds of vigorous steps that need to be used. Hanging three table lamps requires jumping three table yes, hanging Seven Star lamps requires jumping seven star yes, and the three table yes, seven star yes, hiding and ghost catching should be combined during the ban (as shown in the following figure).

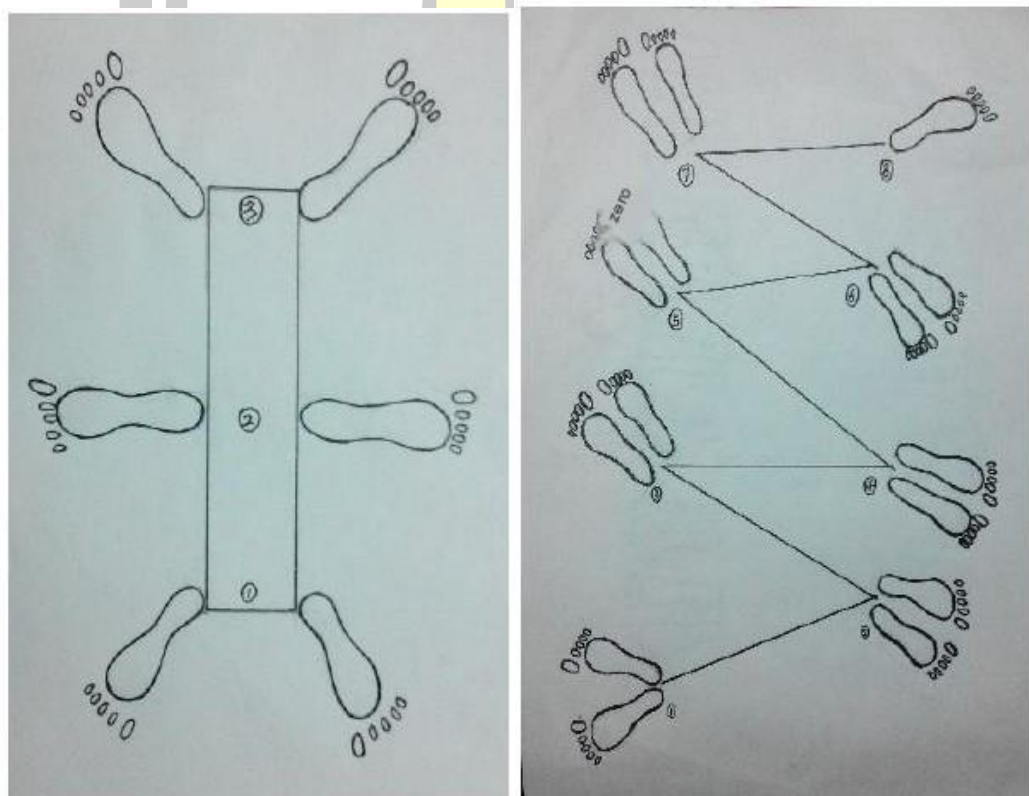


Figure 55 Sanxinggang and Qixinggang
Image source: Drawn by researchers, 2023

⁶ The League master refers to the master or person in charge who confirmed and proved the covenant relationship by holding a ceremony in ancient China, and is the host or witness of the covenant ceremony.

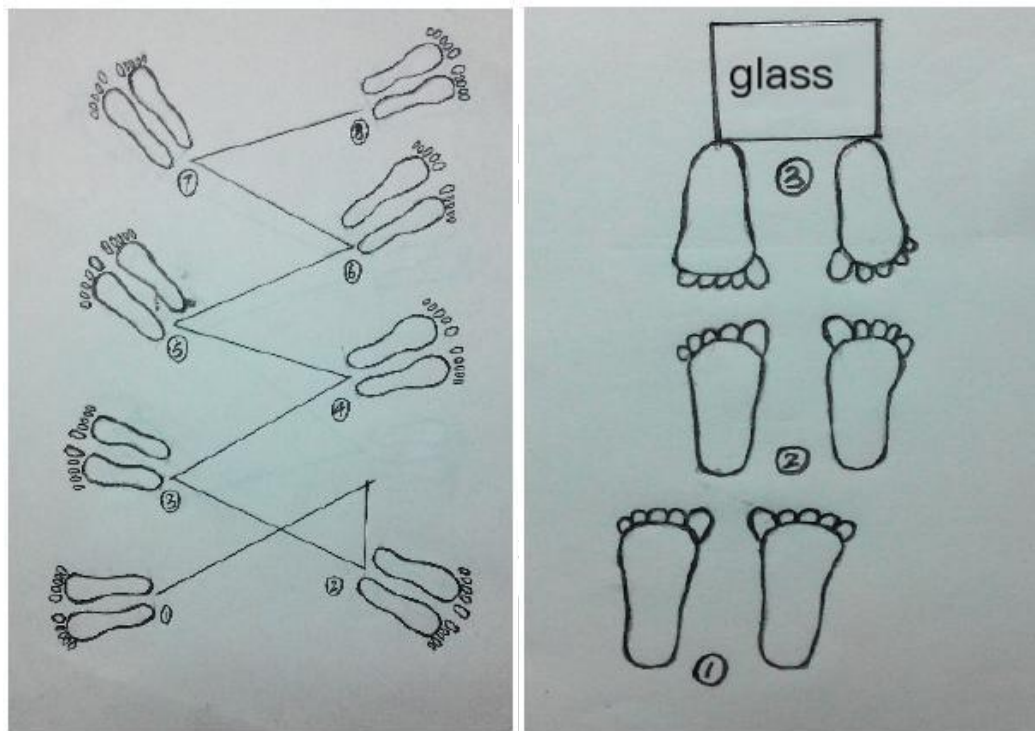


Figure 56 Hiding gang and ghost catching Gang

Image source: Drawn by researchers, 2023

3.4 Identity transformation in ceremony

Dujie ceremony usually lasts a long time and the ritual process is very complex. In addition to the preparation stage before the ceremony, a complete Dujie ceremony generally has the following processes: starting an event, going to the second boundary, glazing, going to the sink, hanging a lamp, slashing mountains and flames, vowing to play a book, being appointed as an official, having fun in heaven, etc. (Li&Zheng,2014). Due to the variety and long duration of the ceremony, it is generally held by more than a dozen masters. For example, in 2008, there were as many as 15 Lintan masters in Yongzhou, Hunan Province.

As a traditional transitional ritual, the Yao's Dujie ritual can be analyzed from three stages: separation, edge and integration.

3.4.1 Separation stage of ceremony

In Yao's traditional culture, the separation stage of Dujie ceremony is a transitional period full of symbolic significance and profound cultural connotation. This stage marks the participants' departure from the framework of daily life and entering a strict mental and physical preparation stage to prepare for the upcoming Dujie ceremony.

Mental preparation before the ceremony

Two nights before the Dujie ceremony, the master handed over the child's soul to the master, symbolizing that the child was independent from the protection of the family and began their spiritual journey. This behavior is not only the protection of children, but also the recognition of the role and authority of teachers. (Gao, 2013)

Norms of body and behavior

During his stay at the residence of Shigong, the disciples must abide by the strict code of conduct. These Regulations include light diet, restrictions on sleeping posture, and restrictions on going out and daily activities. These norms aim to shape the mental state of the abstained through the constraints of physical behavior and prepare them for the new social identity they will soon acquire.

Fasting and social isolation

Taboos during fasting, such as abstinence and fasting, further emphasize physical and mental purification. Fasting is not only a constraint on the body, but also a spiritual exercise to achieve purity and preparation of the mind. The isolation and restriction during this period made the abstainers feel obviously separated from their daily life, and further deepened their understanding of the upcoming changes. (Gao, 2013)

Study and practice of body movements

On the last day of the separation phase, the teachers' Association taught the necessary body movements and gestures in the ceremony. The study and practice of these movements are not only for the smooth progress of the ceremony, but also to learn and understand the deep meaning of the ceremony through the imitation and internalization of physical behavior. This physical preparation helps disciples naturally express their beliefs and respect for tradition in the ceremony.

The separation stage is a crucial part of the Dujie ceremony. It separates participants from their daily living environment through a series of mental and physical preparations, and prepares them for transformation and rebirth in the ceremony. The experience at this stage is not only a constraint on the body, but also a baptism of the soul, laying a solid foundation for the new life and new identity of the abstainer (Gao, 2013).

3.4.2 Marginal stage of ceremony

The marginal stage, which occupies a special position in the transitional etiquette mode, is also an important part of the process of Dujie ritual. The three ritual processes of "uprising", "fasting" and "Dujie" can be said to be the creation of the marginal zone, the process of entering the marginal period and activities in the marginal period.

Incident stage

The incident stage is the initial stage of the Yao Dujie ceremony, marking the official start of the whole ceremony. At this stage, Shigong first held a horse raising ceremony at the altar at home, offering incense, chanting scriptures, and praying for the blessing of divine power and soldiers and horses. This stage is the preparatory work for the ceremony, laying the spiritual foundation for subsequent activities. Then, Shigong went to the altar to perform the prayer for gods. He recited the mantra "please Sanqing belt" in the sound of gongs and drums to pay tribute to the land gods who came from the Taoist Sanqing home. At the same time, he offered sacrifices, such as killing pigs and offering gods, to show respect for the gods and pray for the blessing of the gods. In the stage of playing the declaration form, the teachers' Guild recorded and publicized his position and legal name, which is an important link to confirm and show his qualification and status in the leadership ceremony. The decontamination link includes activities such as burning paper horses and chanting sutras, aiming to pray for gods to protect the altar from bad luck and evil spirits. During this period, the disciples performed somersaults, while the master held a

magic sword and a porcelain bowl to chant mantras and perform divination to judge the cleanliness of the altar. In addition, in the link of cutting flags, Shigong led the male teachers to cut bamboo in the mountains and make flags. These flags were later used in the link of billboard. In the listing link, Shigong continued to chant sutras and burn paper horses, and at the same time handled sacrifices and hung posters and cards of different colors and decorations. These inscriptions and plaques not only record the contents of the ceremony and the information of the doers, but also add to the mysterious atmosphere of the altar.

Fasting period

The fasting ceremony usually begins in the evening. In front of the altar, the teachers' Association set up incense tables and wine cups, lit incense and chanted scriptures to the holy ancestor god. The entire Scripture will be repeated three times to show respect and prayer for the gods. After inviting the gods, the master ignited the paper horse, the master recited scriptures in front of the incense table, and continued to invite the master to open the door of heaven by using the Dharma sword and amulet fasting table. In this process, Shigong's actions have special significance. Holding the tooth slips in his left hand, ringing the bell in his right hand and taking vigorous steps, which shows his important role in religious ceremonies. During the opening of the Heaven Gate, Shigong invited the two saints of Shangyuan to sing and dance while holding the Shangyuan stick. After the dance, they kowtowed and divined. If the hexagram shows one Yin and one Yang, it indicates that the Tianmen gate has been successfully opened. The master master asked the Jade Emperor to play in front of the arch to determine whether the gate of heaven had been opened by divination. This process showed the solemnity and mystery of religious ceremonies. Before the ceremony of "closing the lent", the male teachers put on national costumes. The male teachers laid bamboo mats and quilts on the ground of the altar. After the male teachers lay down, the male teachers guided them to sleep and simulated sleep. At night, the gongs and drums division and the flute division send out signals to symbolize the dawn. The division men get up to symbolize the new life and are ready to participate in the precepts. In the link of decontamination, the master chanted scriptures and sprinkled water to dispel bad luck. After confirming the success of decontamination, all the male teachers participated in the entrance ceremony of incense, marking that they officially began to learn Dharma. Due to the large number of people, some links were simplified. With the sound of gongs and drums, the male teachers saluted around the cloud platform, worshipped the four corners of heaven, passed through the nine palaces gate and returned to the altar, ending the ceremony.

Dujie phase

Dujie ceremony plays an important role in Yao culture, including several core parts. The first is the flag raising ceremony, which symbolizes the establishment of the qingjiao Taoist temple and connects heaven, hell and the world. Shigong invited God first, and then hung white and blue flags, which were used as sacred objects to build a sacred ritual space. The lamp hanging ceremony is usually held in the evening. The master men put on new vestments and hold bamboo lamp racks to wait for the lights. The type and number of pendant lamps represent the positions, the number of Yin soldiers and mana levels obtained by the abstainers. In addition, the Shigong will also distribute grain and five blessings official hat, which symbolizes that the Shigong

men have obtained the status of Shigong and the qualification to engage in religious activities.

Degree sink link. In the process of measuring the water tank, the male teachers dressed in vestments and holding religious instruments gathered in the center of the altar. Later, Shigong led them to the bamboo platform of the water trough for a ceremony. During this process, the sound of gongs and drums is deafening, and some male teachers may faint due to excitement. These fainted master men were considered special, and they were placed on the paved bamboo mat, while the master men who failed to faint lay down and covered their eyes with red cloth strips. Then there was the decontamination ceremony. The master chanted scriptures, rang the bell, and washed the men with Rune water to remove bad luck. These links show the seriousness of the ceremony and the profound significance of religion.

Test ceremony. The ceremony also included the steps of going to the knife mountain and crossing the sea of fire, which symbolized that the male teachers finally obtained the qualification of immortal class after experiencing hardships. The climbing of the knife mountain was carried out on the cloud platform outside the altar. The male teachers climbed the cloud platform with bare feet on the sharp knife ladder. Crossing the fire sea is to let the male teachers walk barefoot through the red bricks, symbolizing to get through the difficulties. These test ceremonies are different in different Yao regions. For example, the Lantian Yao will carry out the ceremony of turning the cloud platform. These rituals are not only a physical test, but also a spiritual baptism, which symbolizes that the doer gets a new life through suffering.

Signing ceremony. The signing ceremony is an important part of the Dujie ceremony, which marks the official recognition of the Dujie people's new identity. In this ceremony, the master set up a table next to the altar, placed tributes and necessary documents in front of it, and conducted religious activities such as inviting Sanqing. The teachers' guild will sign and seal the documents of the male teachers one by one, which symbolizes the official recognition of their new identity. The whole process is accompanied by chanting sutras, vigorous steps and gongs and drums music, which together constitute the solemn and mysterious sense of Yao religious ceremonies.

The marginal stage is not only the elimination and remodeling of identity, but also the construction of Dujie Jiaotan and sacred space. The selection and construction of the place for Dujie ceremony are very particular. There are certain rules for the hanging position of the statue and the layout of the list. In addition, the time and place of Dujie are determined by the special Shigong in advance. In the "uprising" ceremony, the mage opened and decontaminated the sacrificial altar, purified the space of the sacrificial altar through inviting gods and exorcising evil spirits, and built a sacred place dedicated to the ritual of Dujie. In the Dujie activity, except for the spectators, the teachers who participated in the ceremony and the teachers who held the ceremony are not allowed to leave the sacred altar at will. During the Dujie ceremony, their food and accommodation should be carried out in this space, which greatly ensures the sanctity and cleanliness of the Dujie people. This collection of personal taboos and sacred space construction finally forms a special isolation area, which completely separates the doers and ordinary people from their identity and spatial distribution, and creates a unique marginal area between the secular world.

Van genep mentioned that the marginal period in the transition ceremony is a special situation for participants to wander between the two worlds. (Arnold van genep, 2010) in the ceremony of Dujie, this marginal period is not only the transformation of space and region from secular to sacred, but also the key period of participants' spiritual transformation. At this stage, Dujie people test themselves and gain spiritual rebirth by completing a series of suffering experiences. For example, in some ethnic adult rituals, marginal rituals even show that participants experience the whole process from birth to death and then to rebirth. Through this ritual, participants bid farewell to their previous lives, and gained religious power from the ritual of simulating death, and were reborn as a new, sacred and higher-level individual.

In the ritual of Dujie, the ritual of fengdazhai is a typical example, which shows the particularity of the marginal stage. During the closing ceremony, the master man changed into new clothes and went to sleep and got up ceremonially to symbolize farewell to the past and usher in a new life. This process is not only the transformation of identity, but also the transformation of mind. Through the fasting ceremony, the abstainers completed the transformation of self-identity to a certain extent. In addition, the ritual of suffering, such as the experience of crossing the knife mountain and the sea of fire, strengthened their self-identity of new identity and strengthened their religious beliefs and spiritual strength through the impossible experience. Zhaoshigong, a senior master of the Yao nationality in Yongzhou, Hunan Province, said that he had participated in many Dujie ceremonies, all of which were successful. After Shigong cast the magic, the master men would not feel scalded even if they stepped on the red brick barefoot. These challenging ceremonies mainly played a role in tempering the will of the Dujie people. Successfully passing these ceremonies means that the master men have successfully Dujie, gained courage and become real men.

After the test ceremony, the Dujie ceremony entered the law learning stage. At this stage, the male teachers need to learn vigorous steps, ritual dances, Yao scriptures and moral precepts from the master. This process is not only to learn religious knowledge and skills, but also to enable teachers to better adapt to the new identity and the religious social life corresponding to the new identity. This is similar to the process of human growth in society, starting from the learning and education after birth, and gradually becoming a member of society.

Another important part of the Dujie ceremony is the conferment of the position of the Dujie person, which is achieved through the hanging lamp ceremony. The hanging lamp ceremony is similar to a kind of post awarding activity with a strong sense of ceremony. The male teachers obtain new careers and identities through lighting lamps, wearing hats and other activities. Under the witness of the spectators, the male teachers obtained the recognition of their new identity. When participating in the ritual of fasting, the abstainer threw away his original secular identity and became a piece of white paper in the ritual of fasting. It was not until the lantern ceremony that they gained a real new identity and became a real man and a complete person in the religious sense. This process is not only the change of identity, but also the rebirth of social status and spiritual level.

Through the analysis of the marginal stage of Dujie ritual, we can see the characteristics and significance of each step in the Yao Dujie ritual, and how they are related to each other, which together constitute a complete ritual process with profound cultural and religious significance. Each link has its unique symbolic significance and social function, which jointly reflects the deep concepts of identity, belief and social role in Yao culture.

3.4.3 Fusion stage of ceremony

The banquet stage is the end of the Dujie ceremony, which includes three important links: broken altar, falling banners and the old gentleman's fasting meal, symbolizing the process of returning from the sacred to the secular. The altar breaking ceremony was held in the sacrificial altar. Shigong sang the Scriptures and rang the bronze bell. Other Shigong led the Shigong men to wave between the hanging placards and plaques with Shangyuan sticks. The purpose of the broken altar is to break open the sacrificial altar. All used paper objects, including the paper flower list, the paper shrine and the altar, should be knocked down and burned, while the statue paintings should be properly collected. When carrying the paper shrine on his back, Shigong had to chant while walking, symbolizing the end of the ceremony and the return of the gods. The falling flag ceremony involves the removal of the bamboo flags that symbolize the ritual ashram. Shigong first chanted sutras on the bamboo flags to inform the gods of the end of the ceremony, and then cut them off with a machete for burning. The paper and characters on the bamboo streamers were torn off, the cloth was put away for next use, and the remaining materials were piled up and burned to clean up the site. These actions are not only a physical cleanup, but also a symbol of the disintegration of the sacred space, paving the way for the doer to return to the real society.

Lao Jun's fasting meal is the end meal or break up meal of the ceremony, marking the official end of the whole ritual. This meal symbolizes that the male teachers no longer need fasting and can return to normal life. After eating laojunzhai, the male teachers finished the religious experience and returned home. This is not only an ordinary dinner, but also an important activity for the spiritual return and social integration. By sharing food and wine, the abstainers reintegrate into the collective activities with a new identity. This link is of great social and cultural significance. It not only celebrates the success of Dujie, but also marks the return of individuals from the sacred state of isolation to the embrace of society, completing the transformation of identity and the integration of soul.

The wedding ceremony corresponds to the integration stage. The key of this stage is to help the abstainers get out of the specific ritual space - the marginal area and reintegrate into the secular life. The return from holiness to secularity in Dujie is accomplished by destroying the special temporary sacred space of Jiaotan. The rituals of breaking altar, cutting flags and sending off gods eliminate the sanctity of the altar by cutting off the connection between the altar and the sacred realm, so that those who practice religious rites can naturally return to the real society. In addition, Lao Jun's vegetarian meal at the end of the ceremony is not only a celebration, but also a gathering for the return of the individual spirit of the abstainers. All participants and spectators play together and share delicious food, which marks that the Dujie has completed the whole process of the transition etiquette, not only returning to society

physically, but also realizing the complete transformation from sacred to secular spiritually.

The Yao's Dujie ceremony is a process that includes many links and follows the framework of transitional etiquette as a whole. It starts from the holy space created by the "holy objects" such as flags and statues, which not only represents the transformation of physical space, but also a symbolic separation, separating the abstainers from the normal secular life. The creation of this space has become a spiritual field completely different from daily life through the establishment and decoration of sacrificial altar and the holding of various worship ceremonies. In the process of the ceremony, Dujie people experienced the transition from secular to sacred, and their identity and identity changed, which is a deep physical and mental experience. However, this sacred state is temporary. In the final stage of the ceremony, by destroying the altar and flags, this temporary sacred space is deconstructed, symbolizing the return of the doer from the sacred state to the secular life. Therefore, the Yao Dujie ritual is not only a religious activity, but also a symbol of the interaction and transformation between sacred and secular. This ceremony shows the balance and harmony between religious experience and daily life, and shows the profound understanding of personal identity and identity transformation in Yao culture, revealing the close connection and interaction between religion and daily life.

Summary

The "Dujie" ceremony of the Yao nationality is a profound religious and cultural activity. It not only marks the important transition of individuals from teenagers to adults, but also profoundly reflects the cultural values and religious beliefs of the Yao community. This ritual process includes detailed preparations, rich ritual activities, refined ritual format, and significant conversion of participants' identity. Each link contains the deep meaning of Yao culture.

The preparation work before the ceremony is the basis of the whole activity, covering the preparation of food, sacred space construction, offerings, ritual instruments, ritual costumes and ritual documents. These preparatory activities not only reflect the importance and participation of community members in the ceremony, but also show their respect and reverence for nature, ancestors and gods. Through joint participation in the preparation of the ceremony, the cohesion and sense of belonging within the community were strengthened, and a solid foundation was laid for the smooth progress of the ceremony.

The ritual process itself is a continuous activity from starting, fasting to fasting and feasting. Each step is full of symbolic significance, reflecting the Yao people's understanding of the universe and life. Through these ritual activities, not only strengthened the connection between individuals and communities, but also made participants experience a spiritual baptism and rebirth. Especially in the Dujie stage, through a series of symbolic activities, it marks the participants' formal transition from adolescence to adulthood, which is not only the change of personal identity, but also the change of their social roles and responsibilities.

The ritual format, including the use of scriptures, pithy formulas and vigorous steps, is an important part of the Yao religious and cultural heritage. These ritual formats are not only a guide for the smooth progress of the ceremony, but also contain rich religious and cultural significance. Through the learning and inheritance of these ritual formats, Yao people and gods have established a unique way of communication, deepening their understanding and experience of religious beliefs.

Identity transformation is the core of the "Dujie" ritual. It is not only an important symbol of individual growth, but also an indispensable part of community culture and social structure. Through the participation of rituals, individuals not only acquire new status and roles in society, but also achieve self transcendence and renewal in spirit. This change of identity not only has a far-reaching impact on the participants themselves, but also plays a key role in maintaining the harmony and stability of the community.

To sum up, the Yao's "Dujie" ritual is a social activity full of deep cultural and religious significance. It not only deepens the community members' recognition of their own culture and religion, but also promotes the individual's social and spiritual growth through the rich ritual process and ritual format. Through the in-depth study of this ritual, we can not only better understand the culture and religious beliefs of the Yao community, but also have an insight into the important role of traditional rituals in maintaining community cohesion and promoting individual growth.



Chapter IV

Ethnic identity and construction system of Yao's "Dujie" ritual

Introduce

The third research objective of this chapter is to analyze the ethnic identity of the "Dujie" ritual of the Yao nationality in Hunan Province. The "Dujie" ceremony of the Yao nationality in Yongzhou, Hunan Province is selected as the research object of the formation and development of the Yao cultural heritage. This paper expounds the cultural background of "Dujie" ceremony, the identity transformation and confirmation in the ceremony, the social function and Ethnic Cohesion of the ceremony, the modern challenges faced by the ceremony and cultural adaptation. This paper discusses how the ceremony of "Dujie" as a cultural practice is not only an important part of the rite of passage for Yao teenagers, but also the key source of Yao cultural identity and community cohesion. Through fieldwork and in-depth interviews, this study reveals the multiple functions of "Dujie" ritual in promoting Yao cultural heritage, strengthening ethnic identity, enhancing community cohesion and adapting to the challenges of modern society.

First, by analyzing the cultural background of the "Dujie" ritual and its practice in the Yao community, this chapter reveals the important role of the ritual in maintaining the Yao cultural identity and promoting community cohesion. Through a series of religious activities and social rituals, the ceremony not only conveyed the Yao's history, culture and values to the participants, but also deepened the Yao's identity and sense of belonging to their own culture.

Secondly, by discussing the identity transformation and confirmation in the "Dujie" ceremony, this chapter expounds how the ceremony, as an important symbol of the transition of teenagers from childhood to adulthood, covers the important process of personal development and socialization. The completion of the ceremony marks that teenagers officially become adult members of the community and assume new social roles and responsibilities.

In addition, this chapter also discusses the social function of the "Dujie" ceremony and its contribution to Ethnic Cohesion, and points out that the ceremony not only strengthens the connection and unity within the community, but also plays a vital role in cultural heritage, ethnic identity and community education. Especially in the context of modernization and globalization, Dujie ritual shows its adaptability and innovation ability. By integrating modern elements, it not only maintains the continuity of cultural traditions, but also shows the vitality and adaptability of Yao culture.

Finally, this chapter analyzes the modern challenges and cultural adaptation faced by the "Dujie" ceremony, and discusses how the Yao community can adapt to the needs of modern society while maintaining the tradition. Through cultural tourism, education and digital media, Yao communities can not only protect and inherit their cultural heritage, but also find their own position in the context of globalization, providing new impetus and direction for the sustainable development of Yao culture.

4.1 Overview of ethnic identity

4.1.1 nation and ethnic group

The debate between nations and ethnic groups has always been the core issue in the field of ethnic studies and ethnic groups research, which has been widely and deeply discussed by scholars. This debate not only reveals the differences in the academic definition of the concepts of nation and ethnic group, but also reflects the deep reflection and criticism on the significance of these concepts in different social and political backgrounds.

Concept introduction and academic background

The term "ethnic group" was introduced into Chinese Ethnology in the late 1970s, initially translated as "ethnic group", but then gradually accepted as "ethnic group". This change marks an in-depth discussion of the connotation and extension of the concepts of "nation" and "ethnic group". Compared with "nation", the definition of "ethnic group" is broader. It not only refers to people with common culture, language, religion and other characteristics, but also emphasizes the importance of cultural identity and sense of belonging (Qi.2008).

China's ethnological research has been influenced by the national theory of the Soviet Union for a long time, and has little reference to Western ethnological and anthropological theories. This academic environment limits the breadth of theoretical vision and the diversity of research methods. The introduction of the concept of ethnic groups has injected new vitality into the study of Chinese Ethnology and promoted the reflection and updating of the research methods and theoretical framework of ethnic groups and ethnic groups in the academic community (Zhang .2009).

Classification of academic viewpoints

As for the dispute between nations and ethnic groups, the academic views can be roughly divided into four categories: negation, compromise, support and reflection. Negationism: negationists oppose the use of "ethnic group" to refer to "nation", and believe that the word "ethnic group" does not conform to the description of the development stage of human society in Marxism, nor to the classification standard of human society by UNESCO. This view focuses on the political and theoretical legitimacy of the use of terms, and doubts the applicability of the concept of "ethnic group" in the Chinese context (Ruan.1998, p80-80).

Eclecticism: eclecticists recognize the value of the concept of "ethnic groups" in academic research, but oppose uncritical acceptance and generalization. They believe that although the "ethnic group" theory has complementary value to China's ethnic studies in some aspects, China's unique social and political background and ethnic policies should be considered in practical application (Zhu.1997, P11).

Support theory: support theorists believe that the concept of "ethnic group" is very suitable for the current situation of China's ethnic research, and can more accurately describe and analyze China's complex ethnic relations and ethnic identity issues. They believe that the flexibility and inclusiveness of the concept of ethnic groups can cover a wider range of cultural and identity groups from traditional ethnic groups (Xu. 2008, p109-113).

Introspection: introspectionists focus on deeper issues behind the debate over the concept of "ethnic groups", such as western discourse hegemony and global unequal dialogue. They believe that the struggle between nations and ethnic groups

reflects the imbalance of global cultural and political forces, as well as the complexity of the application of Western concepts and theories in non Western contexts (Maron. 2000, p131-142).

The transformation and deepening of ethnological research

With the popularity of the concept of "ethnic group" in Chinese ethnology, the research focus has gradually shifted from a single national identity and definition to a more complex ethnic identity, cross-cultural communication and interaction, and the dynamic relationship between ethnic groups and nations. This change not only enriched the research field of Chinese ethnology, but also promoted the diversification of academic methodology and the internationalization of theoretical perspectives. By introducing the concept of ethnic groups, Chinese ethnological research began to pay attention to cultural diversity, identity and social change, which deepened the understanding of the complex interaction between nations and ethnic groups in the context of globalization.

Integration of theory and Practice

In practice, the application of the concept of ethnic groups helps to analyze the ethnic relations, ethnic differences and cultural diversity in Chinese society in a more detailed way. Especially when dealing with policy-making, ethnic education and socio-economic interaction among ethnic groups in ethnic autonomous regions, the concept of ethnic groups provides a more flexible and detailed analytical tool, which helps to promote the harmony and development of ethnic relations.

The complementarity of the concepts of nation and ethnic group

From a broader perspective, the concepts of nation and ethnic group are complementary to some extent. The concept of nationality emphasizes political, legal and historical dimensions, while the concept of ethnic group focuses more on culture, identity and social dimensions. This complementarity means that when dealing with specific social science research, researchers can choose the appropriate conceptual framework according to the specific needs and background of the research, so as to achieve a more in-depth and comprehensive understanding.

Although the introduction of the concept of ethnic groups has brought new perspectives and methods to China's ethnic studies, it still faces many challenges in practical application. One of the main challenges is how to balance the political and academic needs of the concept of nation and ethnic group, especially in a multi-ethnic country like China. In addition, with the in-depth development of globalization, how to understand and apply the concept of nation and ethnic group at the global and local levels is also an issue that needs to be discussed in depth by the Chinese ethnological community in the future.

To sum up, the dispute between nations and ethnic groups is not only a dispute about the definition of terms, but also a reflection and update of the academic research paradigm, methods and theoretical framework of ethnology. Through continuous academic discussion and research practice, China's ethnological research will be able to better understand and respond to national and ethnic issues, and promote social harmony and development.

4.1.2 theoretical research on ethnic identity

Since the 1960s and 1970s, the theoretical orientation of Ethnology and Anthropology on ethnic groups has no longer emphasized the objective identification and "primordial"⁷ of ethnic groups.⁸ It mainly focuses on its subjective construction of action practice. Many western studies and interpretations of ethnic identity have been influenced and inspired by the construction model in concept and theory. In many studies, ethnic constructivism has been discussed and developed to varying degrees. Under the construction mode of ethnic identity, cultural identity and group construction highlight a dynamic combination of actors based on a specific situation: ethnic identity is regarded as a comprehensive statement of group social relations under the interaction of "original group emotional ties" and "rational choice", focusing on the process integration of factors such as rational choice, cultural identity, group boundary, group interaction and state power, rather than a certain factor that has a fundamental and decisive impact on ethnic identity. Different from the "primordial theory" and "instrumental theory", the "construction model" advocates that the group "primordial emotion" based on traditional culture has a "group bond" connection effect on the construction of ethnic groups, but cultural identity is not the main reason for the formation of ethnic groups; At the same time, the "construction model" also recognizes that group classification includes the rational choice of actors, but the result of rational choice does not only include group classification, and people's group identity can not be fully explained by rational presupposition in many cases (Pan.2003, P9).

Ethnic originates from the Greek word "ethnos", which originally meant tribe and race. When it first appeared in the English pragmatic system in the late 15th century, it was used to refer to members of various ethnic groups of non Jews and Christians, and was a synonym for barbarians and pagans; In modern times, the meaning of the word is closely related to laws and customs. Ethnic group is often used to refer to any group whose lifestyle or culture is different from other groups (sociological entry. 1978), showing a distinction between "Our group"⁹ And "other groups"¹⁰ Meaning of. Anthropology rarely used the term "ethnic group" before the mid-1950s. Its emergence is partly to replace "race" and "tribe" and become a synonym for "cultural group". Ethnic groups involve the category of community classification and planning in anthropological research. Max Weber's definition of the concept of ethnic groups can be regarded as an important theoretical source of early western ethnic studies. He believes that "the belief in group relations, whether it has

⁷ Primordial: refers to the characteristics that exist naturally or originate from a specific cultural and historical background

⁸ Solidification: refers to that a specific trait, concept or behavior pattern becomes difficult to change and remains unchanged for a long time.

⁹ Our group: refers to the social group or cultural group to which a person or group identifies and belongs.

¹⁰ Other groups: refers to other social groups or cultural groups that are considered different from or foreign to our group.

an objective basis or not, can produce important results, which is the case for the formation of a political community. We should call those human groups who have a subjective belief in the common blood and common origin because of the same body shape, the same customs, the same both, or the similar memory of colonization and migration as 'nations'; this belief is of great significance to the group identity of non relatives, and it is not important for 'nations' to have an objective blood relationship." he stressed: "ethnic groups refer to a group of people's' subjective' belief or belief that they are a group different from other groups, based on their members' sharing a certain belief, and and this belief is generally the common identity from the same ancestor in the subjective consciousness of ethnic group members." Weber's definition of ethnic group is regarded by many scholars as an important theoretical source of ethnic identity - constructivist model. In Weber's view, the ties of ethnic connection include: "the body shape and customs are similar, and the memory of colonization and migration are the same". Ethnicity is formed by the belief that people are the common descendants of a certain ancestor; This belief is of great significance to the propaganda of the formation of the group. As for whether there is a real blood and ethnic relationship objectively, it is not very important in Weber's view; Shared political memory, the influence of traditional idols, common religious beliefs, daily behavior, lifestyle, etc. all contribute to the affinity of ethnic identity, which involves the honor and dignity of the actor (Max. 1999).

In 1954, leech put forward in various political systems in the highlands of Myanmar - A Study on the social structure of Kachin: "the previous anthropological view that people living in the same region must have a common culture and common social organization may in fact be a fiction of ethnography writing. Kachin people living in the mountains of Northern Myanmar are a different ethnic group from Shan people, but within Kachin people, there are great differences in language, culture and social system between different groups. The reason why they can combine into a ethnic group is mainly caused by their ethnic interaction." therefore, in Leech's view, ethnic group is actually a process of people's subjective choice and identification, especially it is aimed at the Kachin people, the object of his study. Ethnicity and ethnic construction have the characteristics of "equilibrium in unbalanced situations" in the process of identity practice. Leech believes that there is no inevitable causal link between ethnicity and the differences in objective cultural characteristics that onlookers can observe. Although the concept of "Kachin people" in Myanmar includes several people's communities, and the cultural differences are obvious in specific situations, when the members of these groups face "Burmese" in Kachin state of Myanmar, they consciously identify with the Kachin people as a ethnic group; From this, leech believes that "culture is not a necessary condition to determine people's identity concept and ethnic group formation. Ethnic interaction in the highlands of Myanmar has contributed to the ethnic identity of 'Kachin'. Lich especially pointed out that rituals can be used to express the status of individuals as social people in their own social structure system, and have an important comparative role in group classification. Ritual is a symbolic system in people's cultural context, and the language people use to explain it is another symbolic system. In Leech's view, "the latter is mostly a professional term created by anthropologists". In the deep structure of society and culture, the two symbolic systems have some common characteristics, that is, a common internal "human structure". In the ceremony,

people's social structure is symbolized, and this symbolic construction behavior is praised and affirmed among individuals and groups in specific situations. Leech stressed that in places where there is no physical geographical boundary, people living adjacent to each other are related to some extent. As long as the relationship between them is orderly, there is a kind of social structure implied within them. "The maintenance and continuation of cultural differences" itself is the ritual expression of social relations (leech. 2010).

In 1965, Michael Morman, an American scholar, through his research on the Lue people in northern Thailand, believed that although it is difficult for us to define the Lue people through objective language, if we change a way of thinking from the self subjective identity of the "Lue people", the criteria for defining the identity of the Lue people will be clearer; Although the language of the Chen people is no different from that of the Tai people, the Chen people can emphasize their ethnic identity by choosing other cultural characteristics. It already contains the meaning of exploring the variability of ethnic groups in the construction mode of ethnic identity. Ethnic group members choose some cultural characteristics as the definition standard of ethnic groups' self subjective identity in combination with specific situations. This subjective identity construction shows the scalability and mobility of ethnic groups and their boundaries, and identity construction highlights the metaphor of process integration to a certain extent. As Morman said, "ethnic groups are changing, and they are not fixed. Ethnic groups are temporary in individuals, groups and regions, and people will change their identity according to specific scenes." in his research on Thais, Morman has clearly touched on part of the important theoretical core of the ethnic identity construction model - the subjective choice of actors - the action of selecting different group symbols or cultural characteristics to construct a "community" according to scene changes, which also metaphors the "boundary theory" color of identity construction: actors use cultural characteristics to create groups and categories through inclusion and exclusion; Often ethnic groups focus on inclusion, while ethnic groups focus on exclusion. The interaction between groups and the strength of resource power competition will affect the flow of this "boundary" (Moerman. 1965, p1215-1230).

In the 1960s, Frederick bass, a Norwegian anthropologist, made a further systematic interpretation of the issue of "ethnic boundaries" in his "ethnic groups and boundaries - social organizations under cultural differences". He believed that the ethnic problem was both a theoretical problem and a practical problem. In response to such a theoretical presupposition, bath once wrote in another book in a similar tone to leech: "the institutionalized form of political organizations is not the premise of political activities, but the consequence of political activities. In all kinds of formal or informal organizations, people always strive to change their organizational status, and through these positions to improve their influence, maintain their own and organizational security, and realize the rule over others." bath clearly pointed out that "ethnic groups do not necessarily have a corresponding relationship with 'culture'. In the final analysis, ethnic groups are the category of the parties' own belonging and identity. The most important category is the formation of social boundaries, not the cultural characteristics attached to the group. In the parties' use of ethnic identity for the purpose of interaction. When they classify themselves and others, they constitute an ethnic group in the sense of organization, which is a social organization under

cultural differences." Barth believes that by treating ethnic groups as "social organizations under cultural differences" and ethnic boundaries as a kind of social boundary, we can treat groups as "boundaries" As a subjective internal attitude choice; Ethnic identity "is not independent, but the product of people's continuous belonging and self belonging; the formation of ethnic identity runs through the process of absorption and exclusion". Barth stressed that when studying ethnic groups, we should pay attention to the distinction between "ethnic groups is not a cultural bearing and distinguishing unit, but a social organization; the self identification and identification of ethnic groups by others are the most important distinguishing characteristics of ethnic groups. The focus of ethnic studies should not continue to be placed on the cultural content within the boundaries, but should pay more attention to the boundaries between different social groups." Barth's proposition has had a continuous impact on the subsequent ethnic identity research. Barth's analysis and judgment of ethnic identity was later called the boundary theory by the academic community, "ethnic boundary theory"¹¹ Become an important analytical tool in identity research (Barth.2014)

Barth believes that ethnic groups are not caused by lack of interaction and contact. On the contrary, people's interaction often leads to the inclusion and exclusion of group classification, which is an important source of power for ethnic groups to maintain in the process of interaction. The dynamic interaction between ethnic groups is not only a part of the study of cultural "acculturation", but also many important social relations in human society and culture are maintained by crossing ethnic boundaries. Finally, in Barth's view, the differences in external institutional behavior patterns may not necessarily reflect the differences in people's internal cultural orientation. Thus, in the anthropological circle, the book ethnic groups and boundaries edited by Barth is also regarded as a more thorough evaluation of the "primordial cultural theory" of ethnic groups: "Barth's anthropological ethnic group theory has changed people's understanding of the concept of ethnic groups. Ethnic groups are not cultural carrying and distinguishing units formed in the state of geographical, economic and social isolation, but a social relationship or organization generated by people in social interaction" (Barth.2014).

Then, when forming the identity concept and identity choice of a certain ethnic group in a larger system, how do people choose the identity attitude, and what are the outstanding characteristics of the social construction process of ethnic groups compared with other community concepts. From a sociological point of view, Steve Fenton believes that "ethnicity, which was only widely used in the 1970s"¹² Nowadays, this term plays an important role in sociological imagination and political and policy topics. Whether the terms 'Ethnic Group' and 'ethnic nature' involve real social facts rooted in group life and personal experience; Whether these terms refer to some rather loose and clumsy identifications, whether their importance is fleeting, should be regarded as 'socially constructed', rather than far-reaching and 'real'. Further or in

¹¹ Ethnic boundary: refers to the social and cultural boundaries that distinguish different social groups or cultural groups, mainly based on members' identity and sense of belonging.

¹² Ethnicity: refers to the process of social construction and mobilization through the group characteristics and identity defined by blood and cultural commonness.

two steps, ethnicity refers to the social construction of blood and culture, the social mobilization of blood and culture, and the logical connotation and meaning of the classification system formed around them. The so-called concept of community may be elaborately crafted under the condition that people's proposition of common blood and culture is obviously problematic regardless of the fact. Nations and ethnic groups are often regarded as socially constructed, imagined or fictitious, rather than just groups with common blood and culture. The 'Group' is both actual and conceived.(Fenton. 2003).

4.2 "Dujie" ceremony and ethnic identity of Yao people in Yongzhou, Hunan

When discussing the Dujie ceremony of the Yao nationality in Yongzhou, Hunan Province and its impact on ethnic identity, this study mainly focuses on the field survey of Huiyuan Yao village. Through in-depth interviews with zhaojinfu, panrongfu scholars and zhaoxilan villagers in 2022, the researchers found that Dujie ceremony is not only an important religious activity in PanYao culture, but also an indispensable part of its ethnic identity and social structure.

Dujie ceremony is a unique spiritual and cultural activity in the pan Yao community. It symbolizes the spiritual purification and rebirth of individuals through a series of complex ritual steps. In Pan Yao's belief system, Dujie ceremony is considered to be a bridge connecting the secular world and the divine world. Through the implementation of the ceremony, participants can obtain the protection and blessing of the gods. According to master zhaojinfu, the Dujie ceremony includes purification, chanting, prayer and sacrifice, and each step is full of profound religious significance and ethnic cultural symbols. (Zhao, 2022)

The attention paid by PanYao community to Dujie ceremony not only reflects the depth of its religious belief, but also reflects its adherence to and inheritance of traditional culture. Panrongfu scholar pointed out that the universal practice of Dujie ceremony in the PanYao community helps to strengthen the cohesion and sense of belonging among community members, and is also one of the important signs of the identity of the PanYao group. By participating in the ceremony, the PanYao people not only conveyed the knowledge of faith, morality and social order to the younger generation, but also strengthened their identity and pride in the culture of the PanYao group. (Pan, 2022)

In the interview, villagers zhaoxilan shared her personal experience of participating in the Dujie ceremony. She described various feelings and spiritual satisfaction obtained during the ceremony. She stressed that the Dujie ceremony is not only a process of personal spiritual purification, but also an important moment for the community to experience and share cultural heritage. This collective cultural practice has deepened the villagers' sense of belonging to the PanYao tradition and community. (Zhao.2022)

In addition, the Dujie ceremony is also one of the cultural symbols that distinguish the PanYao community from the outside world. Compared with other ethnic groups around, the PanYao people have built a unique social and cultural identity and boundary through their unique religious rituals and beliefs. This cultural boundary not only strengthens the ethnic identity within PanYao, but also highlights the uniqueness and pride of PanYao culture in the interaction with other nationalities.

Through the exploration of the Yao Dujie ritual and its cultural significance in Yongzhou, Hunan Province, this study reveals the core position of the ritual in the

identity and social structure of the pan Yao ethnic group. Dujie ceremony is not only an important religious activity in Pan Yao culture, but also an important source of social cohesion and ethnic identity. Through fieldwork and in-depth interviews, the researchers learned that as a cultural practice, Dujie ceremony is not only an important part of the spiritual life of the pan Yao people, but also an important form of their cultural identity and community cohesion.

The practice of Dujie ritual in the pan Yao ethnic group is not only limited to the expression of religious beliefs, but also has a profound impact on the daily life and social structure of community members. Through the further study of the Dujie ritual of the Yao nationality in Yongzhou, Hunan Province, we can further understand how this ritual shapes and maintains the social order of the pan Yao nationality and its internal and external ethnic identity.

First of all, as a social practice, Dujie ceremony promotes mutual assistance and cooperation within the community. In the process of preparing and implementing the Dujie ceremony, community members need to participate together, including the preparation of sacrificial supplies, site layout and various tasks in the process of the ceremony. This process of collective participation strengthens the links between community members and promotes the spirit of unity and mutual assistance within the community. Master zhaojinfa stressed that the Dujie ceremony is the embodiment of community members' common adherence to traditional customs and beliefs, and is an important mechanism to maintain community harmony and order.

Secondly, the Dujie ceremony also plays a role of inheritance and education in the pan Yao community. By participating in the ceremony, the younger generation can learn about the history, cultural customs and religious beliefs of the ethnic group. Pan Rongfu pointed out that Dujie ceremony is not only a platform for the transmission of religious knowledge, but also an important occasion for the inheritance of social values and moral norms. The teachings and demonstrations in the ceremony provide young people with the opportunity to learn and experience traditional culture, thus ensuring the continuity of culture and belief.



Figure 57 Grand Yao ritual performance held in Jiangyong, Hunan
Image source: <https://jianghua.rednet.cn/content/2017/12/03/8503469.html>

The Dujie ceremony also strengthened the boundary between the pan Yao group and the outside world. Under the background of globalization and modernization, traditional culture is facing many challenges. The continuous practice of Dujie ritual is not only the protection and maintenance of traditional culture, but also a kind of resistance and response of PanYao community to external influence. By adhering to its unique cultural practice, the PanYao community not only maintains its uniqueness, but also expresses its respect and adherence to traditional values and lifestyles.

To sum up, the practice of Dujie ritual in the Yao people in Yongzhou, Hunan Province is not only a religious activity, but also has a profound impact on the social structure, cultural inheritance and ethnic identity of the pan Yao community. Through fieldwork and in-depth interviews, this study reveals how Dujie ritual plays its multiple functions in the pan Yao ethnic group, including promoting community cohesion, inheriting culture and educating future generations, and constructing and maintaining ethnic identity. In the changes of modern society, Dujie ceremony, as a traditional cultural practice, not only shows the persistence and respect of the PanYao community for tradition, but also reflects its positive role in maintaining cultural identity and social order.

4.2.1 social change and Yao ethnic identity

Under the current background of globalization and modernization, the ritual of Dujie in Yao community is not only a continuation of cultural tradition, but also a reconfirmation and strengthening of ethnic identity and cultural identity. The continuous practice of this ritual not only reflects the Yao community's respect and protection for tradition, but also expresses its adherence to cultural roots and identity in the changes of modern society. Through the in-depth analysis of Dujie ceremony, we can better understand the complexity and richness of Yao culture, and how it adapts and develops in social changes.

Dujie ritual has profound historical roots and is an important religious and social ritual in Yao culture. This ceremony is not only the respect for ancestors and natural gods, but also an important source of cohesion and ethnic identity within the community. The sacrificial activities, song and dance performances and traditional clothing display in the ceremony constitute a complex cultural system. This system not only conveys the religious beliefs of the Yao people, but also reflects the Yao people's understanding of nature and the universe, as well as their respect for life and social order.

Social changes have had a profound impact on the Yao community, especially the process of globalization and modernization, which has brought unprecedented challenges and opportunities to the Yao community. On the one hand, the economic development and technological progress in the process of modernization have provided convenience for the material life of the Yao community, but on the other hand, the influx of foreign culture has also posed a threat to the traditional culture and ethnic identity of the Yao people. In this context, Dujie ceremony, as a cultural and social activity, is not only the protection and inheritance of tradition, but also a resistance and response to external influences.

The Yao community has demonstrated the resilience and vitality of its culture through the continuous practice of Dujie ceremony. This ritual not only enables the preservation and inheritance of Yao culture, but also becomes an important way for Yao community to adapt and adjust to external changes. By participating in the Dujie ceremony, community members can not only review and celebrate their cultural traditions, but also reaffirm and strengthen their cultural identity and ethnic identity in modern society.

Through the study of Dujie ceremony in Weizhu village, Daping Township, Hezhou, Guangxi, Zhang Jichi and Zhang Zehong pointed out that Dujie ceremony in Hunan Yao community not only shows religious beliefs, but also is an important symbol of cultural inheritance and ethnic identity. Through rich symbolic content and activities, these ceremonies not only strengthen the common cultural identity and identity among community members, but also show the resilience and vitality of Yao culture in the context of modern society (Zhang&Zhang. 2017, P6).

The importance of Dujie ceremony in Yao culture is not only reflected in the inheritance of its religious and cultural traditions, but also in the strengthening of community cohesion and ethnic identity. This ceremony provides a platform for community members to participate and experience together. Through this common cultural practice, it deepens the relationship between community members and strengthens the sense of identity and belonging as a member of the Yao nationality. This internal cohesion and sense of identity is the key for the Yao community to maintain stability and unity in the face of external challenges and pressures.

When analyzing the role of Dujie ritual in Yao ethnic identity, we should not only consider its cultural and religious dimensions, but also pay attention to its significance and role in the context of modern society. With the development and changes of society, how to adapt to the new social environment, maintain its cultural tradition and absorb new elements has become the key to the sustainable development of Yao culture. On the basis of maintaining the tradition, the Yao community is also exploring how to combine the Dujie ceremony with the needs of modern society, such as disseminating and displaying its unique cultural heritage through cultural tourism, education and digital media. This not only contributes to the preservation and inheritance of Yao culture, but also provides new opportunities for the economic development of Yao community.

To sum up, the practice of Dujie ceremony in Hunan Yao community is not only the protection and inheritance of traditional culture, but also the strengthening and reconfirmation of ethnic identity. Under the background of social change and modernization, the Yao community adapts and responds to external influences in various ways, showing the resilience and vitality of the Yao culture. Through cultural tourism, education and digital media, Yao communities can not only protect and inherit their cultural heritage, but also find their own position in the context of globalization, providing new impetus and direction for the sustainable development of Yao culture.

4.2.2 identity conversion and confirmation in Dujie ceremony

The implementation of Dujie ceremony in the Yao community in Hunan Province reflects the profound understanding and respect for the identity transformation and confirmation in the process of teenagers' growth. This ceremony is not only an important symbol for teenagers to enter the adult world from children, but also plays a vital role in their personal development and socialization. By participating in the Dujie ceremony, teenagers learn and inherit the cultural traditions of the Yao nationality. At the same time, the completion of the ceremony marks the beginning of their new roles and responsibilities as adult members of the community.



Figure 58 Yao people wearing specific costumes wait for the ceremony to begin

Image source:

http://www.rongshui.gov.cn/zjrs/whly/lyzn/yl/202101/t20210126_2451434.shtml

In the process of Dujie ceremony, wearing specific costumes and participating in sacrificial activities not only symbolize the change of teenagers' identity, but also reflect the attention of Yao people to the growth process and the expectation of adult responsibility. These costumes and ritual activities, as part of cultural heritage, are important signs of changes in the social status of teenagers. Through these symbolic behaviors, the community recognizes and celebrates the adult roles that teenagers will assume.

Through the participation of Dujie ceremony, teenagers not only learn the culture and tradition of Yao nationality, but also learn how to take responsibility as community members.



Figure 59 during a Dujie ceremony, Shigong led his apprentices to learn documents

Image source: https://www.sohu.com/a/221120795_376996

As shown in the figure, learning the stories of ancestors and participating in common sacrificial activities in the ceremony are a kind of authentication and preparation for their identity as adults. This experience has inestimable value for the personal growth and socialization of teenagers, helps them establish a sense of identity for their ethnic culture, and deepens their understanding of the history and culture of the Yao nationality.

In the context of globalization and modernization, Dujie ceremony, as a traditional cultural practice, is facing unprecedented challenges. With the infiltration of external culture and the influence of modern lifestyle, the difficulty of traditional culture protection and inheritance is increasing. However, the Yao community is trying to find ways to adapt to the modern society while maintaining the tradition. This adaptability not only reflects the resilience of the Yao culture, but also shows the possibility of its cultural identity continuing to develop in the modern society.

This adaptability and toughness of Yao culture stems from its deep understanding of tradition and its positive response to modern changes. By adjusting and improving some aspects of the ceremony to make it more in line with the actual situation of contemporary society, the Yao community not only maintains the cultural tradition, but also provides a new way for teenagers to establish identity in modern society. This practice of balancing tradition and modernity not only contributes to the inheritance of traditional culture, but also promotes community members, especially teenagers' awareness and pride of their cultural roots.

In addition, through education and social activities, the Yao community has strengthened teenagers' understanding and participation in traditional culture, which has further promoted the inheritance of culture and the strengthening of ethnic identity. This kind of education is not limited to imparting knowledge and skills, but more importantly, through practical activities.



Figure 60 Teenagers' experience of traditional culture

Image source: taken by researchers, 2019

As shown in the figure, regular activities will be held in the GouLan Yao community in Jianghua County, Hunan Province, so that teenagers can experience and feel the culture and traditions of the Yao people, so as to establish a deep sense of cultural identity and belonging.

The continuous practice and inheritance of Dujie ceremony is an important way for the Yao community to confront the challenges of modernization, maintain cultural characteristics and enhance ethnic cohesion. Through these ceremonies, the Yao people not only passed on rich cultural heritage, but also provided an important social platform for the growth of teenagers, helping them find their place in the modern society, while maintaining respect and pride for their cultural roots.

In a word, the implementation of Dujie ceremony in Hunan Yao community is not only a kind of cultural recognition for teenagers' growth and identity transformation, but also an important carrier of ethnic identity and cultural inheritance. Under the influence of globalization and modernization, the Yao community has demonstrated its cultural vitality and adaptability by maintaining and adapting to traditional rituals, ensuring the continuous inheritance of cultural heritage, and providing a solid cultural foundation for the identity establishment and personal growth of teenagers. This adherence to tradition and adaptation to modernity together constitute the cornerstone of the sustainable development of Yao culture and the strengthening of ethnic identity.

4.2.3 social functions of rituals and Ethnic Cohesion

Dujie ceremony plays a vital social and cultural role in the Yao community in Hunan Province. It is not only a religious activity, but also an important mechanism to strengthen community ties, promote unity and cultural heritage. Pengzhaorong's research reveals the importance of rituals in strengthening community cohesion and cultural identity, which is fully reflected in the Dujie rituals in the Yao community in

Hunan Province. The ceremony provided the community members with the opportunity to gather together, deepened their contact and understanding, and thus enhanced the cohesion and sense of belonging within the community. (Peng.2015, P6)

As a way of cultural inheritance, Dujie ceremony ensures that the traditional knowledge, values and beliefs of Yao people can be passed on from generation to generation. The traditional customs, costumes, music and dance displayed in the ceremony not only enriched the cultural life of the Yao nationality, but also strengthened the community members' identification with their ethnic identity. This sense of ethnic identity is the cornerstone of community unity and cultural heritage, and provides a solid foundation for the sustainable development of Yao culture.

Dujie ceremony also bears the function of transmitting community rules and standards. The etiquette, code of conduct and social interaction mode in the process of the ceremony reflect the traditional social structure and values of the Yao community. This invisible rule transmission is essential to maintain the order and harmony of the community, and also strengthens the recognition and compliance of community members with traditional values.

The intergenerational connection and educational role in the ceremony are particularly significant. Older community members teach the traditional knowledge and cultural values of the Yao nationality to the younger generation through the Dujie ceremony. This is not only crucial for the identity formation and cultural identity of the younger generation, but also the key to ensure the sustainable inheritance of Yao culture. Through the ceremony, the young generation can deeply understand their cultural roots and establish a sense of pride and belonging to the Yao culture.

Under the background of modernization and globalization, the Yao community in Hunan Province is facing many challenges, especially in cultural protection and inheritance. In this context, Dujie ceremony shows its adaptability and innovation ability. By integrating modern elements, it not only maintains the continuity of cultural traditions, but also shows the vitality and adaptability of Yao culture. The adaptability and innovation of this culture is the key to the continuous development of Yao culture in modern society.

The social function of Dujie ritual and its contribution to ethnic cohesion are multifaceted. It not only strengthens the connection and unity within the community, but also plays a vital role in cultural inheritance, ethnic identity and community education. With the continuous development and change of society, Dujie ceremony, as an important cultural and social activity, its far-reaching significance and role will continue to be explored and carried forward. These ceremonies are not only valuable heritage of Yao culture, but also important resources to promote cultural diversity and enhance community cohesion in modern society.

The practice of Dujie ceremony not only reflects the Yao community's respect and maintenance of tradition, but also reflects the community's adaptation and innovation in the face of the challenges of modernization. This ability to balance tradition and modernity is not only crucial for the Yao community's own cultural heritage and social cohesion, but also provides valuable insights for other nations and cultures to maintain their cultural identity in a rapidly changing world.



Figure 61 Yao performance with modern elements

Image source: taken by researchers, 2019

In the process of blending tradition and modernity, Dujie ceremony, as a cultural activity, has experienced a certain degree of change and development in its connotation and form. By introducing new elements and forms, the Yao community can not only better attract the participation of the younger generation, but also spread and display the cultural characteristics of the Yao in a broader social and cultural context. The innovation and adaptation of such cultural activities not only contribute to the inheritance of traditional culture, but also promote the foreign exchange of Yao culture and the display of cultural diversity.

The role of Dujie ritual in promoting ethnic cohesion and cultural heritage is not limited to the Yao community. Through opening to the outside world and cultural exchange activities, Dujie ceremony has also become an important platform for foreign exchange and dialogue of Yao culture. The external display of this culture not only enhanced the influence of Yao culture, but also promoted the understanding and respect between different cultures. In the context of globalization, such cultural exchanges and dialogues are of great significance for building a harmonious and diverse world.

In addition, the practice of Dujie ritual in Yao communities also provides sociologists and cultural researchers with valuable cases to study the adaptation of traditional culture to modern social changes. Through in-depth analysis of the social function, cultural significance and its adaptation and transformation in the process of modernization, researchers can better understand the survival status and development trend of traditional culture in contemporary society, and provide scientific strategies and suggestions for promoting the sustainable development of culture.

With the continuous development and change of society, Dujie ceremony, as an important social and cultural activity, will continue to be concerned about its future development direction and social function. The Yao community and relevant cultural conservationists and researchers need to continue to explore and innovate to ensure that the Dujie ceremony can better adapt to the needs of modern society while maintaining the traditional essence, so that the Yao cultural heritage can be effectively protected and inherited, and also contribute to the protection and promotion of global cultural diversity.

In a word, the practice of Dujie ceremony in Hunan Yao community shows its far-reaching social function and cultural value. By strengthening the links and unity within the community, promoting cultural heritage and ethnic identity, adapting to modern changes and promoting cultural innovation, Dujie ceremony is not only an important part of Yao cultural tradition, but also an important way for Yao communities to meet the challenges of modernization, maintain cultural vitality and promote cultural sustainable development. With the passage of time, the social significance and cultural value of Dujie ceremony will continue to be explored and deepened, making important contributions to the protection of the cultural heritage and the promotion of cultural diversity of the Yao people and even the whole mankind.

4.2.4 modern challenges and cultural adaptation of rituals

Under the background of globalization and modernization, the ritual of Dujie in Hunan Yao community is facing a series of challenges and changes. Limu's research points out that the penetration of modern lifestyle and external culture may have an impact on traditional rituals, but it also provides an opportunity for the Yao community to adapt to modern society. (Limu, 2018, P13) the following is the specific situation of the region in dealing with modern challenges and cultural adaptation:

With the development of science and technology and the globalization of economy, the modern lifestyle gradually affects the Yao community in Hunan Province. This has not only changed people's daily life, but also posed a new challenge to the traditional ritual of Dujie. The younger generation is more inclined to a modern lifestyle, which may reduce their interest in traditional culture and rituals. With the development of transportation and communication technology, the influence of external culture on the Yao nationality in Hunan is increasing. These foreign cultural elements are both challenges and opportunities for Yao traditional culture and Dujie ceremony. The impact of foreign culture may lead to the weakening of traditional culture, but it also brings new ideas and concepts.

Facing these challenges, Hunan Yao community is exploring cultural adaptation and innovation. This includes integrating modern elements into traditional rituals to make them more in line with the needs of modern society.



Figure 62 Yao community creates sitcoms for Yao people in combination with regional characteristics

Image source: <https://www.163.com/dy/article/FSIFULEJ054403AW.html>

The picture shows how to spread and explain Yao culture by creating a Yao sitcom with regional characteristics, and integrate modern music and dance elements into the sitcom. Under the impact of modernization, cultural protection and inheritance has become an important issue for the Yao community. Community leaders and cultural workers are trying to maintain the core elements of traditional culture, and are also looking for new ways to attract the younger generation to ensure that the inheritance of culture will not be interrupted.

Community participation plays a key role in cultural adaptation and protection. Through education and community activities, the Yao community in Hunan is raising its members' awareness of the importance of traditional culture and encouraging the younger generation to participate in and learn traditional rituals. This is not only the protection of traditional culture, but also the confirmation and strengthening of cultural identity. In order to better respond to modern challenges and cultural adaptation, the Yao community in Hunan needs to formulate effective strategies. This includes strengthening cultural education, enhancing community participation, and dialogue and exchange with external cultures. Through these efforts, the Yao community can explore new ways of cultural expression while maintaining the tradition.

In a word, the Dujie ceremony in the Yao community in Hunan is facing the dual challenges of modernization and external culture. Through cultural adaptation and innovation, the Yao community can not only protect and inherit its cultural heritage, but also ensure the sustainable survival and development of its culture in modern society.

The status and influence of Dujie ceremony in Hunan Yao community is far beyond the scope of a simple religious ceremony. It is not only the core component of Yao culture and social life, but also has a profound impact on the identity and social structure of the ethnic group. Through its unique traditional forms and ritual content, it strengthens the cultural identity and social cohesion within the Yao people, and ensures the sustainability and development of the Yao tradition. The deep cultural and

social significance contained in the Dujie ceremony is reflected in many aspects. For example, the sacrificial rites, songs and dances, costumes and other elements in the ceremony not only reproduce the Yao cultural tradition, but also strengthen the confirmation and strengthening of ethnic identity. By participating in these ceremonies, community members can deeply feel their cultural roots and identity, which is crucial to maintaining the cultural continuity of the ethnic group.

However, due to the process of modernization and the influence of external culture, Dujie ceremony is also facing challenges and changes. The infiltration of modern lifestyle and external culture may have an impact on traditional rituals, forcing the Yao community to adapt to the development of modern society and maintain the uniqueness and integrity of its traditional culture. To this end, the Yao community is taking measures to meet these challenges, such as imparting the importance of traditional knowledge and rituals to the younger generation, using modern media and technical means to publicize and display Yao culture, and participating in regional and international cultural exchanges to improve the popularity and influence of Yao culture. These measures not only help to maintain the vitality of Yao culture, but also provide new possibilities for the inheritance and development of culture. In general, the Dujie ceremony is an important part of the culture and social life of the Yao community in Hunan Province. It plays a key role in strengthening cultural identity, maintaining social structure and adapting to modern changes. The active exploration and adaptation of the Yao community is of great significance for the protection and development of national culture.

4.3 the ethnic identity construction system of the "Dujie" ceremony of the Yao nationality in Hunan

4.3.1 historical memory and ethnic identity

In the Yao community in Hunan Province, Dujie ritual not only carries far-reaching religious significance, but also is a cultural bridge connecting the past and the present, conveying the sharing and transmission of ethnic memory. Through the use of oral traditions and symbolic objects, the rich history and culture of the Yao nationality can be inherited across generations. Especially in the reappearance of myths and legends, the Dujie ceremony has become a living link connecting the origin of Yao nationality, the lifestyle of ancestors and key historical events. These stories are not only memories of the past, but also symbols of culture and identity shared by community members.

In the process of Dujie ritual, Buddhist mythology is vividly presented in various forms such as oral narration, sacrificial songs, dance performances and symbolic rituals. For example, dances and rituals that reflect the heroic behavior and living habits of ancestors not only provide entertainment for the community, but also an important way to inherit history and culture.



Figure 63 Shigong is showing the sea of fire ceremony in Jianghua Yao community, Hunan Province

Image source: taken by researchers, 2022

As shown in the figure, "crossing the sea of fire" shows the hardships of the Yao people in the process of migration and the deep emotional connection with their ancestors. This special sacrificial ceremony is not only a symbolic representation of ancient myths and stories, but also a tribute to the myths and legends of the Yao people's ancestors.

Through such narrative and symbolic means, the historical stories and cultural traditions of the Yao people in Hunan can not only be transmitted between the older generation and the younger generation, but also be shared and maintained in the whole community. The sharing and inheritance of this culture has become the cornerstone of Yao's cultural continuity and identity, helping the new generation to understand their own historical and cultural roots, and enhancing their sense of belonging to the nation.

Facing the modernization process and the influence of foreign culture, Chinese traditional oral tradition and ritual customs are facing great challenges. It is in this context that the Yao people's Dujie etiquette in Hunan maintains the vitality of their stories and legends through innovative ways. The use of modern media, such as audio and video recording, not only provides a new way to record and disseminate these traditional stories, but also ensures that these precious cultural heritage can cross the boundaries of the times.

The adaptability and innovation of these rituals and traditions show the resilience and vitality of Yao culture, and also make important contributions to the protection and development of Yao cultural heritage and historical memory. The reinterpretation and dissemination of folklore has further strengthened the cohesion among the Yao groups, creating favorable conditions for the establishment of national identity and cultural inheritance.

To sum up, the Dujie ceremony of the Yao nationality in Hunan is not only a religious activity, but also an important form of cultural inheritance. Through oral narration, sacrificial songs, dances and other art forms, it vividly shows the history, legends and myths of the Yao nationality, so that people can better understand their own history and enhance national consciousness and cultural identity. This cultural inheritance activity not only preserves the Yao tradition, but also promotes its development and integration in modern society, laying a solid foundation for the future development of the Yao and its culture.

The reappearance of the historical stories and legends of Hunan Yao's Dujie ritual is not only a reaffirmation of the Yao's cultural spirit, but also a vivid practice of ethnic memory sharing and transmission. In this process, the Yao community passed on its rich historical and cultural heritage to the next generation through the unique cultural activity of Dujie ceremony, ensuring that these valuable cultural resources will not disappear over time. Especially in the context of modernization and globalization, the maintenance and innovation of this traditional ritual is particularly important.

Through the use of modern media, such as audio and video recording, the Yao nationality in Hunan has successfully combined the traditional oral narration and ritual customs with modern technology, which not only retains the original appearance of the traditional culture, but also widens the way and scope of its dissemination. This method not only provides new possibilities for the preservation of Yao culture, but also gives more people the opportunity to contact and understand the history and culture of Yao, thus increasing the opportunities for cultural exchange and understanding.

This innovation also reflects the positive adaptation and response of the Yao nationality in Hunan in the face of the challenges of modernization. By combining traditional culture with modern technology, Yao not only successfully preserved their own cultural heritage, but also increased the vividness and interest of their culture in this way, attracting more young people's attention and participation, thus strengthening the cohesion and cultural identity within the community.

In a word, the reappearance of the historical stories and legends of the Yao Dujie ceremony in Hunan is not only a reaffirmation of the Yao cultural heritage, but also a successful practice of the sharing and transmission of ethnic memory. Through this ceremony, Yao not only strengthened their cultural identity, but also provided

valuable experience for the protection and inheritance of national culture. In modern society, this combination of tradition and modernity is of great significance not only to the Yao nationality, but also to all nations committed to protecting and inheriting their traditional culture. It reminds us that in a rapidly changing world, while protecting and inheriting traditional culture, we also need to constantly innovate and adapt to ensure that these valuable cultural heritage can be continuously inherited.

This kind of continuous cultural inheritance and innovation has been fully reflected in the ceremony of Dujie of Yao nationality in Hunan Province. Dujie ceremony is not only a religious activity, deeply rooted in the life of the Yao community, but also an important carrier of Yao cultural identity and historical memory with its unique form and content. Through this ceremony, the Yao people not only reproduce the historical stories and legends, but also strengthen the cultural ties between community members in the process, and promote the cross generational cultural transmission and sharing.

In the wave of modernization, the Yao people in Hunan Province have innovatively preserved and disseminated the Dujie ceremony by introducing modern media technologies such as audio and video recording, which is not only a supplement to the traditional cultural inheritance, but also a continuation of the vitality of traditional culture. This way effectively transmits the history and culture of the Yao nationality to a wider audience, and also provides a more convenient way for the younger generation to contact and understand their own cultural heritage.

In addition, this innovation is not limited to the protection and inheritance of traditional culture, but also stimulates the interest and participation of the young generation in traditional culture by increasing the vividness and interest of religious beliefs. This is of great significance to enhance the cultural identity and cohesion of the Yao community. In the context of globalization and information age, this practice of cultural inheritance and innovation provides a valuable reference for other nations and cultures.

The practice of Hunan Yao Dujie ceremony shows that the protection and inheritance of traditional culture need to keep pace with the times, and find the most appropriate way to meet the challenges of modern society through continuous innovation and adaptation. This process is not only the preservation of traditional culture, but also the rediscovery of the vitality of traditional culture, so that traditional culture radiates new vitality in modern society.

In a word, the reappearance of the historical stories and legends of the Yao Dujie ceremony in Hunan is not only a reaffirmation of the Yao cultural tradition, but also a successful practice of the sharing and transmission of ethnic memory. It not only deepens the cultural identity within the Yao community, but also provides important enlightenment and reference for the protection and inheritance of other nationalities and cultures. In the rapidly changing modern society, this combination of tradition and modernity shows the vitality and sustainability of traditional culture in the context of globalization. It is of great significance to promote the understanding and respect of multiculturalism and build a harmonious society.

The application of this in-depth cultural practice and innovative inheritance method in Hunan Yao Dujie ceremony not only ensures the continuous spread of cultural heritage, but also builds a bridge for cultural exchanges within the Yao community and with the outside world. Through the integration of traditional culture

and modern technology, the Yao nationality has successfully transformed its historical stories and cultural legends into a shared memory that can transcend the boundaries of time and space, making it not only stay within a specific ethnic group, but also spread to a wider group, thus enhancing the global understanding and respect for the Yao culture.

In addition, through the modernization of the Dujie ceremony, the Yao people in Hunan not only retain the essence of traditional culture, but also make the cultural inheritance more attractive in a vivid and interactive way, especially for the younger generation. This practice has effectively promoted young people's exploration and identification of their cultural roots, and injected new vitality into the creative transformation and innovative development of traditional culture.

Today, with the rapid development of globalization, the practice of Hunan Yao's Dujie ceremony fully shows how to find the inheritance path suitable for the modern society while protecting the traditional culture. This not only provides the possibility for the sustainable development of Yao's own culture, but also provides valuable experience for the protection and inheritance of world cultural heritage. It proves that traditional culture and modern science and technology are not antagonistic, but can promote each other and develop together.

Through the window of Dujie ceremony, we can see a living Yao community, constantly passing on its history, culture and values to the next generation through innovative means, and also showing its unique cultural charm to the world. This way of cultural self-renewal and inheritance not only deepens the cultural identity among community members, but also makes Yao culture an indispensable part of global multicultural exchanges.

In general, the reappearance of the historical stories and legends of the Dujie ceremony of the Yao nationality in Hunan is a model for the sharing and transmission of ethnic memory. This inheritance mode combining tradition and modernity not only ensures the sustainable vitality of Yao culture, but also provides important enlightenment for the protection and promotion of global cultural diversity. In this process, Yao not only successfully preserved their own cultural heritage, but also proved the value and significance of traditional culture in modern society to the world.

4.3.2 sharing and transmission of ethnic memory.

In the Yao community in Hunan Province, Dujie ceremony is not only a religious activity, but also an important form of social and cultural activities. They have become an important channel for the dissemination and maintenance of Yao traditions, values and history within the community. Through sacrificial activities, ancestor worship and exchanges with gods, these ceremonies not only reproduce the history and beliefs of the Yao nationality, but also show the respect for ancestors and the remembrance and inheritance of the ethnic history. In this process, symbols and narrative forms play a key role in sharing and transmitting ethnic memory.

The songs, dances and stories in the Dujie ceremony usually contain references to Yao myths, historical events and cultural traditions. These contents not only provide entertainment for community members, but more importantly, as the carrier of cultural and historical information, they provide community members, especially the younger generation, with opportunities to learn and experience the Yao tradition and culture. By participating in the ceremony, the younger generation can

directly contact and learn about the history and culture of their ethnic group. This process of learning and experience is crucial for the sharing and transmission of ethnic memory.

The Dujie ceremony also strengthened the cohesion within the community. Through the sharing and transmission of ethnic memory, rituals make the links between community members closer and enhance the identity of the Yao nationality. Participating in the ceremony together, recalling and celebrating the history and culture of the ethnic group together, provides a profound common experience for community members. This experience not only strengthens the cohesion within the community, but also establishes a deep emotional connection between community members.

Facing the influence of modernization and foreign culture, the Yao community in Hunan is looking for new ways to maintain and inherit the memory of these ethnic groups. For example, recording and disseminating ritual content through modern media, or adding content about Yao culture and history to school education, are effective ways to cope with modern challenges and maintain the transmission of ethnic memory. These innovative and adaptive methods not only ensure the continuous transmission of ethnic memory, but also enable the cultural heritage of the Yao nationality to be more widely recognized and respected in modern society.

In a word, Dujie ritual plays a vital role in the sharing and transmission of ethnic memory in Hunan Yao community. Through these ceremonies, the history, culture and tradition of the Yao nationality have been effectively spread and maintained within the community. Despite the challenges brought by modernization, the Yao community is finding new ways to maintain its cultural heritage through innovation and adaptation to ensure the continuity and prosperity of its unique culture. This adherence to tradition and adaptation to modernity not only reflects the Yao community's emphasis on cultural heritage, but also provides valuable experience and Enlightenment for other cultures and communities.

In the Yao community in Hunan Province, Dujie ceremony, as a unique cultural phenomenon, not only carries the significance of religion, but also is an important channel for ethnic memory sharing and transmission. Through their rich symbols, narrative forms and extensive participation of community members, these ceremonies have become the core of the dissemination and maintenance of Yao culture, traditions and values. Before discussing the role of Dujie ritual in the sharing and transmission of ethnic memory, it is necessary to understand the background of Yao culture and the basic structure and significance of Dujie ritual.

Yao, as an important ethnic minority in southern China, has a long history and unique cultural traditions. In Hunan, the Yao community is famous for its unique lifestyle, belief system and social organization form. Among them, Dujie ceremony is a very important part of Yao culture. It is not only an important part of Yao people's rite of passage, but also a key activity to transmit culture and history within the community.

Every step of the Dujie ceremony, from the preparation stage to the execution of the ceremony, is full of profound cultural significance and historical value. Rituals usually include sacrificial activities, ancestor worship, exchanges with gods and other parts. Each part shows the history and beliefs of the Yao nationality in different forms. For example, songs and dances in rituals often contain references to Yao myths

and historical events, which are not only carriers of cultural and historical information, but also bridges between community members and their ancestors.

In the Dujie ceremony, symbolic objects and narrative forms play a vital role. All kinds of symbolic objects used in the ceremony, such as costumes, sacrifices and ritual utensils, are deeply rooted in the history and culture of the Yao nationality. They are not only an indispensable part of the ceremony, but also the external expression of the cultural spirit of the Yao nationality. At the same time, the narrative forms in the ceremony, including oral legends, fairy tales and the reproduction of historical events, provide community members with an intuitive way of cultural learning and experience, so that the ethnic memory can be effectively shared and transmitted within the community.

The extensive participation of community members is one of the key factors for the Dujie ritual to effectively transmit ethnic memory. In the ceremony, members of different ages and social status have the opportunity to participate. This inclusiveness ensures that every generation of Yao people can learn about their ethnic history and culture. For the younger generation, by participating in the Dujie ceremony, they can not only be directly exposed to the traditions and culture of the Yao nationality, but also deepen their sense of ethnic identity in the process.

The social and cultural function of Dujie ceremony lies in that it not only strengthens the cohesion within the Yao community, but also deepens the relationship between community members and enhances the identity of the Yao nationality by sharing and passing on the ethnic memory. This process of joint participation in the ceremony allows community members to recall and celebrate their history and culture together, providing a profound common experience, which is essential for maintaining the cultural continuity of the community and enhancing the cohesion between community members.

Facing the impact of modernization and foreign culture, the Yao community in Hunan is looking for new ways to maintain and inherit these important ethnic memories. On the one hand, through modern media means such as video and audio recording to record the contents of the ceremony, these precious cultural heritage can be preserved and spread to a wider range of groups through modern communication channels such as the Internet. On the other hand, bringing the education of Yao culture and history into the school curriculum enables the young generation to learn their own ethnic culture and history in the formal education system, which is another effective way to deal with modern challenges and maintain the transmission of ethnic memory.

The adoption of these innovation and adaptation strategies not only ensures the continuous inheritance of the Yao cultural heritage, but also provides an opportunity for the Yao community to integrate with the modern society. Through these ways, the Dujie ceremony and its ethnic memory can cross the boundaries of time and space, so that more people can understand and respect the culture and history of the Yao nationality.

Dujie ceremony plays an important role in the sharing and transmission of ethnic memory in Hunan Yao community, which not only shows the richness and uniqueness of Yao culture, but also reflects the resilience and innovative spirit of Yao community in the face of modernization challenges. Through these rituals, Yao's history, culture and tradition can be effectively spread and maintained within the

community, providing a solid foundation for the sustainable development of Yao's culture.

Although modernization has brought many challenges to the inheritance of traditional culture, the Yao community in Hunan is finding new ways to maintain its unique cultural heritage through continuous innovation and adaptation. This not only ensures the continuity and prosperity of Yao culture, but also provides an important case for the protection and promotion of global cultural diversity. In the context of globalization, the protection and inheritance of minority culture is not only crucial for maintaining the cultural identity and historical memory of the nation, but also the common responsibility and challenge of all mankind. Through such efforts, we can expect a more diverse, inclusive and understanding world.

4.3.3 strengthen ethnic cohesion.

As a religious and cultural activity deeply rooted in the Yao cultural tradition, the Dujie ceremony in the Yao community in Hunan is not only the reproduction of historical stories and legends, but also an important way to enhance the cohesion within the ethnic group. These ceremonies, through their rich and diverse forms, not only promote mutual understanding and consensus among community members, but also strengthen the internal unity of the Yao community, and become the key to maintain and inherit the Yao culture.



Figure 64 the Yao people in Jiangyong, Hunan Province sit in the singing Arena

Image source:

<https://zt.voc.com.cn/Topic/klcxmly/mobile/article/201809/201809041112114622.html>

As shown, a shared cultural experience platform is provided in the Yao ceremony. Community members deepen the emotional connection between members by participating in sacrificial activities, learning and singing national songs, and participating in national dances. This shared experience not only strengthened their recognition and pride of Yao culture, but also strengthened the cohesion within the community. These activities help community members build closer social ties and a sense of belonging by emphasizing common cultural heritage and identity.

As an important platform for intergenerational communication, the Dujie ceremony provides older community members with the opportunity to impart traditional knowledge, historical stories and life wisdom to the younger generation. This kind of transmission is not only the inheritance of knowledge, but also the transmission of emotional and cultural values, which deepens the understanding and respect within the ethnic group. By participating in the ceremony, the younger generation not only understood and experienced the traditions and culture of their own ethnic group, but also deepened their identification with their ethnic identity in the process.

The rules and procedures in the ceremony, such as the dress code, the code of conduct and the way of participation, reflect the cultural norms and social expectations of the Yao people. Following these norms together makes community members feel a sense of belonging and social responsibility. This process of common experience and following common norms not only strengthens the cohesion among community members, but also provides the basis for maintaining community order and harmony.

Dujie ceremony is usually accompanied by an atmosphere of celebration and joy. This celebration is not only a tribute to the gods, but also an affirmation and celebration of Yao community life. In such an atmosphere, community members feel the support and unity of each other, thus enhancing the cohesion of the community. This unity and support is an important force for the Yao community to cope with external challenges and maintain internal unity.

Facing the influence of modernization and external culture, the Yao community in Hunan Province shows its adherence to and pride in its culture by adhering to and inheriting the Dujie ceremony. At the same time, the community is also looking for new ways to adapt to modern society, such as recording and disseminating ritual content through modern media, or adding content about Yao culture and history to school education, which are effective ways to deal with modern challenges and maintain ethnic memory transmission.

To sum up, Dujie ceremony has played an irreplaceable role in strengthening the cohesion of the Yao community in Hunan Province. Through shared cultural experience, intergenerational exchanges and common adherence to community norms, the ceremony not only strengthened the links between community members, but also strengthened the identification of Yao cultural identity. In the face of the challenge of modernization, these rituals have become the key to maintain the Yao cultural tradition and community unity, helping the Yao community to adapt to the changes of modern society while maintaining its unique cultural characteristics.

In this process, the continuous practice of Dujie ceremony in Hunan Yao community not only strengthened the connotation of traditional culture, but also promoted the interaction and understanding among community members. As a collective activity, Dujie ceremony provides a unique social field, so that Yao members can experience a profound sense of community belonging and cultural identity in the joint participation of the ceremony. This sense of belonging and identity is the basis for the strengthening of community cohesion, and also the key to the sustainable inheritance of Yao culture.

The educational function of Dujie ritual cannot be ignored. Through the ceremony, older community members taught the younger generation about the traditional knowledge and cultural values of the ethnic group. This teaching is not only rich and colorful in form, such as songs, dances, story telling, but also deeply educational in content. This is not only the transfer of knowledge and skills, but also the indoctrination and promotion of the core values of Yao culture. Through such learning, the younger generation can have a deeper understanding of their cultural roots and enhance their respect and pride for the history of the ethnic group.

At the same time, the Dujie ceremony has also played an important role in promoting intergenerational communication and understanding. In the joint participation of the ceremony, community members of different ages have the opportunity to communicate and share, which helps to narrow the gap between generations and deepen understanding and respect between different ages. Especially for the younger generation, they can not only learn traditional knowledge from it, but also feel the care and expectation of their elders, which has an important impact on their growth and socialization process.

In the context of modernization, the inheritance and innovation of Dujie ceremony in Hunan Yao community reflects the adaptability and vitality of Yao culture. Through the use of modern media means, such as audio and video, to record and disseminate the ritual content, not only widens the way of cultural communication, but also enables the Yao culture to reach a wider audience beyond the constraints of time and space. The innovation of this way of inheritance provides new possibilities for the sustainable development of Yao culture, and also enables the Yao community to maintain its unique cultural characteristics and social structure in the context of globalization.

In short, the Dujie ceremony played a vital role in strengthening the cohesion of the Yao community in Hunan Province. Through these rituals, Yao's history, culture and tradition can be effectively spread and maintained within the community, and at the same time, it also strengthens the emotional connection and cultural identity among community members. In the face of the challenge of modernization and external cultural influence, the Yao community shows its cherishing and pride of its cultural heritage through the persistence and innovation of Dujie ceremony. At the same time, it is also looking for and exploring new ways to adapt to the modern society. These efforts not only help maintain the continuity and uniqueness of Yao culture, but also provide valuable insights for other cultures and communities to preserve and adapt to the cultural traditions of the modern world.

Summary

For the questions raised in this study, we draw two main conclusions. First of all, the Dujie ceremony of the Yao nationality in Hunan is not only a religious and cultural activity, but also an important platform for the transmission and sharing of ethnic memory. Historically, this ceremony has profoundly reflected the Yao's cultural tradition and ethnic identity, and has become a key part of the shared memory and cultural inheritance of the community. The symbolic significance contained in the ceremony is far beyond the religious ceremony, which reflects the cultural tradition and ethnic identity of the Yao people, especially in the Yao community in Hunan Province. This ceremony shows the uniqueness and richness of the Yao culture through sacrifice, song and dance, clothing and other elements, and strengthens the common identity and cultural identity among the community members.

Secondly, under the background of modernization and globalization, Hunan Yao's Dujie ritual is facing challenges and changes. The infiltration of modern lifestyle and external culture may have an impact on traditional rituals, but it also provides an opportunity for the Yao community to adapt to modern society. Facing these challenges, Hunan Yao community is exploring cultural adaptation and innovation. This includes integrating modern elements into traditional rituals to make them more in line with the needs of modern society. For example, through the use of modern media to disseminate and explain the Dujie ceremony, or integrate modern music and dance elements into the ceremony. Under the impact of modernization, cultural protection and inheritance has become an important issue for the Yao community. Community leaders and cultural workers are trying to maintain the core elements of traditional culture, and are also looking for new ways to attract the younger generation to ensure that the inheritance of culture will not be interrupted.

In general, Dujie ceremony is an important part of the culture and social life of the Yao community in Hunan Province, and plays a key role in strengthening cultural identity, maintaining social structure and adapting to modern changes. With the development and change of society, the significance and role of Dujie ceremony, as a cultural and social activity, will continue to evolve and deepen. The active exploration and adaptation of the Yao community in Hunan is of great significance for the protection and development of national culture.



Chapter V

The application of digital media in the inheritance and development of the "Dujie" ceremony of the Yao nationality

Introduce

The fourth research objective of this chapter is to study the digital inheritance of the "Dujie" ceremony of the Yao nationality in Hunan, and select the "Dujie" ceremony of the Yao nationality in Hunan as the research object of the formation and development of the Yao cultural heritage. This paper expounds the cultural background of the "Dujie" ceremony of the Yao nationality in Hunan Province, the application of digital media technology in the protection of intangible cultural heritage, the application potential of artificial intelligence technology in the digital media of the "Dujie" ceremony, digital translation and empowerment, and the role of digital media in promoting cultural exchange and understanding. This includes the cultural significance of "Dujie" ceremony, the definition and scope of digital media, the characteristics and types of digital media, the market demand of digital media, and the impact of digital environment on the inheritance of "Dujie" ceremony. Through this in-depth analysis, it aims to provide a comprehensive implementation path to ensure the accurate digital expression and effective dissemination of the "Dujie" ceremony, so as to contribute new perspectives and strategies to the digital protection and inheritance of intangible cultural heritage.

5.1 Overview of Digital Media Theory and Related Applications

5.1.1 Digital Media

Overview of digital media

In today's digital era, digital media has become a key tool for storing, transmitting and receiving information, and it has reshaped the way we acquire and share information through various forms and platforms. From a micro perspective, digital media is content in digital form, a device used by the medium to store, transmit and receive data content. This includes data in many forms from text and images to audio and video. From a macro perspective, the digital medium is not just a collection of technologies and devices, but a synthesis of digital content, devices and platforms that facilitate the globalized flow of information through innovative technological means.

Traditional media, such as paper media, radio and television, as well as the Internet and mobile media in the early days, formed the basis of media development. However, with the development of technology, these traditional media are also undergoing a digital transformation, gradually integrating into the digital media category. This process not only expands the scope and efficiency of media dissemination, but also increases interactivity and user participation, marking the integration and complementarity of new and traditional media.

The emergence and development of digital media has prompted a fundamental change in the way information is disseminated. It has not only made the dissemination of information more rapid and widespread, but also increased the accessibility and diversity of information. At the same time, through its unique platforms and services,

digital media provide users with unprecedented personalized experiences and interactive opportunities, thus profoundly changing the mode of media consumption and communication ecology.

Definition and Scope of Digital Media

Digital media utilize digital technology to create, store, distribute and exchange content, covering all forms of media from digital text to video. This includes everything from digitalized forms of traditional media, such as digital television and e-newspapers, to native digital media, such as websites and social media (Zhao, Jia & Chen, Minato-Ying, 2012). The scope of these media is not limited by physical space and includes both traditional media that have been digitized and media that have been in digital form from the beginning, such as personal computers and social networking platforms. With the advancement of technology, the use of digital media in various aspects of society such as education, entertainment and business has become more widespread.

The significant advantage of digital media over traditional media is its interactivity and accessibility, which allows users to not only consume content but also create and share it, and this participatory nature has changed the way media is used and influenced (Gao, Yun, 2009). Through algorithms and data analytics, digital media are able to provide more personalized content and services that meet the specific needs of users. Although digital media offer many new features and advantages that traditional media do not, this does not mean that traditional media will disappear completely. Many traditional media organizations are actively exploring how to use digital technology to expand their business and reach a wider audience, and the convergence of digital and traditional media has brought new possibilities for the creation, distribution and consumption of media content.

Digital media has become an important channel for information dissemination in modern society, and its definition and scope continue to expand with the continuous development of technology, and its role in socio-economic development is also increasing. In the face of the opportunities and challenges brought about by digital media, individuals, enterprises and even society as a whole need to continuously adapt and innovate in order to fully utilize the potential of digital media to promote knowledge dissemination, cultural exchange and economic growth.

5.1.2 Characteristics and Types of Digital Media

The form of digital media is gradually diversifying and facing various development situations. For the Chinese market, the online masses, as the largest group, will surely become the influx of the world's digital media authority. Social media and website video has become a new trend in the development of digital media, the current users in the social network (SNS) has more than 150 million people, about 1/3 of the users with the help of the Internet using the SNS, the main network media to become a social network, and many new SNS platforms and products are in the stage of competition.

The integration of brand marketing systems into digital media industry programs and innovative technologies maximizes the potential of digital media marketing strategies. In order to realize the sustainable development of the current digital media industry, it is necessary for existing advertising companies, agencies, media holders and other roles to quickly locate in the new media market, and use the

existing industry advantages to expand the new market in order to solve the urgent problems faced.

The characteristics of the digital media is reflected in the elements, it is a combination of different elements. It is not only the network or information data as a medium, to achieve intelligent, software elements combination of interactive media, can be automatic or according to its people on the operation of the guidance, and it is only in the form of the sender and the receiver, the interaction and the two-way flow of information between the difference between (Zhang Hong, 2010). Selectivity and initiative, such as independent selective viewing of television programs, cultural simplicity revolutionary significance, storage of thousands of books, data and information through storage media such as CD-ROM and hard disk, making it easier to learn, facilitate knowledge and retrieve information.



Figure 65 Elements of digital television displaying diverse content
Image source: made by the researcher, 2023



Figure 66 Autonomous and selective viewing of TV programs
Image source: made by the researcher, 2023



Figure 67 storage medium
Image source: made by the researcher, 2023

In applications, the generation of digital media is mainly based on text and word processing. Text is a written language, which is composed of a series of symbols called characters, and textual information is represented by words in a computer. Text refers to the process of integrating and contextualizing font symbols in a particular character, and each character is represented by a binary code (Zhang & Sun, 2007). Text is the most common digital media in computers, and the processing of computers includes the functions of text preparation, text editing, text processing, transmission of text storage, and display of text, etc. Depending on the application, the processing and requirements of the content of each link may be very different.

Images are real-world images obtained through scanners, digital cameras, and other devices, also known as sampled, dot-matrix, or bitmap images. Images and graphics are the two most common ways in computers and can be categorized into two types of digital images based on how they are generated. The so-called digital image processing is the use of software on computers to denoise, enhance, copy, cut, extract features, decompress, store and retrieve digital images (Chen & Wang, 2008).

Sound is one of the main objects of computer information processing, digital sound is also an important way of transmitting information, computers in the processing, storage and transmission of sound in the premise of digitized voice information, digital voice is a continuous medium, the amount of data is large, the requirements for storage and transmission is very high, and it plays an important role in multimedia technology (Huang, 2008).

Video is a sequence of images that change over time, digital video can also be called moving images or motion images, compared with the traditional analog video, digital video has more superiority (Li & Jiang, 2004). For example, it does not cause quality degradation when copying and transmitting, it is easy to edit and modify, it is favorable for transmission, and it can save frequency resources. Common videos include television and computer animation. Television transmits and restores real-world images and sounds, and is the most influential tool for information transmission, while computer animation is a computer-generated sequence of images, and is computer-synthesized video.

5.1.3 Market demand for digital media

The development of digital media is no longer a problem for the Internet and IT industries, but will be the driving force for the future development of the entire industry. The development of digital media has a profound impact on the development of various fields by influencing consumer behavior. Consumption, manufacturing and other industries have been strongly influenced by digital media. In principle, to distinguish the audience is the audience is rich in effective groups, accurate grasp of the business needs of the target audience is necessary, interaction is an effective way to realize information interaction, communication and mutual understanding. The industrial chain is to form a valuable interactive information feedback chain.

How to integrate the brand marketing system into the digital media's industrial projects and innovative technologies to maximize the limitations of the digital media's marketing strategies. Nowadays, existing advertising companies, agencies, media owners and other roles are quickly located in the new media market, using the existing advantages of the industry to expand the new market in order to solve the

problem of finding out the answer to the current needs of the digital, media and media industry.

The digital media industry is an important part of the new industry and plays an important role in it. Promote the concept of consumption, promote the concept of consumers, so that the digital media has become part of the consumer's life, at present, many consumers have begun to change from the passive media environment, prompting the development of the digital media industry and invest in power. At the same time as a new way to play out the brand effect, brand strategy, services and improve product awareness, promote consumer awareness is particularly important, on the current issue of short-term strategic knowledge of which a small part of the long-term perspective to achieve a strong effect and persuasive power, many businesses feel that the digital media industry threshold is low, the consumer's perception is not strong, and in the practice of groping for a new concept, in the future industry areas. New concept, in the future of the industry in order to achieve sustainable development in the field should be from the experience of practice to the strategic decision-making sense of the change.

The development trend of integrated marketing continues to innovate, digital media marketing integration means very distinctive play a role in the breakthrough, scientific attempts to play a key role in the development of the digital media platform, the success of the elements extracted with the preservation of the digital way, and control the cost of the oversized, to minimize it.

The digital medium is significantly different from the traditional one. In terms of storing data, the digital media to provide more content material than the mass media, and most of the content is derived from the users themselves, at the same time, the digital media is more precise, personalized, there are more interactive opportunities; In addition, the digital platform with the traditional media is a very important difference is that it contains a technical component, we can research with researchers to study the cooperation of the new game, the new way and the new layout.

Although the market is huge, how to do a good job of marketing in the era of digital media is still an issue that the industry needs to explore and study. Therefore, we still need to make a lot of efforts to better develop the digital media industry in China.

5.1.4 Difference between traditional media and digital media display

For the display and dissemination of cultural heritage, traditional media are to a large extent restricted by the display and dissemination of specific areas, and there are many inconveniences and restrictions compared with digital media. At present, in addition to the use of digital applications, there are still many traditional media that provide platforms for display and dissemination, and as far as we can see, the traditional media are still used as the main means of dissemination of culture in many economically underdeveloped areas.

Native display, the original display of cultural heritage refers to the display and transmission of related culture, products, skills and performances in the place where the cultural heritage is located. As the most primitive and original display medium, the native place visually reproduces the current situation and inheritance status. Public cultural venues display media, public cultural venues bear the basic social functions of regional cultural dissemination and construction, is the basic

cultural facilities for public service. In a broad sense, public cultural venues include two kinds of public cultural venues, one is social public welfare cultural venues, such as libraries, museums, art galleries, science and technology museums and other public spaces with social publicity (Huang, 1994, p 48-49), and the other is the commercial public open space, such as commercial centers, shopping centers, supermarkets, and other public spaces with commercial nature. As a traditional exhibition medium, public cultural venues have a wide audience base. The large number of audiences, rich class and background, provide a good platform for dissemination, and have always been the main dissemination and display channels of cultural heritage. Public tourism venues, public excursion venues, are public venues for the main purpose of public leisure and tourism, and many of them are cultural heritage in themselves, such as Pingyao Ancient City and Lijiang Ancient City in China. In addition to some architectural complexes, natural resources and humanistic landscapes, public tourism venues also include tourism distribution centers of various tourist attractions. As a traditional medium of display, public tourism venues are the most common means of disseminating and displaying cultural heritage, as a window for displaying regional culture to the outside world, and as a centralized display of regional cultural heritage. The medium of mass education, utilizing the medium of mass education to display cultural heritage, is the most direct and effective means to make Chinese culture permeate the education system. Educational institutions disseminate and display cultural heritage through curricula, extracurricular activities and thematic displays related to non-heritage. Primary and secondary schools invite classroom education, and colleges and universities open related majors or research institutes, etc., which promote cultural propaganda and protection, and at the same time promote the development of media display.

5.1.5 Digital media display of network information

The digital media display of network information is the more traditional form of digital display, and it is also the earliest way of transportation and popularization. Personal computer information equipment, through the Internet data online browsing information, intuitive pictures, videos, music and other plane information way to show the Tangling digital media information (Jia& Wang, 2012, p112-115), with the continuous development of computer technology, interactive experiential virtual color display tends to popularize (Tan& Sun, 2013, p179-184). The use of virtual display means, so that the computer on the network information to realize the simulation operable type (Wang, 2014, p206-209), bring into the real interactive experience, enhance the display mode of bring into the sense of feeling and experience.

The user interface, perception, hardware and backstage performance are mainly characterized by their authenticity, audiovisual and interactivity. The development of man-machine intelligent human-computer interaction equipment through natural audio-visual language feeling and tactile perception, so that the virtual reality image environment interactivity effect has been significantly enhanced. The development and utilization of virtual reality research in large-scale Internet information distribution technology, the distribution of virtual environment system in the complex computing needs of the full experience, so that the natural need for collaborative work and distribution of simulation and other applications in the establishment of public information virtual environment. Distributed virtual reality is

a virtual reality system based on the Internet information platform, allowing multiple users with regional differences to participate in the same virtual reality environment.

5.1.6 Strengths and weaknesses of digital media use

Advantages of digital media

Compared with traditional media, digital media is very different. First of all, in terms of content, digital media to provide more content material than the mass media, and most of the content is provided by the users themselves, at the same time, the digital media is more accurate, personalized, real, there are more opportunities for interaction, interactive experience; In addition, the digital media platform and the traditional media is a very important difference is that it contains technological components, can be made and disseminated through the technology of the new sense of interaction, new ways, new interfaces, etc. to cooperate, appear more diversified. The digital media platform is very different from traditional media in that it contains technological components, which can be used to make and disseminate new ways of perception and interaction through technology, new ways and new interfaces, which make it more diversified.

Digital media can store thousands of books, information and data on storage media such as disks and hard disks, making it faster to learn and retrieve knowledge and information, and performing operations automatically according to human instructions. Therefore, people can choose what they want to receive.

The biggest difference between digital media and electronic media is that the analog signals of electronic media are pre-recorded, and the dissemination is unidirectional, and real-time feedback is not possible. Unlike digital media, the analog signals of digital media are not pre-recorded, thus realizing real-time interaction between the communicator and the recipient, and the feedback mechanism is more perfect, which can better achieve the purpose of communication.

The defects of digital media

The digital media is complicated and cumbersome in terms of the amount of information, the extraction of cultural information is not direct and concise, it is not convenient to search for information materials, it is mostly displayed on a variety of network platforms, the interactive action lacks simple and convenient steps, the interactive experience is not able to intuitively feel the visual experience, the framework structure is not clear enough, the classification of the users is not obvious, and the design elements do not stand out and are not representative and typical. The design has no characteristics, and the theme lacks specialization.

In short, although the digital media has a strong interactivity, the overall structure is not complete, the link is not stable; there are many constraints, and it is complicated to construct.

With the gradual deepening of the understanding of the concept of cultural heritage protection, more and more people realize the importance of cultural heritage in the contextual environment, which is part of the embodiment of the authenticity of the cultural heritage (Shi, Wang, Liu&Zheng, 2009, p 2090-2097). The application of digital media in digital preservation of cultural heritage makes up for the shortcomings of the existing digital preservation of cultural heritage and indicates the theme in preserving the geomorphology and natural environment of cultural heritage towns and cities. Recent studies at home and abroad have shown that digital media

have an important impact on the protection and publicity of cultural heritage and can achieve significant improvement.

5.2 The Impact of the Digital Environment on the "Dujie" Ceremony of the Yao People

5.2.1 Digitalization of the Dujie Ceremony and Cultural Misalignment of the Yao People

The concept of field originates from physics. According to physics, matter has two ways of existence: field and physical object, and field is one of them. With the development of science, matter is no longer regarded as a static, discontinuous unity, but as a continuous field state, and the field becomes the only way of existence of matter. Einstein once said, "In the new physics, there are no fields or physical objects allowed, so fields are the only way of existence" (Heisenberg, 2011). It can be seen that the essence of the real world is characterized by the "field". From the social field, there are also various social fields, which are information fields with information as the core content (Pan, 1992). This field has various forms of expression, the most basic of which is the cultural information field (or cultural field), which is evolved and derived from the natural field. The complex interactions between those basic fields and derived fields, and between derived fields and derived fields, then form more diverse secondary fields. If the social field is derived from the complex interactions of the natural field, then the cultural information field evolves from the complex interactions of the social field (Cheng, 2010).

The field theory proposed by the French scholar Bourdieu believes that the field is jointly constructed by the social public according to certain logical relations, and it is the main place for social members to participate in all kinds of social activities, and defines it as the network structure of objective relations between various positions (Bourdieu, 2000). There are various fields in the real society, and due to the social differentiation and partitioning into diverse fields, Bourdieu sees the process of social differentiation as the process of field partitioning. This compartmentalization is essentially the process by which a field is freed from the constraints of other fields, and in the process manifests its own inherent characteristics. In order to explain the compartmentalization of fields, Bourdieu distinguishes between two kinds of "fields of production" in a given social space - "restricted fields of production" and "mass fields of production". "large-scale fields of production". The "restricted field of production" expands together with the specialization of the field itself, while the "large-scale field of production" is the expansion of the social field, with the influx of external influences and the penetration of various forces in the society, and the boundary of the field gradually becomes blurred. The degree of specialization is not high (Cheng, 2010).

The "field" in this context mainly refers to the place or space in which the intangible heritage exists and develops, including the physical place, the social space and the cultural space. Physically, the "field" of intangible cultural heritage is the physical space of an entity on which the intangible cultural heritage must depend in its existence; the intangible cultural heritage is nurtured in a certain geographic area and a specific mode of production, and the physical field is the original field of the intangible cultural heritage (the basic field). --The physical field is the field of origin (basic field) of ICH, which can also be called the "restricted field". With the changes

in the social environment and social structure of ICH, the primary field is gradually compressed, and ICH faces an existential crisis. Under the influence of social factors (including the media) and the domination of institutional arrangements, "secondary fields" are gradually derived from the primary field, and the secondary fields take over the survival and development of ICH. Survival and development of ICH. Under the premise of safeguarding and utilizing ICH, the government, under the official discourse system, has set up a variety of ICH workshops, training institutes and bases, as well as incorporated ICH training into the local education system, thus realizing the "shifting of the field" of ICH, which, to borrow Bourdieu's point of view of field, can be called the "enlarged field". To borrow Bourdieu's view of the field, it can be called the "enlarged field" - from the individual inheritance field and the community inheritance field to the socialized field. This kind of transfer field, after all, is still in the "restricted field" - the survival, protection and inheritance of intangible heritage is still limited to a certain cultural field. With the intervention of digital technology, intangible cultural heritage is facing a larger-scale displacement. Bozeman, a representative figure of the media environment school, believes that the media plays a decisive and crucial role in shaping the culture of the whole society, and he points out that "a new medium may change the discourse structure of the whole society" (Qin & Xu, 2015, P115-119). In his view, culture is a media-based "conversation", and cultural heritage is also media-based communication. In the process of digital communication, not only focusing on the presentation of information at the level of cultural heritage artifacts, but also utilizing the means and methods of digital technology to interpret cultural symbols and meanings. Digital technology speeds up the dissemination of ICH. In the past, dissemination was based on the physical space of atoms, and their circulation speed was limited by the physical factors of time and space. When heritage is digitized into bits, it can be put into digital media for dissemination, and its reach changes from a localized geographical area in the past to a global network of people who reach their destinations with almost no time lag. Such a process accomplishes another kind of "field shift" - from the primary physical and secondary social fields to the digital cultural field. As mentioned above, both primary, secondary and digital fields are derived from natural places, and there are various complex relationships among them.

The Dujie Ceremony of the Yao people is an important intangible cultural heritage, which is an important part of the Yao culture and a reflection of the social structure and religious beliefs of the Yao people. It provides moral education to the descendants in terms of clan history, clan rules, etiquette and precepts through the traditional ways that have been handed down by the Yao since ancient times. The Dujie of the Yao people is generally not open to outsiders, and non-Yao people do not have much chance to see the grand Dujie ceremony held by the Yao people.

The Dujie ceremony of the Yao is a cultural expression of a specific physical space and social context, which needs to be performed in a specific place and time. This physical space or place can be regarded as the original field (basic field) or restricted field of ICH, which is the original and most basic field of existence and development of ICH (Cheng, 2010). Generally speaking, the sites of Yao Dujie ceremonies include families, villages, and natural environments, which provide the physical and cultural context of the ceremonies and reflect the lifestyle and values of the Yao people.

However, with the changes and development of the society, the physical space and social context of the Dujie ceremony of the Yao people are facing some challenges and difficulties. Master Zhao Jinfu, the inheritor of the Dujie ceremony, said, "It is very difficult to organize a complete Dujie ceremony nowadays, which is not only very demanding in terms of time and space, but also subject to the government's control and the condition of the family of the recipient. The time period for the whole process is very long, often taking 10-15 days, which is a great test of physical strength and energy for both the master and the ordained person. In addition, the requirements for the venue are also very demanding, which requires the ordained person's home to have enough open space where the dojo is to be set up and where there will be a lot of onlookers, and there needs to be enough open space around the house to facilitate the setting up of a temporary dojo. (Zhao, 2022)

In order to cope with these problems, the Yao Dujie Ceremony has also been constantly innovated and adapted, such as choosing the right time and place, simplifying or adjusting some of the procedures and contents of the ceremony, and utilizing modern media and network platforms for dissemination and publicity, etc. These measures not only maintain the traditional characteristics of the ceremony, but also meet the needs and conditions of modern society, which provides new possibilities for the inheritance and development of the ceremony. These measures not only maintain the traditional characteristics of Yao Dujie Ceremony, but also meet the needs and conditions of modern society, providing new possibilities for the inheritance and development of Yao Dujie Ceremony.

The authenticity and integrity of intangible cultural heritage are the core issues of its transmission and safeguarding, and they relate to the connotation and extension of intangible cultural heritage, as well as the relationship between intangible cultural heritage and the social, cultural and natural environment. Authenticity refers to the originality, truthfulness and credibility of ICH, which reflects the historical and cultural nature of ICH. Completeness refers to the completeness, continuity and consistency of ICH, which reflects the systematic and structural nature of ICH (Cheng , 2010).

In the process of removing the Dujie ceremony of the Yao people, authenticity and integrity face both challenges and opportunities. On the one hand, digital technology provides an unprecedented opportunity for the Yao Dujie ceremony to be conveyed to a global audience in a more vivid and intuitive way through multimedia, interactive content and virtual reality. This approach not only increases the accessibility of the ceremony, but also opens up new channels for the dissemination of Yao culture. Through online platforms and social media, the knowledge and value of the Dujie ceremony can be shared and discussed more widely, thus promoting global awareness and respect for Yao culture. On the other hand, preserving and passing on the authenticity and integrity of the Yao Dujie ceremony requires careful planning and production of the digitized content. This includes ensuring that every aspect of the ceremony is accurately recorded during the digitization process, as well as providing detailed explanations of the cultural context and significance of the ceremony when the content is disseminated. In addition, collaboration with the Yao community is essential to ensure the authenticity and effectiveness of the digitization process. The involvement of community members not only provides first-hand knowledge and

insights, but also helps to maintain the cultural sensitivity and appropriateness of the digitized content.

The shift in "field" facilitated by digital technology inevitably brings about various kinds of dislocations of ICH. Firstly, there is a temporal and spatial dislocation. Intangible cultural heritage is a matter of localized and timely performances and productions. After digital coding and processing, it has a temporal bias, so that linear and asynchronous dissemination and display become possible, and the "other" as a foreign culture can watch and learn at any time. In a dislocated space and time, ICH can be "relocalized" and "rearticulated" in the scope and space of digital communication, and the locality and culture of the heritage can be reinterpreted or re-recognized in a new context. The digital media provide different ways for cultural heritage to be disseminated and traversed, and these cultural imaginaries in the digital space dissolve the historical, cultural and subjective nature of intangible cultural heritage, breaking the fixity and limitation of heritage matters. Secondly, the subject is misplaced. Intangible cultural heritage is created, inherited and developed by specific cultural subjects, and they are closely related to the identity, recognition and value of cultural subjects. After digitized coding and processing, which gives it a subjectivity bias, different cultural subjects can participate, interact and create in the digital medium. Within the dislocated subject, ICH can be "re-subjectivized" and "re-empowered" with the plurality of subjects in digital communication, and the subjectivity and rights of heritage can be redefined or negotiated in new contexts. The digital media provide different ways of participation and empowerment for cultural heritage, and these cultural practices in the digital space expand the participatory, creative and public nature of intangible cultural heritage, and increase the vitality and influence of heritage matters.

The transmission and innovation of ICH are expressions of its vitality, and they reflect the relationship between ICH and the changes of the times. Inheritance refers to the preservation and transmission of intangible cultural heritage, which requires respecting the originality and authenticity of intangible cultural heritage, and maintaining the integrity and continuity of intangible cultural heritage. Innovation refers to the renewal and transformation of ICH, which requires adapting to the development and changes of ICH and increasing the vitality and influence of ICH (Cheng, 2010).

In the process of moving the Dujie ceremony of the Yao people, transmission and innovation face both difficulties and possibilities. On the one hand, the intervention of digital technology may lead to distortion and fracture of ICH, affecting the quality and effectiveness of its transmission. This is because the essence of digital technology is the re-creation of ICH, which involves not only the transformation of the form and content of ICH, but also the reconstruction of the meaning and value of ICH. In this process, ICH may lose its original cultural background and social context, and may also be affected by the logic and norms of the digital medium, which may lead to the impairment of the authenticity and integrity of ICH. On the other hand, the intervention of digital technologies may also provide new opportunities and spaces for the innovation of ICH, promoting its dialogue and interaction with the times. This is because digital technologies are characterized by openness and interactivity, which may enable ICH to communicate and integrate with different cultures and societies, as

well as communicate and collaborate with different audiences and participants, thus leading to the enhancement of the diversity and creativity of ICH.

Therefore, how to balance transmission and innovation in the process of removal is an important issue for the safeguarding and transmission of ICH. This requires the joint participation and coordination of all parties, including the right holders, administrators, inheritors and audiences of ICH, to ensure the authenticity and integrity of ICH, while also respecting the diversity and creativity of ICH. This also requires ICH researchers and practitioners to have an in-depth understanding and analysis of the characteristics and impacts of digitization technologies, in order to formulate reasonable digitization strategies and standards to facilitate the innovative safeguarding and transmission of ICH.

Transmission and communication of ICH are manifestations of its vitality and impact, and they reflect the relationship between ICH and different cultures and societies. Communication refers to the transmission and diffusion of information and content of ICH, and it requires the use of effective media and technologies to enable ICH to reach wider audiences and domains. Communication refers to the sharing and interaction of the meaning and values of ICH, which requires respect for different cultures and perspectives so that ICH can promote cultural dialog and understanding (Cheng , 2010).

In the process of moving the Dujie ceremony of the Yao people, dissemination and communication face both risks and opportunities. On the one hand, the intervention of digital technology may lead to the alienation and deprivation of ICH, affecting the effectiveness and efficiency of its dissemination. This is because the essence of digital technology is the recoding of ICH, which involves not only the transformation of the form and content of ICH, but also the reconstruction of the meaning and value of ICH. In this process, ICH may lose its original cultural characteristics and social attributes, and may also be affected by the logic and norms of the digital medium, which may lead to the alienation and deprivation of ICH. On the other hand, the intervention of digital technologies may also provide new platforms and resources for the dissemination and exchange of ICH, facilitating its integration and collaboration with globalization. This is because digital technologies are characterized by openness and interactivity, which may enable ICH to communicate and integrate with different cultures and societies, as well as communicate and collaborate with different audiences and participants, thus leading to the diversification and globalization of ICH.

Therefore, how to optimize dissemination and communication in the process of removal is an important issue for the safeguarding and transmission of ICH. This requires the joint participation and coordination of ICH rights holders, administrators, bearers, audiences and other parties to ensure the authenticity and integrity of ICH, while also respecting the diversity and creativity of ICH. This also requires ICH researchers and practitioners to have an in-depth understanding and analysis of the characteristics and impacts of digitization technologies, in order to formulate reasonable digitization strategies and standards for optimal dissemination and communication of ICH.

Safeguarding and development of ICH are the guarantees of its existence and value, and they reflect the relationship between ICH and the needs and expectations of society. Safeguarding refers to the preservation and maintenance of ICH, which

requires following the essence and characteristics of ICH and maintaining the authenticity and integrity of ICH. Development refers to the utilization and creation of ICH, which requires adapting to the changes and innovations of ICH and increasing the vitality and influence of ICH (Cheng, 2010).

In the process of moving the Dujie ceremony of the Yao people, preservation and development face both dilemmas and hopes. On the one hand, the intervention of digital technology may lead to the commercialization and generalization of ICH, affecting the purpose and significance of its preservation. This is because the essence of digital technology is the reproduction of ICH, which involves not only the transformation of the form and content of ICH, but also the reconstruction of the meaning and value of ICH. In this process, ICH may lose its original cultural connotations and social functions, and it may also be affected by the logic and demands of the market, thus leading to the commercialization and generalization of ICH. On the other hand, the intervention of digital technology may also provide new ways and means for the preservation and development of ICH, and promote its integration with and service to society. This is because digital technology is characterized by universality and accessibility, which can make the safeguarding and transmission of ICH easier and more effective, as well as the utilization and creation of ICH more diverse and flexible, thus leading to the socialization and public benefit of ICH.

Therefore, how to harmonize safeguarding and development in the process of removal is an important issue for the safeguarding and transmission of ICH. This requires the joint participation and coordination of all parties, including the right holders, administrators, bearers and audiences of ICH, in order to ensure the authenticity and integrity of ICH, while also respecting the diversity and creativity of ICH. This also requires researchers and practitioners of ICH to have an in-depth understanding and analysis of the characteristics and impacts of digitization technologies, in order to formulate reasonable digitization strategies and standards for the coordinated protection and development of ICH.

5.2.2 Digital Translation and Empowerment of the Dujie Ceremony of the Hunan Yao People

The Dujie Ceremony of Hunan Yao is a traditional folk religious ceremony, which is a collective sacrificial activity of the Yao people during the period from the eighth to the fifteenth day of the first month of the lunar calendar every year, in order to pray for peace, eliminate disasters, get rid of illnesses, and increase blessings. With a long history and profound cultural connotation, the ceremony is an important part of Yao culture and the spiritual pillar of Yao people. However, in the digital era, the inheritance and development of the Dujie ceremony of the Yao people in Hunan is facing new opportunities and challenges. The intervention of digital technology provides a brand new expression tool and communication medium for ICH. For the expression and communication of ICH, it must first be encoded according to the discourse system of digital media, i.e., translated. Translation of ICH is a process of cultural information production covering ICH activities, ICH artifacts, ICH bearers and other aspects, in which cultural information is extracted, abstracted and coded through digital technology to realize informatization processing and dissemination. This includes not only the translation of the cultural language system, the translation

of cultural forms, the translation of cultural contents, but also the translation of the framework of the cultural system.

Digital Translation

Digital translation refers to extracting, abstracting and coding the cultural information of intangible cultural heritage so as to make it conform to the discourse system of the digital media and the rules of dissemination, thus realizing the digital expression and dissemination of intangible cultural heritage. Digital translation is the prerequisite and foundation for the dissemination of intangible cultural heritage, as well as the re-creation and reproduction of intangible cultural heritage. Digital translation includes four levels: the translation of cultural language system, the translation of cultural forms, the translation of cultural contents and the translation of cultural system framework.

Translation of cultural language system

Translation of the cultural language system refers to the use of new digital language and symbols to express the cultural information of intangible cultural heritage. The original language of intangible cultural heritage is folk narrative language, which is expressed and passed on by the inheritors through oral or physical means. This language is characterized by vividness, image and sensibility, but it also has the defects of irregularity, imprecision and instability. In order for ICH to be effectively transmitted in digital media, it needs to be translated into academic and digital languages. Academic language refers to the language of researching and analyzing intangible cultural heritage with scientific methods and standards, which is a rationalized and standardized expression of intangible cultural heritage. Digital language refers to the language of encoding and storing ICH in a digital way, and is an informative and technical expression of ICH. The translation of cultural language systems is a complex process that requires full consideration of the cultural characteristics of intangible cultural heritage and the technical characteristics of digital media, as well as the differences and connections between different language systems, in an effort to ensure the authenticity and integrity of the cultural information while improving its readability and communicability.

The Dujie ceremony of the Yao people is a kind of language expression unique to the Yao people, which contains cultural information about the history, myths, beliefs, morals and rituals of the Yao people. In order for more people to understand and respect the cultural language of the Yao, it is necessary to translate the language of the Yao Dujie Ceremony into modern languages, such as Chinese and English, and at the same time maintain the characteristics and style of the Yao language to avoid the loss or distortion of information. Through the translation and empowerment of the cultural language, the cultural self-confidence and discourse of the Yao people can be strengthened, and the cultural exchange and understanding between the Yao people and other ethnic groups can also be promoted.

Translation of Cultural Forms

Translation of cultural forms refers to the deconstruction and reorganization of cultural information according to different matters of intangible cultural heritage by using new digital media forms, so as to achieve a fit between media forms and cultural forms. The cultural forms of ICH are diverse, such as songs, dances, dramas, musicals, crafts, food, etc., and each cultural form has its own unique way of expression and aesthetic style. The forms of digital media are also diverse, such as

text, image, audio, video, animation, interaction, etc. Each form of media has its own advantages and limitations. The translation of cultural forms needs to choose the appropriate digital media forms according to the characteristics and needs of ICH, or comprehensively use multiple digital media forms to realize the best presentation of ICH. For example, for the Dujie Ceremony of the Yao ethnic group in Hunan Province, which is a dynamic and ceremonial cultural form, it can be translated in the form of video or animation to preserve its original scene and atmosphere, and at the same time, increase its visual attractiveness and infectious power.

The Dujie Ceremony of the Yao people is a unique cultural form of the Yao people, which contains the cultural characteristics of the Yao people's songs and dances, costumes, musical instruments and artifacts. In order to let more people appreciate and recognize the cultural forms of Yao, it is necessary to translate the forms of Yao Dujie Ceremony with modern media, such as pictures, videos, animations, etc., and at the same time, it is also necessary to maintain the original appearance and beauty of Yao forms, avoiding simplification or distortion of the forms. Through the translation and empowerment of cultural forms, the cultural influence and attraction of the Yao people can be enhanced, and the cultural innovation and development of the Yao people can also be promoted.

Translation of cultural content

Translation of cultural content refers to refining and summarizing the cultural information of intangible cultural heritage in order to highlight its core cultural connotation and value. Cultural content is the soul of intangible cultural heritage, and is the essential feature that distinguishes it from other cultures. Translation of cultural content requires in-depth excavation and analysis of ICH to find out its underlying cultural meaning and social function, as well as its relevance and significance to contemporary society. The translation of cultural content also needs to consider different audience groups and simplify or expand the content according to their different cultural backgrounds and cognitive levels, so as to improve the comprehensibility and acceptability of the cultural information. For example, for the Dujie Ceremony of the Yao people in Hunan Province, which has strong national cultural colors and religious beliefs, it can be translated in terms of its historical origin, ceremonial process, myths and legends, folklore, and so on, in order to show its unique cultural charm and humanistic flavor, and also in terms of its spiritual support to the Yao people, maintenance of social harmony, and respect for the natural environment, etc., to reflect its realistic cultural value and social flavor. reflect its realistic cultural value and social significance.

The Dujie ceremony of the Yao people is a kind of Yao-specific cultural content, which contains the connotations and values of the Yao people, such as the cultural significance of ancestors, gods, nature and society. In order for more people to understand and respect the cultural content of the Yao, it is necessary to translate the content of the Yao Dujie Ceremony with modern information, such as text, sound, images, etc., and at the same time, it is also necessary to maintain the authenticity and completeness of the Yao content, avoiding simplification or distortion of the content. Through the translation and empowerment of the cultural content, the cultural identity and value of the Yao people can be strengthened, and the cultural inheritance and education of the Yao people can also be promoted.

Translation of the cultural systems framework

The translation of the cultural system framework also needs to take advantage of the interactivity and multimedia of the digital media to provide the ICH with rich ways of displaying and experiencing, such as virtual reality, augmented reality, gamification, socialization, etc., so as to enable the ICH to transcend the limitations of space and time and to interact and resonate with a wider audience.

Translation of the cultural system framework is a process of cultural innovation, which not only respects the originality and integrity of ICH, but also adapts to the needs and conditions of the digital era to realize the creative transformation and innovative development of ICH. The translation of the cultural system framework is not only a technical means, but also a cultural strategy, which aims to protect and pass on ICH, enhance its cultural value and social influence, promote its exchange and integration with other cultures, and contribute wisdom and strength to the building of a community of human destiny.

The Yao Dujie ceremony is a Yao-specific cultural system, which contains cultural elements at multiple levels and dimensions, such as cultural subjects, cultural objects, cultural environments, and cultural relationships. In order for more people to recognize and understand the cultural system of the Yao, the system of the Yao Dujie ceremony needs to be translated with modern knowledge, such as navigation, searching, linking, etc., and at the same time, it is also necessary to maintain the logic and functionality of the Yao system to avoid the destruction or confusion of the system. Through the translation and empowerment of the cultural system framework, the cultural organization and collaboration of the Yao people can be enhanced, and the cultural participation and sharing of the Yao people can also be promoted.

The concept of empowerment first originated in the United States in the mid-20th century, aiming to help disadvantaged groups discriminated against by society to fight against injustice and increase the rights and capabilities of the group. In the digital media environment, empowerment becomes technological empowerment, i.e., a right given to individuals and groups by advances in information technology for their survival and development. Digital empowerment, as a form of cultural empowerment and communication empowerment, forms a new cultural identity by increasing the sense of efficacy of participation in the communication process. This empowerment is manifested in improving the communication power of ICH, providing development power for the inheritors, and giving greater influence to the region where the ICH is located. (Liu Dan & Huang Ji Bing, 2016, p 57-65)

In the process of empowerment, the application of technology can also stimulate the innovative potential of communities and inheritors. Through social media platforms, the inheritors can directly interact with the audience and share the backstory and cultural significance of the ceremony. This direct communication not only enhances the audience's understanding of and interest in the intangible cultural heritage, but also provides the inheritors with invaluable feedback, which promotes further innovation and development of their creations.

Hunan Dujie Ceremony is the grandest adult traditional rite of passage in the life of the Yao people, which provides moral education to the descendants in terms of clan history, clan rules, etiquette and precepts through the traditional ways passed down from the ancient times of the Yao people. Hunan Dujie Ceremony is an

important intangible cultural heritage, which is an important part of Yao culture and a reflection of the social structure and religious beliefs of the Yao people. (Dujie_Ethnic Religion_Lanshan County People's Government, n.d.; Zhang Jinsong, 2014)

In the digital media environment, the Dujie ceremony in Hunan can also achieve empowerment, i.e., to utilize the advancement of information technology to improve the dissemination, development, and influence of Yao culture and to form a new cultural identity. This empowerment can be reflected in the following aspects:

Dissemination empowerment: using modern media and network platforms, the process and significance of Hunan's Dujie Ceremony is shown to a wider audience in the form of words, pictures and videos, so as to let them feel the flavor and charm of the Yao people and increase the popularity and influence of the Yao people. Through dissemination empowerment, the Dujie Ceremony in Hunan can be protected and inherited, its cultural value and social significance can be enhanced, and its communication and integration with other cultures can be promoted.

Developmental empowerment: modern education and training are utilized to transfer the knowledge and skills of the Hunan Dujie Ritual to the next generation of the Yao people, so that they can inherit and carry forward the traditions and innovations of the Yao people, and at the same time allow them to have more opportunities for learning and development, and to improve the social and economic status of the Yao people. By developing empowerment, the innovative potential of the Yao people can be cultivated and stimulated, providing new impetus and resources for the creative transformation and innovative development of the Dujie ceremony in Hunan.

Impact Empowerment: Utilizing modern society and policies, the characteristics and advantages of the Dujie Ritual in Hunan can be expressed in modern language and ways, so that more people can understand and respect the cultural characteristics and social status of the Yao people. By influencing and empowering, the cultural self-confidence and voice of the Yao people can be strengthened, and more support and protection can be gained for the rights and well-being of the Yao people.

The Dujie ceremony of the Yao people is the most valuable treasure, which reflects the cultural characteristics and values of the Yao region. In order to protect and pass on this intangible cultural heritage of the Yao people, we need to create new forms of cultural expression and dissemination that are suitable for the contemporary society on the basis of respecting the traditional culture and utilizing the means of modern digital technology. This requires us to gain a deeper understanding of the cultural connotations and inheritance needs of ICH, and to work closely with the inheritors to develop an effective and precise digital translation and empowerment strategy. In our field interview, Yao scholar Pan Yanfei talked about the inheritance dilemma of the Dujie Ceremony of the Yao people. He said that the Dujie ceremony is an important part of the Yao rite of passage, and it contains cultural information about the history, myths, beliefs, and morals of the Yao people. However, due to the lack of clear written records of the Shi Gong, many steps and meanings of the ceremony can no longer be clearly explained. He hopes that future research will adopt new ways, such as videos, animations and games, to preserve and pass on these contents. (Pan Yanfei, 2022)

The translation and empowerment of intangible cultural heritage is not only the translation of cultural matters, but more importantly, the transfer of cultural paradigms. Through the intervention of digital technology, intangible cultural heritage is transferred from the original physical and social fields to the digital field, thus realizing the innovative transmission and dissemination of culture. In this process, both the bearers and audiences of ICH need to adapt to the new digital environment, learn and utilize the new digital technologies in order to achieve effective communication and exchange of culture. In this process, it is important to maintain the respect and understanding of the connotation of cultural heritage, and at the same time utilize the advantages of digital technology to explore new modes of transmission of intangible cultural heritage.

5.2.3 Digital Change and Neglect of the Dujie Ceremony of the Yao People in Hunan Province

Digital change: transformation of form and content

As an innovative tool, digital technology provides new ways for the preservation, dissemination and innovation of intangible cultural heritage. (Ruan Yanping, 2011, p149-152) emphasizes the deconstructive, free, and creative nature brought by the digital medium, and these features have become an unignorable part of the survival and development of intangible cultural heritage. The digital medium has firstly changed the mode of narrative expression of intangible cultural heritage from the traditional linear time structure to non-linear and hyperlinked expression. At the same time, Li Mingwei (2010) pointed out that digital media technology and terminal devices have changed the audience's cognitive mode of intangible cultural heritage, and this change not only alters the social structure, but also promotes an intuitively grasped and systematic cognitive approach. In addition, digital media technologies have also changed the field of survival, production and transmission of ICH, leading to the displacement of ICH and the alienation of cultural symbolism.

However, the intervention of digital media also brings problems of neglect. The first is the neglect of the sense of place of ICH. Intangible cultural heritage in digital media is in a state of "delocalization", resulting in the loss of "sense of place". This neglect leads to the shielding of the natural and social environments of ICH, diluting the "local imagery" and "cultural characteristics" of ICH. Secondly, the subjectivity of intangible cultural heritage is neglected. In the digital media, the audience pays more attention to the content and expression of cultural heritage matters, but ignores the meaning behind the heritage bearer or cultural phenomenon. Although digital expressions such as sound, video and 3D models can show the form and content of ICH, it is difficult to completely reflect the cultural logic relationship. Finally, the information surrounding ICH is neglected. The selectivity of the digital media leads to the amplification of only the so-called "key information", while other information content is neglected.

In a field interview with Huang Aiping, the director of the Hunan Provincial Minzu Committee, he mentioned that throughout the examination of the Dujie ceremony, different participants such as scholars, government workers, or venerable masters had different perspectives, which made it difficult to ensure that every element or element of the Dujie ceremony was correctly recorded (Huang, 2022). This difference in multiple perspectives reflects the omission of details and "damage" that may occur when documenting NRM. Gao Houxi, the county party secretary of

Jianghua Yao Autonomous County in Yongzhou City, said in an interview that despite the government's attempts to transform the content of Dujie ceremonies into cultural and creative products, the results have been unsatisfactory. Buyers tend to focus on the products differently than the elements in the Dujie ceremony, which is because they have not participated in the ceremony and cannot understand the meaning behind the product design. (Gao Houxi, 2022) This suggests that when carrying out cultural and creative products or services, one may pay too much attention to the core cultural elements and neglect some detailed things, thus ignoring the cultural and social nature of cultural products.

In the process of digitization, the "holistic ecology" of non-heritage suffers. Digitization is not only a technical transformation, but also a transformation of cultural ecology. This kind of transformation affects the cognitive way, inheritance way and survival environment of non-heritage. Especially for intangible cultural heritage such as the Dujie ceremony of the Huyao ethnic group, which has rich cultural connotations and deep historical background, selective loss of cultural information is inevitable in the process of digital translation, leading to one-sided or even misinterpretation of the inheritance.

The problem of selective memory is particularly prominent in digital media. Due to the characteristics of digital technology and the personal preferences of users, the digitization of intangible cultural heritage often ignores information that seems to be of secondary importance but is actually very important for understanding the whole picture of the culture. As Ruan Yanping has stated, although the deconstructive, free and creative nature of digital media provides new opportunities for the dissemination of ICH, it may also lead to bias in the expression and understanding of cultural heritage matters. This bias is not only reflected in the neglect of the sense of place of non-heritage, but also in the neglect of the subjectivity of non-heritage and the selective screening of information around non-heritage, which in turn affects the transmission of the authenticity and integrity of non-heritage (Ruan, 2011, p149-152).

Through the actual research on the Dujie ceremony of the Yao people in Yao City, Hunan Province, the researcher analyzed that the Dujie ceremony of the Yao people in Hunan Province has been affected and changed by digital technology, which is mainly reflected in the following aspects:

Digital technology has changed the way of recording and preserving the Dujie ceremony. The traditional Dujie ceremony mainly relies on oral transmission and practical interpretation, without fixed written records and image data. Digital technology can preserve the sound, image, text and other information of the Dujie ceremony in digitalized form through audio recording, video recording, photography, scanning, etc., which is convenient for long-term storage and retrieval. For example, the Hunan Provincial Museum of Ethnic Minorities and the Protection Center of Intangible Cultural Heritage of Hunan Province have jointly carried out a project to digitize and preserve the Dujie ceremony of the Huyao ethnic group, videotaped and photographed the whole Dujie ceremony of the Huyao ethnic group, collected a large amount of images and oral data, and set up a digitized database of the Dujie ceremony of the Huyao ethnic group.

Digital technology has changed the dissemination and promotion of the Dujie ceremony. Traditionally, the Dujie ceremony was mainly held within the Hunan Yao community, and only a few outsiders were able to participate and watch it. Digital

technology can spread the content and form of the Dujie ceremony to a wider space and a more diverse audience through the Internet, television, cell phones and other media, increasing its social visibility and cultural influence. For example, Hunan TV's "Very 6+1" program once aired a program about the Dujie ceremony of the Hu Yao ethnic group, showing the scenes and process of the Dujie ceremony of the Hu Yao ethnic group to the national audience, which aroused widespread concern and discussion.

Digital technology has changed the way of innovation and development of the Dujie ceremony. The traditional Dujie ceremony mainly follows the ancestral norms and habits of the Hu Yao people, with fewer changes and innovations. Digital technology can create new forms of cultural expression and dissemination by analyzing, refining, reorganizing and recreating the content and form of the Dujie ceremony to meet different aesthetic and market demands. For example, the Intangible Cultural Heritage Protection Center of Hunan Province and the Hunan Provincial Museum of Ethnic Minorities have jointly developed a mobile game based on the Dujie ceremony of the Huyao ethnic group, "Dujie", which integrates the elements and spirit of the Dujie ceremony into the design and gameplay of the game, so as to allow players to learn about and experience the Dujie ceremony of the Huyao ethnic group while entertaining them.

Digital Neglect: Cultural and Ecological Imbalance

Digital technology is a double-edged sword that brings opportunities and benefits to the preservation, dissemination and innovation of ICH, but may also bring risks and losses. Digital technologies may selectively present and transmit the content and forms of ICH, neglecting or weakening its cultural connotations and ecological context, and affecting its cultural integrity and vitality. The neglect of intangible cultural heritage by digital technology is mainly reflected in the following aspects:

Digital technology ignores the local and community nature of the Dujie ceremony. Dujie Ceremony is a local culture of the Huyao people, which is closely related to the geographical environment, lifestyle and social relations of the Huyao people, reflecting the sense of place and community of the Huyao people. Digital technology has stripped the Dujie ceremony from its native place and community and transferred it to the virtual network and media, making it lose its organic connection with the place and community and weakening its local and community characteristics. For example, the dissemination of the Dujie ceremony of the Hu Yaos on the Internet may ignore or downplay its connection with the regional characteristics, ecological environment and social structure of the Hu Yaos, and emphasize only its commonalities with other Yaos clans or its differences with other ethnic groups, resulting in the loss or distortion of its local and communal cultural information.

Digital technology ignores the subjectivity and participation of the Dujie ceremony. The Dujie ceremony is a kind of subjective culture of the Huyao people, which is created and practiced by the inheritors and participants of the Huyao people, reflecting the subjective consciousness and participatory spirit of the Huyao people. Digital technology separates the Dujie ceremony from its original subjects and participants, transforming it into digitized information and products, making it lose interaction and communication with the subjects and participants, and weakening its subjectivity and participatory characteristics. For example, the broadcasting of the

Dujie ceremony of the Huyao ethnic group on television may ignore or simplify the roles and meanings of its bearers and participants, while only highlighting its rituals.

Digital technology ignores the ritual and sacred nature of the Dujie ceremony. The Dujie ceremony is a ritual culture of the Huyao people, which is to construct a sacred space and time distinguished from daily life through a series of standardized movements, words, music, costumes, props, etc., to express reverence and gratitude to ancestors, gods, and nature, as well as identity and commitment to oneself, one's ethnic group, and the society. Digital technology has stripped the Dujie ceremony from its original ceremonial field and atmosphere, transforming it into digitized symbols and information, making it lose its connection to the meaning and value of the ceremony, and weakening its ceremonial and sacred characteristics. For example, the presentation of the Dujie ceremony of the Hu Yao ethnic group in a mobile game may ignore or simplify the flow, content, purpose, and effect of its ceremony, focusing instead on the fun, interactivity, and competitiveness of its game, leading to the loss or distortion of its ceremonial and sacred cultural information.

Digital technology ignores the traditional and modern nature of the Dujie ceremony. The Dujie ceremony is a traditional culture of the Huyao people, which follows its traditional norms and habits, embodies its traditional beliefs and morals, and passes down its traditional knowledge and skills. Digital technology can preserve the traditional character of Dujie culture by protecting, restoring, disseminating and educating the traditional contents and forms of the ceremony. Digital technology can also analyze, innovate, transform and apply the modern contents and forms of the Dujie ceremony to promote the development of the modernity of its culture. For example, the display of the Dujie ceremony of the Hu Yao people in the Ethnographic Museum can preserve their traditional cultural heritage and disseminate and educate their culture to the public and tourists. The application of the Dujie ceremony in the cultural products and services of the Huyao people can innovate its modern cultural expression and increase its cultural added value and market competitiveness.

The use of digital technology allows intangible cultural heritage such as the Dujie Ritual of the Hu Yao people to be recorded, preserved and disseminated in an unprecedented way. For example, through high-definition video recording and three-dimensional scanning technology, every detail of the Dujie Ceremony can be accurately captured and disseminated to the global audience through the Internet. The application of such technological means has undoubtedly greatly enhanced the accessibility and impact of the NRM.

However, the process of digitization also runs the risk of removing ICH from its cultural and geographical context. This "de-domestication" phenomenon may lead to the loss of the unique sense of place and cultural roots of ICH, turning it into a purely visual or auditory experience divorced from its real-life context. As Ruan Yanping has pointed out, although the deconstructive and free nature of digital media provides a new way for the dissemination of ICH, it may also lead to the neglect or misinterpretation of the original significance and value of cultural heritage matters (Ruan, 2011, pp. 149-152).

Neglecting the complexity and multidimensionality of intangible cultural heritage during digitization often stems from a lack of understanding of the deeper cultural significance and historical context of NRH. When digitizing ICH, overemphasis on technological means at the expense of in-depth excavation of

cultural content may result in ICH becoming superficial. In addition, the problem of selective memory in the digital media, i.e., amplifying key information on NHM matters while ignoring other relevant information, is also an important cause of one-sidedness and distortion of NHM. This kind of selective memory not only dilutes the local imagery and cultural characteristics of NHM, but also ignores the complex connection between NHM and its social and natural environments.

Facing the challenges brought about by digital change and neglect, effective strategies are needed to ensure that intangible cultural heritage can maintain its original cultural value while adapting to the dissemination needs of modern society. First, it's crucial to enhance the participation of inheritors and related communities of intangible cultural heritage, ensuring they play a leading role in the digitalization process, thereby guaranteeing the authenticity and integrity of heritage transmission. Second, conducting in-depth cultural research and field investigations to delve into the cultural connotations and historical backgrounds of intangible heritage ensures that digital content not only presents the external form of heritage but also reflects its deep cultural significance. Lastly, utilizing the interactivity and multimedia capabilities of digital technology to create new experiential methods for intangible heritage not only attracts a broader audience but also promotes a deeper understanding and appreciation of the deep cultural values of heritage.

In summary, the "Digital Change and Neglect of the Dujie Ceremony of the Yao People" highlights the opportunities and challenges faced by digital technology in promoting the inheritance and protection of intangible cultural heritage. By adopting reasonable strategies, we can maximize the positive effects of digitalization while avoiding potential negative impacts, ensuring the effective inheritance and development of intangible cultural heritage in a new era.

5.3 Abstract Coding and the Dujie Ceremony of the Yao People

Abstract coding, as a core aspect of the digital existence of intangible cultural heritage, plays a crucial role in the digital preservation of the Dujie ceremony of the Yao people in Hunan. This section aims to explore the digital transformation process of intangible cultural heritage in depth, especially through the practice of abstract coding of the Dujie ceremony of the Yao people in Hunan, revealing the possibilities and challenges of integrating cultural inheritance with modern technology.

Firstly, the willingness to digitalize is a prerequisite for the digital preservation of intangible cultural heritage. The attitudes of stakeholders such as inheritors, community members, and cultural researchers towards digitalization determine the feasibility and success rate of digitalization projects. The Dujie ceremony of the Yao people in Hunan, as a unique intangible cultural heritage, shows a high acceptance among its inheritors and community for digitalization as a means of inheritance and protection. With willingness established, it's important to design principles for the framework of cultural abstract coding. Abstraction itself is a form of conceptual generalization, simplifying complex, multi-dimensional cultural matters into a more manageable form—less is more. Abstraction involves the rational categorization and comprehensive feature description of intangible cultural heritage. Once cultural abstraction is achieved, digital coding is explained based on theories of information dissemination and information space, addressing issues at the semantic, technical, and validity levels of intangible cultural heritage digitalization. How to achieve the highest fidelity in coding and decoding intangible cultural heritage, minimizing

misunderstanding and misinterpretation, requires collaborative correction by multiple stakeholders. Lastly, this section discusses risk control and overcoming obstacles in digitalization, borrowing stakeholder theory and analyzing interviews with internal and external stakeholders of the Yao community to understand their views and expectations on the digitalization of the Dujie ceremony.

5.3.1 Digital Willingness in the Dujie Ceremony of the Yao People in Hunan

All cultural activities cannot exist without people as the primary agents. Similarly, the digitalization of intangible cultural heritage, inherently centered around human culture, requires human intervention and operation. The issue of digital willingness, namely the attitude and conceptual issues of relevant subjects towards digitalization of intangible heritage, is elaborated using stakeholder theory. Originally, stakeholder theory refers to any stakeholders inside and outside an organization's environment affected by the organization's decisions and actions, including internal employees, managers, and external interest groups, consumers, etc., all of whom are organizational stakeholders. Regarding the Dujie ceremony, key stakeholder groups include the priests and initiates who conduct the ceremony, as they are the core stakeholders without whom the Dujie ceremony would lack its "living carriers." The public, including the community where the ceremony is held and the general public like tourists and netizens, are also important stakeholders. The third group is the government and cultural authorities, who play multiple roles as managers and policy makers of the Yao community, cultural protection responsibilities, and promoters of cultural economy. The fourth group consists of market entities, cultural enterprises that utilize Dujie culture for production, service, and dissemination, oriented towards economic benefits. Lastly, researchers studying the Dujie ceremony of the Yao people act as advocates and practitioners of cultural protection, spreading intangible heritage at the academic level.

Researchers, in their surveys, conducted targeted interviews with the groups mentioned above, focusing on the theme of protection and development of intangible cultural heritage, particularly on digitalization. One of the biggest challenges was explaining what digitalization entails. The author used everyday life examples and simple language to ensure the smooth progress of the interviews. Various stakeholders related to intangible heritage expressed their views and demands regarding the current state of heritage protection, its development and utilization, and digitalization.

Voices of Inheritors

Research revealed that the Dujie ceremony's masters in Hunan's Yao community deeply value their profession and are keen on its protection and inheritance. However, they also noted that changes in the social environment and structure have created obstacles to the transmission and dissemination of the Dujie ceremony. This is particularly true for memory-based intangible heritages like the Dujie ceremony and certain skill-based heritages with limited market benefits, where inheritance faces challenges. Inheritors, while feeling helpless, are generally accepting of digitalization, with some already having made digital video records. Their attitude towards digitalization is straightforward: it is about preserving and, ideally, passing down cultural practices. Here are excerpts from some interviews:

"Nowadays, few people pay attention to Dujie because the social environment has changed. In the past, a Dujie ceremony would be held every two years, but now, with young people working away from home, only the elderly and children remain in

the Yao community, making it difficult to organize such an event. The last Dujie ceremony attracted many foreigners, including some Japanese scholars who recorded the ceremony in videos and photos. My family still has some photos, but the videos were taken by the government for unified management. I hope the government can establish a museum or a website to allow our Yao people to understand our culture." (Zhao, Interview, 2022)

"I have four apprentices who came to learn the Dujie ceremony from me. One of them is very intuitive and learned quickly, working with me for over 20 years. The other three are also good, though they still don't know much despite a long learning period. Becoming a master of Dujie is not something anyone can do; it requires intuition and fate. Sometimes, you might dream of deities teaching you skills, and you could wake up as a great master, though this is rare. I orally pass on skills to my apprentices and will give my successor the texts passed down by my ancestors, which are not for outsiders. However, if possible, I'd also like to share some of this content with the government or research institutions and have them help me make videos. The number of inheritors is dwindling, and with my memory declining due to age, I fear I won't remember everything to pass on. I want this skill to continue." (Zhao, Interview, 2022)

As cultural-skill-based intangible heritage, Dujie ceremonies have certain market benefits, and the inheritors are highly skilled. They are not worried about the heritage being lost but are positive and agreeable towards digital recordings. This touches on the issue of digital encoding and cultural abstraction discussed in the article.

From these interviews, it is clear that inheritors wish to use digital recording to preserve their collective memories and stories. Under the erosion of mainstream and commercial cultures, some intangible heritage projects may gradually fade from collective memory. Modern digital media, as a tool of value, can detailedly record cultural memories for future generations and provide a platform for cultural exchange among communities. Digital tools offer a space for cultural revival, preserving intangible heritage projects and safeguarding cultural diversity.

Public Opinion

The public is crucial for the Dujie ceremony's existence and development. The ceremony's survival is in jeopardy, not just because of the ceremony itself but due to the loss of its audience. Without an audience, regardless of how the Dujie ceremony exists, it won't generate value or function. Here are some excerpts from public interviews:

"I support the digitalization of the Dujie ceremony because it can be better disseminated and displayed. People like us can easily access traditional cultural information through the internet or mobile phones, experiencing it without leaving home, saving costs and time." (Li, Interview, 2022)

"Although I'm not very familiar with the digitalization of the Dujie ceremony, I believe it can better protect heritage, at least keeping it from being lost, preserving a form of memory even if the cultural heritage itself is gone one day." (Huang, Interview, 2022)

"The proposal for digitalizing the Dujie ceremony is very good. In big cities, we see many cultures turned into digital products. Although I am Yao, I know nothing about Yao culture. If our hometown culture could be made into digital products, it would help us better understand our homeland and ethnicity." (Li, Interview, 2022)

Opponent interview content:

"I oppose digitization because I am from Huiyuan Village in Yongzhou, Hunan. I run a restaurant business. If everything is digitized and people can see our life scenes on TV and the internet, and how we worship in the ancestral hall on their phones, then no one will visit us anymore, and my business will be doomed." (Pan, Interview, 2022)

For the public, there is widespread support for the digitization of the Yao Dujie ceremony, although a small portion of the public opposes or holds reservations about digitization. Based on the interviews mentioned above, the public's attitude towards the digitization of the Yao Dujie ceremony is primarily based on the following reasons: First, in terms of cultural preservation and display, the public believes that digitization can better preserve the cultural genome, allowing for the exploration of cultural forms in the digital space regardless of changes in the social environment, and digitization can better display it to others. Second, regarding cultural inheritance and dissemination, the public thinks that even if the Dujie ceremony loses its inheritors, it can still be inherited and transmitted in the digital space, or learned in a digitized form. Digitization allows for spreading on the internet, broadening cultural awareness and identification. Third, from a cultural-economic perspective, some believe that culture digitized can better disseminate local culture, attracting more groups to visit, while others think that digitized cultural landscapes consumed elsewhere do not benefit the local economy.

Government action

From an institutional arrangement perspective, the government is the nominal principal for the protection and utilization of the Dujie ceremony culture, with the responsibility and duty to protect cultural diversity and the power and ability to protect the Dujie ceremony effectively. In international conventions on cultural heritage protection, the state is the responsible entity because, as the authority and administrative body, it possesses cultural discourse power, resource allocation, command of action, and policy provision rights. The government is also a rational entity, aiming for cultural soft power, needing to maintain mainstream cultural discourse power. From this perspective, the government will spare no effort in protecting cultural heritage to assert cultural subjectivity and legitimacy. On the other hand, the government is also profit-seeking, according to Marx's theory of the relationship between productive forces and relations of production, where the economic base determines the superstructure. Cultural soft power alone is insufficient for acquiring various forms of power, necessitating economic strength as well. When there is a conflict between economy and culture, culture might be sidelined to ensure economic development. This attitude extends to the digitization of intangible cultural heritage as mentioned above. During the research, interviews were conducted with cultural administrators from Yongzhou City and County in Hunan Province. Below are excerpts from interviews with three cultural administration departments:

Researcher: Could you discuss the protection of the Dujie ceremony in your county in recent years?

Cultural Museum Official: In recent years, the national investment in the protection of Yao culture has been significant. We, as cultural administration departments, have found it easier to operate than before. The enthusiasm among the Dujie inheritors is high; they often actively apply for various levels of intangible

heritage projects, which brings them fame and benefits. With the title of inheritor, they receive annual subsidies from the state. (Huang, Interview, 2022)

Researcher: What do you do to apply for the title of Dujie ceremony inheritor?
Township Leader of Huiyuan Yao: For those who wish to apply, we help them prepare materials, record videos for the application, and promote them online. We submit the materials to the county's relevant departments. We highly encourage this work because it significantly benefits our township government's performance. (Lei, Interview, 2022)

Researcher: Could you share your thoughts on the digitalization of Yao intangible cultural heritage?

Director of Yongzhou Municipal Ethnic and Religious Affairs Committee: We have been working on the digitalization of Yao intangible cultural heritage for quite some time, such as recording videos with digital cameras for inheritors and digitizing Yao intangible heritage materials, submitting them annually to the Provincial Ethnic and Religious Affairs Committee and relevant departments. However, it's difficult to perform detailed digitalization for every project, such as securing funding, given that annual allocations for Yao intangible heritage protection are limited and there are many projects. Basic digitalization should be feasible, but there are questions about how to utilize these digital materials, such as sharing them on websites. Sharing faces issues, as some Yao intangible cultural heritage projects involve personal interests and copyright, making them unsharable. However, I believe digitalization is beneficial for the protection of Yao intangible heritage, at least compensating for real-world protection inadequacies. Digitalization allows for archiving, which is more convenient than managing physical materials. (Zhou, Interview, 2022)

Through the research, it was found that cultural administration departments for Yao intangible heritage have a generally positive attitude towards digitalization, with some departments even creating databases. However, there are practical issues regarding information sharing, use, funding, and security in the digitalization of Yao intangible heritage.

Market Desires

The future cultural market will not be limited to traditional cultural domains but will extend into economic spheres, becoming a part of the market and symbolic economy. In this process, cultural heritages like the Yao Dujie ceremony in Hunan have the potential to be transformed into industrial or commercial symbols, with their digitization being eagerly welcomed by the market. Digitization not only makes cultural heritage more conveniently utilized and governed by the market but also allows for the repeated use and mixing of its content, as described by Negroponte in the free combination of bits.

The market holds a positive and optimistic attitude towards the digitization of intangible cultural heritage because traditional heritage memories and skills are constrained by time, space, and manpower, making it difficult to produce and disseminate on a large scale. This limits the improvement of production and quality, as well as the ability to meet market demands. Although market entities generally recognize the authenticity and sociability of intangible heritage, in a market economy, efficiency and benefits become the main standards of measurement. Therefore, they believe that the digitization of intangible heritage can effectively solve the

contradiction between market supply and demand, even though this approach might overlook the artistic and humanistic characteristics of intangible heritage.

However, some market entities are reserved about digitization or industrialization methods. Especially some intangible heritage inheritors believe that while using digital means to preserve crafts is acceptable, using these means for mass production is not. They insist that the essence of producing and creating intangible heritage crafts should remain handcrafted to better reflect their humanistic value and labor value. The future cultural market will not be limited to traditional cultural domains but will extend into economic spheres, becoming a part of the market and symbolic economy. In this process, cultural heritages like the Yao Dujie ceremony in Hunan have the potential to be transformed into industrial or commercial symbols, with their digitization being eagerly welcomed by the market. Digitization not only makes cultural heritage more conveniently utilized and governed by the market but also allows for the repeated use and mixing of its content, as described by Negroponte in the free combination of bits.

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Researcher: What is your opinion on digitizing intangible heritage?

Yongzhou City Museum: Regarding the digitization of intangible heritage, we have also done some work. Currently, the most direct action has been to transform some of Yongzhou's local culture into cultural and creative products. This includes packaging and designing some unique local agricultural products and including cultural and creative design and promotion for local cultures like Yao brocade and the long drum dance. Although our current design team's ability is somewhat limited, and the products designed are not entirely satisfactory, we are actively seeking cooperation, hoping to achieve a win-win situation with creative and capable teams. As for more abstract cultural forms like the Yao Dujie ceremony, our current ability is limited to promotion through videos or photos, as our team lacks the capability to further package and promote such abstract cultural forms. We hope that in the near future, a team will join us in developing these forms of intangible heritage. (Luo, Interview, 2022)

Researcher: We all know that your studio is keen on developing cultural and creative products in Yongzhou and has achieved significant success. Could you share some of your experiences in developing cultural and creative products in Yongzhou?

Bertley Creative Studio: Yongzhou is a city with a very rich cultural heritage. In this city, I have seen many different cultures, and I am very interested in these cultures. We used to be a company engaged in cultural and creative industry development in Hong Kong, and of course, we have some experience in cultural industry development and planning. We have classified the cultures of various regions in Yongzhou and selected cultural forms that can be accepted by the market through market research. We have selected Yongzhou Yao culture and women's script, which have high cultural characteristics, for development. We will further develop projects that are most expressive of these cultures. For example, such as bamboo weaving, divine worship paintings used in ritual ceremonies, Yao Dujie ceremony, and women's calligraphy folding fans. We will invite traditional craftsmen and inheritors to explain and demonstrate these cultures, and our designers will redesign based on the content they tell us. Of course, we have also offered some paid handicraft courses, with the main customers being those who are interested in these traditional handicrafts. Through learning, we aim to help them understand these intangible cultural heritage projects and make them our target audience for promotion. (Xiei, Interview, 2022)

Modern digital technology packages and designs intangible cultural heritage to push it into broader spaces. In the modern era of "creation," the original spatial thresholds and structures of intangible heritage are broken, appearing in various economic occasions with different commercial identities. As companies, we hope that some intangible heritage projects can be digitized, facilitating corporate use without affecting the real-life conditions of intangible heritage or disturbing the lives of the inheritors.

Scholars' Attitude

Scholars studying intangible cultural heritage play the role of advocates and practitioners in the protection and utilization of the Yao Dujie ceremony in Hunan. These scholars actively fight for the discourse right of traditional cultures like the Yao Dujie ceremony in Hunan, emphasizing their value and promoting their protection. Their work is not limited to academic research but also includes practical actions such as initiating and participating in cultural heritage rescue, surveys, and public education projects.

The work of Mr. Feng Jicai set an outstanding example in this field. His efforts are not only aimed at rescuing and documenting China's rich folk cultural heritage but also include establishing institutions and foundations aimed at protecting and promoting endangered folk cultures and their inheritors through participation from all walks of life. The first intangible heritage data protection center established by Mr. Feng Jicai has become an important milestone in the digital protection of cultural heritage, providing valuable reference for intangible heritage projects such as the Yao Dujie ceremony in Hunan.

In the Hunan region, scholars like Researcher Fang Lishan actively participate in the protection of traditional cultural heritage, offering constructive suggestions and research dedicated to protecting and developing local characteristic cultures. Through publishing academic papers, proposing policies, and participating in social activities,

they provide academic support and public attention for the protection of the Yao Dujie ceremony in Hunan.

Additionally, the Hunan Yao Culture Research Association has been committed to the research and development of Yao culture, organizing regular discussions and inspections of Yao culture by experts and scholars every year, and actively cooperating with local government departments to protect and develop Yao culture. This has a promotional and substantive impact on the preservation and development of Yao culture. Here is an interview with an expert from the Hunan Yao Culture Research Association.

Researcher: "What are your views on the digital protection and inheritance of Yao culture?"

Chairperson of the Hunan Yao Culture Research Association: "Every year, we devise a series of measures for the protection and development of Yao culture. We regularly hold Yao Academic Committee meetings, inviting Yao research experts from various regions, universities, research institutions, managers of Yao communities, and relevant departments at the city and county levels for research discussions and planning. For example, in the Yao Academic Committee meeting we held in May this year, we listened to the tourism development report of the Goulan Yao community in Jiangyong County and the intangible heritage application report of the Huiyuan Yao community in Lianshan County, and formulated the plan for the whole year. We will raise funds from various channels and actively cooperate with government agencies to provide reasonable support and development for these Yao communities. Additionally, we are actively cooperating with enterprises and local colleges to establish a Yao cultural and creative studio. The main function of this studio is to package and promote some of the Yao intangible cultural heritage digitally, striving to achieve rapid economic development for these Yao communities." (Huang, Interview, 2023)

The enlightened attitudes and active actions of these scholars demonstrate a profound understanding and firm commitment to the protection and utilization of intangible cultural heritage, especially the Yao Dujie ceremony in Hunan. Their work not only helps preserve this unique cultural heritage but also lays a solid foundation for its inheritance and development in modern society.

This section explores the importance of the digital existence of intangible cultural heritage, taking the Yao Dujie ceremony in Hunan as an example, to show the core role of digital willingness in the integration of cultural inheritance and modern technology. It discusses the attitudes and roles of various stakeholders in the digitization process, including inheritors, the public, the government, market entities, and scholars. Inheritors have an open attitude towards digitization, recognizing its value in preserving cultural heritage; the public believes that digitization aids in the preservation and dissemination of culture; governments and market entities see the dual role of digitization in cultural protection and economic development; while scholars are committed to advocating for and practicing the digital protection of cultural heritage. Through these discussions, the article presents the complexity and multidimensional value of digitizing intangible cultural heritage, especially highlighting the potential in promoting the protection and inheritance of traditional cultures such as the Yao Dujie ceremony in Hunan.

5.3.2 Cultural abstraction of Hunan Yao Dujie ceremony

The cultural abstraction of the Yao Dujie ceremony in Hunan is diverse. The Yao Dujie ceremony is not only a rite of passage for Yao adolescent males but also an integral part of Yao Taoist culture. It reflects the diversity and locality of Yao culture, as well as its interaction and influence with mainstream culture. In digital media dissemination, how to maintain the diverse cultural abstraction of the Dujie ceremony is a question worth exploring.

Culture is pluralistic, with different cultures having their characteristics and values, exchanging and learning from each other while also having differences and conflicts. Cultural heritage is a special form of culture, closely connected to contemporary society, reflecting the identity of an individual or group. Intangible cultural heritage, being an intangible form, includes oral traditions, social practices, performing arts, skills, etc. It has its subjectivity and is influenced by its region, country, and ethnicity. Digitization involves describing and defining intangible cultural heritage and expressing its connotations and extensions. During digitization, choosing appropriate languages and symbols, balancing mainstream and diverse discourses, and reflecting the culture's uniqueness and identity are issues that need consideration.

According to the Universal Declaration on Cultural Diversity, the essence of culture lies in its diversity and locality, meaning each culture is unique with its value and significance. Therefore, in the digital dissemination of intangible cultural heritages such as the Hunan Dujie ceremony, a strategy that can preserve cultural uniqueness while reflecting cultural diversity should be adopted. This includes using local languages and symbols, emphasizing the culture's unique background and history, and promoting communication and understanding between different cultures.

The digital dissemination of the Yao Dujie ceremony in Hunan should not only focus on accurately and vividly reproducing the ceremony itself but also delve into how to preserve its cultural diversity and local features in the digital environment. This involves understanding and respecting the deep cultural meanings behind intangible cultural heritage and using digital media's features to strengthen these cultural characteristics, rather than simply adopting a unified or mainstream expression.

The Dujie ceremony is an intangible cultural heritage of the Yao people, a moral education and rite of passage for Yao males between 10-18 years old. The ceremony's content mainly revolves around Taoist scriptures and ethnic history, aiming for the initiate to gain recognition and respect from the tribe, qualifying to participate in various religious activities and enjoy posthumous worship. The form and procedure of the Dujie ceremony vary among Yao branches, but they share common features such as setting up an incense altar, selecting a deity commander, hanging the Seven Stars Lamp, passing down the law and seal, the descent of the Cloud Platform, and the ten questions, ten answers, and ten wishes. The Dujie ceremony is an important part of Yao culture, reflecting its regional and ethnic identity and Yao beliefs and values.

In digital media dissemination, the Dujie ceremony faces challenges and opportunities. Digitization can make the dissemination of the Dujie ceremony more widespread and convenient, the preservation and inheritance more effective and

lasting, and the research and understanding more profound and comprehensive. However, digitization may also lead to distortion and variation of the Dujie ceremony, possibly assimilating its diversity and locality into mainstream culture, impacting its uniqueness and identity. Therefore, in the digitization process, respecting and protecting the diverse cultural abstraction of the Dujie ceremony, using local and diverse languages to express its connotations and extensions, strengthening and highlighting its recognition features and cultural values, and avoiding coding the Dujie ceremony with a unified and mainstream discourse logic are necessary. Only by doing so can the Dujie ceremony maintain its unique cultural charm in digital media dissemination and contribute to the value and legitimacy of different cultures and groups.

In conclusion, the dissemination and preservation of the Hunan Dujie ceremony in digital media are not only a modern expression of a traditional culture but also a protection and promotion of cultural diversity. By adopting sensitive and inclusive digitalization strategies, we can not only preserve these valuable cultural heritages but also promote understanding and respect for cultural diversity worldwide. This is crucial not only for protecting specific cultural heritages but also for promoting the exchange and integration of global cultures.

The cultural abstraction and conciseness of Hunan Yao's Dujie ceremony

As a rich and complex intangible cultural heritage, the effective dissemination of Hunan Yao Dujie ritual in digital media is a model of the integration of cultural heritage and modern technology. In order to ensure that its core values are accurately expressed in the digital process, it is not only necessary, but also essential to adopt a concise processing method. The following is a comprehensive analysis of the specific steps to achieve this goal and its importance.

Step 1: classification and arrangement of intangible cultural heritage resources
According to the principle of systematic thinking, it is very important to classify and sort out the intangible cultural heritage of Hunan Yao Dujie ceremony. This process involves the classification of heritage categories, levels and regions, and aims to systematically sort out and summarize cultural information. Through such classification and arrangement, the boundaries of each project can be clearly defined, and the typical information and common essential characteristics of each heritage can be extracted. This not only helps to understand the uniqueness of heritage, but also lays a solid foundation for subsequent digital processing.

Step 2: selection, refining and processing of original materials

Before digitizing intangible cultural heritage, selecting, refining and processing raw materials is a key step. This process requires us to deeply understand the cultural connotation and historical background of Hunan Yao Dujie ceremony, so as to abstract its core information. This is not only a transformation process from perceptual knowledge to rational knowledge, but also a process of converting complex information into concise information that can be digitally encoded. In this process, we should not only follow the development law of cultural matters, but also conform to the law of digital programming, so as to ensure that the extracted information is faithful to the original culture and can meet the communication needs of modern society.

Step 3: digital coding of core information

Digital coding of core information by means of personalization and simplification is the key step of concise processing. In this step, the coding work must be based on a profound understanding of the cultural connotation of the ritual of Dujie of the Yao nationality in Hunan Province, so as to maintain the integrity and ecology of the cultural heritage. At the same time, the encoded information needs to be effectively decoded by the target audience to ensure that the dissemination of information is not only faithful to the original culture, but also easy for the public to understand. This requires innovative technical means and strategies to convey complex cultural information in a concise form in the process of digitization, so as to avoid the loss of the core value and cultural meaning of cultural heritage caused by technical processing.

The digital communication strategy of Hunan Yao's Dujie ceremony aims to protect and respect its cultural depth and complexity, while meeting the requirements of modern society for information dissemination efficiency. Through concise communication, it can not only effectively convey the cultural value of Hunan Yao Dujie ceremony to a wider audience, but also promote understanding and respect for this unique intangible cultural heritage on a global scale. In addition, this process also shows the important role of digital technology in the spread of cultural diversity. Through technical means, traditional culture is closely connected with modern society, which promotes the continuous inheritance and innovation of culture.

In short, the concise treatment of Hunan Yao's Dujie ceremony in digital media is not only a respect and protection for its cultural connotation, but also an inevitable choice to meet the communication needs of the digital era. Through systematic classification, in-depth material refining and processing, and innovative digital coding, this core value of intangible cultural heritage has been effectively disseminated and widely recognized in the digital world. This process not only deepened the public's understanding of the cultural value of Hunan Dujie ceremony, but also made a positive contribution to the protection and promotion of global cultural diversity.

The cultural Abstract storytelling of the ritual of Dujie of Yao nationality in Hunan

Hunan Yao Dujie ceremony is an important intangible cultural heritage, which symbolizes the coming of age ceremony of Yao young men, and also reflects the profound culture of Yao. This ceremony is not only a symbol of Yao's social identity and respect, but also a traditional activity with rich historical and moral education significance. The core of the Dujie ceremony is to let the subjects learn the Taoist Scriptures and history of the Yao people deeply through a series of procedures such as sacrifice, divination and Dharma transmission, and then abide by the moral norms of the Yao people, so as to finally realize the transformation of personal spirit and social identity. In this process, the recipients not only obtained the inheritance of knowledge and wisdom, but also symbolically completed the important transition from youth to adulthood through the ritual links of "Yuntai birth" and "ten questions, ten answers and ten wishes".

In the digital era, to record and disseminate the cultural significance and historical memory of Hunan Yao Dujie ritual through storytelling is not only an

innovative protection and inheritance of traditional culture, but also an effective way for more people to understand and contact this unique culture. Digital narrative, as a new narrative method, can present complex information and rich emotions in a concise, vivid and moving story form through the assistance of multimedia technology, such as text, pictures, animation, audio, video and other forms, so as to greatly enhance the audience's cognition, understanding and acceptance ability. (Hartley, 2014)

Story, as a powerful means of cultural communication, can not only shape ideas and touch the subconscious, but also form a framework for understanding the world and guide the shaping and development of social character. Through the way of storytelling, every detail and link of Hunan Yao Dujie ceremony can be endowed with profound cultural significance and emotional value, making it not only a simple ceremony, but a cultural symbol full of wisdom and spiritual power.

In order to effectively realize the Digital Narrative of Hunan Yao Dujie ceremony, we can start from the following aspects:

Determine the core elements of the story: around the cultural significance and historical memory of Dujie ceremony, excavate and sort out the key characters, main plots, cultural conflicts and turning points in the ceremony, and build a complete story framework. This includes the Pilgrims' mental journey, the wisdom imparted by the Taoist and Shigong, and the cultural heritage of Yao ancestors. Through the combination of these story elements, the rich connotation and far-reaching influence of the Dujie ceremony are displayed.

Choose the appropriate media form: according to the characteristics of the story content and the preferences of the target audience, flexibly choose and comprehensively use a variety of media forms to express and disseminate the story. For example, use words and pictures to show the background and basic process of the ceremony, reproduce the sacred atmosphere of the ceremony through animation and audio, and use video to record the real ceremony scenes and moving moments, so as to enhance the authenticity and appeal of the story.

Adopt appropriate narrative techniques: use the perspective of the first person or the third person, choose linear or non-linear narrative structure, use objective or subjective narrative methods, and timely use direct or indirect dialogue to make the story more attractive and persuasive. Through the ingenious use of these narrative techniques, the audience can have strong emotional resonance and profound cultural identity in the process of reading or watching the story.

Pay attention to the spread and feedback of the story: choose appropriate communication channels and platforms, such as social media, online forums, mobile applications, etc., so that the story can be widely spread and reach more audiences. At the same time, actively collect and analyze the feedback of the audience, and constantly adjust and optimize the story content to meet the diverse needs and expectations of the audience.

Through such a digital narrative strategy, the cultural story of Hunan Yao Dujie ceremony can not only be effectively recorded and disseminated, but also stimulate the public's deeper understanding and interest in this intangible cultural heritage. This storytelling mode of communication can not only preserve and inherit the cultural heritage of the Yao nationality, but also innovate and develop the cultural

expression of the Yao nationality, so that the cultural significance and historical memory of the Dujie ceremony radiate new vitality in the digital age.

The cultural Abstract subjectivity of the ritual of Dujie of Yao nationality in Hunan

When discussing the dissemination and preservation of Hunan Yao's Dujie ritual in digital media, we must emphasize that the digitization of cultural heritage is not only an extension of technology application, but also an expression and protection of the uniqueness and diversity of Yao's culture. As an important part of the rite of passage for young men of the Yao nationality, the ceremony of giving up the precepts of the Yao nationality in Hunan not only marks the growth of individuals, but also embodies the cultural identity and spiritual inheritance of the Yao society. Therefore, its cultural subjectivity in the process of digital communication, that is, to ensure the exclusive relationship between this cultural heritage and its geographical and social groups, as well as its initiative and creativity in the digital environment, has become the key consideration.

The cultural subjectivity of Hunan Yao's Dujie ritual is reflected in its exclusive relationship with the local and groups. This exclusive relationship is not only based on the attribution of physical geography, but also on the profound connection between the spiritual life and cultural heritage of the Yao people. In the process of digital communication, it is essential to respect and protect this exclusive cultural subjectivity, so as to prevent cultural heritage from losing its uniqueness and diversity in the process of digitization. Therefore, the dissemination should focus on the creators, inheritors and successors of Dujie ceremony, and give them full rights of expression and interpretation to ensure that their voices and perspectives are fully reflected.

At the same time, the cultural subjectivity of Dujie ceremony is also reflected in its initiative and creativity in the digital environment. Digital communication is not only the reproduction of traditional cultural forms, but also the innovation and expansion of its content, providing a new way of expression and communication channels for cultural heritage. The initiative and creativity of this culture require us to use the advantages of digital technology to provide more communication methods and channels for the Dujie ceremony, so as to adapt to the needs and changes of the digital age.

The realization of the cultural subjectivity of Hunan Yao's Dujie ceremony requires the participation and cooperation of various subjects, including technicians, cultural scholars, government departments, and the public. Technicians convert cultural heritage into digital form through technical means. Cultural scholars conduct in-depth research and provide accurate content interpretation. Government departments provide policy and financial support. The active participation of the public, especially the Yao community, ensures the vitality and authenticity of cultural heritage. The digital ecology formed by multi-agent cooperation not only promotes the protection and inheritance of cultural heritage, but also promotes the development of cultural diversity. See the chart below for the specific workflow.

Table 6 correlation between cultural abstract subjects

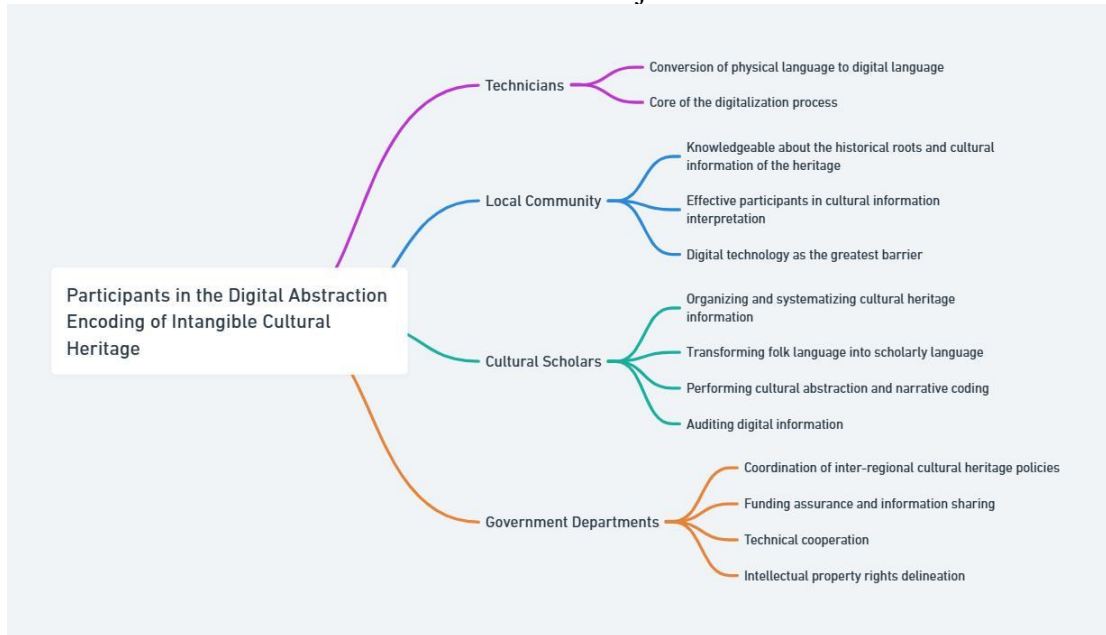


Image source: Produced by researchers, 2023

This mind map describes the multiple participants and key considerations involved in the digital dissemination and preservation of Hunan Yao Dujie ritual. The mapping center is "the multi-party main body of digital communication and preservation of Hunan Yao Dujie ceremony". The surrounding branches point to four main participants: technicians, social people, cultural scholars, and government departments. Each participant plays a different role. For example, technicians are responsible for transforming cultural content into digital form, cultural scholars provide content interpretation, government departments provide support, and the public, especially the Yao community, ensure the vitality and authenticity of culture. The chart emphasizes the importance of maintaining the uniqueness and diversity of cultural heritage in the process of digital communication, and the need to protect the exclusive relationship between cultural heritage and its geographical and social groups. It also emphasizes the initiative and creativity of cultural inheritors in the digital environment. Through multi-party cooperation, we can ensure that the cultural value of Hunan Yao Dujie ceremony is respected and inherited in the digital era.

In conclusion, the dissemination and preservation of Hunan Yao Dujie ritual in digital media is a process of cultural Abstract subjectivity, which aims to protect and strengthen its exclusive relationship with specific places and groups, as well as its initiative and creativity in the digital environment. This process not only helps to protect and inherit this intangible cultural heritage, but also provides a new path to promote cultural diversity and development. Through the participation and cooperation of various subjects, we can ensure that the cultural value of Hunan Yao Dujie ceremony is fully displayed and respected in the digital age.

5.3.3 Abstract coding and Yao "Dujie" ceremony

The coding technology path of Hunan Yao's Dujie ceremony

Digital coding technology plays a core role in the digital media communication of intangible cultural heritage. The key is that it covers the conversion, storage, transmission and display of intangible cultural heritage information, which directly

affects the quality, efficiency and influence of intangible cultural heritage information. As an important traditional adult etiquette in the life of the Yao people, the ritual of the Yao people in Hunan carries out moral education in the aspects of ethnic history, rules, etiquette, discipline and so on through the traditional way. Because this ceremony is usually not open to outsiders, its digital coding and dissemination through digital media has become an effective way of intangible cultural heritage protection and inheritance, and also promoted multicultural exchanges and understanding.

Table 7 coding technology solution path

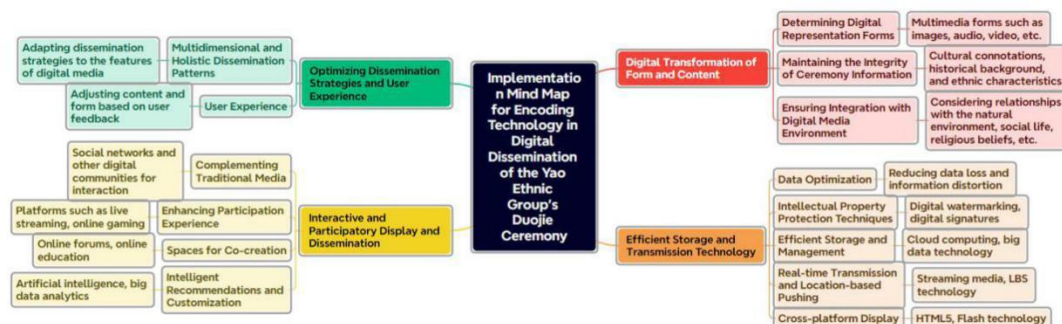


Image source: produced by researchers, 2023

Through the above figure, we can analyze the solution path of coding technology. In the process of digital coding of intangible cultural heritage information, the first thing to be solved is the transformation of the form and content of intangible cultural heritage, that is, how to accurately present the information of intangible cultural heritage with the optimal technical language. This requires the "simplification" of information storage and transmission, while maintaining the integrity of intangible cultural heritage information, and ensuring the integration and coordination with the digital media environment. For example, the information of Yao's Dujie ceremony can be displayed in multimedia forms such as images, audio, video, etc., while preserving the cultural connotation, historical background and national characteristics of the ceremony, as well as its relationship with the local natural environment, social life and religious beliefs. It not only uses the rich expression of digital media, but also avoids information distortion and loss.

Secondly, in terms of the storage and transmission of intangible cultural heritage information, it is necessary to adopt efficient technical means to ensure the security, stability and rapid dissemination of information. Reduce the possibility of data loss and information distortion through data optimization, and consider the compatibility of different digital media platforms and terminal equipment. Digital watermarking, digital signature and other technologies are used to protect the copyright of intangible cultural heritage information. Cloud computing and big data

technologies are used to achieve efficient storage and management. Streaming media and LBS technologies are used to achieve real-time transmission and positioning push. HTML5 and flash technologies are used to achieve cross platform display to meet the needs of different users.

Finally, in the display and dissemination of intangible cultural heritage information, we should make use of the interactivity, participation, CO creation and intelligence of digital media, complement and coordinate with traditional media, and form a diversified and three-dimensional communication pattern. For example, the use of social networks and other digital communities to achieve interactive behavior, webcast, online games and other platforms to enhance participation experience, online forums, online education and other spaces to carry out co creation behavior, artificial intelligence, big data analysis and other technologies to carry out intelligent recommendation and customization, and optimize communication strategies and user experience.

From the above analysis, it can be seen that the digital coding of intangible cultural heritage is the key to the protection and dissemination of intangible cultural heritage. For the ceremony of Dujie of Yao nationality in Hunan, this process is not only a technical challenge, but also an opportunity for cultural inheritance and innovation. The author hopes to provide beneficial reference and Enlightenment for the digital protection and dissemination of intangible cultural heritage by discussing the coding technology transmission path of Hunan Yao Dujie ceremony in digital media.

The coding semantic path of Hunan Yao's Dujie ritual

When discussing the digital transformation of intangible cultural heritage, especially for the specific case of Hunan Yao Dujie ceremony, the core challenge we encounter is how to accurately convey and understand its deep cultural significance in digital media, that is, the so-called coding semantics. This issue is not only related to the technical challenges, but also to how to preserve and express the cultural connotation and social value of intangible cultural heritage in the process of digitization.

The digitization of intangible cultural heritage is not only a process of technical operation, but also a process of cultural transmission. In this process, one of the key challenges is how to use digital technology to express and disseminate the profound cultural significance contained in intangible cultural heritage. The semantic issue is particularly important here, because it is related to the understanding and dissemination of intangible cultural heritage information in the process of digitization. Semantics is not only the meaning of data, but also how these data are understood and interpreted in a specific field. This involves a key concept - semantic heterogeneity, that is, the same thing may have different interpretations and understandings in different fields or different cultural backgrounds.

In the process of digitizing intangible cultural heritage, a major problem we face is how to choose the appropriate coding form and quality to ensure the accurate transmission of cultural significance. This is particularly important because different coding forms and quality will directly affect the performance and dissemination effect of intangible cultural heritage content in the digital environment. For example, the cultural significance and acceptability of various forms of information expression, such as text, audio and video, will vary greatly under different coding quality (such as

high fidelity and low pixels). Therefore, selecting the most appropriate coding form of intangible cultural heritage information is essential to ensure the accurate understanding and effective dissemination of intangible cultural heritage content in the digital environment.

Pengdongmei's research points out that when dealing with the digitization of intangible cultural heritage, there needs to be a balance between coding and abstraction. Coding involves how to transform intangible cultural heritage content into digital information, while abstraction focuses on how to retain and convey the deep cultural significance of intangible cultural heritage in the process of digitization. The balance between the two is the key to the success of intangible cultural heritage digitization. According to pengdongmei's model, different paths can be taken to achieve this balance, including coding before abstraction, abstraction before coding, or both. This methodology provides a theoretical framework and operational path for the digitization of intangible cultural heritage. (peng, 2018)

However, in practice, our common digital methods, such as electronic records, digital photography, audio and video recording and so on, although these primary digital forms are common, they are often unable to convey the deep cultural significance of intangible cultural heritage. These primary forms of digital coding, due to the lack of in-depth formal processing, often lead to difficulties in the follow-up use and research of intangible cultural heritage information. For example, high-quality audio and video files may occupy a lot of storage space, while low-quality files may not accurately convey the cultural significance of intangible cultural heritage content. These are the difficulties to be overcome in the process of digitization.

In addition, another important problem of the primary digital form is the distortion of content and the loss of semantic information. For example, a static picture or a recording may only capture a segment of the intangible cultural heritage at a certain time, but cannot fully reflect its rich cultural connotation and social value. This fragmented expression may lead to misunderstanding or even misinterpretation of the overall meaning of intangible cultural heritage in the subsequent information integration and dissemination.

Therefore, in the process of digitizing intangible cultural heritage, we should not only pay attention to the technical level, but also deeply understand the cultural background and connotation of intangible cultural heritage content, so as to select the most appropriate coding form and quality. By comprehensively considering the characteristics, cultural significance and technical possibilities of intangible cultural heritage, we can more effectively realize the accurate understanding and dissemination of intangible cultural heritage content in the digital environment, so as to protect and inherit these precious cultural heritage.

Table 8 specific implementation ideas of coding semantics

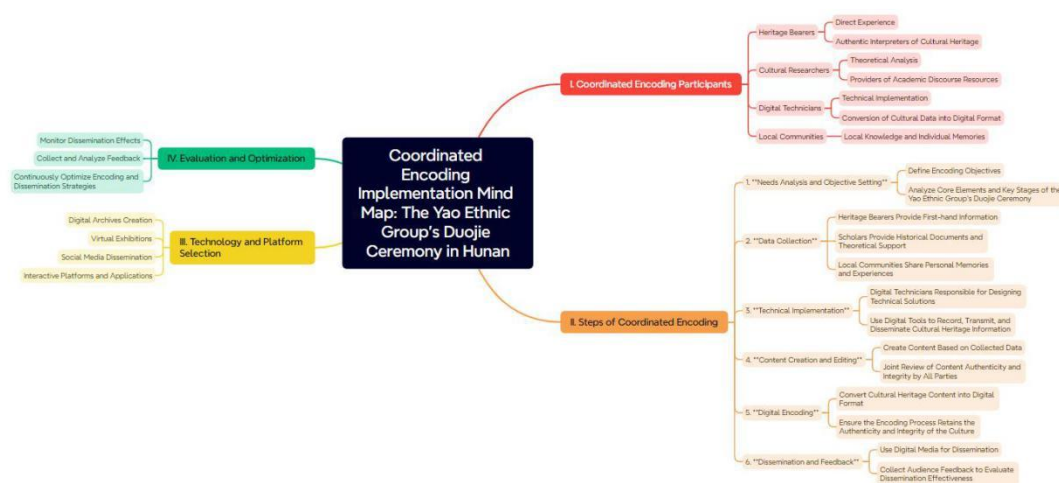


Image source: produced by researchers, 2023

This mind map shows the strategies and steps of Hunan Yao Duoje ritual to achieve effective coding semantics in digital media communication. First of all, it emphasizes the importance of understanding the essence of digital coding, especially how to accurately convey and understand the deep cultural significance of rituals. Then, the map points out that the strength and semantic depth of coding are the basis of successful coding, including ensuring the reliability and stability of the coding process and paying attention to the meaning and connotation of the coding content.

The map also mentioned the challenges of solving the inherent differences and deviations in the encoding and decoding process, and how to use Hall's encoding and decoding theory to meet these challenges. In addition, the key strategy to improve coding validity is to select the appropriate coding form and quality to ensure the accurate transmission of cultural significance, and also involves the importance of evaluation and feedback mechanisms.

In general, the guide map describes in detail several key steps to ensure that the cultural connotation of Hunan Yao Duoje ritual is accurately understood and effectively disseminated in the digital environment. This requires not only the precise implementation of technology, but also the profound understanding and sensitivity of cultural content.

Through the above analysis, we can see that the digital transformation of intangible cultural heritage is not only a technical operation problem, but also a process of cultural transmission and understanding. In this process, how to deal with coding semantics, how to balance technical coding and cultural abstraction, and how to overcome the limitations of primary digital forms are all issues we need to consider in depth. Only by deeply understanding the cultural connotation and social value of intangible cultural heritage and selecting the appropriate coding form and technical path, can we effectively protect and inherit these intangible cultural heritages and continue to play its unique cultural and social role in the digital age.

Coding validity of the Dujie ritual of Yao nationality in Hunan Province

When discussing the digital coding of intangible cultural heritage and its validity in digital media communication, we need to deeply understand the nature, process of coding and its impact on audience behavior. Digital coding is not only the process of transforming intangible cultural heritage content into digital language, but also a complex mechanism involving encoding strength, semantic depth and decoding effectiveness. The core of this process is to ensure the accurate transmission of intangible cultural heritage information and the continuation of cultural values, while stimulating the correct understanding and active participation of the audience. The specific process is as follows:\

Table 9 flow chart of coding validity of Hunan Yao Dujie ritual

Encoding Effectiveness Implementation Process Chart for the Yao Ethnic Group's Dujie Ceremony in Digital Media Dissemination	Understanding the Essence of Digital Media Encoding	**Digital Encoding Process** : Transforming intangible cultural heritage content into digital language.	
		Core Objective : Accurately conveying intangible heritage information and its cultural value, fostering correct understanding and active participation among audiences.	
	Foundation of Digital Encoding: Strength and Semantics	**Encoding Strength**	Ensuring the reliability and stability of the encoding process.
			Guaranteeing accurate information transmission in digital media.
		Semantic Depth	Focusing on the meaning and connotation of the encoded content.
			Aiming for a complete expression and transmission of the cultural essence.
	Addressing the Challenges of Encoding and Decoding	**Understanding Differences Between Encoding and Decoding**	
		Recognizing that the decoding process might not fully restore the original state of information.	
		Introducing Encoding/Decoding Theory	
		Stuart Hall's (2009) theory, emphasizing the relative autonomy in the decoding process.	
	Effectiveness of Digital Encoding in Audience Engagement	**Importance of Audience Utilization and Recreation of Information**	
		The decoding process may not always align with the encoder's expectations.	
	Key Strategies for Enhancing Encoding Effectiveness	**Challenges in Cross-Cultural Dissemination**	
		Careful interpretation of cultural significance is needed when information crosses cultural barriers.	
		Accurate Decoding	
		Pursuing precision in decoding to maintain the integrity and authenticity of cultural information.	
		Encouraging effective re-presentation and creative reinterpretation of cultural information.	
	Technological Optimization and Cultural Understanding	**Effective Representation and Creation**	
		Encouraging effective re-presentation and creative reinterpretation of cultural information.	
		Correct Cultural Dissemination and Impact	
		Focusing on accurately conveying cultural significance and its impact.	
		Improving Encoding Methods and Tools with Technological Advances	
		Ensuring minimal information loss and enhanced engagement.	
		Deepening Understanding and Respect for Cultural Differences	
		Facilitating more accurate transmission of intangible cultural heritage in encoding and decoding processes.	

Image source: produced by researchers, 2023

As shown in the figure, first of all, the strength and semantics of the coding form the basis of intangible cultural heritage digital coding. Coding strength is related to the reliability and stability of coding, that is, whether the coding process can ensure the accuracy of information in digital transmission. Semantic depth focuses on the meaning and connotation of the encoded content to ensure that the essence of intangible cultural heritage can be fully expressed and transmitted. Only when the two reach a certain standard, the effectiveness of the coding can be guaranteed, so that the

audience can correctly understand and use the information according to the intention of the coder, and produce the expected behavior effect.

However, from the perspective of digital technology, there are some differences and deviations between encoding and decoding. Although decoding can restore the encoded data to the original state in theory, in fact, due to the filtering, abstraction and compression of information in the encoding process, it is difficult to completely restore the true state of the original information in the decoding process. This inconsistency leads to the difference between encoding meaning and decoding meaning, which reflects the relative autonomy of encoding and decoding process.

From the perspective of communication effect, the validity of digital coding is reflected in how the audience uses and recreates information. The "extrapolation mapping" of information reveals that the decoding process does not always meet the expectations of the coder. When information crosses the cultural barrier, the interpretation of outsiders may be quite different from the interpretation of natives and the intention of coders. Therefore, when interpreting the meaning, it is necessary to be extra careful to judge from the perspective of history and culture, so as to avoid the loss or misinterpretation of the meaning at the cultural level.

The key to solving the problem of validity lies in three links: the accurate decoding of coding, the effective reproduction and creation of information, and the correct dissemination and influence of cultural significance. This not only requires high efficiency, minimum distortion and innovation at the technical level, but also requires a profound understanding and respect for cultural differences. By optimizing the encoding and decoding process, we can ensure the accurate transmission of intangible cultural heritage information and the effective continuation of cultural value, stimulate the audience's innovative thinking and willingness to participate, and contribute to the protection and development of intangible cultural heritage.

Through in-depth analysis of the digital coding process of intangible cultural heritage and its validity in communication, this paper emphasizes the accuracy of coding, the effectiveness of decoding and the importance of audience understanding and behavior. In the digital communication of intangible cultural heritage, only by optimizing technical means and deeply understanding cultural differences can we ensure the effective transmission of intangible cultural heritage content and the continuation of cultural values, so as to realize the effective protection and sustainable development of intangible cultural heritage.

Cooperative coding strategy for the Dujie ceremony of Yao nationality in Hunan Province

In the digital age, the protection and dissemination of intangible cultural heritage are facing unprecedented challenges and opportunities. Especially for the traditions with profound cultural value and historical significance, such as Hunan Yao Dujie ceremony, its coding and dissemination in digital media is particularly critical. As an efficient digital strategy, collaborative coding requires the cooperation and coordination of multiple subjects, which aims to extract the core elements and key links of intangible cultural heritage and express them in digital symbols. This not only helps to build a real information environment of intangible cultural heritage, but also reduces the obstacles of information decoding and ensures the validity of cultural transmission. The following is the specific implementation path of the collaborative coding of Hunan Yao Dujie ritual.

Table 10 the specific implementation path of collaborative coding of Hunan Yao Dujie ritual

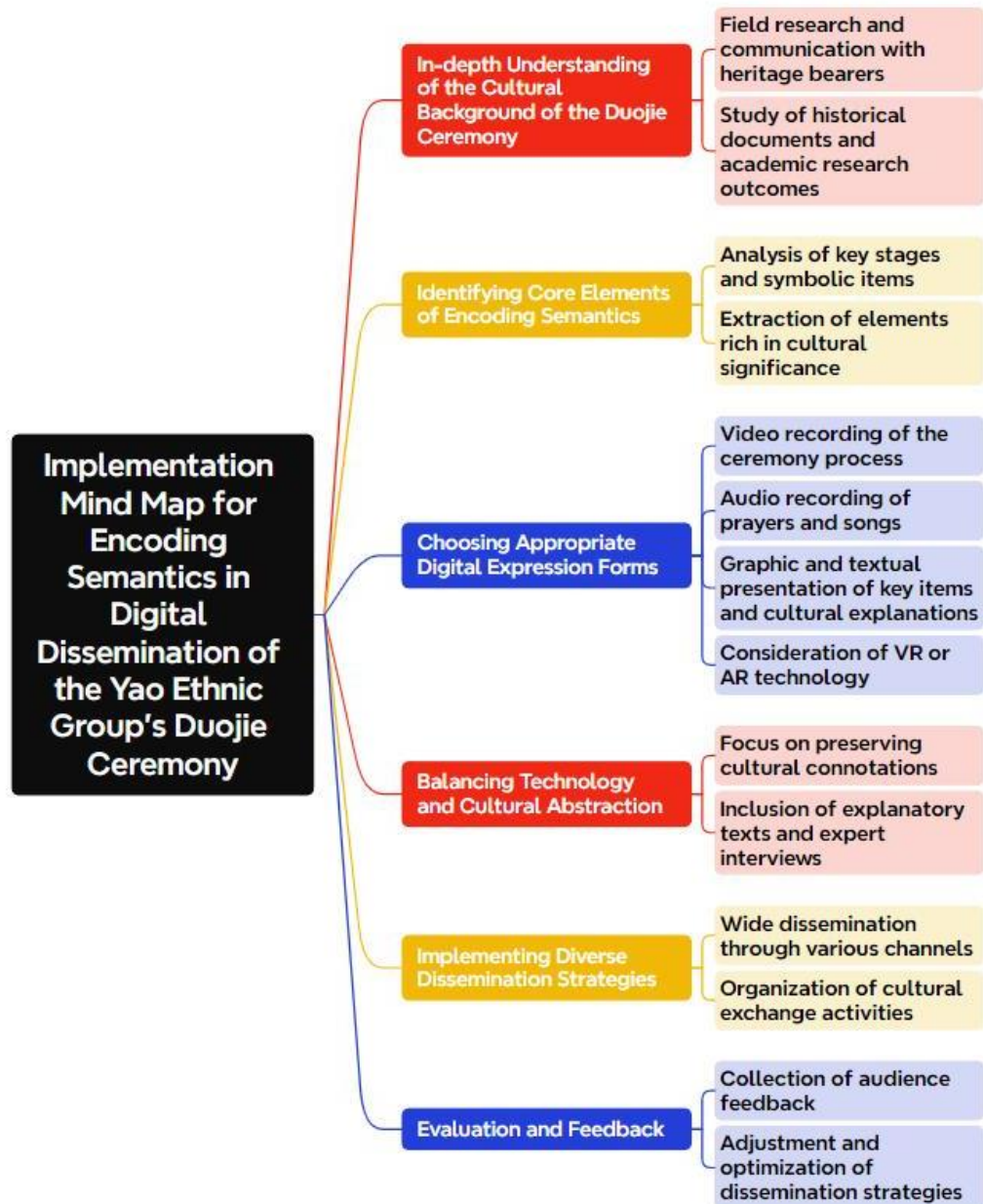


Image source: produced by researchers, 2023

From the above mind map, we can see that inheritors, cultural researchers and digital technicians constitute the three main bodies of collaborative coding. Inheritors, as owners and creators of cultural heritage, have the most direct right to understand and interpret cultural heritage. Through their own experience and knowledge, they can truly convey the connotation and value of cultural heritage. However, the challenge faced by inheritors is that their rights of interpretation and dissemination are often affected by external institutions, resulting in damage to the authenticity and integrity of cultural information. In the digital media environment, inheritors can use digital tools to record, transmit and disseminate cultural heritage, so as to retain and inherit the true understanding of cultural heritage.

Cultural scholars, as the "other" of cultural heritage, conduct in-depth investigation and analysis of culture from an academic perspective. The academic discourse resources provided by them help to promote cultural heritage issues to a wider range of fields, such as cognitive forms and cultural identity, so as to promote the depth and breadth of cultural transmission. Scholars' research is authoritative and professional based on rigorous historical research, but sometimes they may ignore the local knowledge of cultural heritage and the individual experience of the people.

Digital technicians play a key role in the collaborative coding process, and are responsible for converting the data of cultural heritage into digital information. Their technical expertise enables intangible cultural heritage content to be effectively expressed and disseminated on the digital platform. However, technicians may not fully understand the deep meaning of cultural heritage when coding, so they need to work closely with inheritors and cultural scholars to ensure that the authenticity and integrity of culture are preserved in the coding process.

In addition to the above three main bodies, local people also play an indispensable role in the process of collaborative coding. As co builders of cultural heritage, they have preserved and transmitted rich heritage knowledge and information through daily life practice, family inheritance and community communication. The individual memories and narratives of local people not only reflect the profound connection with local places, but also supplement the local knowledge and personal experience that professional scholars may ignore.

The success of collaborative coding depends on the effective communication and cooperation among various subjects. By combining the direct experience of inheritors, the theoretical analysis of scholars, the professional skills of technicians and the individual memory and practice of local people, collaborative coding can comprehensively capture the multi-dimensional characteristics of intangible cultural heritage and ensure the authenticity, integrity and vitality of cultural heritage in the process of digital communication.

In the digital media communication, the collaborative coding of intangible cultural heritage such as Hunan Yao Dujie ceremony is not only a technical challenge, but also a test of the depth and breadth of cultural understanding. It requires participants to cross disciplinary boundaries and work together to ensure the inheritance and development of cultural heritage in the digital age and to retain these valuable cultural wealth for future generations. Through this multi-dimensional and interdisciplinary cooperation, the digital communication of intangible cultural

heritage can be more authentic, effective and influential, and contribute to the protection of cultural diversity and cultural heritage worldwide.

Summary

Through the research in this chapter, the researcher aims to explore how to create digital media for the Yao's "Dujie" traditional ceremony, so as to promote its protection and inheritance. The research questions focus on why digital media is used in the protection and inheritance of the "Dujie" ceremony, and what are the specific forms of application. After in-depth analysis of the diversity and accessibility of digital media, this chapter attempts to provide a new perspective and strategy for the digital inheritance of traditional culture.

This chapter finds that using digital media to record and share the "Dujie" ceremony can not only increase the interest and participation of the younger generation in traditional culture, but also improve the popularity and influence of Yao culture worldwide. Specific application forms include but are not limited to content sharing on social media platforms, virtual reality (VR) technology to reproduce ritual scenes, and educating the public through interactive websites and applications. These digital means provide new possibilities for the protection and inheritance of the "Dujie" ceremony.

Theoretically, this chapter emphasizes the important role of the digital process in the preservation and inheritance of intangible cultural heritage, and expands the scope of research in the field of cultural heritage protection. In practice, this chapter provides specific digital media application strategies for cultural protection organizations and individuals, especially in promoting the cultural heritage of ethnic minorities, and provides reference experience and framework for the digital protection of other traditional cultures.

The main limitations of this chapter are the scope and depth of the case study and the actual effect evaluation of digital media applications. Future research can explore similar digital inheritance projects in a broader cultural context, as well as in-depth analysis of the acceptance and influence of digital media in different communities. In addition, future research can also explore how to effectively integrate traditional culture and modern technology, and how to evaluate the long-term impact of these projects on the target groups.

Through the research in this chapter, researchers realize the important value of digital media in the protection and inheritance of intangible cultural heritage. Through innovative technology applications and strategies, we can not only preserve these valuable cultural heritages, but also pass them on to future generations in new forms. Despite certain challenges and limitations, through continuous research and practice, researchers are confident that they can find effective solutions and contribute to the protection and inheritance of global cultural heritage.

Chapter VI

The Application of Artificial Intelligence Technology in the Digital Media of "Dujie" Ceremony

Introduce

This chapter aims to explore the application of artificial intelligence technology in the digital media of the Hunan Yao's Dujie ceremony, providing new ideas for the protection, inheritance, and innovative dissemination of Yao cultural heritage. It begins by introducing the cultural background of the Hunan Yao's Dujie ceremony and the challenges it faces in the process of modernization, emphasizing the importance of using digital media technology, especially artificial intelligence, for the innovative protection and inheritance of traditional culture. Through a deep understanding and innovative expression of traditional culture, it promotes the revival of the Yao Dujie ceremony in modern society, thereby offering new methods and pathways for the protection and inheritance of intangible cultural heritage.

In practice, this chapter details the process of creating digital media for the Dujie ceremony using artificial intelligence image generation technology. This includes the extraction and collection of key elements, testing and verification of AI image generation models, adjustment and optimization of model performance, and analysis of the application value of AI-generated images. After testing and analyzing various AI image generation models, the Midjourney model was ultimately chosen for the image generation training of the Dujie ceremony, aiming to establish an intelligent image generation model that aligns with the artistic style of the Hunan Yao's Dujie ceremony.

This chapter also discusses the potential application of artificial intelligence technology in the digital media of the Dujie ceremony, such as using AI technology to deeply learn and understand the cultural elements of the Dujie ceremony, creating new artistic forms and expressions, and revitalizing traditional culture in modern society. Moreover, images generated by AI technology can serve as tools for cultural inheritance and be widely disseminated through the Internet, social media, and other platforms, achieving a harmonious integration of traditional culture and modern life. This section proposes an innovative path combining artificial intelligence technology with digital media, offering a new perspective and practical examples for the protection and inheritance of the Dujie ceremony of the Hunan Yao community and, more broadly, intangible cultural heritage. Through this innovative approach to protection and inheritance, not only can traditional cultural heritage be effectively preserved and studied, but it can also promote the protection of cultural diversity and global cultural exchange.

6.1 The design and construction of the Yao "Dujie" ceremony in digital media

6.1.1 Background and demand analysis

As an important part of China's intangible cultural heritage, the Dujie Ceremony of the Yao people in Hunan carries the rich cultural connotation and deep historical tradition of the Yao people in Hunan. Dujie ceremony is not only an important event in the social and cultural life of the Yao people, but also a direct reflection of their religious beliefs and spiritual world. With the acceleration of modernization, traditional culture is facing unprecedented challenges. Especially in the context of globalization, the inheritance and development of traditional culture is particularly urgent and important. Therefore, how to effectively protect and pass on this unique cultural heritage has become an issue worthy of deep thinking.

In recent years, the rapid development of digital media technology has provided new possibilities for the protection and inheritance of intangible cultural heritage. Through digital means, not only can intangible cultural heritage be effectively recorded and preserved, but also through the Internet and other platforms, these traditional cultures can be more widely disseminated and recognized. In particular, the application of artificial intelligence technology provides new ideas and methods for the innovative inheritance and revitalization of intangible cultural heritage. For example, through artificial intelligence technology, traditional culture can be learned and understood in depth, and then new art forms and expression methods can be created, so that traditional culture can be revitalized in modern society.

Taking the Dujie ceremony of the Yao ethnic group in Hunan as an example, the use of digital media technology for innovative protection and inheritance can not only help more people understand and recognize this unique cultural heritage, but also stimulate people's interest in and love of traditional culture, thus promoting the inheritance and development of traditional culture. In addition, the application of digital media technology provides new possibilities for the modernization of the expression of the Yao Dujie ceremony, which, through innovative presentation and dissemination methods, enables traditional culture to be more closely linked with modern life and realizes the harmonious integration of tradition and modernity.

Therefore, this study aims to explore and research how to utilize digital media technology, especially artificial intelligence technology, to innovatively protect and pass on the Dujie ceremony of the Yao ethnic group in Hunan. Through the in-depth understanding and innovative expression of traditional culture, it aims to revitalize the Dujie ceremony of Hunan Yao in modern society and provide new ideas and methods for the protection and inheritance of intangible cultural heritage.

This study aims to explore the use of text-intelligent image generation technology, especially artificial intelligence (AI) technology, to assist in generating images as a way to create a digital medium for the Dujie ceremony of the Yao ethnic group in Hunan. This innovative approach not only helps to protect and pass on the Dujie ceremony of the Yao people in Hunan, but also extends its artistic appeal and traditional cultural value in contemporary society. The specific significance is reflected in the following aspects: firstly, it innovates the expression form of the Dujie ceremony of Hunan Yao. As an intangible cultural heritage with deep cultural connotations and historical traditions, the Dujie Ceremony of Hunan Yao is facing

challenges in modern society in terms of its traditional forms of expression and means of communication. Utilizing AI technology to generate images can create new forms that meet modern aesthetic and communication needs on the basis of preserving the spirit and form of traditional rituals, thus expanding the creative space and communication scope of traditional culture. Secondly, it promotes the digital dissemination of intangible cultural heritage. By applying AI-generated images to modern digital media such as the Internet, social media, mobile devices, etc., it can effectively promote the evolution of the communication media of the Dujie ceremony of the Yao people in Hunan. This not only helps traditional culture adapt to the communication environment in the new media era, but also promotes the globalization of ICH so that it can be understood and appreciated by people around the world across geographical and cultural boundaries. In addition, it promotes living cultural transmission and innovation. Based on the "living conservation" model of ICH, this project uses AI technology to innovatively interpret and recreate the traditional elements of the Dujie ceremony of the Yao people in Hunan. This method can not only promote the updating of protection techniques and concepts of traditional culture, but also stimulate more innovation and creativity, so that traditional culture can be revitalized in modern society, and provide new ideas and practice cases for the protection and inheritance of other traditional culture. In summary, by utilizing the text intelligent image generation technology to assist in generating images, this project can not only provide a new way of protection and inheritance for the Dujie ceremony of the Yao ethnic group in Hunan, but also provide an innovative mode for the integration of traditional culture and modern technology, which has important practical significance and far-reaching impact.

6.1.2 Content Creation and Design Concepts

In today's digital age, the application of artificial intelligence tools has permeated all aspects of cultural heritage and protection, including the documentation and dissemination of traditional ethnic cultures. Taking the Yao ethnicity's Dujie ceremony as an example, this is a complex ceremony full of historical, cultural, and religious significance. It is not just a religious activity but an important component of the Yao society's cultural and spiritual life. Through artificial intelligence tools, we can more effectively capture, document, and disseminate the essence of this ceremony, thereby helping to protect and inherit the Yao culture's heritage.

The Dujie ceremony encompasses multiple steps, involving various props and unique language expressions, each bearing profound cultural and religious significance. For example, props used in the ceremony may include sacrificial wine, red paper, eggs, and incense, each with its symbolic meaning. Regarding language, the incantations, prayers, and songs during the ceremony are conducted in the Yao language, enriching the ceremony's cultural connotations and reflecting the Yao's linguistic art.

Utilizing artificial intelligence technologies, such as natural language processing and image recognition, we can effectively record and analyze these unique language texts and ceremonial scenes. For instance, image recognition technology can capture key scenes and props used in the ceremony, while natural language processing technology can be used to analyze and record the language and lyrics used, even translating them into other languages, making this traditional ceremony accessible and appreciated by people worldwide.

In the Dujie ceremony of the Yao people in Hunan, combining artificial intelligence technology-generated images, illustrations, and dynamic graphics, we can deeply explore and present this traditional activity full of historical, cultural, and religious significance. With artificial intelligence tools, we can not only accurately record and reproduce every aspect and detail of the ceremony but also enhance the understanding and interest in Yao cultural heritage with new perspectives and forms. Below is a detailed content classification and elaboration, covering musical instruments, language and scripts, sacrificial items, etc.

Musical Instruments and Cultural Display

Traditional Yao musical instruments like flutes, gongs, and qin: Artificial intelligence technology can generate high-quality images and illustrations, showcasing these instruments' details and characteristics. Dynamic graphics can simulate the process of playing these instruments, providing users with a feeling of being on the scene. This not only makes the display of instruments more vivid and concrete but also helps people understand their significance and usage scenarios in Yao culture.

Deep Understanding of Language and Script

Yao language and script: Through natural language processing technology, we can capture and analyze the uniqueness of the Yao language, generating audio simulations and mouth shape illustrations. For the Yao's pictographic script, artificial intelligence can help generate clear text graphics, dynamically showcasing the writing process, allowing non-Yao audiences to have a deeper understanding and recognition.

Sacrificial Items and the Ceremony's Fine Presentation

Sacrificial items: Using image recognition and generation technology, the preparation and use process of sacrificial items like wine, sugar, cakes, etc., can be detailedly displayed. Dynamic graphics showing the process of sacrificial activities, such as offerings and toasting, increase the ceremonial sense and interactivity.

Yao Costumes: Detailed illustrations and dynamic graphics can display the texture, color, and style of Yao costumes, as well as their usage and symbolic meaning in the ceremony, helping audiences better understand the deep meaning of Yao culture.

In this way, the application of artificial intelligence technology is not just a record and display of the Dujie ceremony of the Hunan Yao people but an innovative inheritance and promotion of the rich cultural heritage of the Yao. The content generated by these technologies helps global audiences understand and experience Yao culture in a more intuitive and interactive way, promoting understanding and respect for cultural diversity and contributing to the protection and inheritance of intangible cultural heritage.

In the contemporary digital age, the application of artificial intelligence (AI) technology has penetrated various fields of cultural heritage and innovation, providing new pathways for the protection, dissemination, and re-creation of traditional cultures. Taking the Dujie ceremony of the Hunan Yao people as an example, this traditional cultural activity contains rich historical, religious, and social values. Through the intervention of artificial intelligence, we can create a unique digital medium that not only records and preserves this traditional culture but also creates new perspectives and meanings across time and cultures. Below is a case study analysis that explores this process through several design approaches.

Digital Displacement and Cultural Dislocation

In creating an illustration of a girl dressed in traditional Yao attire holding a Japanese samurai sword in front of a European castle, we utilized the design concepts of digital displacement and cultural dislocation. This design method, through artificial intelligence tools, mixes elements of the Dujie ceremony with symbols from other cultures or eras, creating a surreal visual effect. This not only presents an exotic flair and adventurous atmosphere but also visually achieves a cultural dislocation and integration, provoking audience thought on the mutual borrowing and integration between different cultures, showcasing cultural diversity and the interaction of cultural elements in a globalized context.

Digital Translation and Empowerment

Placing a QR code next to a Yao script teacher's document, which displays the Chinese translation of the document upon scanning, showcases the design concepts of digital translation and empowerment. Through the application of artificial intelligence technology, not only are traditional cultural elements like Yao script digitally processed, but a cross-linguistic bridge is also built using QR code technology. This design not only endows traditional elements with new meanings and functions but also significantly enhances cultural accessibility and popularity, allowing non-Yao audiences to understand and appreciate the connotations of Yao culture more deeply.

Digital Change and Neglect

By digitally modifying certain elements of the Dujie ceremony, such as replacing the sacrificial animals with robots and the sacrifice with virtual games, we explore the design methods of digital change and neglect. This creativity not only offers a playful and satirical perspective on traditional culture but also reflects on the modern transformation of traditional ceremonial elements. In this way, we not only challenge the traditional cultural presentation but also explore the evolution and adaptation of traditional culture under the influence of modern technology, proposing reflections and explorations on the relationship between tradition and modernity.

Cultural Abstraction

By digitally transforming and mixing the patterns and colors from the Dujie ceremony into a new set of geometric shapes and color combinations in abstract art, we achieve the design concept of cultural abstraction. This design not only provides a new visual experience but also reinterprets traditional cultural elements at the artistic level, showcasing an individual's unique understanding and creativity towards the Dujie ceremony's cultural content. This abstract artistic creation not only expands the expressive forms and aesthetic boundaries of traditional culture but also stimulates audience thought on cultural diversity and innovation.

Through the above case studies, we can see that the intervention of artificial intelligence technology not only provides powerful tools for the digital recording and dissemination of the Dujie ceremony of the Hunan Yao people but also opens up a new space for cultural creation and interpretation. The application of these design methods and concepts not only endows traditional culture with new vitality and expressiveness but also promotes cross-cultural understanding and respect, showcasing the infinite possibilities of traditional culture's innovation and development in a globalized context. In the future, as artificial intelligence technology continues to develop and improve, we have reason to believe that this digital medium will play an even more important role in the path of cultural heritage and innovation.

6.1.3 Interaction Design and User Experience

In the development of digital media products for the Dujie ceremony of the Yao ethnic group in Hunan, the application of Artificial Intelligence (AI) technology provides brand new possibilities for the modern inheritance and display of traditional culture. Especially in the design and application of cultural creative products and digital static products, the intervention of AI technology not only enhances the user experience, but also enriches the expression and dissemination of traditional culture. The following is a discussion of the specific design application and user experience.

Design application

AI design of cultural creative products:

AI-generated art: AI technology is utilized to generate unique artworks based on the cultural elements and symbols of the Dujie ceremony. These works can be creative illustrations and graphic designs based on representative patterns, symbols or scenes from the ceremony, aiming to present the beauty and deep meaning of traditional culture to the public in the form of modern art.

Cultural and Creative Product Development: AI-generated artworks are applied to the design of cultural and creative products, such as T-shirts, handbags and postcards. This not only provides consumers with fashionable choices rich in cultural characteristics, but also opens up new channels for the cultural dissemination of the Dujie ceremony of the Yao people in Hunan.

Innovative display of digital static products:

Digital atlas and e-book: AI technology is used to organize and present the history, cultural interpretation, and ceremonial process of the Dujie Ceremony, and produce a digital atlas or e-book. Through rich visual elements and interactive design, users can have a more intuitive and in-depth understanding of Yao culture.

Virtual exhibition: AI technology is utilized to create a virtual exhibition space to display AI-generated artworks and cultural interpretations related to the Dujie ceremony. Users can explore freely in the virtual space and enjoy an immersive cultural experience.

User Experience

Interactivity Enhancement: Provide functions to interact with users through AI technologies such as natural language processing and image recognition. For example, users can input specific cultural keywords, and the AI system can display artworks or cultural information related to them, enhancing the user's sense of participation and interest in exploration.

Personalized experience: AI technology can recommend personalized content and products for users based on their browsing history and preferences. This personalized experience not only makes users feel more valued, but also increases their acceptance and satisfaction of cultural content.

Education and Inheritance: Digital media products provide a platform for users to learn and understand the Dujie ceremony of the Yao people in Hunan through the application of AI technology. Through interactive education and virtual experience, traditional cultural education becomes more vivid and interesting, effectively promoting cultural inheritance.

Through the application of artificial intelligence technology, the digital media product of Hunan Yao Dujie Ceremony not only realizes innovation in visual presentation and user experience, but also opens up a new path for the protection, inheritance and promotion of traditional culture. This kind of design application combining traditional culture and modern technology not only enhances the public's knowledge and interest in traditional culture, but also demonstrates the infinite possibilities of cultural inheritance in the digital era.

6.2 Technology Selection and Development Process

6.2.1 Technical framework and tool selection

Evaluation Criteria of Creation Model

In the process of conceptualizing the practical program, it is found that with the continuous development of intelligent tools to assist the creation of image generation art, the expression of image generation art has gradually turned to intelligence. Through the previous analysis and research on deep learning in the field of art, the following section will utilize the mainstream AI-generated image models at home and abroad to carry out the generation test of the Dujie ceremony images, and explore how to establish scientific and reasonable evaluation criteria for the AI-generated image model of the Dujie ceremony, and analyze and evaluate the generated images, so as to ensure that the evaluation results are scientific and objective.

In the process of establishing the evaluation criteria of the AI-generated shadow image model, the evaluation criteria table is established for the Dujie ritual image generation model and the generated Dujie ritual image respectively from the creator's point of view and in accordance with the process of generating Dujie ritual images. The specific contents are listed in the following table.

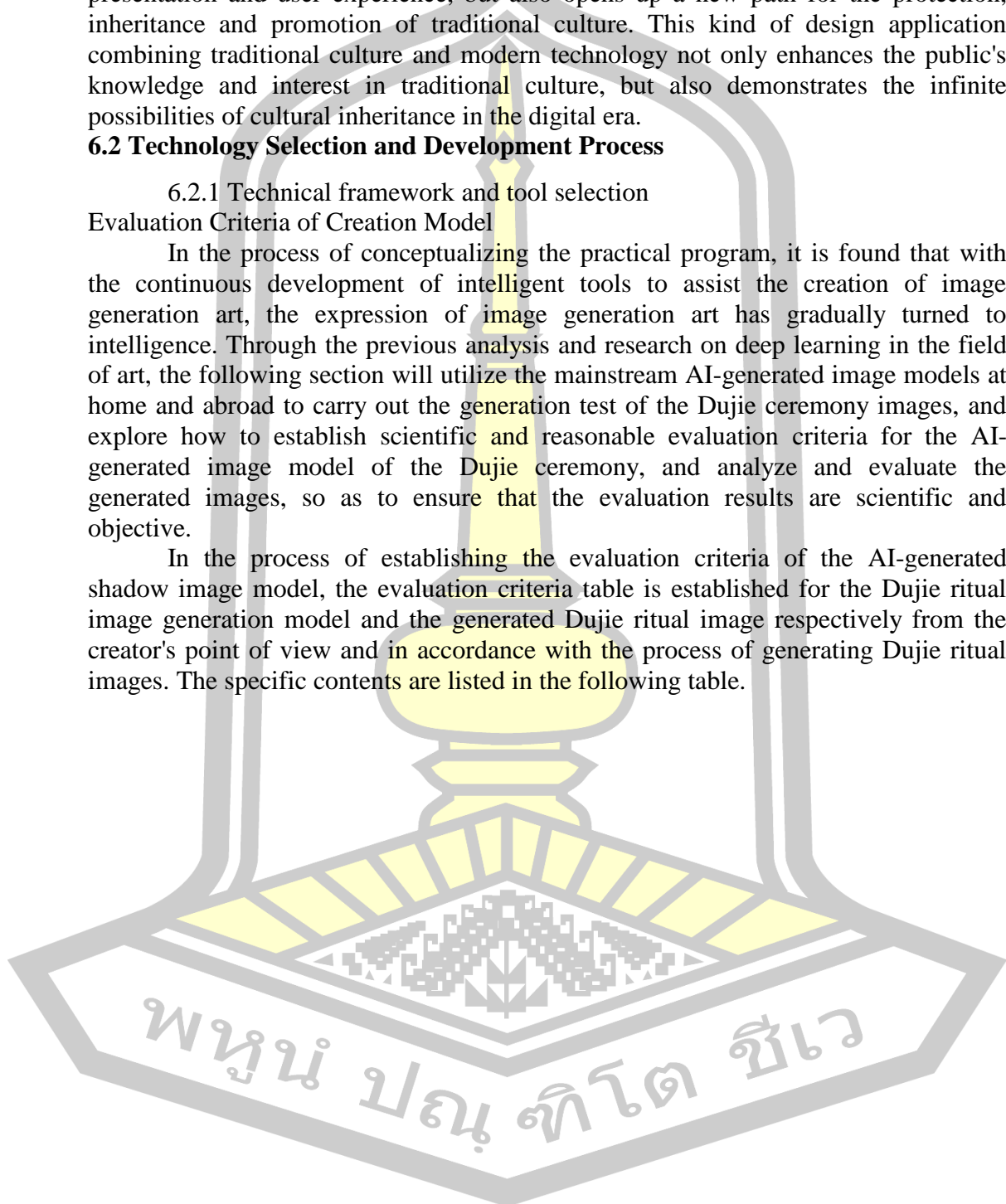


Table 11 Model Evaluation Criteria for the Application of Artificial Intelligence Technology in Digital Media for Degree Precept Rituals

Evaluation Criteria for AI Applications in "Du Jie" Ceremony Digital Media	1. Operability	Focus: User Interface (UI) and User Experience (UX) optimization	
		Features	Easy to learn and use
			Supports drag-and-drop interfaces
			Intuitive editing tools
			Real-time preview functionality
	2. Efficiency	Focus: Time and resources required to complete tasks	
		Features	Quick generation of high-quality content
			Minimizes computational resource requirements
			Suitable for batch processing and rapid iteration
	3. Stability	**Focus**: Reliability during continuous operation	
		Features	Faultless processing of large data sets
			Consistent performance across different hardware
			Effective exception handling
	4. Accuracy	**Focus**: Cultural and artistic fidelity of the content	
		Features	Reflects cultural features and artistic details accurately
			Understands and reproduces key elements (e.g., costumes, music, dance)
	5. Scalability	Focus: Flexibility and future development potential of the model	
		Features	Adapts to new data
			Supports various media formats
			Integrates new functionalities
			Responds to technological advancements and user needs

Image source: made by the researcher, 2023

In order to specify the evaluation criteria of the production model for the application of AI technology in the digital medium of the "Degree Ring" ceremony, we need to deeply understand the significance of each evaluation criterion and its impact in practical application. These criteria cover not only technical considerations, but also the quality and effectiveness of the final product presented to the user. The following is a detailed description of each evaluation criterion:

Model Evaluation Criteria

Operability: In the application of AI technology to the digital medium of the "Dojo" ritual, operability emphasizes the optimization of the user interface (UI) and user experience (UX). This means that the tool or platform should be easy to learn and use, and should not require excessive expertise for efficient content creation. For example, models should support drag-and-drop interfaces, intuitive editing tools and presets, and real-time preview capabilities that allow creators to quickly iterate and optimize content.

Generation Efficiency: Generation efficiency measures the time and resources required for a model to accomplish a task, and is especially critical for projects with limited resources. Efficient models can generate high-quality digital media content in less time while minimizing the need for computing resources. This is especially important for projects that generate content in bulk or require rapid iteration.

Stability: Stability considers how reliable a model is in continuous operation. This includes the ability to process large amounts of data without failure, consistent performance across different hardware, and the ability to handle unexpected situations. The stability of the model has a direct impact on the quality of the product and the consistency of the user experience.

Accuracy: The content generated by the model should accurately reflect the cultural characteristics and artistic details of the "Dawah" ceremony. This requires the model to be able to understand and reproduce key elements of the ceremony, such as costumes, music, dance, etc., as well as their cultural meanings. The level of accuracy has a direct impact on the authenticity and educational value of the digital medium.

Scalability: scalability emphasizes the flexibility and future development potential of the model. This includes the ability to adapt to new data, support different media formats, and integrate new functionality. A scalable model can be updated and optimized as technology advances and user needs change.

Product Quality and Effectiveness Evaluation Criteria



Table 12 Criteria for evaluating product quality and effectiveness

Evaluation dimension	Evaluation grade				
Fidelity	Low fidelity	Low fidelity	Moderate fidelity	High fidelity	High fidelity
Detail accuracy	Low accuracy	Low accuracy	Moderate accuracy	High accuracy	High accuracy
Diversity	Low diversity	Low diversity	Moderate diversity	High diversity	High diversity
Expressiveness	Low expressiveness	Low expressiveness	Moderate expressiveness	High expressiveness	High expressiveness
Innovativeness	Low innovation	Less innovative	Moderate innovation	Highly innovative	High innovation
Ornamental	Low ornamental	Low ornamental value	Moderate ornamental	High ornamental	Highly ornamental
artistic quality	Low artistry	Low artistry	Moderate artistry	High artistry	High artistry
Integrity	Low integrity	Low integrity	Moderate integrity	High integrity	High integrity
Practicality	Low practicability	Low practicability	Moderate practicability	High practicability	High practicability

Image source: made by researcher, 2023

Degree of realism: The degree of realism requires that the digital media be able to vividly reproduce the scenes and atmosphere of the "Dewan" ceremony, so that the audience feels as if they were there. This includes a detailed depiction of the ceremonial environment, natural movement of the characters, and realistic reproduction of music and sound effects.

Accuracy of detail: Accuracy of detail is concerned with the accuracy and richness of the detailed elements of the generated content, such as the patterns of the costumes, the shapes of the musical instruments, and the specific ritual phrases used. Accurate reproduction of these details is essential to convey the cultural essence of the ritual.

Diversity: Diversity requires that the digital medium be able to cover multiple aspects of the ritual, including different ritual scenes, participant roles, and ritual processes. This not only enriches the user experience, but also helps to present the cultural and social significance of the ceremony.

Expression: Expression emphasizes the visual and auditory appeal of the digital medium. This includes the use of rich colors, appropriate composition, clarity and contrast adjustments, as well as clever handling of light and shadow to create an engaging ritual scene.

Creativity: Creativity examines whether the digital medium offers a unique perspective or uses new technology to present the ceremony. This could be a

combination of Virtual Reality (VR), Augmented Reality (AR) or other interactive elements to provide an unprecedented viewing experience.

Appreciation: Appreciation focuses on whether the product attracts and retains the user's attention, and stimulates the user's interest and curiosity in the Dawei ceremony and Yao culture.

Artistry: Artistry evaluates whether the digital media can convey the deeper meaning of the ceremony in an artistic way, and whether it can trigger the audience's emotional resonance and reflection through visual and auditory elements.

Completeness: Completeness requires that the digital medium is able to tell the story of the ceremony in a comprehensive and coherent manner, including the beginning, the process and the end of the ceremony, as well as the natural transitions between the various parts of the ceremony.

Utility: Utility evaluates whether the digital medium can meet the needs of practical applications, such as education, exhibition and cultural communication, and whether it can be easily accessed and shared across different platforms and devices.

Through the application of the above evaluation criteria, the effectiveness of AI technology in the creation of digital media for the "Doh Rah" ceremony and the high quality of the product can be ensured, so as to better protect, pass on and promote this precious cultural heritage.

Selection of creation tools

The year 2022 is known as the year of AIGC, and a number of models including DALL-E2, Midjourney, Copilot, and Stable Diffusion have proven the feasibility of generating images based on textual cues. With the open source of Midjourney, AI-generated images are like nuclear bomb drawings and materials have become accessible, which makes the landscape of the art and design field has changed dramatically, and the related generated image models have achieved explosive growth, and the competition has entered a white-hot stage. The following is the researcher's test on the generation of images for the Yao Rituals in Hunan for the mainstream AI generated image models in the market.

The researcher used the turning of the head ceremony in the Yao Ritual to create graphics on the theme of the ceremony, and tested the image generation of DALL-E2, Stable Diffusion, Midjourney, Copilot, and Wenxin Yiyin, respectively, and generated the images with the following text as the keywords when describing the images. The specific keywords are: a young man wearing black clothes with red stripes decorating the collar, cuffs, open again, hemline, belt, and pants, a red bandana on his head, a white scarf on his head, and his legs dangling in the air. The main character is abstracted and simplified to black, white, red and yellow with alternating twisted ladders on either side. When the scene uses an abstract grid structure and abstracted raindrops, clouds and mist, the elements consist of geometric shapes, full body, thick lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke and starry sky in a centered composition.

DALL-E2

DALL-E2 is an AI program developed by OpenAI that generates images from text descriptions, powered by the CLIP model + Diffusion model. The model's naming is inspired by the name of the artist Salvador Dali and the character WALL-E from the movie Robotech. Compared to the first version of DALL-E, DALL-E2 offers a significant improvement in the overall level of image generation, with four times the

image quality and support for finer-grained text-to-image generation capabilities. Rendering time was also reduced from hours to less than a minute. After applying for DALL-E2's beta test qualification, the researcher practiced creating images using the textual prompt "The Ceremony of Turning the Head of the Cloud in the Ceremony of Yao Rituals", and the image generation results are shown in the figure.



Figure 68 Images of the Degree of Abstinence Ceremony Head-Turning Ceremony
Generated Using the Artificial Intelligence Model DALL-E2

Image credit: Produced by the researcher, 2023

Based on the subjective experience of generating images, the evaluation indexes can be quantified according to the model evaluation criteria table as follows: model operability - 3; model generation efficiency - 4; model stability - 4; model accuracy - 3; model scalability - 3, as shown in the table. -4; Accuracy of the model - 3; Scalability of the model - 3, as shown in the table.

Table 13 Model Evaluation Criteria Table for the Intelligent Image Generation Model DALL-E2 to Generate Images of the Degree Rings Ceremony Head-Turning Ceremony

Evaluation metrics for intelligent image generation models	Operability	Generation efficiency	Stability	Precision	Scalability
DALL-E2	3	4	4	3	3

Image source: made by the researcher, 2023

According to the results of the generation of the image of the degree of precepts ceremony of turning the head ceremony, it can be seen that the image of the degree of precepts ceremony of turning the head ceremony generated using the artificial intelligence model DALL-E2 can be quantified according to the evaluation indexes as follows: the degree of fidelity of the image - 4; the accuracy of the details of the image - 2; image diversity - 1; image expressiveness - 2; image innovativeness - 1; image viewability - 2; Artistry of the image - 1; Integrity of the image - 3; Utility of the image - 1. As shown in the table.

Table 14 Model quantitative metrics for the intelligent image generation model DALL-E2 to generate images of the Degree Rings Ceremony head-turning ceremony

Quantitative metrics for intelligent image generation models	Realistic level	Precision	Diversity	Expressive power	Innovation	Appreciation	Artistry	Completeness	Practicality
DALL-E2	4	2	1	2	1	2	1	3	1

Image credit: researcher-made, 2023

Stable Diffusion

Stable Diffusion is a deep learning text to image generation model released in 2022. It is mainly used to generate detailed images based on the description of the text, as well as to generate images under the guidance of cue words to generate the translation of images. The researcher practiced the creation of the text prompts with the "Yao's ritual of turning the head as part of the precepts ceremony", and the result of the image generation is shown in the figure.



Figure 69 Images of the Degree of Abstinence Ceremony Head-Turning Ceremony Generated Using the Artificial Intelligence Model Stable Diffusion

Image credit: Made by researcher, 2023

Based on the subjective experience of generating images, the evaluation indexes can be quantified according to the model evaluation criteria table as follows: model operability - 3; model generation efficiency - 3; model stability - 2; model accuracy - 2; model scalability - 3, as shown in the table. -2; accuracy of the model - 2; scalability of the model - 3, as shown in the table.

Table 15 Model Evaluation Criteria Table for the Intelligent Image Generation Model Stable Diffusion to Generate Images of the Degree Rings Ceremony Head-Turning Ceremony

Evaluation metrics for intelligent image generation models	Operability	Generation efficiency	Stability	Precision	Scalability
Stable Diffusion	3	3	2	2	3

Image source: made by the researcher, 2023

Based on the results of the generation of the image of the degree of precepts ceremony of turning the head ceremony, it can be seen that the image of the degree of precepts ceremony of turning the head ceremony generated using the artificial intelligence model Stable Diffusion can be quantified according to the evaluation indexes as follows: degree of fidelity of the image - 3; accuracy of details of the image - -1; image diversity - 4; image expressiveness - 3; image innovativeness - 2; image viewability -2; Artistry of the image -2; Integrity of the image -4; Utility of the image -2. As shown in the table.

Table 16 Model quantitative metrics for the intelligent image generation model Stable Diffusio to generate images of the degree ring ceremony head-turning ceremony

Quantitative metrics for intelligent image generation models	Realistic level	Precision	Diversity	Expressive power	Innovation	Appreciation	Artistry	Completeness	Practicality
Stable Diffusio	3	1	4	3	2	2	2	4	2

Image credit: researcher-made, 2023

Midjourney

Midjourney is an image generation model based on artificial intelligence technology, which can generate high-quality images in a very short time, providing a convenient creative tool for artists, designers, game developers and so on. Due to its speed and effectiveness, Midjourney has gradually become popular on social media and has become the first choice for many creative people. Midjourney can generate many types of images, including landscapes, animals, abstract art, etc. Users can choose the right type to generate according to their needs. At the same time, Midjourney also provides a variety of parameter settings, users can adjust the parameters to control the generated image style, color, composition, etc., to achieve personalized creation. As Midjourney is integrated into the Discord channel, users can share their creation results in the channel and exchange creative inspirations with other users to form a good community atmosphere.

The researcher firstly practiced the creation of the text prompts with "the turning of the head in the Yao precepts ceremony", and the result is shown in Fig. It can be seen that images have strong advantages in visual aesthetics and graphic controllability.



Figure 70 Images of the Degree of Abstinence Ceremony Head-Turning Ceremony generated using the AI model Midjourney
Image credit: Made by researcher, 2023

Based on the subjective experience of generating images, the evaluation indexes can be quantified according to the model evaluation criteria table as follows: model operability - 3; model generation efficiency - 5; model stability - 4; model accuracy - 4; model scalability - 4, as shown in the table. -4; Accuracy of the model - 4; Scalability of the model - 4, as shown in the table.

Table 17 Model Evaluation Criteria Table for the Intelligent Image Generation Model Midjourney to Generate Images of the Degree Rings Ceremony Head-Turning Ceremony

Evaluation metrics for intelligent image generation models	Operability	Generation efficiency	Stability	Precision	Scalability
Midjourney	3	5	4	4	4

Image source: made by the researcher, 2023

Based on the results of the generation of the images of the degree of precepts ceremony of turning the head ceremony, it can be seen that the images of the degree of precepts ceremony of turning the head ceremony generated using the artificial intelligence model Midjourney can be quantified according to the evaluation indexes as follows: the degree of fidelity of the image - 5; the precision of the details of the image - 4; image diversity - 4; image expressiveness - 5; image innovativeness - 5; image viewability - 4; Artistry of the image - 4; Integrity of the image - 4; Utility of the image - 4. As shown in the table.

Table 18 Model quantitative metrics for the intelligent image generation model Midjourney to generate images of the degree ring ceremony head-turning ceremony

Quantitative metrics for intelligent image generation models	Realistic level	Precision	Diversity	Expressive power	Innovation	Appreciation	Artistry	Completeness	Practicality
Midjourney	5	4	4	5	5	4	4	4	4

Image source: researcher-made, 2023

Copilot

Copilot is an AI assistant developed by Microsoft, which is a sidebar tool integrated in the operating system that helps users to accomplish various tasks. Copilot is an AI model that generates graphs based on linguistic text, and the advantage of the model is that it can understand the information on the network in real time and give timely analysis and feedback. In terms of graph generation, the model has the advantages of high speed and high efficiency. Its disadvantage is that it is difficult to precisely control the graph and adjust the graph.

The researcher practiced the creation of the text prompts with the "Turning Cloud Ceremony in Yao Rituals", and after repeated adjustments and generation, the result is as shown in Fig.



Figure 71 Images of the Degree of Abstinence Ceremony Head-Turning Ceremony generated using the AI model Copilot

Image credit: Produced by the researcher, 2023

Based on the subjective experience of generating images, the evaluation indexes can be quantified according to the model evaluation criteria table as follows: model operability - 1; model generation efficiency - 4; model stability - 3; model accuracy - 3; model scalability - 2, as shown in the table. -3; Accuracy of the model - 3; Scalability of the model - 2, as shown in the table.

Table 19 Model Evaluation Criteria Table for the Intelligent Image Generation Model Midjourney to Generate Images of the Degree Rings Ceremony Head-Turning Ceremony

Evaluation metrics for intelligent image generation models	Operability	Generation efficiency	Stability	Precision	Scalability
Copilot	1	4	3	3	2

Image source: made by the researcher, 2023

According to the results of the generation of the images of the degree of precepts ceremony turning the head ceremony, it can be seen that the images of the degree of precepts ceremony turning the head ceremony generated using the artificial intelligence model Copilot can be quantified according to the evaluation indexes as follows: the degree of fidelity of the image - 3; the precision of the details of the image - --3; image diversity --3; image expressiveness --4; image innovativeness --3; image viewability -3; Artistry of the image -3; Integrity of the image -2; Utility of the image -2. As shown in the table.

Table 20 Model quantitative metrics for the intelligent image generation model Copilot to generate images of the Degree Rings Ceremony head-turning ceremony

Quantitative metrics for intelligent image generation models	Realistic level	Precision	Diversity	Expressive power	Innovation	Appreciation	Artistry	Completeness	Practicality
Copilot	3	3	3	4	3	3	3	2	2

Image credit: researcher-made, 2023

Comparison and Analysis of Creation Models

Through the above test on the generation of AI-generated Pidul Ritual Image Model, combined with the "Model Evaluation Criteria Table for AI-generated Pidul Ritual Image", the researcher has conducted a comparative analysis of the above intelligent models, and the results are shown in the figure below.

Table 21 Model analysis of AI for generating images of the degree of precept ceremony

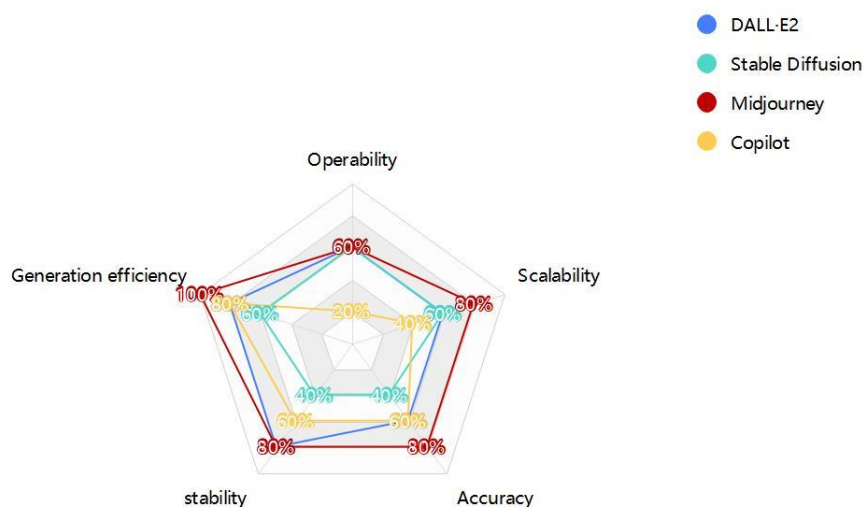


Image source: researcher-made, 2023

Table 22 Comparative Analysis of Artificial Intelligence Generated Images of Degree Rituals

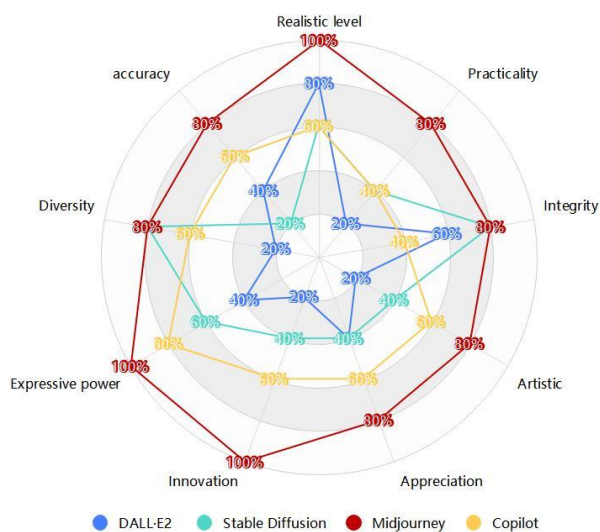


Image credit: researcher-produced, 2023

Intelligent image generation models are one of the most important areas of artificial intelligence technology, which can utilize deep learning and neural networks to generate high-quality and diverse images from a given text prompt. However, through the above tests on generative models for the image generation of the Dudu Ritual, it is easy to find that when "Dudu Ritual" is input as a textual cue, even the most advanced textual generative image models have difficulty in extracting its key visual features, and the output results do not achieve the desired effect. This means that the model lacks the ability to generate specific visual features when faced with topics with complex cultural backgrounds and specific visual features. The main reason for this is the limited expressiveness of the output domain of the model, which only recognizes "China" and "ceremony" individually, and then combines the fragmented elements in the final image, without making in-depth learning of the semantic connotations behind the text. The database does not make in-depth study of the semantic connotations behind the text. Secondly, the lack of the image database of the ceremony at home and abroad in the training of the intelligent generation model is also an important reason for the poor effect of the image generation of the ceremony.

Aiming at the above problems, this study will take the researcher as the center and use artificial intelligence technology to establish an intelligent image generation model belonging to the artistic style of the Yao Duoqing ceremony, so as to realize the collaborative creation between the artificial intelligence system and the human intelligence, and to realize the personalized and innovative artistic creation of image generation. In the comparative analysis of various evaluation indexes, the researcher finally established the Midjourney open source model with the strongest scalability and creativity as the creation tool for this creative practice.

6.2.2 Development Process Details

Through comprehensive testing in the field of intelligent image generation for the Dewan Ceremony, in-depth AI technology research, and carefully selected intelligent image generation models, the research team focused on AI-driven exploratory image creation practice, aiming to develop an intelligent image generation model specifically for the Dewan Ceremony of the Yao ethnic group in Hunan. The creative practice program is divided into four key phases, as detailed below.



Table 23 Process of developing AI image generation model for the Dewan Ceremony of the Yao people in Hunan province

Image Generation Research Project Outline for the Initiation Ritual			
Phase 1: Data Collection and Key Element Extraction	Phase 2: Testing the Initiation Ritual Image Generation Model	Phase 3: Model Adjustment and Optimization	Phase 4: Analysis of the Application Value of AI-Generated Initiation Ritual Images
Field investigation Online data collection Interviews with experts Collection and organization of information regarding the Hunan Yao tribe's initiation ritual Extraction of the ritual's core elements	Verification of the generated image model to ensure it produces the desired effect	Recording image data generated under different parameter settings Continuous adjustment and optimization of the model Achieving the best generation effect	Based on previous creative practices Evaluation of the potential value of using artificial intelligence technology to generate initiation ritual images Exploration of new creative possibilities

Image source: made by researcher, 2023

Phase I: Key element extraction and data collection. In the preliminary stage of the project, the research team will collect information through the Internet, interviews with experts and on-site field trips to gain a comprehensive understanding of the Duoqing ceremony of the Yao people in Hunan. The purpose is to accurately capture and refine the core elements of the ceremony and lay the foundation for the development of the subsequent image generation model.

Phase 2: Testing and validation of the AI image generation model. Entering the experimental phase, the research team will test the image generation model built especially for the ring ceremony to verify whether it can generate images that meet the requirements as expected. The results under different parameter conditions will be used to optimize the model performance to ensure that the generation results are optimized.

Phase 3: Model performance tuning and optimization. This phase focuses on continuously adjusting the parameters of the AI model through repeated trials and comparisons to ensure that the intelligently generated images are as close as possible to the research team's visual and cultural understanding of the ritual of circumcision.

The team will record the image data from each trial to provide real-time feedback and continuous optimization of the model.

Phase 4: Analysis of the applied value of AI-generated images. In the final stage, the research team will conduct an in-depth analysis of the generated images of the Degree of Abstinence Ceremony, compare the results of different generative models, explore the application potential of AI technology in the creation of images of cultural ceremonies, and propose new creative directions to expand the boundaries of AI in the field of artistic creation.

Based on the above model development process, the researcher will utilize Midjourney technology to carry out the generation training for the images of the intelligent Duoqing ceremony in order to establish an intelligent image generation model belonging to the Duoqing ceremony of the Yao ethnic group in Hunan. The specific practical operation process is as follows:

Data collection:

Field study: several study sites were set up in Huiyuan Yao community in Yongzhou, Hunan Province. Adopt the observation method to record each part of the ceremony, including the preparation, conducting and ending stages. In-depth interviews with villagers to collect oral traditions and personal experiences.

Directly experience the process of the ceremony to gain an in-depth understanding of the ritual process, the roles of the participants, and the community environment from first-hand information. To establish a trusting relationship between the researcher and community members and to promote open sharing of information.

Web-based data collection methods: use keywords to search relevant academic databases, online libraries, and video sharing platforms. Screening and assessing the reliability and relevance of the information, including publication date, author's background, sources, etc. Purpose amplification: supplement and validate information obtained from fieldwork to ensure comprehensiveness and accuracy of research. Obtain broad historical and cultural contextual information to add depth and breadth to the study.

Expert Interviewee and Identifying Information:

Table 24 Categorized list of interviewed experts and related persons

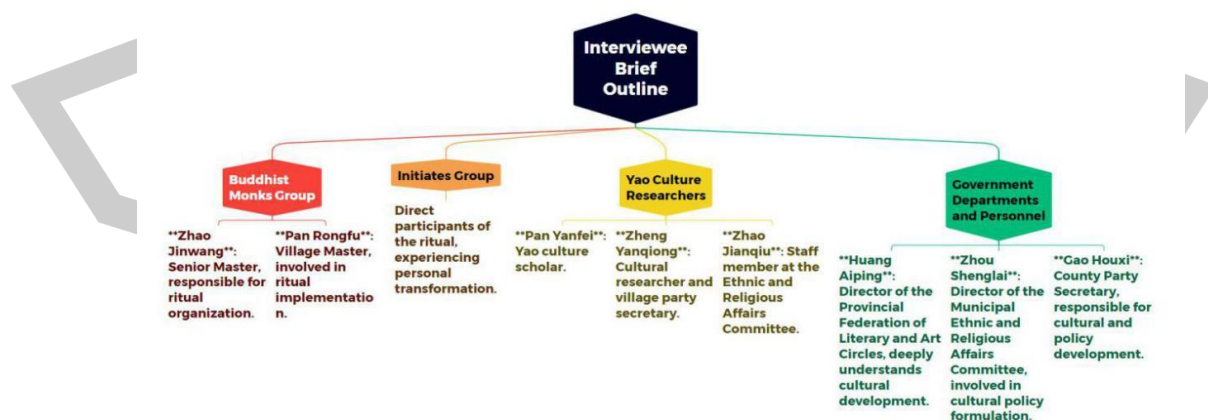


Image source: made by the researcher, 2023

Venerable Masters Group: e.g. Zhao Jinwang (Senior Master of the Southern Region of Hunan), Pan Rongfu (Master of Huiyuan Yao Village), who are mainly responsible for the organization and implementation of the ceremony.

Preceptor group (2008-2023): direct participants of the ceremony, experiencing the personal changes of the ceremony.

Yao cultural research groups: e.g. Pan Yanfei (local Yao cultural scholar), Zheng Yanqiong (branch secretary of Dongchongkou Village and cultural researcher), Zhao Shenqiu (staff member of the Minzu Committee of Chenzhou City), specializing in Yao culture and customs.

Relevant government departments and staff: e.g. Huang Aiping (Director of the Hunan Provincial Federation of Literature and Art), Zhou Shenglai (Director of the Minzu Committee of Yongzhou City), and Gao Houxi (Secretary of the Party Committee of Jianghua Yao Autonomous County, Yongzhou City), who are involved in the construction of Yao villages and policy making, and who have an in-depth understanding of cultural development.

Methodological refinement: An interview guide was designed to include both open-ended and closed-ended questions to ensure breadth and depth of information. Recording equipment was used to record the interviews to ensure the accuracy and completeness of the information.

Obtained insights and experience sharing from multiple perspectives by interviewing participants in different roles. Gain a deeper understanding of the socio-cultural significance of rituals, as well as their changes and adaptations in modern society.

Steps of information collation and refinement: in-depth analysis of the information collected through interviews with relevant people and fieldwork. The researcher selected 10 ceremonies for elemental refinement from the process of the Duoqi ceremony in the Yao community in Hunan. They are: the ceremony of going up the mountain of swords, the ceremony of opening the light, the ceremony of turning over the platform, the ceremony of crossing the sea of fire, the ceremony of the Scholar's Dance, the ceremony of stepping on the fire tube, the ceremony of stepping on the plough, and the ceremony of opening the altar and lighting the fire.

By synthesizing and analyzing the data from multiple sources, a comprehensive framework on the rituals of the Dewan ceremony is constructed. The core features of the ceremony are highlighted to provide a clear direction and focus for subsequent research.

Testing and validation of AI image generation model

In the process of conducting the development and deployment of the image generation model, the second stage of testing is a crucial part. The core task of this phase is to conduct a comprehensive and detailed test of the image generation model for the degree of abstinence ceremony in order to verify whether its performance meets the expected goal. The specific design content is as follows:

Shangdaoshan Ceremony

Detailed description of the creation:

The imagery of "Shangdaoshan", as a challenging part of the Yao ritual in Hunan, is given a new visual life in this AI creation. The graphic work is highly abstracted to show the moment when the teacher and the man bravely climb the mountain of knives, in which the mountain of knives is not only made up of real blades, but through the change of light and shadow and the contrast of colors, it forms a symbolic

mountain full of power and dynamics. The light of the blades appears in the form of lines and flashes of cold light in the work, reflecting both the danger of the mountain of blades and Shiono's courage in facing the challenge.

Table 25 design framework of AI image generation for Shangdaoshan ceremony

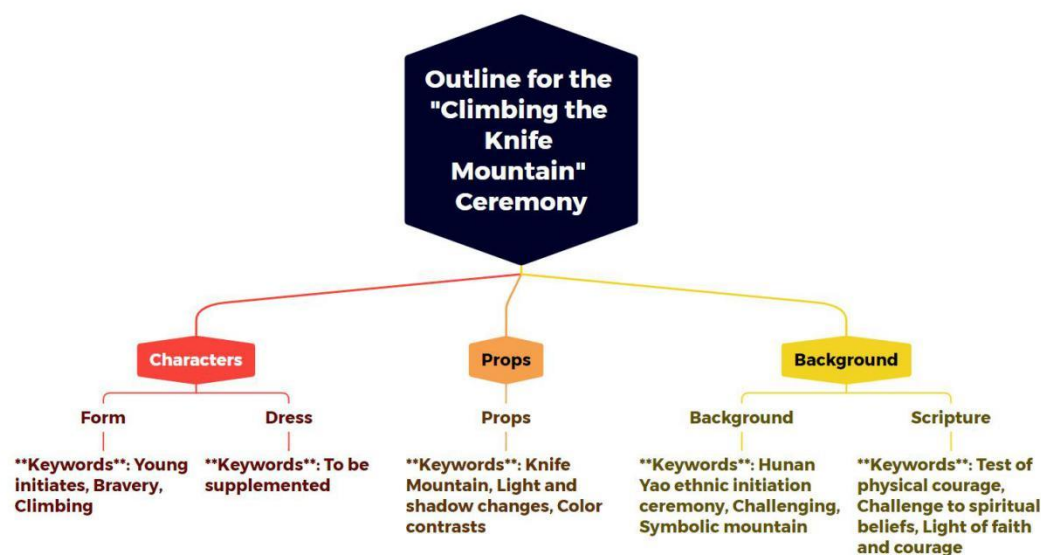


Image source: produced by researchers, 2023

With the above key elements, the image generation results of the Shangdaoshan ceremony model built using the artificial intelligence software Midjourney are shown below.

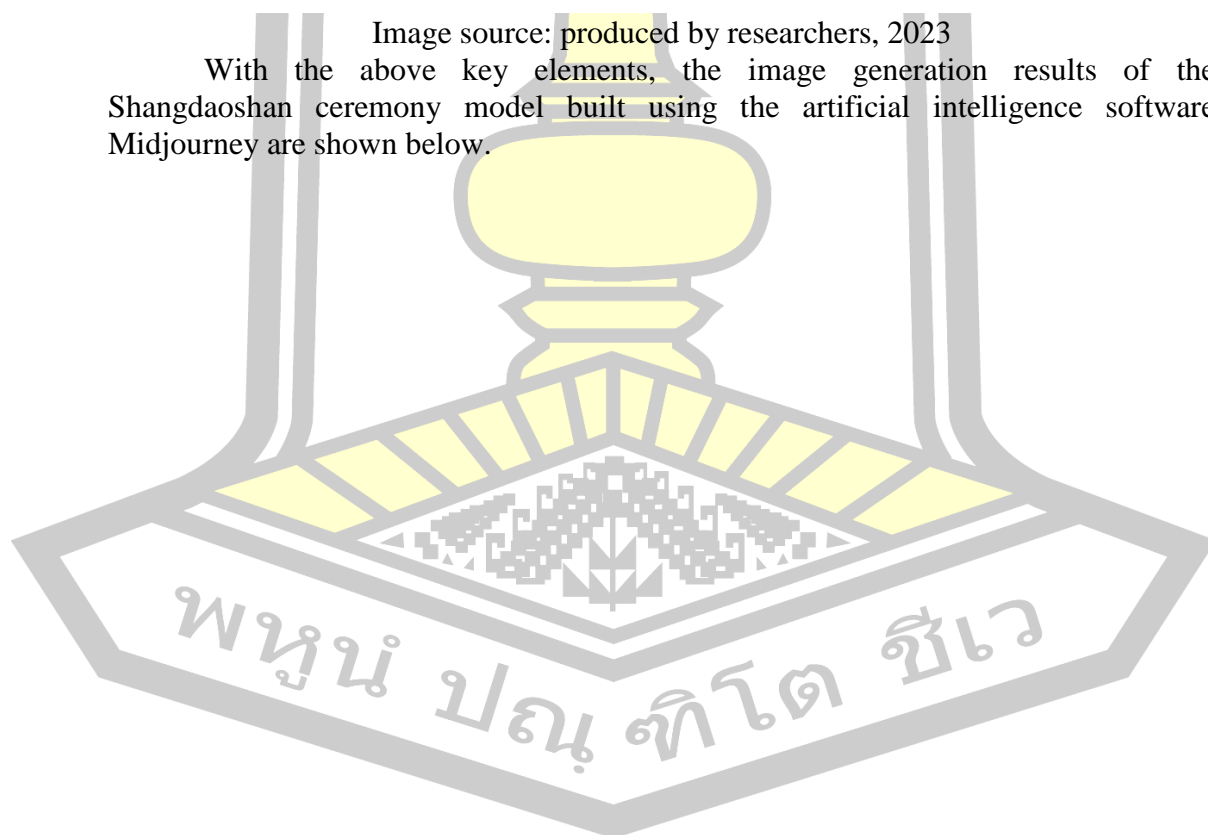




Figure 72 Image of Shangdaoshan ceremony generated by Midjourney

Image source: made by researcher, 2023

In this set of pictures, the constituent elements of Shangdaoshan ceremony, props, environment and other factors are abstracted and artistically processed, using the composition and arrangement of lines and black and white color tones to express the solemn and tense feeling of this ceremony.

Design Concept Analysis:

The design concept originated from the interpretation of the deeper meaning of the Shangdaoshan ceremony - it is not only a test of physical courage, but also a challenge to spiritual beliefs. Therefore, in terms of visual expression, strong contrasting colors were chosen to highlight the danger of the mountain of knives and the courage of the masters and men. The dark red background symbolizes the solemnity and mystery of the ceremony, while the white lines of the knife light represent the light of faith and courage, penetrating the darkness and guiding the way.

In addition, the addition of dynamic elements enhances the sense of movement in the image, enabling the viewer to feel the heartbeat of Shi-Nao as he climbs the mountain of knives, as if he himself has become part of the ceremony. Through modern visual language, this work not only recreates the intensity of the traditional

ceremony, but also resonates with modern audiences on an emotional level, allowing more people to understand and respect this traditional culture.

In terms of technical implementation, artificial intelligence algorithms were used to analyze the symbols and colors of traditional Yao culture, and then combined with modern design elements to create a work of art that is both characteristic of traditional culture and in line with modern aesthetics. This cross-generation innovation attempt aims to explore the dialog between tradition and modernity, and to stimulate deep thinking and exploration of cultural heritage through art.

Overall, the AI artwork "Shangdaoshan" is not only a visual reproduction of the traditional rituals of the Yao people in Hunan, but also an attempt to explore the possibility of integrating traditional cultural connotations with modern technology. This work not only shows the unique charm of Yao culture, but also opens up a new path of traditional cultural inheritance and innovation.

Enlightenment Ceremony

Detailed description of the creation:

In this graphic work created by AI, the "Ritual of Enlightenment" is presented as a scene full of mystery and solemnity. In the work, the Master stands in the center of the ceremony, holding a burning incense burner, surrounded by idols and offerings that emit soft light. The light radiates from behind the idol, creating an almost palpable aura of holiness. The face of Shih Kung is outlined by the details of the interplay of light and shadow, with a solemn and focused expression, as if he is in silent communication with the deity.

In the visual design of the work, gradient light and shadow effects are used to enhance the mystery of the ceremony, and at the same time, the solemnity and sanctity of the ceremony is shown through delicate color layers. The halo around the statue not only symbolizes the existence of the deity, but also implies the purifying and protective effects of the ceremony.

Table 26 AI image generation design architecture for Kaiguang ceremony

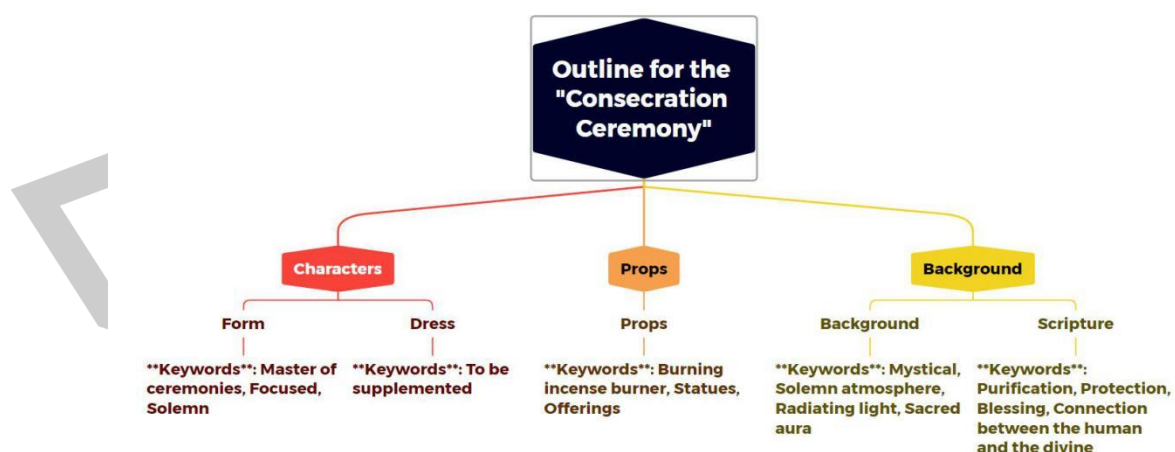


Image source: made by researcher, 2023

With the above key elements, the image generation result of the Kaiguang ceremony model built using the AI software Midjourney is shown below.



Figure 73 Images of Kaiguang ceremonies generated through Midjourney

Image source: made by researcher, 2023

In this set of pictures, the constituent elements of Kaiguang ceremony, props, environment and other factors are abstracted and artistically processed, making the pictures a rational expression of the concept of the ceremony's expressive mood.

Design Concept Analysis:

The design concept aims to convey the core spirit of Kaiguang ceremony - purification, protection and blessing - through visual art. In Yao culture, Kaiguang ceremony is an important link to connect the human world with the gods and to obtain the shelter of divine power. Therefore, the light and shadow in the work is not only a reproduction of physical phenomena, but also a symbolic expression of divine power.

The choice of focusing on Shih Kung and the statue of the deity is to emphasize the connection and communication between man and the deity. The design of the light not only increases the layering and visual impact of the image, but also

intends to express the descent of the divine power during the Kaiguang ceremony and the inner devotion of the Master.

In addition, the work adopts a relatively abstract expression, aiming to leave more space for the viewer's imagination, so that everyone can feel their own understanding of the ceremony, the gods and their beliefs. Through the means of modern technology, this work attempts to build a bridge across time and space, connecting traditional culture and contemporary audiences.

On the technical level, the application of AI enables the creation process to capture and reproduce the details and atmosphere of the Kaiguang ceremony with greater precision. By learning and analyzing a large number of traditional ritual elements and symbols, AI helps the artist explore an artistic expression that is both respectful of tradition and full of innovation.

To sum up, the AI artwork of "Kaiguang Ceremony" is not only a deep tribute to the traditional culture of the Yao people, but also a meaningful exploration of how to pass on and innovate the traditional culture in the modern society. This work reinterprets the cultural connotation of Kaiguang Ceremony through a modern perspective, providing new possibilities for the dialog between tradition and modernity.

Fanyuntai

Description: In this AI-created graphic work, the Fanyuntai is presented as an energizing and transformative symbolic ritual. At the center of the graphic are the men bravely jumping over the symbolic platform, which is designed as a smooth, towering symbolic barrier surrounded by a cloudy atmosphere. The figures of the Master Men are exaggeratedly elongated in their jumps, creating a visual effect of dynamic beauty that reflects their determination to achieve spiritual purification and rebirth through self-challenge during the ceremony.

Table 27 Fanyuntai Ceremony AI Image Generation Design Architecture

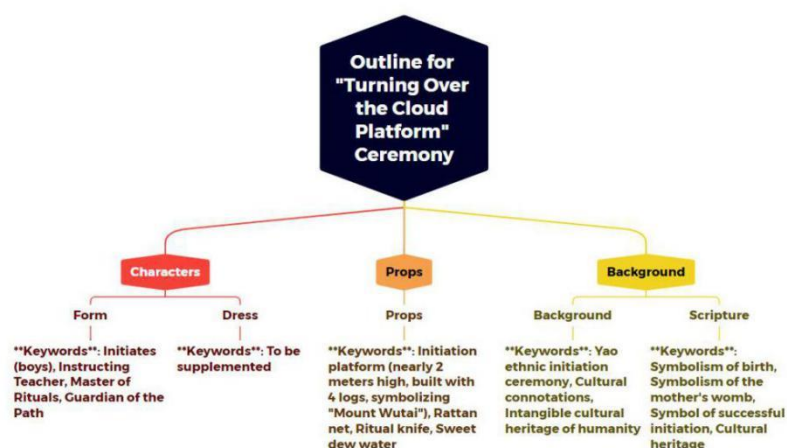


Image credit: researcher-made, 2023

With the above key elements, the image generation results of the Fanyuntai ceremony model built using the artificial intelligence software Midjourney are shown below.



Figure 74 Fanyuntai Ceremony Images Generated by Midjourney

Image source: made by researcher, 2023

In this set of pictures, the constituent elements of the Fanyuntai ceremony, props, environment and other factors are abstracted and artistically processed, and the composition and arrangement of lines are used to express this abstract mood, and the overall generation effect is relatively perfect.

Analysis of the design concept: The design concept aims to convey the theme of spiritual purification and physical and mental transformation in the "Fanyuntai" ceremony. The platform is not only a physical obstacle, but also symbolizes the challenges and difficulties in life. By bravely jumping over the platform, the men and women symbolically express their readiness to leave the past behind and embrace their new selves.

Visually, the work employs strong dynamic effects and flowing lines to enhance the visual impact and sense of movement so that the viewer can feel the vigor and courage of the Master Men during the ceremony. The use of clouds not only adds to the mystery of the scene, but also signifies the uncertainty and ambiguity of the

transformation process, while the final jump over represents the hope for the future and the belief in self-realization.

In addition, this work also explores the relationship between the individual and the collective in traditional culture. Although the behavior of the teachers and men is an individual challenge, it is also a ritual that the community participates in and witnesses together, reflecting the close connection between individual growth and collective identity.

Technically, the application of AI lies in its ability to capture and reproduce the dynamic beauty and symbolism of the ceremony, creating a new visual language through the learning and reinterpretation of traditional cultural symbols, which preserves the traditional spirit of the ceremony while endowing it with a modern visual aesthetic.

In conclusion, the AI artwork "Fanyuntai" is not only an innovative expression of the traditional rituals of the Yao people in Hunan, but also an in-depth exploration of the relationship between individual growth, community identity and cultural heritage. Through the use of modern technology, this work provides a new perspective for the dialog between tradition and modernity, and demonstrates the vitality and transformative potential of traditional culture in contemporary society.

Crossing the Guohuohai

Detailed description of the creation:

In this AI-created graphic work, the ritual of Guohuohai is presented in a visually arresting way. The work focuses on the men and women walking barefoot across the burning coals, the sea of fire spreading beneath them and the flames licking at their steps. The firelight jumps in the darkness of the night, casting shadows of the men's determination, their faces fearless and their steps firm. The spectators around them could feel their awe and support even though they were only vague outlines.

Table 28 Guohuohai Ritual AI Image Generation Design Architecture

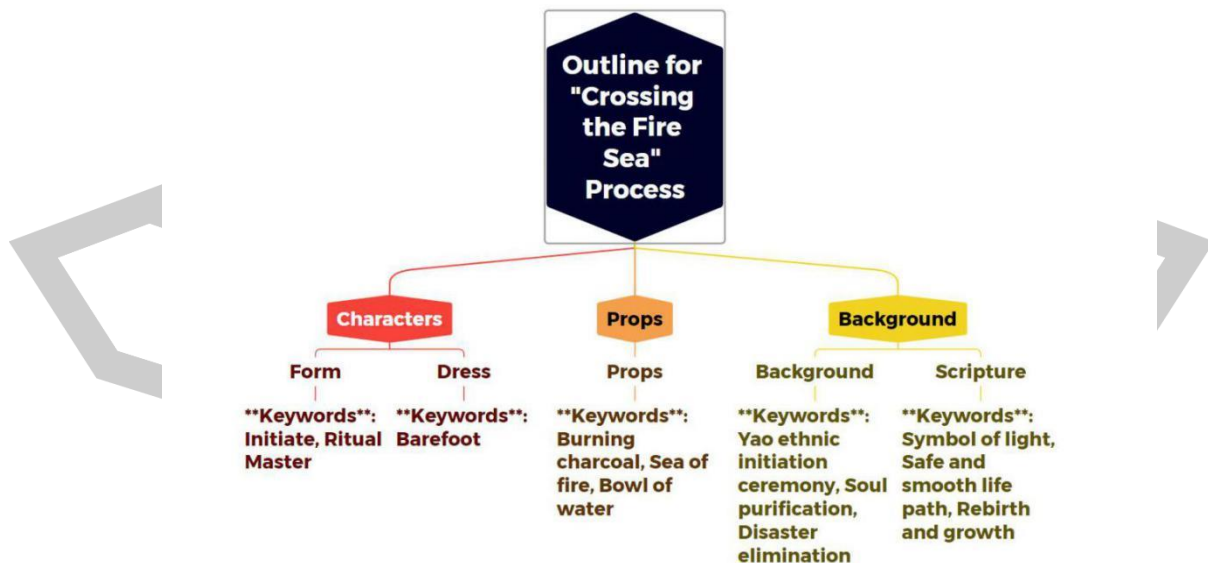


Image credit: researcher-made, 2023

With the above key elements, the image generation results of the Guohuohai ceremony model built using the artificial intelligence software Midjourney are shown below.



Figure 75 Guohuohai ritual images generated through Midjourney

Image source: made by researcher, 2023

The AI constructed an image of Guohuohai, an abstract ritual, by analyzing and understanding the keywords and borrowing from existing databases. From the generated results, the AI can distill the complicated ritual content and express it through simple symbols. It is more mature in artistic expression and content generation control.

Design concept analysis:

The design concept is based on the understanding of the deeper meaning of the Guohuohai ceremony - it is not only a test of physical courage, but also a baptism of spiritual beliefs. By stepping over the burning coals with bare feet, it symbolizes the power of faith to overcome difficulties and purify the body and mind.

In terms of visual expression, the work uses colors with strong contrasts between light and dark to create the heat and danger of the sea of fire, and at the same time highlights the bravery and steadfastness of the teacher men in the sea of fire. The

flames are presented in a dynamic form, adding vividness and urgency to the image, enabling the viewer to visualize the challenging nature of the Guohuohai ceremony and the courage of the ceremony participants.

In addition, by focusing on the movements and expressions of the masters and men, the work emphasizes the inner world of the individual in the face of challenges, demonstrating the respect, reverence, and transcendence of human beings in the face of the forces of nature. Meanwhile, the blurred outlines of the audience symbolize the support and witness of the community, emphasizing the important role of rituals in maintaining community cohesion and traditional culture.

On the technical level, the application of AI makes it possible to capture the dynamics of the flames and the emotions of the characters in fine detail, and through the modern interpretation of the traditional rituals and cultural symbols, to create works of art that are both culturally profound and resonant with modern audiences.

In short, the AI artwork "Guohuohai" aims to reinterpret the spiritual connotation of this traditional ritual through modern visual art means, and to explore the profound connection between faith and courage, and between the individual and the community. This work is not only a tribute to the culture of the Yao people in Hunan, but also a meaningful attempt to integrate and innovate tradition and modernity, providing new perspectives and ideas for cultural inheritance.

Zhuangyuan Dance

Description: In this AI-created graphic, the "Zhuangyuan Dance" is captured as a moment of joy and celebration. In the center of the graphic are the men and women dressed in traditional costumes, holding ribbons and jumping around the fire in a lithe and energetic manner. The light of the fire reflects on their faces, bringing out warm tones and filling the scene with joy and light. The silhouettes of the audience loom in the background, and their applause and cheers seem to travel through the scene, cheering on the Shi Men as they dance.

Table 29 AI image generation design architecture for the Zhuangyuan dance ceremony

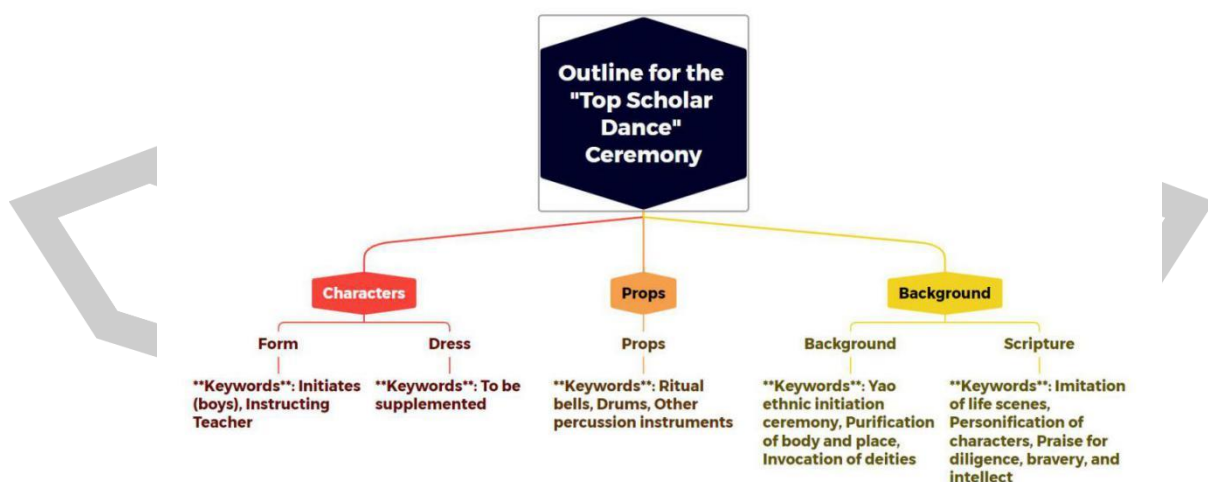


Image source: made by researcher, 2023

With the above key elements, the image generation results of the Zhuangyuan dance ceremony model built using the artificial intelligence software Midjourney are shown below.



Figure 76 Images of the Zhuangyuan dance ceremony generated through Midjourney

Image source: made by researcher, 2023

The AI has constructed an image of an abstract ritual, the Zhuangyuan dance, by analyzing and understanding the keywords and borrowing from existing databases. The result shows that the AI has refined the elements of the ritual, but the expression of the ritual still needs to be debugged.

Design Concept Analysis: The design concept aims to convey the festive atmosphere and the spirit of community unity in the Zhuangyuan Dance through visual art. This ceremony is not only a celebration of the outstanding performers in the Dujie ceremony, but also a festive moment for the whole community to participate and witness. Through jumping and dancing, the men and women demonstrate their courage, wisdom and community pride, while at the same time expressing respect for traditional culture and community values.

In terms of visual expression, the work employs warm tones and light effects to create an atmosphere that is both celebratory and sacred. Dynamic dance movements and fluttering ribbons enhance the vibrancy of the image, enabling the viewer to feel the joy of the ceremony and the harmony of the community. By emphasizing the expressions and movements of the masters and men, this work captures every detail of the Zhuangyuan dance, demonstrating the vitality and importance of cultural heritage in the traditional ceremony.

In addition, the blurred outlines of the audience and the cheers coming from the background are designed to emphasize the community's support and participation in the ceremony, highlighting the strong connection between the individual and the collective and the community culture of mutual support.

On the technical level, AI is used to meticulously recreate the dynamic beauty and emotional expression of traditional dance, while allowing this traditional ritual to resonate with contemporary audiences through modern visual language. Through the reinterpretation and innovative expression of traditional cultural symbols, this work not only enlivens the Zhuangyuan dance of the Yao people in the vision of modern audiences, but also explores the new vitality and dissemination path of traditional culture in contemporary society.

In conclusion, the creation of the Zhuangyuan Dance is not only a celebration of the traditional culture of the Yao people in Hunan, but also an exploration of the importance of community spirit and cultural heritage. With its unique perspective and innovative technical means, this work builds a bridge between tradition and modernity, demonstrating the power of cultural diversity and innovation.

Tahuotong

Description: In this AI-created graphic work, the Tahuotong ritual is vividly depicted in its raw power and sheer courage. The work focuses on Shi Nan's courageous step through a large iron cylinder filled with burning charcoal, in which flames leap and glow brightly. Beneath Shi Nan's feet is the red-hot charcoal, and above him is a Yao village under the night sky, forming a picture of courage and faith. The figures of the audience surround them, their expressions filled with awe and support.

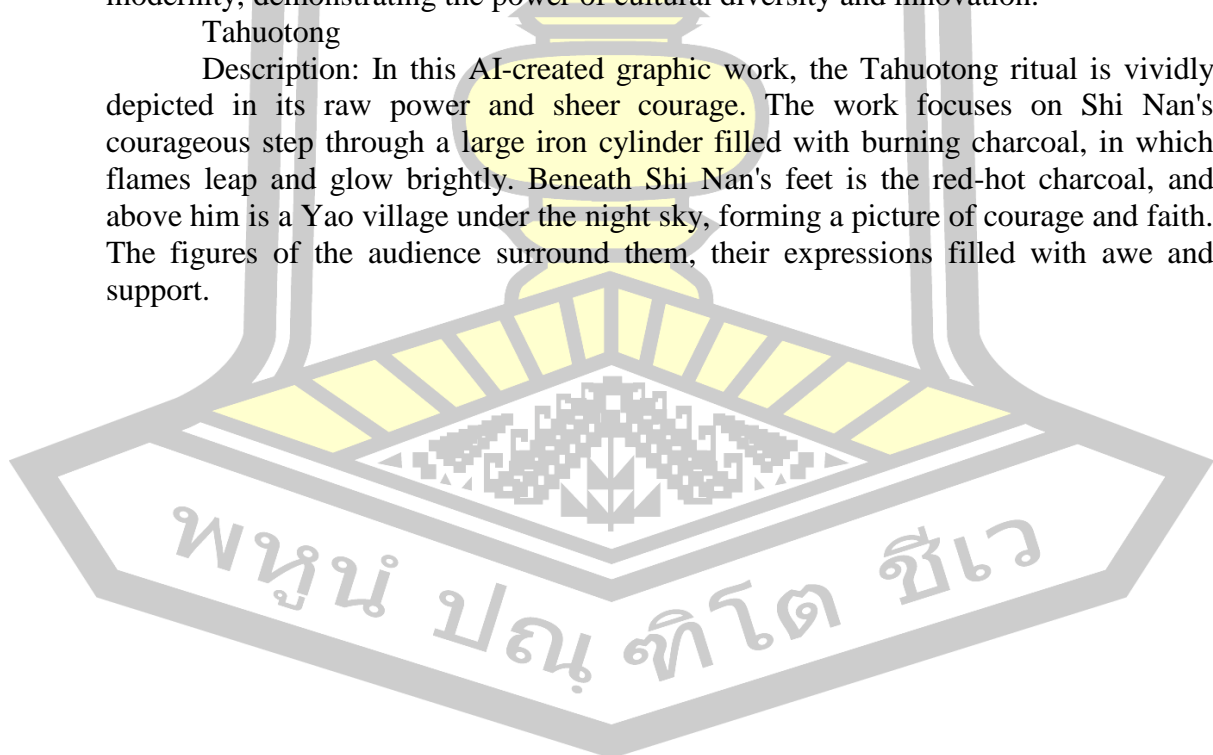


Table 30 Tahuotong Ceremony AI Image Generation Design Architecture

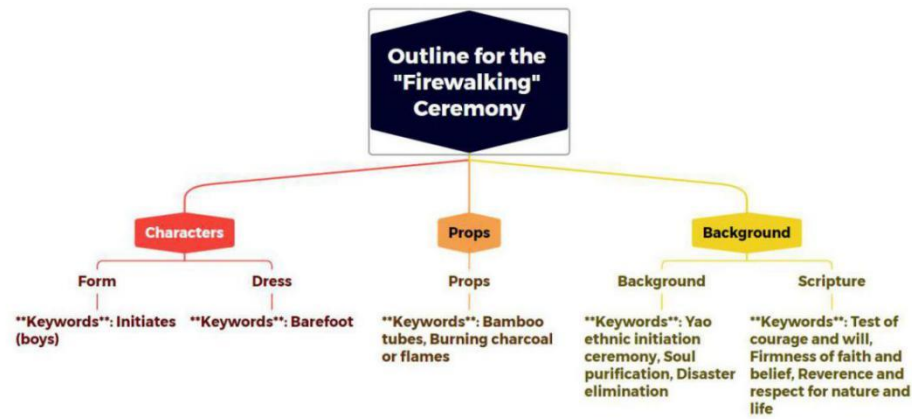


Image credit: researcher-made, 2023

With the above key elements, the image generation results of the Tahuotong ritual model built using the artificial intelligence software Midjourney are shown below.



Figure 77 Images of Tahuotong rituals generated through Midjourney

Image credit: researcher produced, 2023

The AI constructed an image of Tahuotong, an abstract ritual, by analyzing and understanding keywords and borrowing from existing databases. Although the content and elements of the ritual were refined in depth by the AI, the generated content still needs further adjustment.

Design Concept: The design concept is based on an understanding of the deeper cultural significance of the Tahuotong ceremony - a traditional event that demonstrates the power of faith and community cohesion through courageous confrontation. The ceremony is not only a test of individual courage, but also a symbol of community bonding through shared beliefs and cultural traditions.

Visually, the work emphasizes the raw power and sheer courage of the ritual through the fine detailing of the flames and charcoal. The dynamic effects of the

flames and the warmth of the light not only add to the visual impact of the work, but also symbolize spiritual purification and rebirth. At the same time, the determination and fearlessness in the face of challenges is expressed by capturing the moment when the master and the man take a step.

In addition, the inclusion of the surrounding audience not only adds vitality to the image, but also reinforces the attributes of the ceremony as a community event, highlighting the close connection between the individual and the collective. The support and witness of the community makes this traditional ceremony an important link between the past and the present, between the individual and the community.

On the technical level, the use of AI technology allows for a more vivid reproduction of the dynamic beauty of the flames and figures, while retaining the traditional elements and cultural connotations of the ceremony, and the intervention of AI technology not only provides new forms of expression for traditional culture, but also offers new perspectives for the modern audience to understand and experience this traditional activity.

In conclusion, the AI artwork of "Tahuotong" is a deep tribute to the traditional rituals of the Yao ethnic group in Hunan, as well as an exploration of the inheritance and innovation of traditional culture in modern society. The work demonstrates the power and beauty of the ritual through modern technology, providing a unique cultural experience for viewers from different cultural backgrounds, and emphasizing the importance of common beliefs and community support in the face of challenges.

Talitou

Description: In this AI-created graphic work, the Talitou ceremony is depicted as a symbolic scene. In this work, the masters and men take turns to cross the plough placed in the center of the village, and this action looks particularly solemn and sacred under the setting sun. The plow is not only a symbol of farming culture, but also a central object in the transition ceremony. In the background, the silhouette of the Yao village and the rolling mountains in the distance form a harmonious idyllic scene, emphasizing the close connection between man and nature.

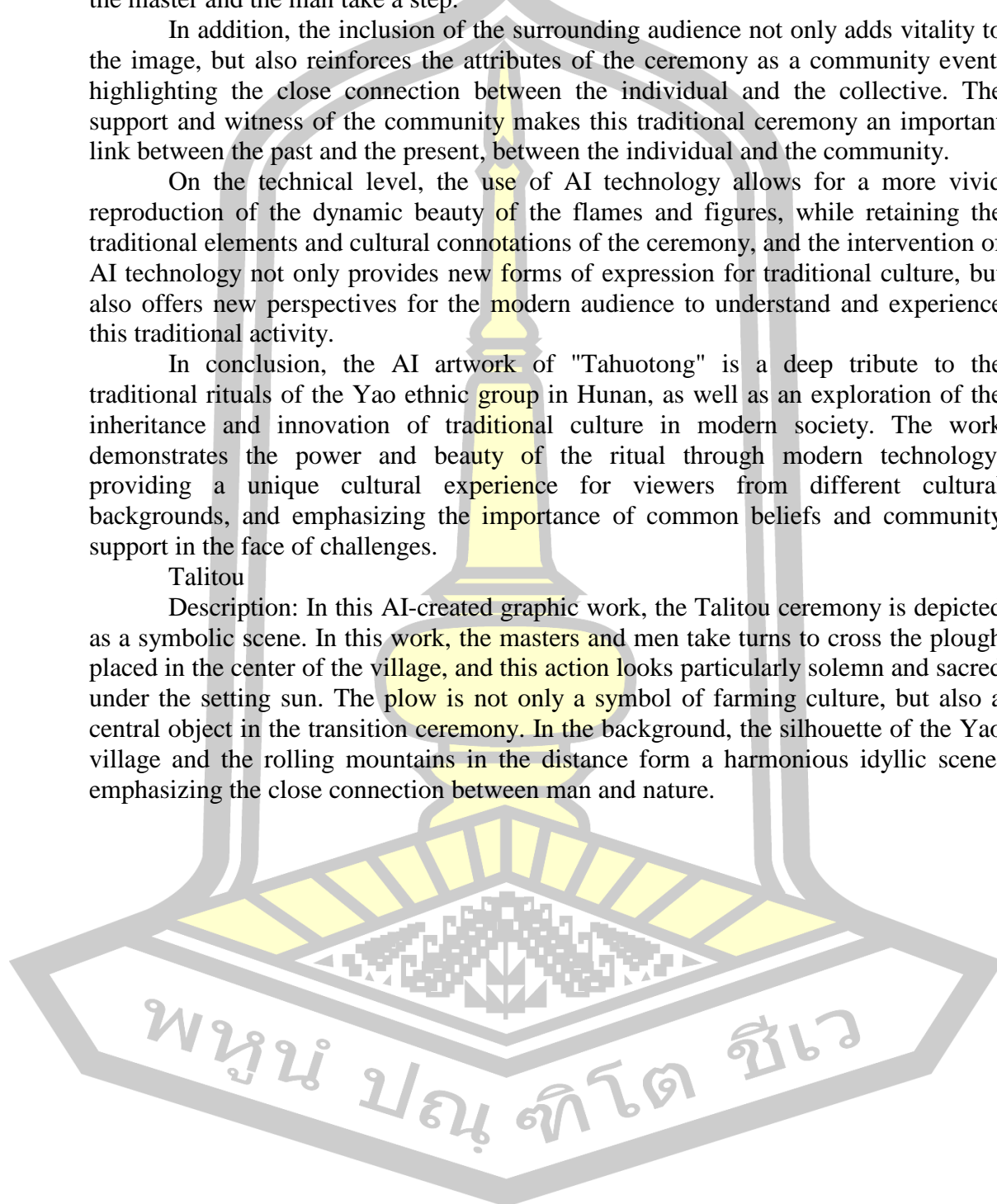


Table 31 Talitou Ceremony AI Image Generation Design Architecture

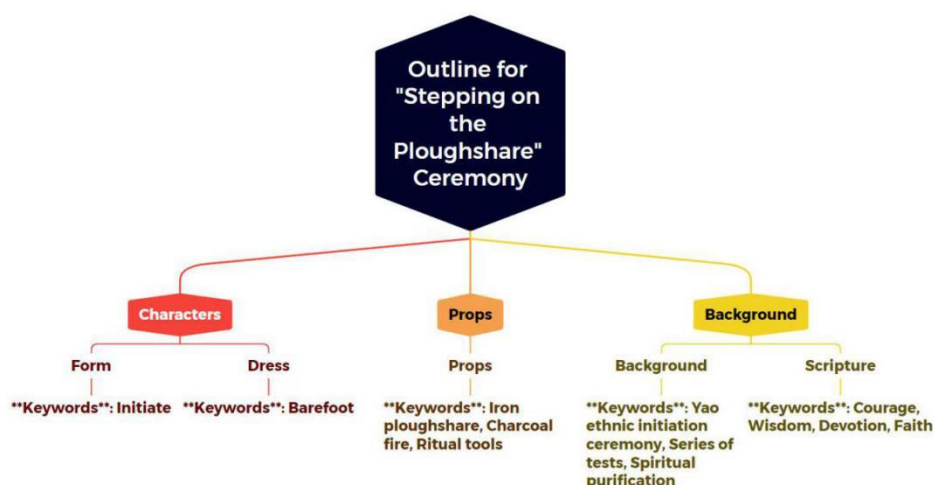


Image credit: researcher-made, 2023

With the above key elements, the image generation results of the Talitou ceremony model built using the artificial intelligence software Midjourney are shown below.



Figure 78 Talitou ritual image generated by Midjourney

Image source: made by researcher, 2023

The AI constructed an image of Talitou, an abstract ritual, by analyzing and understanding the keywords and borrowing from existing databases. From the generated results, the AI can distill the complicated ritual content and express it through simple symbols. It is more mature in artistic expression and content generation control.

Analysis of the design concept: The design concept aims to explore the theme of harmonious coexistence between human beings and nature through the visual reproduction of the Talitou ceremony, and at the same time emphasize the importance of the farming tradition and respect for the land in Yao culture. This ceremony symbolizes the reverence of the masters and men for nature and the value of farming life, and is a celebration of the cycle of nature and the power of life.

Visually, the work adopts a soft color palette and delicate light and shadow treatments to create a calm and sacred atmosphere. The plow head, as the focal point of the image, is imbued with special significance, while the surrounding natural environment and village life provide a rich cultural background for this symbolic action. The theme of growth and transition is emphasized by capturing the moment when the teacher-man Talitou is stepping on the plow, showing the individual's place in the community and natural environment.

In addition, the depiction of villages and mountains in the background not only adds visual depth to the work, but also signifies the deep connection between Yao culture and the natural environment, highlighting the root position of farming culture in Yao society.

On the technical level, the use of AI lies in delicately capturing and reproducing every detail of the ceremony, while creating a new way of visual expression through an in-depth interpretation of the traditional symbols and cultural background. This not only allows the symbolism of the traditional ceremony to be reinterpreted in a modern context, but also provides a new cognitive path for modern audiences to understand and feel the unique charm and value of Yao culture in a deeper way.

In conclusion, the creation of Talitou is not only a tribute to the traditional farming culture of the Yao people in Hunan Province, but also an exploration of the concept of harmonious coexistence between man and nature. This work shows the cultural connotation and aesthetic value of the ceremony through modern technological means, and provides new perspectives and thoughts for promoting cultural diversity and sustainable development.

Kaitandianhuo Ceremony

Details: In this AI-created graphic work, the Kaitandianhuo Ceremony is presented as a sacred and revelatory moment. The work captures Shigong lighting the ceremonial fire in the first rays of dawn, the firelight flickering in the dimming morning sunlight, bringing a symbol of hope and light to the entire village. The figure of Shigong is firm and solemn, and the torch in his hand contrasts sharply with the surroundings, emphasizing the centrality and sanctity of the ceremony.

Table 32 AI image generation design architecture for the Kaitandianhuo lighting ceremony

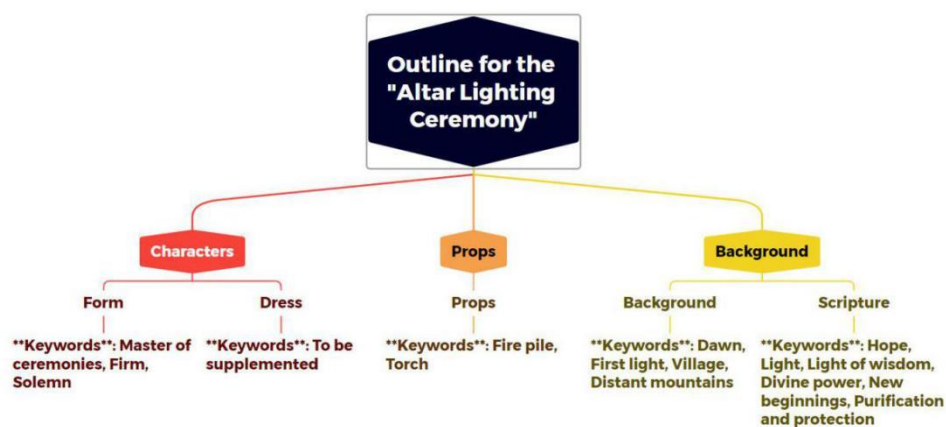


Image credit: researcher-made, 2023

With the above key elements, the image generation results of the Kaitandianhuo ceremony model built using the artificial intelligence software Midjourney are shown below.

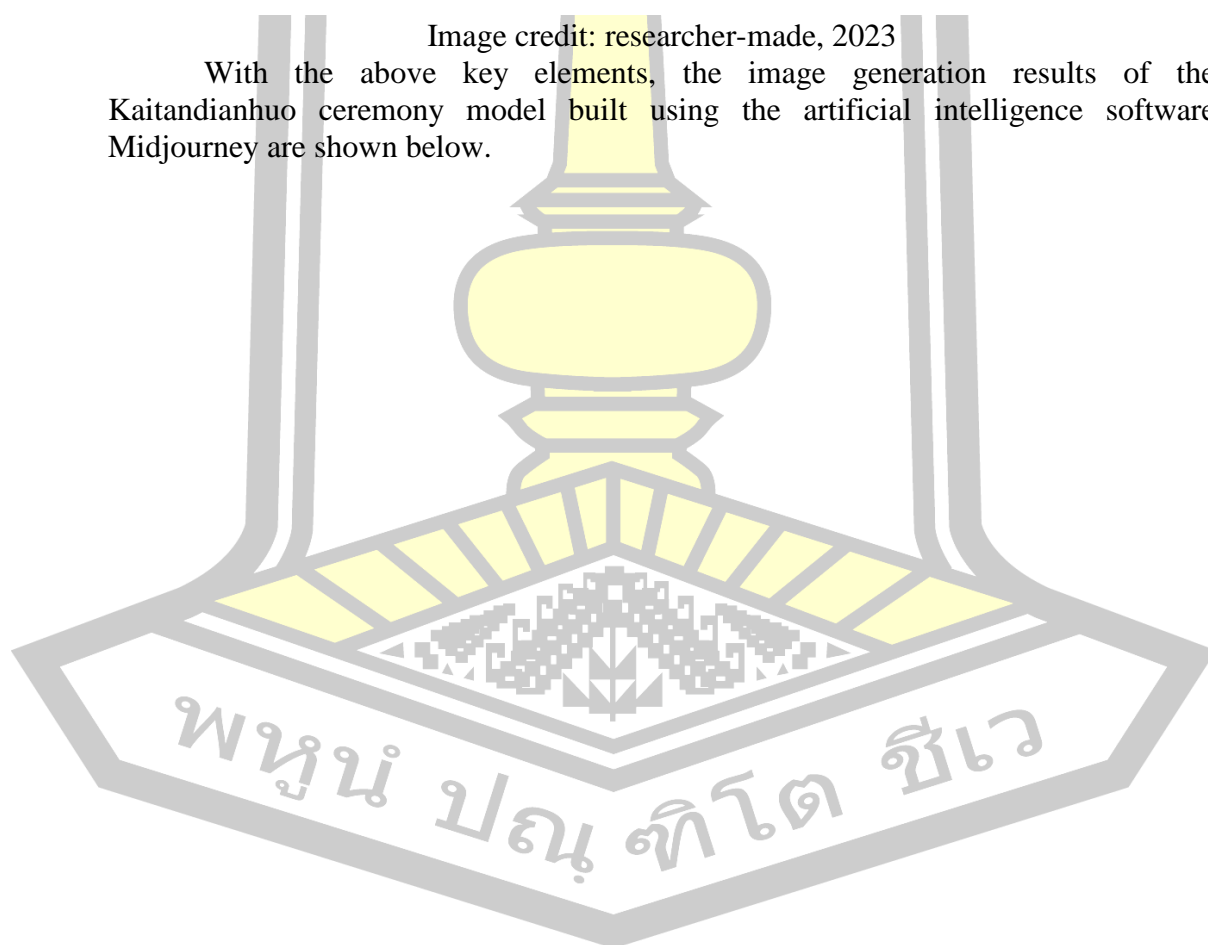




Figure 79 Image of Kaitandianhuo ceremony generated by Midjourney
Image source: made by researcher, 2023

The AI constructed an image of Kaitandianhuo, an abstract ceremony, by analyzing and understanding the keywords and borrowing existing databases. From the generated results, the AI can distill the complicated ritual content and express it through simple symbols. It is more mature in artistic expression and content generation control.

Analysis of the design concept: The design concept is based on the important role of the Kaitandianhuo ceremony in the Dujie ceremony of the Yao people in Hunan province - it not only marks the beginning of the ceremony, but also symbolizes the guidance of the light of wisdom and the descent of divine power. Through visual art, this work aims to convey the themes of new beginnings, purification and protection.

Visually, through the fine depiction of the morning light and the fire, the work creates a warm and mysterious atmosphere that reflects the sacredness and solemnity of the Kaitandianhuo lighting ceremony. The glow of the fire and the figure of

Shigong form the visual focal point, symbolizing the power of traditional wisdom and cultural inheritance. At the same time, the hazy outlines of the village and distant mountains in the background add a sense of intertwined time and space, connecting the past, present and future.

In addition, this work also attempts to explore the connection between the individual and nature, between man and the universe. By incorporating natural elements into the background of the ceremony, it emphasizes the harmonious symbiosis between human cultural activities and the natural world, as well as the importance of the natural world in human spiritual life.

On the technical level, the application of AI lies not only in capturing the subtle changes in light and color, but also in the ability to combine the symbolism of traditional rituals with modern visual language to create artworks that have both depth and resonance. Through the modern interpretation of cultural symbols, this work provides the audience with a new way of experiencing the aesthetic and philosophical connotations of traditional culture, allowing them to re-examine and appreciate them in a modern context.

In conclusion, the AI artwork "Kaitandianhuo Ceremony" is not only a tribute to the spirit of Hunan Yao culture, but also an in-depth exploration of the relationship between tradition and modernity, man and nature. With its unique perspective and innovative expression, this work provides new ideas and inspiration for cultural heritage and artistic innovation.

In this stage, the researcher realized the artistic representation of each part of the Dujie ceremony through the use of Midjourney technology, showing the possibility of integrating traditional culture with modern technology. The creation of each ceremony deeply explored its socio-cultural significance and modern social adaptation, and with the application of AI technology, not only reproduced the visual and cultural details of the ceremony, but also opened up new paths for traditional art in contemporary times, emphasizing the importance of cultural inheritance and innovation.

Phase III: Model performance adjustment and optimization

In the field of AI image generation, realizing accurate cultural reproduction not only requires us to have deep cultural understanding and creative design, but also requires researchers to continuously refine the technical level. For a culturally rich topic such as the Dujie ceremony, any slight deviation may lead to misunderstanding or loss of cultural information. Therefore, the focus of the third phase is to continuously adjust the parameters of the AI model through repeated trials and comparisons to ensure that the intelligently generated images are as close as possible to the research team's visual and cultural understanding of the Dujie ceremony.

Real-time feedback and continuous optimization

During the testing and optimization process, it was crucial to record image data from each trial. This data not only helps us track changes in the model's performance, but also provides real-time feedback on the model. By comparing the images generated from different iterations with first-hand information such as photos and videos collected during field trips, we can quantitatively and qualitatively assess the model's performance.

A key part of the optimization process is the constant adjustment of data inputs. In the Midjourney model there are some problems in all the generated images,

the researcher re-adjusts the keywords for the deficiencies in the generation of each ritual to ensure that the generated images can more vividly interpret the content of each ritual in terms of content interpretation, aesthetic intention, and feature recognition. The following are the optimizations and adjustments for each ritual:

The image of the "Shangdaoshan" ceremony overemphasizes the danger of the mountain and neglects the solemnity of the ceremony. The researcher may need to re-balance the ratio of the elements in the input data or adjust the weight of the model in recognizing the specific symbols, in which the researcher makes new improvements to the keywords, to ensure that the effect can be better. The specific keywords are: A man wearing traditional Yao clothing is climbing a ladder arranged with a knife. From a side view, the protagonist is abstractly simplified into black, white, red, and yellow. Elements consist of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, sun, clouds, and central composition-- sref <https://s.mj.run/JFogHT41RtI>, <https://s.mj.run/PAwRK0oA2Zk> <https://s.mj.run/UOo-BsKVNik> -- Nigel 6

The image generated by adjusting the keywords is shown in the figure:



Figure 80 Adjusted image of the Shangdaoshan ceremony
Image source: researcher-made, 2023

After adjusting the weights of the output content, the AI's output of the images is significantly improved, and the mood and solemnity of the ceremony are significantly enhanced, and the recognizability and artistry of the images are strengthened by incorporating some modern elements.

When analyzing the "Fanyuntai" ceremony in the Dujie ceremony of the Yao people, we noticed that the previous image depiction of the "Shangdaoshan" ceremony overemphasized the danger of the mountain of knives, thus neglecting the solemnity and sacredness of the ceremony. In order to rebalance this unbalanced perspective, the researcher may need to readjust the proportion of elements in the input data, or change the model's recognition weights for specific symbols and elements. In this adjustment process, the researcher has made new and improved keywords with the goal of ensuring a more comprehensive and accurate representation of the ritual that captures its danger without losing sight of its solemnity. The specific keywords are: A young man dressed in black clothes with red stripe decorations on the collar, cuffs, slits, hem, belt, pants, etc., wearing a red headscarf and a The protagonist is abstractly simplified into black, white, red, and yellow, with alternating and twisted ladders on both sides. The background uses an abstract mesh structure and abstract raindrops, clouds, and mist. The elements are composed of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke, and starry sky, with a central composition -- the background is made up of the following elements https://s.mj.run/vnfzZgIsh_0 <https://s.mj.run/WEHMofgqAFU> <https://s.mj.run/UOo-BsKVNlk> <https://s.mj.run/QEbpMH--hDw> --s 180 --niji 6.

The image generated by adjusting the keywords is shown in Fig:





Figure 81 Adjusted Fanyuntai Ceremony Image

Image credit: researcher-made, 2023

After adjusting the weights of the output content, the AI's output of the images was significantly improved, with considerable progress in the expression of mood and selection of elements.

In the Guohuohai session, we found that the previous descriptions focused too much on the visual grandeur of the ceremony and less on its underlying cultural and spiritual meanings. To address this issue, the researcher suggested that more attention should be paid to the cultural depth and symbolic meaning of the rituals in the analysis in order to achieve a comprehensive understanding of the essence of the rituals. Therefore, for the processing of the input data and the adjustment of the model, the researcher proceeded to optimize the selection of keywords, emphasizing the importance of the spiritual dimension of rituals and community cohesion. This optimization not only improves the quality of the presentation of the Guohuohai ceremony, but also more closely matches the Yao culture's emphasis on courage, purification and unity, ensuring the cultural sensitivity and accuracy of the research results. The keywords are: A man wearing traditional Yao clothing jumps in the flames, with the protagonist abstracted and simplified into black, white, red, and yellow. The elements are composed of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke, and starry sky,

with a central composition --sref <https://s.mj.run/JFogHT41RtI>
<https://s.mj.run/PAwRK0oA2Zk> <https://s.mj.run/UOo-BsKVNlk> --niji 6 ..

The image generated by adjusting the keywords is shown in Fig:



Figure 82 Adjusted image of the Guohuohai ceremony

Image credit: researcher produced, 2023

By adjusting the details and recombining the elements, the Guohuohai ceremony generated by artificial intelligence has more visual tension and expressive power.

When exploring the Zhuangyuan Dance in the Dujie ceremony of the Yao people, early discussions tended to focus too much on the skillfulness of the dance and the external form of the performance, neglecting its deeper cultural meaning and expression of collective identity. In response to this observation, the researcher proposes a rethinking of the keywords and the way the data are interpreted in order to more accurately capture the cultural values and sense of community in the ritual. By adjusting the analytical model, the identification and emphasis on the transmission of traditional knowledge, the confirmation of social roles, and the sense of collective honor in the rituals were strengthened. This process not only optimizes the in-depth interpretation of the Zhuangyuan dance, but also enhances the study's understanding of the social structure and values of the Yao people, ensuring that the research results truly reflect the cultural connotations of the ceremony. The keywords are: A young man is dressed in black clothes with red stripe decorations on the collar, cuffs, back, hem, belt, pants, etc. He is wearing a red headscarf and a white scarf on his head. He

is wearing a red headscarf and a white scarf on his head, dancing in ethnic style. The protagonist holds a bell in his hand, and there is a crowd cheering and dancing in the background. There is a campfire and clouds in the background, The elements are composed of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke, and a large number of other elements. style, white background, clouds, smoke, and starry sky, with a central composition --sref <https://s.mj.run/WEHMofgqAFU> <https://s.mj.run/PAwRK0oA2Zk> <https://s.mj.run/UOo-BsKVNlk> <https://s.mj.run/QEbpMH--hDw> --s 180 --niji 6 . The image generated by adjusting the keywords is shown in Fig:



Figure 83 Adjusted image of the Zhuangyuan dance ceremony
Image source: made by researcher, 2023

The geometrical processing of the images not only makes the images more vivid, but also keeps the style of the whole series of images unified, and the adjustment of keywords makes the images more aesthetic and more relevant in terms of cultural communication.

When studying the "Tahuotong" part of the Dujie ceremony of the Yao people, previous analyses tended to emphasize the thrilling and challenging nature of the ceremony, but failed to fully reflect the spiritual meaning and social function behind it. In order to gain a more comprehensive understanding of this ritual, the researchers proposed to reassess and adjust the analytical framework, especially in the selection of keywords and data interpretation, which were carefully optimized. This restructuring emphasizes the importance of the Tahuotong as a symbol for conveying courage, purifying the soul, and maintaining community harmony. This methodological improvement not only makes the presentation of the ritual more balanced, but also deepens the understanding of the spiritual dimension and collective significance of this unique ritual in Yao culture, thus ensuring the depth and accuracy of the research results. The key words are: A young man is wearing black clothes with red stripes on the collar, cuffs, back, hem, belt, pants, etc. He was wearing a red headscarf and a white scarf on his head. The character had many bamboo fire pipes under their feet, and young people ran barefoot on the bamboo pipes, There is a campfire and clouds in the background, The elements are a campfire and the clouds are a campfire. The elements are composed of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke, and star. background, clouds, smoke, and starry sky, with a central composition --sref <https://s.mj.run/YxxaXli0hl0> <https://s.mj.run/WEHMofgqAFU> <https://s.mj.run/UOo-BsKVNlk> <https://s.mj.run/QEbpMH--hDw> --s 180 --niji 6.

The image generated by adjusting the keywords is shown in Fig:



Figure 84 Adjusted image of the Tahuotong ceremony
Image credit: researcher produced, 2023

By re-understanding and adjusting the content of the ceremony, after modifying the keywords, the AI-generated image has greatly improved in terms of cultural communication and element matching.

When examining the "Talitou" part of the Yao Dujie ceremony, previous analyses often focused on the superficial movements of the ceremony, ignoring its deeper cultural meaning and symbolism. To address this problem, the researcher took measures to rebalance the analytical perspectives, especially in the selection of keywords and the interpretation of data, which were carefully adjusted. This optimization process emphasized the central role of the Talitou ceremony in passing on farming culture, praying for a good harvest, and strengthening community ties. Through this methodological adjustment, the study not only captures the cultural and spiritual connotations of the ceremony more accurately, but also enhances a deeper understanding of the traditions and values of the Yao community, ensuring that the research results truly reflect the multidimensional significance of this unique ceremony. The keywords are: A young man is wearing black clothes with red stripes on the collar, cuffs, back, hem, belt, pants, etc. He wore a red headscarf on his head and a white scarf on his head. The protagonist stepped on the head of a hoe, which emitted a scorching flame, The background was surrounded by smoke and flames surrounding the young man, The elements are composed of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, clouds, smoke, and starry sky, positive orientation, exaggerated perspective, diagonal composition --sref <https://s.mj.run/kfumxyC7NtE> <https://s.mj.run/zzO6P3PjLnk> <https://s.mj.run/QEbpMH--hDw> <https://s.mj.run/UOo-BsKVNlk> --s 50 --niji 6. The image generated by adjusting the keywords is shown in Fig:

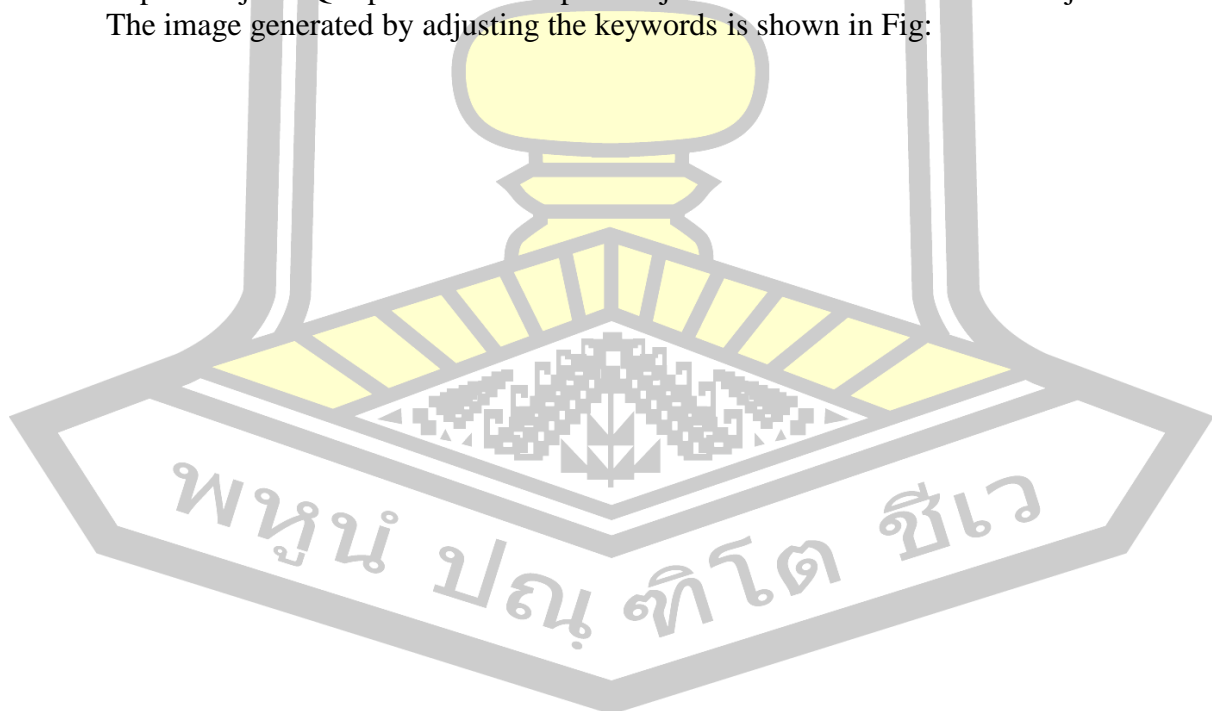




Figure 85 Adjusted image of the Talitou ceremony

Image credit: researcher produced, 2023

By adjusting the keywords, not only do we make the picture more vivid, but also more dynamic. The costumes and patterns are also more in line with the ceremony.

When exploring the Kaiguang of the Dujie ceremony of the Yao people, the previous descriptions may have overemphasized the form and external appearance of the ceremony without digging deeper into the cultural roots and spiritual symbolism behind it. In order to gain a more comprehensive understanding of this important ritual, the researcher has re-evaluated and adjusted the data and keywords, with special emphasis on the role of the ritual in transmitting knowledge, maintaining social order, and symbolizing spiritual purification. This methodological improvement not only enhances the capture of the cultural significance of the Kaiguang ceremony, but also more accurately reflects the Yao society's pursuit of harmony, wisdom and spiritual enlightenment. Through such adjustments, the results of the study reveal the

intrinsic value of the ceremony and its contribution to the Yao culture in a more in-depth manner, ensuring the accuracy of the in-depth understanding of this traditional ceremony. The specific keywords are: A man wearing traditional Yao clothing is holding a circular gourd in prayer, with a side view and panoramic view. The protagonist is abstractly simplified into black, white, red, and blue. Elements consist of geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, sun, clouds, and white background, sun, clouds, and central composition-- sref <https://s.mj.run/JFogHT41RtI> <https://s.mj.run/PAwRK0oA2Zk> <https://s.mj.run/UOo-BsKVNlk> -- Nigel 6.

The image generated by adjusting the keywords is shown in Fig:



Figure 86 Adjusted image of Kaiguang ceremony

Image source: researcher-made, 2023

By adjusting the keywords, the dynamics of the characters and the props have been changed to enhance the aesthetics and integrity of the image.

When exploring the Kaiguang ceremony in the Dujie ceremony of the Yao people, the previous descriptions may have overemphasized the form and external appearance of the ceremony without digging deeper into the cultural roots and spiritual symbolism behind it. In order to gain a more comprehensive understanding of this important ritual, the researcher has re-evaluated and adjusted the data and keywords, with special emphasis on the role of the ritual in transmitting knowledge, maintaining social order, and symbolizing spiritual purification. This methodological improvement not only enhances the capture of the cultural significance of the Kaiguang ceremony, but also more accurately reflects the Yao society's pursuit of harmony, wisdom and spiritual enlightenment. Through such adjustments, the results

of the study reveal the intrinsic value of the ceremony and its contribution to the Yao culture in a more in-depth manner, ensuring the accuracy of the in-depth understanding of this traditional ceremony. The specific keywords are: A man wearing traditional Yao clothing stands in a terraced field with a lantern in hand. From a side view, the protagonist is abstractly simplified into black, white, red, and yellow. Elements include geometric shapes, full body, bold lines, Keith Haring, mixed patterns, flat style, white background, starry sky, clouds, and a large number of other elements. white background, starry sky, clouds, lines, and central composition-- sref <https://s.mj.run/JFogHT41RtI> <https://s.mj.run/PAwRK0oA2Zk> <https://s.mj.run/UOo-BsKVNlk> -- Nigel 6.

The image generated by adjusting the keywords is shown in the figure:



Figure 87 Adjusted image of the Kaitandianhuo lighting ceremony

Image source: made by the researcher, 2023

By adjusting the keywords, the solemnity and mysteriousness of the whole image is significantly enhanced.

Through the fine-tuning of the model, the model has been improved in terms of color correction, detail enhancement, expression of mood, content interpretation, composition, and visual performance. The images output by AI can be more visually appealing and culturally accurate. The researchers also use image assessment tools to

analyze image quality, including contrast, sharpness, noise, etc., to ensure that the clarity and texture of the images meet high standards.

During the model generation phase, the researcher implemented an interactive feedback mechanism that allowed cultural experts and Yao community members to be directly involved in evaluating the generated images. Their feedback was key to model optimization, as their intuitive understanding of the culture was critical in guiding model adjustments. In this way, we can ensure that the image generation is not just a technical success, but a culturally accurate representation.

Evaluation of results and outlook

After each round of optimization, the researcher conducts an exhaustive evaluation of the generated images, looking not only at the quality of the images, but also analyzing the accuracy of the cultural elements. The researcher will organize regular workshops and invite AI experts, cultural scholars, artists and community representatives to review the results to ensure that the research results can truly reflect the cultural value of the Yao Dujie ceremony.

In the process, the researcher has seen the great potential of AI technology in artistic creation and cultural transmission. The researcher's model is not only able to generate high-quality images, but also opens up a new, creative way of combining technology with traditional culture. With the continuous advancement of technology and in-depth research, the researcher looks forward to exploring more innovative applications in the future, so as to better preserve and pass on the unique cultural heritage of the Yao people in Hunan.

In conclusion, the model performance adjustment and optimization in the third stage is a dynamic and feedback-driven process. Through continuous efforts and innovations, the researcher believes that accurate and error-free AI image generation not only on the technical level, but also on the cultural communication can be realized, contributing to the digital preservation and dissemination of the Dujie rituals of the Yao people in Hunan.

Phase 4: Analysis of the application value of AI-generated images.

The research team thoroughly explored the potential application of intelligent generated images in the cultural heritage and artistic innovation of the Dujie ceremony of the Yao people in Hunan. The goal of this phase is to assess the practical utility of AI technology in the field of cultural ritual image creation, analyze the results of different generative models, and explore the new opportunities of AI in the intersection of art and culture.

Application Value Analysis

The application of AI technology in the image generation of Hunan Yao Dujie ceremony is not only a breakthrough in technical practice, but also provides a new path for the inheritance and innovation of traditional culture. Firstly, through highly realistic image generation, AI helps us to cross the limitation of time and space, reproduce and interpret traditional culture with a new perspective, so that traditional culture can be revitalized in modern society. Secondly, the application of this technology can attract more young people to be interested in traditional culture, and enhance their awareness of cultural heritage and its protection through the form of visual art. In addition, the application of AI-generated images in education, tourism, digital museums and other fields can not only be used as a communication and

education tool, but also bring new growth points and development opportunities for related industries.

Comparison of modeling results

For the AI image generation of Dujie ceremony, model iteration and optimization is a continuous process. From the initial model generation to the later adjustment and optimization, we can see significant progress and changes. On the one hand, through continuous technical iteration, the generated images are more visually realistic and more accurately capture the details and cultural characteristics of the ceremony. On the other hand, through expert feedback and community participation, the model has also been significantly improved in terms of cultural accuracy and emotional expression, and is closer to the cultural cognition and emotional experience of the Yao people. This continuous optimization process not only improves the performance of the model, but also deepens our understanding and respect for the deeper meaning of traditional culture.

Exploration of Application Potential

AI image generation technology shows great potential in traditional culture preservation and inheritance. First, in terms of digital preservation, it can create lasting digital archives of perishable intangible cultural heritage, providing a basis for future research and presentation. Second, in terms of education and promotion, it can stimulate public interest in traditional culture through vivid visual works, especially attracting the attention of the younger generation and enhancing their sense of identity in terms of tradition and cultural identity. Finally, in terms of creative industries, AI technology can promote the development of new art forms and business models, such as providing users with immersive cultural experiences through virtual reality and augmented reality technologies, opening up new fields of cultural tourism and education.

New Horizons for Artistic Creation

The development of Artificial Intelligence (AI) technology is gradually changing the traditional paradigm of art creation, providing artists and creators with new horizons. AI not only serves as a tool to expand the physical boundaries of art, but also injects new vitality into art creation with its unique data processing and generative capabilities.

Generative art: AI algorithms are able to learn a large number of artwork styles and generate brand new artworks through deep learning techniques. This kind of generative art does not just copy existing art styles, but is able to create novel forms of artistic expression that have not been imagined or realized by human artists.

Interactive art: AI technology enables artworks to interact with the audience. By sensing the viewer's movement, voice or even emotional response, the artwork is able to change its expression in real time, providing the viewer with a unique art experience. This interactivity enhances the immersion and participation of the artwork, breaking the passive mode of traditional art viewing.

Mixed Reality Art: Combining AI technology with Augmented Reality (AR) or Virtual Reality (VR) technology, artists can create artworks that transcend the limits of physical space. These works can bring viewers into a virtual art space to explore art dimensions and experiences that are completely different from the real world.

Algorithmic creation: AI technology can also act as an algorithmic collaborator for art creation. Artists can set specific creation rules and parameters for AI to generate artworks based on these rules. In this way, art creation becomes a collaborative process between the artist and the AI, opening up new fields of artistic exploration.

Innovative Approaches to Cultural Education

In the field of cultural education, the application of AI technology is driving major changes in teaching methods and learning experiences. AI is not only able to provide personalized learning paths, but also to create highly interactive and immersive educational content.

Personalized Learning: AI is able to provide customized learning resources and lesson plans based on a student's learning history, abilities and preferences. This personalized learning helps students master knowledge more efficiently while stimulating their interest in cultural learning.

Virtual Tutors: AI technology can develop intelligent systems that can mimic the interaction of a human tutor. These virtual tutors can provide uninterrupted learning support, including answering questions, providing feedback, and monitoring learning progress, greatly increasing the flexibility and accessibility of learning.

Immersive experience: By combining AI, VR and AR technologies, cultural education can create an immersive learning experience. Students can be "on-site" at a historical or cultural site through virtual reality, resulting in a more intuitive and deeper learning experience.

Interactive content: AI-driven interactive content can be adapted in real time to the content and difficulty of the teaching based on student response. This dynamically adapted teaching mode can better meet students' learning needs and improve teaching effectiveness.

Through these innovative pathways, the scope and depth of cultural education has been significantly expanded, which not only improves learning efficiency, but also increases the fun and interactivity of learning.

Cultural heritage and digital preservation

With the development of AI technology, digitization has become a major tool for cultural inheritance. AI can not only efficiently digitize cultural materials, but also analyze and understand these materials through deep learning technology, providing a new dimension for cultural inheritance.

Digital archives: AI technology can help create accurate digital archives of cultural artifacts, including but not limited to 3D scans and high-definition reproductions of cultural relics, monuments, books, and artworks. These digitized archives not only provide a permanent solution for the preservation of cultural heritage, but also make these materials more widely accessible and learnable to the public.

Deep Interpretation of Cultural Materials: AI technology is able to analyze large amounts of cultural materials to discover patterns and connections, helping scholars and researchers gain a deeper understanding of the historical and social meanings behind cultural phenomena. This in-depth interpretation helps to uncover more value in cultural heritage and promote cultural inheritance and development.

Virtual restoration: For those cultural heritages that have been damaged or lost, AI technology can infer their original appearance through existing information

and perform virtual restoration. This not only provides valuable information for academic research, but also gives the public a chance to have a glimpse of the real face of history.

Platform for cross-border cooperation

Platforms for cross-border cooperation not only promote cultural and technological exchanges, but also open up new markets and business models. Through the following aspects, we can further explore the future direction and potential of such cooperation.

Open source culture and sharing economy: the development of AI technology has facilitated the rise of open source culture and sharing economy. In this context, platforms for cross-border cooperation can be an important vehicle for resource sharing and knowledge exchange. Artists, designers, engineers and researchers can share their creations and inventions on these platforms, promoting the free flow of knowledge and the collision of innovative ideas.

Intelligent and personalized services: with the advancement of AI technology, it has become possible to provide customized services. In the realm of culture and art, this means that personalized cultural education and art appreciation services can be provided based on individual interests and backgrounds. Such services not only improve the user experience, but also provide new ideas for the development of cultural products and services.

Virtual Reality and Augmented Reality: Virtual Reality (VR) and Augmented Reality (AR) technologies provide new platforms for cross-border collaboration. These technologies can be used to create immersive cultural experiences such as virtual museums and online art exhibitions. In this way, people can access and experience different cultures and arts regardless of geographical and time constraints. Platforms for cross-border cooperation provide rich resources for cultural heritage and innovation by bringing together knowledge, technology and creativity from different fields. ai technology plays a key role in this process, not only improving the efficiency and effectiveness of cooperation, but also expanding the possibilities of cooperation. In the future, with the continuous development of technology and people's emphasis on cultural diversity, cross-border cooperation will become an important driving force for cultural innovation and development. This will not only promote global cultural exchange and understanding, but also bring a richer and more diversified cultural landscape to human society.

6.3 Analysis of results

6.3.1 Demonstration of Implementation Effect

In the current digital era, Artificial Intelligence (AI) technology has become an important tool for innovative artistic expression and cultural inheritance. Through in-depth exploration of the Dujie ceremony of the Yao ethnic group in Hunan, we utilized AI technology, especially Midjourney technology, to implement a project aimed at reinterpreting and presenting this traditional ceremony through AI-generated images. The demonstration of the implementation effect of this project not only proves the application potential of AI technology in the field of art creation and cultural preservation, but also provides rich insights and directions for the future application of the technology.

Introduction to the methodology of AI image generation

The core of the project lies in the visual reproduction of the key elements and processes of the Dujie ceremony using AI image generation techniques, especially the deep learning-based Midjourney model. First, relevant information about the Dujie ceremony was collected through multiple channels, including images, documents, and oral histories, to provide a basis for the AI model to learn and train. Next, through in-depth analysis by a team of experts, the core elements and symbolic meanings of the ceremony are distilled and transformed into keywords and parameters that the AI model can understand. Finally, Midjourney technology is utilized to generate high-quality images based on these inputs, recreating the various aspects of the ceremony and demonstrating the unique charm and profound heritage of Yao culture.

Generation and Digital Product Overview

Through researching, analyzing and refining the Dujie ceremonies of the Yao people in Hunan, the researcher team chose the most representative 8 ceremonies for elemental analysis and image generation using artificial intelligence, and the generated results are as follows:

Generation results of Shangdaoshan ceremony:

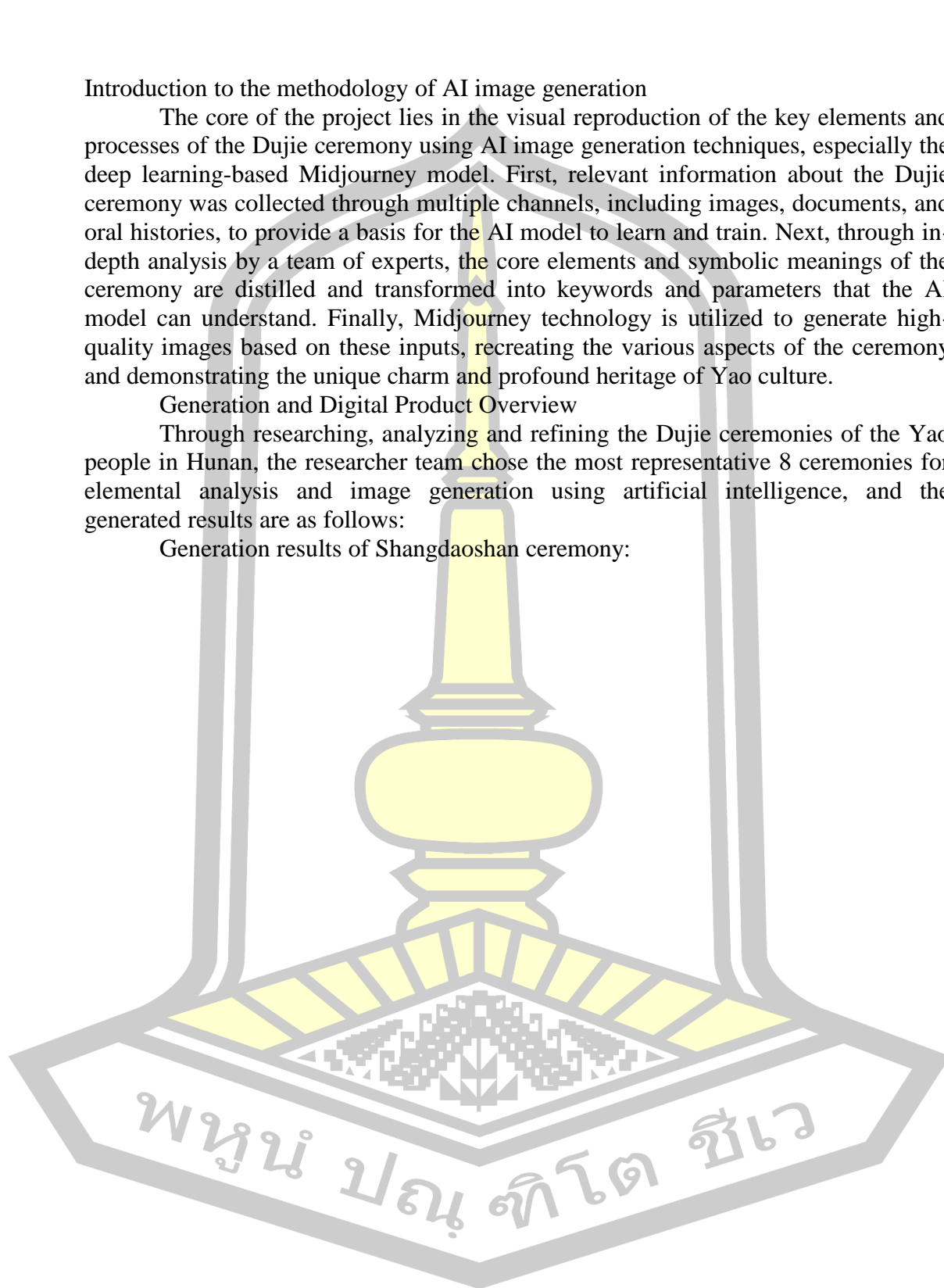




Figure 88 Generation results of the Shangdaoshan ceremony
Image source: made by researcher, 2023

The images provide a visually abstract representation of culture, focusing on the utilization of traditional Chinese patterns and symbols.

For the cultural abstraction, the images use a traditional blue and white color palette reminiscent of Chinese blue and white porcelain. This use of color not only evokes cultural memory, but also focuses the viewer's attention on the image itself through form and movement rather than realistic detail.

In terms of digital translation, as AI-generated artifacts, these images represent digital transformations of cultural symbols and practices. They may be created by providing a machine learning algorithm with textual descriptions or elements of traditional art, which the AI then interprets into visual form. This involves a complex process of encoding visual elements into data, which the AI then decodes and recomposes into new, unique images.

In terms of content representation, the images clearly communicate a series of ritual activities, simulating the process of a character performing a ritual act. The posture of the figures and the objects they hold express a narrative of ascent, challenge, or spiritual quest. The presence of a mountain of knives in some of the images suggests a journey or challenge to be overcome, perhaps reflecting the notion of testing faith or resilience.

Artistically, the images blend stylized representation with abstract elements, capturing movement and emotion through lines and curves. Depictions are not realistic, but symbolic, using simplified forms to convey meaning. This artistic choice emphasizes symbolism over literal meaning, inviting the viewer to consider the underlying meaning of the ritual.

The generative outcome of the Guohuohai ritual:





Figure 89 Generation results of the Guohuohai ceremony

Image source: Made by the researcher, 2023

Illustrations of the "Guohuohai" ceremony of the Yao Dujie ceremony generated by artificial intelligence. They express cultural elements in an abstract way and are digitally translated into visual art.

Cultural abstraction: Each image presents Yao cultural elements, such as ceremonial costumes and ritual movements, in a very symbolic way. The blue-white-red color palette used is probably intended to create a visual connection to traditional Yao costumes or symbolic colors, while maintaining the simplicity and abstraction of the artwork.

Digital Translation: AI digitizes cultural practices and symbols and then generates unique art forms through its algorithms. This process involves extensive data analysis and creative translation to ensure that cultural accuracy and expressive artistry can converge.

CONTENT EXPRESSION: These illustrations convey the drama and sacredness of the ceremony. The figures in the images are depicted as performing a religious or spiritual ritual, which may involve purification, trials, or celebration. The element of the sea of fire is likely to symbolize purification and rebirth during the ritual.

Artistic: The stylized waves, flames, and movement of the figures in the images provide a strong visual effect while retaining a degree of interpretation. They demonstrate the possibilities of combining traditional culture with modern technology, creating a new visual language to express ancient cultural practices.

The generative result of the Kaiguang ceremony:

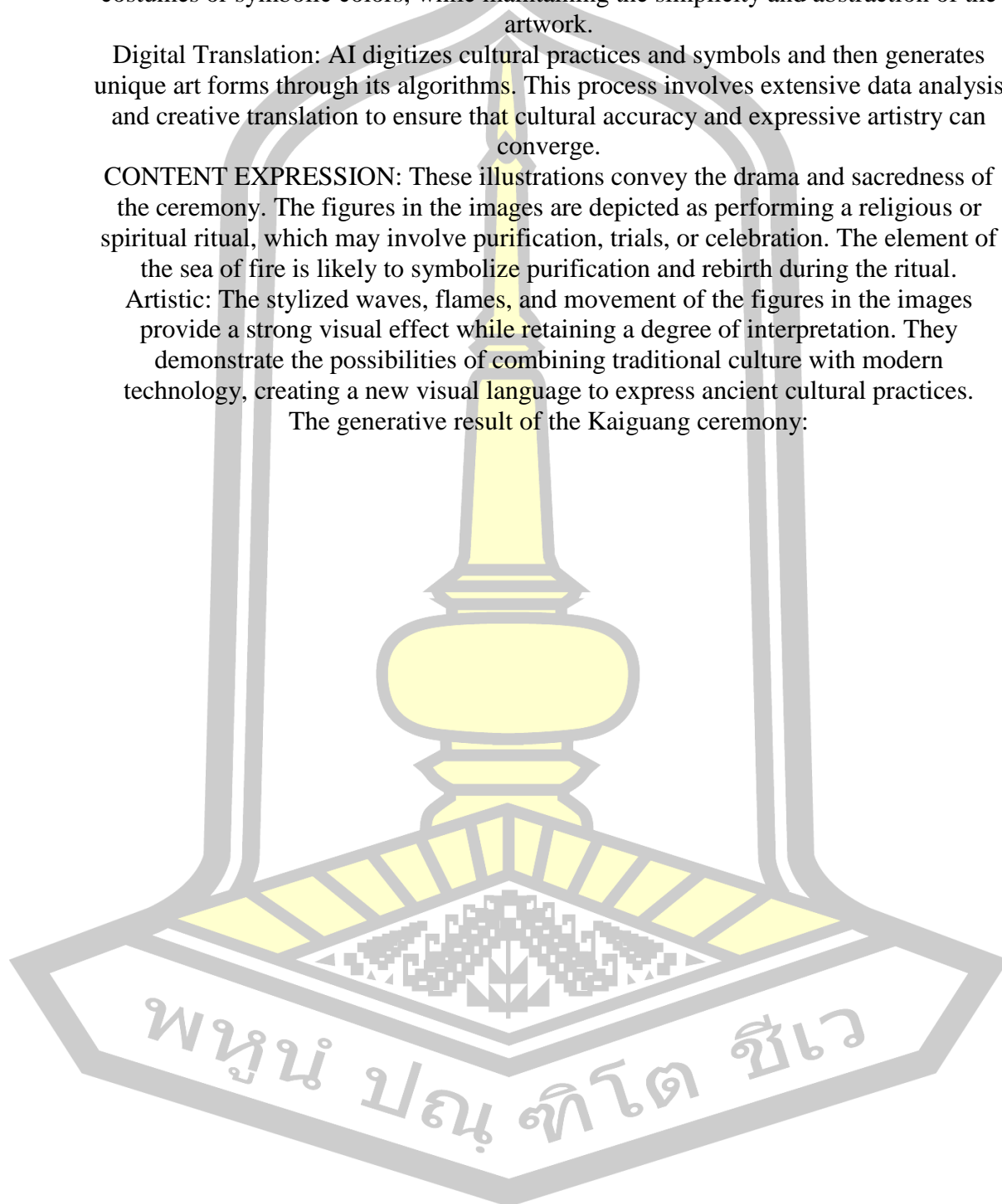




Figure 90 Generation results of Kaiguang ceremony

Image source: Researcher-produced, 2023

These images are a series of AI-generated artworks depicting the "Kaiguang" part of the Yao Dujie ceremony. These works demonstrate unique artistic expression and cultural interpretation in different ways.

Cultural Abstraction: The images show the Kaiguang ceremony in a simplified form, containing symbolic elements such as Buddhist symbols and mystical totems,

which are part of the Yao culture. The image conveys the spiritual connotation of this ceremony through an abstract visual language.

Digital Translation: AI digitizes cultural elements through its algorithms to create new visual representations. In the process, the algorithm may analyze relevant cultural motifs, symbols, and ritual behaviors, transforming them into a digital art form.

Content expression: each image is centered around a central figure who is meditating or blessing at different stages of the ceremony. Through the elements and dynamics around the characters, the image shows the solemn and sacred atmosphere of the ceremony.

Artistic: The images utilize clean and fluid lines, as well as geometric shapes, creating a strong visual impact. The choice of colors highlights the forms and patterns, enhancing the mystical and symbolic meaning of the work.

Generative results of the Kaitandianhuo lighting ceremony:





Figure 91 Generation results of the Kaitandianhuo lighting ceremony

Image source: made by researcher, 2023

These images depict the "Kaitandianhuo" part of the Yao Dujie ceremony in a unique visual style, showing rich cultural connotations and artistic creativity.

Cultural Abstraction: The images present important elements of the ceremony, such as the fire, fireworks and altar, in an abstract manner. These elements are shown through symbolic motifs rather than in their real form, reflecting the themes of purification and blessing in the Kaitandianhuo lighting ceremony.

Digital Translation: These images were created digitally by AI based on symbols and descriptions of rituals from Yao culture. The application of AI technology provides a new way to express and pass on traditional culture.

Content expression: The figures in the images are depicted as performing ritualistic actions, such as holding torches or offerings, as well as gestures of prayer, through which the sacredness and solemnity of the rituals are conveyed.

Artistic: The image uses sharp color contrasts, such as blue and white, orange and black, which intensify the visual impact of the image. The design incorporates flowing lines and patterns that create a sense of movement and rhythm, adding to the appeal of the work.

Generated results of the Fanyuntai ceremony:





Figure 92 Generation results of the Fanyuntai ceremony

Source: Made by the researcher, 2023

These images show the "Fanyuntai" part of the Dujie ceremony of the Yao people in vivid blue and white colors. The artworks are distinctive in their expression, demonstrating the symbolism of culture and the originality of digital art.

Cultural Abstraction: The elements and symbols in the image have a strong ethnic flavor, such as cloud patterns, sacred animals and figures in traditional costumes, all of which are presented in an abstracted form. The ladder in the image symbolizes sublimation and spiritual elevation, in line with the symbolic expression of the importance of rituals in Yao culture.

Digital Translation: These works are images generated from digitized inputs using artificial intelligence technology. the AI algorithm transforms cultural elements into visualized patterns, expressing traditional rituals in a novel way.

Content expression: The figures in the images are depicted as performing rituals with sacred and solemn movements. Through the expression of these actions, viewers can feel the importance and sanctity of the ceremony.

Artistic: The composition of the image uses elements of symmetry and cyclic repetition, emphasizing the harmony and rhythm of the visual effect. The use of blue and white tones highlights the dynamism of the pattern and enhances the visual impact.

The generative result of the Tahuotong ceremony:



Figure 93 Generation results of Tahuotong ceremony

Image credit: researcher-made, 2023

The AI presents the "Tahuotong" part of the Yao Dujie ceremony in a modern art style, in which the figures are depicted dancing amidst flames and patterns.

Cultural Abstraction: The figure, dressed in ethnic clothing, treads on a totem-decorated tube surrounded by flames and smoke. These elements are rendered in a modern abstract way, depicting the mystical and primitive power of this ritual in the Yao culture.

Digital Translation: Artificial Intelligence combines traditional cultural elements with modern design concepts to create this visual artwork through digital means. The style and color choices of the patterns reflect the interpretation and re-creation of cultural traditions by digital technology.

Expression of content: The dynamics in the image captures the vigor and dynamism of the ceremony. The importance of the Tahuotong ceremony is reflected through the gestures and expressions of the figures and the way they interact with the flame, conveying the theme of purification and trial in the Dujie ceremony.

Artistic: The work uses a color scheme of orange, black, and blue, as well as flowing lines and shapes to create a vivid visual rhythm and depth. Overall, the piece gives new life to a traditional cultural ritual in a modern artistic way.

The generative result of the Zhuangyuan dance ceremony:



Figure 94 Generation results of the Zhuangyuan dance ceremony

Source: Produced by the researcher, 2023

The Artificial Intelligence (AI) vividly depicts the Zhuangyuan Dance, a traditional dance that is celebratory and performative in nature, as part of the Yao Dujie Ceremony.

Cultural abstraction: The characters are depicted dancing in an exaggerated and abstract style, wearing traditional costumes, elements that reflect the Yao culture. The dance movements and the patterns of the costumes have been artistically manipulated to make the cultural expression more abstract and symbolic.

Digital Translation: The work was digitally created by artificial intelligence algorithms based on Yao cultural features, which demonstrates how modern technology can capture and reproduce traditional cultural elements.

Expression of content: The figure's dance movements and the surrounding festive elements, such as flames and stars, express the joyful atmosphere of holiday celebrations. The expressions and postures of the figures convey the energy and cultural enthusiasm of the ceremony.

Artistic: The image uses warm tones of orange, black and blue, creating visual rhythm and energy through these contrasting colors and dynamic lines. The artist utilized modern graphic design techniques to breathe new artistic life into the traditional dance.

The generative result of the Talitou ceremony:



Figure 95 Generation results of the Talitou ceremony
Source: Made by the researcher, 2023

The "Talitou" part of the Yao Dujie ceremony was generated by artificial intelligence, which presents the ceremony with rhythmic patterns and colors.

Cultural abstraction: The image uses abstract graphics and symbols to show the dynamics of the characters performing the Talitou ceremony. This abstraction highlights the spiritual connotation of the ceremony rather than the concrete physical form.

Digital Translation: Utilizing artificial intelligence technology, the artist translates the ritual elements of Yao culture into digital images, showing a modern visual expression of this traditional custom.

Content expression: Through the movement of the figures and the design of the surrounding environment, the image conveys the vitality and sacredness of the ceremony. The plow, as a symbol of cultivation, symbolizes productivity and the hope of a good harvest in this ceremony.

ARTISTIC: Using a minimalist color scheme of orange, black, white, and blue, these images incorporate dynamic lines and shapes to create a strong visual effect and depth. This style of artistic expression provides a modern perspective on a traditional ceremony.

The images generated through AI not only accurately capture the visual characteristics of the rituals, but more importantly, they resonate deeply with the original rituals on an emotional and cultural level. The digital products generated are not limited to static images, but also include dynamic visual works that can be used in digital exhibitions, online education platforms and virtual reality experiences. The development and application of these digital products have greatly expanded the ways in which people can access and understand traditional culture, opening up new channels for the dissemination and protection of Yao culture.

Development Prospects

The application of AI technology in the field of culture and art has a broad prospect. First, in terms of cultural protection and inheritance, AI image generation technology provides a new solution for recording and preserving the perishable intangible cultural heritage. Second, in education and popularization, AI-generated images and visual works can inspire the public, especially the younger generation, to be interested in and enthusiastic about traditional culture in a more appealing form. Finally, in the field of artistic creation, the development of AI technology will continue to promote the innovation of artistic expressions, providing artists with unlimited creative space and new ways of expression.

Development Channels and Directions for Subsequent Derivatives

The successful implementation of the project provides rich materials and inspiration for the development of subsequent derivatives. On the one hand, a series of educational and cultural products themed on the Dujie Ceremony, such as digital teaching materials, interactive exhibitions and cultural experience packages, can be developed through cooperation with cultural organizations, educational institutions and the tourism sector. On the other hand, cooperation with commercial brands and creative industries can also be explored to combine elements of the Dujie ceremony with AI technology to create unique fashion, design and art works. In addition, with the advancement of technology and changes in market demand, more new forms of derivatives, such as virtual reality experiences, augmented reality games and social

media filters, can be developed to further broaden the channels and scope of Yao culture dissemination.

In conclusion, through the application of artificial intelligence technology, especially AI image generation technology, we have not only successfully reproduced the Dujie ceremony of the Yao ethnic group in Hunan, but also opened up a new path for the digital protection, dissemination and innovation of traditional culture. In the future, with the continuous development of technology and the expansion of application fields, AI technology will play an even more important role in promoting the protection and innovation of human cultural heritage.

6.3.2 Evaluation and Analysis of Results

In this research, through in-depth study and application of AI technology, especially utilizing Midjourney technology, the research team successfully created a series of digital media for the Dujie ceremony of the Yao people in Hunan. This not only provides a new way to disseminate traditional culture, but also explores new possibilities for the integration of artistic creation and technology. The following is an assessment and analysis of the results of the entire project.

Development Process and Technology Application

The study demonstrated the potential of AI application in cultural heritage and artistic innovation through close collaboration in four key stages. In the key element extraction and data collection phase, the team comprehensively understood the Dujie rituals through multi-dimensional means such as network collection, expert interviews and on-site visits, ensuring the richness and accuracy of the data. The testing and verification of the AI image generation model, the adjustment and optimization of the model performance, and the analysis of the application value of the AI-generated images, each of which embodies the in-depth understanding of and respect for both technology and culture, successfully The project successfully combines traditional culture with modern technology, and provides new perspectives and methods for the inheritance and promotion of the Dujie ceremony of the Yao ethnic group in Hunan.

Cultural significance of the project results

Through AI technology, the project has not only successfully reproduced the visual form of the Dujie ceremony, but more importantly, deeply resonated with the original ceremony at the emotional and cultural levels. This digital reproduction not only provides a lasting form of preservation for the perishable intangible cultural heritage, but also enables this traditional culture to be understood and appreciated by people all over the world across time and space. In addition, by creatively interpreting and expressing the core elements and spiritual connotations of the rituals, the research also provides new content and forms for the dissemination and education of Yao culture.

Integration of technological innovation and artistic creation

This research demonstrates the great potential of artificial intelligence in the field of artistic creation, creating artworks that are both characterized by traditional culture and modern aesthetics through AI image generation technology. This not only broadens the boundaries of art creation, but also provides artists and designers with new creative tools and sources of inspiration. Through the integration of technology and art, the research explores a new way of cultural expression, that is, how to utilize modern technology to carry out innovative cultural inheritance and artistic creation on the basis of respecting tradition.

Follow-up Development and Application Prospects

The successful implementation of this study not only opens up a new way for the digital preservation and dissemination of the Dujie ceremony of the Yao ethnic group in Hunan, but also provides valuable experience and inspiration for the future application of AI technology in the fields of cultural preservation, educational promotion and artistic innovation. With the further development of technology and the continuous expansion of application scenarios, AI is expected to play a more important role in promoting the protection and innovation of human cultural heritage. In addition, this study provides rich materials and inspiration for the development of subsequent derivatives, heralding a broad prospect for cross-disciplinary cooperation and cultural product innovation.

Deepening Cultural Heritage and Educational Promotion

Through the images generated by artificial intelligence, this study not only realizes the digital reproduction of the Dujie ceremony of the Yao ethnic group in Hunan at the technical level, but more importantly, these images, as a new medium for cultural transmission, can reach a wider audience. They stimulate the cultural curiosity and learning interest of the public, especially the younger generation, with their visual appeal and cultural depth. In terms of educational promotion, the AI-generated images can become part of the teaching materials to enhance the public's understanding and awareness of Yao culture through online and offline exhibitions, workshops and lectures.

Exploration of Artistic Innovation

This study demonstrates a new paradigm of combining AI with artistic creation, opening up new avenues for artistic expression and cultural exploration. The AI-generated images not only reflect the traditional elements and spirit of the Yao Dujie ceremony, but also incorporate modern aesthetic and innovative concepts. This kind of cross-generation artistic creation provides infinite inspiration and possibilities for artists and designers, and promotes the intermingling of art and technology.

Cross-border cooperation and industrial development

The implementation and results of this research provide a successful case of cross-border cooperation, demonstrating the effective integration of science and technology, art and culture. In the future, through cooperation with different fields such as education, tourism, and design, diverse products and services themed on the Yao Dujie Ceremony can be further developed, such as virtual reality experiences, cultural tourism programs, and educational kits. This will not only help spread and promote traditional culture, but also stimulate new business models and economic growth points.

Continuous technological innovation and cultural research

The success of this study relies on continuous technological innovation and in-depth cultural research. Future development requires close cooperation between experts in the fields of science and technology and culture to further improve the accuracy of AI image generation and the depth of cultural expression through continuous technical optimization and deepening research on cultural content. At the same time, attention also needs to be paid to the ethical and social responsibility of AI technology in artistic creation and cultural inheritance to ensure the sustainability and positive impact of technology application.

Through an in-depth study of the Dujie ceremony of the Yao ethnic group in Hunan and the innovative application of AI technology, this study not only realizes the modern dissemination of traditional culture and artistic innovation, but also explores a new path for the integration and development of technology and culture. The successful implementation of this research demonstrates the great potential of AI in cultural heritage and innovation, and provides valuable experience and new ideas for future related research and practice. With the advancement of technology and the deepening of cross-disciplinary cooperation, it is expected that more such projects will emerge in the future to promote global cultural diversity and innovation, and contribute new strength to the cultural development of human society.

6.3.3 Discussion and Reflection

This study explored a new way of integrating traditional culture with modern technology by combining artificial intelligence technology with the Dujie ceremony of the Yao people in Hunan. This innovative attempt not only opens up new paths for the digital preservation and dissemination of intangible cultural heritage, but also provides new perspectives on the interaction between artistic creation and technological applications. The following are a few key points for in-depth discussion and reflection on the project:

Analysis of the advantages of creating a digital medium for the Yao Dujie Ceremony through AI.

Production efficiency: AI can rapidly process and generate large amounts of data, dramatically improving the efficiency of digital production of cultural content and making the visual expression of Yao Dujie ceremonies faster and more diverse.

Generation cost: once the AI model is established, the marginal cost of generating new content is relatively low, enabling the production of a large amount of high-quality cultural content in a relatively economical way.

Technical threshold: With the maturity and popularization of AI technology platforms, the technical threshold is gradually reduced, and non-professionals can also participate in the creation and editing of cultural content, broadening the scope of participants.

Dissemination rate: with the help of the Internet and social media platforms, AI-generated cultural content can be rapidly disseminated around the world, accelerating the internationalization and promotion of Yao Dujie ceremony culture.

Cultural inheritance: AI technology can highly restore and innovatively express traditional culture, providing a new solution for the protection and inheritance of intangible cultural heritage such as the Yao Dujie Ritual.

Education promotion: The interactive and multimedia content generated by AI technology can provide a richer and more vivid learning experience, enhancing the attractiveness and effect of education.

Artistic innovation: AI provides artists with new tools and sources of inspiration, promotes cross-border artistic creation, and opens up new paths for Yao cultural and artistic innovation.

Analysis of the drawbacks of creating a digital medium for the Yao Dujie ceremony through AI.

Problems of cultural accuracy and depth: AI-generated content may lack sufficient cultural sensitivity and depth, leading to superficial understanding or misinterpretation of culture, especially in the absence of adequate human supervision.

Intellectual property and ethical issues: AI creation involves vaguely defined intellectual property rights, which may lead to disputes over creative attribution and copyright. In addition, unauthorized use of cultural material may touch on issues of ethics and cultural disrespect.

Technological accessibility and digital divide: While AI technologies facilitate the widespread dissemination of culture, unequal access to technology may exacerbate social inequalities, especially in remote areas and among economically disadvantaged groups, who may not be able to fully access and utilize these digital cultural resources.

Overall, AI technology has demonstrated great advantages in creating a digital medium for Yao Dujie ceremonies, including increasing production efficiency, reducing generation costs, accelerating cultural dissemination, enriching educational resources, and promoting artistic innovation. However, it also brings challenges in terms of cultural accuracy, intellectual property rights and technical accessibility, which need to be carefully considered and balanced in the application process.

Dialectical Relationship between Inheritance of Cultural Values and Modern Technology

In the process of digitizing and passing on traditional culture, how to maintain the original appearance and essence of the culture, while at the same time maximizing the use of modern technology, is a question worth pondering. The study demonstrates the possibility of recreating traditional rituals through AI technology, but it also raises concerns about the possible mutation of the essence of culture as a result of technological intervention. The core of cultural heritage lies in maintaining its vitality, i.e., retaining its traditional identity while adapting and integrating into modern society. Therefore, when applying modern technology to cultural inheritance, how to balance the original qualities of culture and the innovativeness of technology, and ensure that the technology serves the deeper values of culture rather than replacing or changing its connotation, is a question that requires continuous reflection in the process of project implementation.

Boundaries between Artificial Intelligence and Artistic Creation

In this study, the application of AI technology challenged the traditional concept of artistic creation and triggered a discussion on the attribution and originality of artistic creation. The AI-generated artworks, to a certain extent, reflected the creativity and intention of the programmer, but also demonstrated the machine's ability to learn and create on its own. This kind of art creation not only demonstrates the innovative potential of technology, but also triggers reflection on the definition of "artist", the subjectivity of art creation, and the criteria for judging the value of art. While giving machines the ability to create, how to define the boundaries between human creativity and machine algorithms, and ensure that artistic creation maintains the depth of human emotion and thought are issues that need to be considered in depth when exploring AI art in the future.

Cultural Diversity and the Use of Technology in the Context of Globalization

In the context of globalization, the spread of technology has facilitated communication between different cultures, but it has also brought about concerns about cultural homogenization. This study highlights the importance of protecting and promoting cultural diversity in the process of globalization through the exploration of technology applications in specific cultural contexts. Through the application of AI

technology, it can not only provide new ways to protect and disseminate specific cultures, but also promote mutual understanding and respect among different cultures. However, how to ensure that the application of technology can truly serve the protection of cultural diversity rather than lead to its further erosion requires joint efforts and in-depth reflection by technology developers, cultural practitioners and policy makers.

Social Implications and Ethical Responsibilities of this Research

With the widespread application of AI technologies in various fields, the issues of social impact and ethical responsibility are becoming more and more prominent. While this study promotes the integration of traditional culture and modern technology, it also needs to take into account the social and ethical issues that may be brought about by the application of the technology, such as personal privacy protection, data security, intellectual property rights, and the fairness of the technology. While enjoying the convenience and innovation brought about by technology, it is also necessary to ensure that the application of technology does not have a negative impact on society, especially in areas involving deep cultural traditions and social values, where the application of technology needs to be prudent and responsible.

Balancing sustainability and technological advancement

This study explores the application of AI in cultural heritage and artistic creation, demonstrating the potential of technological innovation to bring new life to traditional culture. However, with the rapid development of technology, maintaining the sustainability of cultural programs has become an important issue. The rapid iteration of technological platforms and tools may cause some early projects to become difficult to maintain or obsolete, which is especially critical for preservation-focused cultural heritage projects. Therefore, exploring and developing long-term, sustainable technological solutions to ensure the preservation and dissemination of cultural materials and works of art across time is an aspect that needs to be carefully considered for future technological applications.

Deep understanding of the nature of culture

Utilizing AI technology for cultural heritage and artistic creation requires developers to have not only technical knowledge but also a deep understanding of the culture involved. This study demonstrates the possibility of recreating the Dujie ceremony of the Yao ethnic group in Hunan through technology, but a thorough understanding of the deeper cultural significance, historical context, and social impact of the ceremony is key to successful implementation. The development of future research will require interdisciplinary collaboration, combining expertise in fields such as culture, anthropology, and art history to ensure that the use of technology not only reproduces the form, but also conveys the deeper values of the culture.

A technological platform for global cultural cross-fertilization

With the global popularization of technology, artificial intelligence has become an important bridge to connect different cultures. Using the Hunan Yao Dujie ceremony as an example, this study demonstrates how modern technology can be used to share and promote specific cultures, which is important for promoting global cultural diversity and mutual understanding. In the future, consideration could be given to establishing more such studies that are not limited to the display of a single culture, but rather building a global technological platform that allows cultural

heritage and artistic creations from around the world to be displayed and exchanged, and that promotes mutual understanding and integration between different cultures.

Strengthening Ethical Awareness and Social Responsibility

Reinforcing ethical awareness and social responsibility is crucial when utilizing AI for cultural and artistic projects. This includes respecting cultural diversity, protecting intellectual property rights, avoiding cultural plagiarism and misuse, as well as ensuring fairness and acceptability in the application of technology. Technological innovations should be guided by a sense of reverence for the shared cultural heritage of humankind, ensuring that they benefit social development and cultural transmission. In this regard, the establishment of strict ethical guidelines and regulatory mechanisms, as well as the cultivation of ethical awareness among developers and users, is an indispensable part of future technological applications.

Through in-depth discussion and reflection, this study not only provides new ideas for the inheritance of traditional culture and innovation of art on the technical level, but also puts forward far-reaching thoughts on culture, ethics and social responsibility. In the future, with the continuous progress of technology and the expansion of application fields, how to promote cultural inheritance and innovation while respecting and protecting cultural diversity will be an important task jointly faced by technology developers, cultural workers and all sectors of society. Through continued exploration, cooperation and innovation, we have reason to believe that modern technologies such as artificial intelligence will play a more positive and constructive role in respecting cultural diversity and promoting the common development of humankind.

Summary

This chapter explored the application of artificial intelligence technology in the digital medium of the Dujie ceremony of the Yao people, and initiated an in-depth study on how to utilize digital means to protect and pass on intangible cultural heritage. The study focuses on the construction of the digital design, content creation and design concepts, as well as the detailed analysis of the technology selection and development process of the Dujie ceremony of the Yao ethnic group in Hunan province, aiming to innovatively protect and pass on this unique cultural heritage through the application of AI technology.

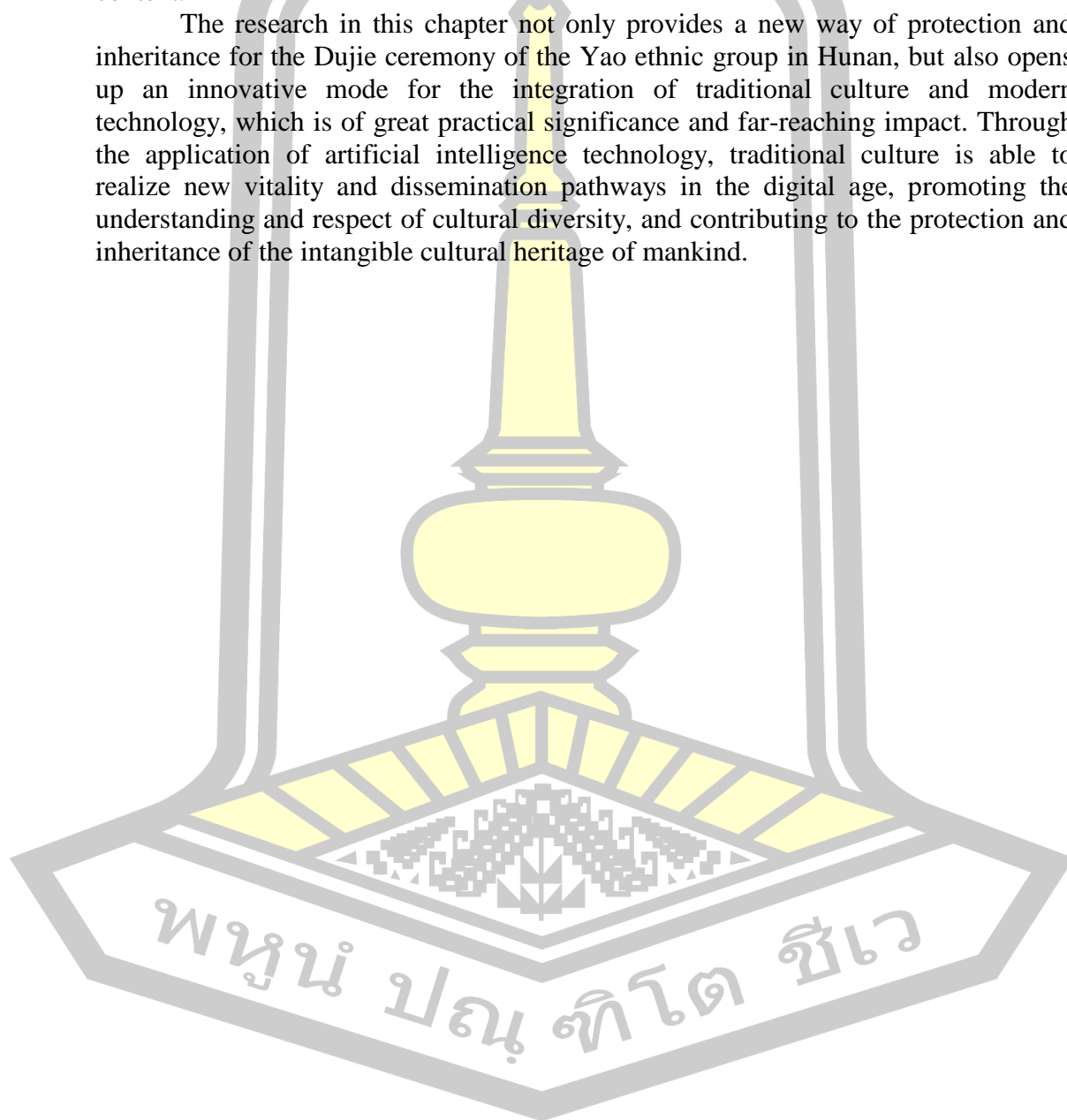
In the section of background and demand analysis, the challenges faced by traditional culture in the process of modernization and the new possibilities provided by digital media technology for the protection and inheritance of intangible cultural heritage are emphasized. Through artificial intelligence technology, traditional culture can be deeply learned and understood, and new art forms and expressions can be created to revitalize traditional culture in modern society.

The Content Creation and Design Concept section explores specific cases of how AI tools can be used for cultural inheritance and preservation, including in-depth analysis and innovative presentation of different elements in the Dujie ceremony of the Yao people. This section refines and digitally recreates the core elements of the Dujie Ceremony through fieldwork, expert interviews, and online data collection,

demonstrating the great potential of AI technology in capturing, recording, and disseminating the essence of traditional culture.

The Technology Selection and Development Process section describes in detail the whole process of the research team in selecting a suitable AI-generated image model, conducting model testing and validation, and finally realizing image generation. By comparing and analyzing different AI-generated image models, Midjourney was finally selected as the authoring tool, reflecting the importance of scientific and reasonable technology selection to ensure the quality of generated content.

The research in this chapter not only provides a new way of protection and inheritance for the Dujie ceremony of the Yao ethnic group in Hunan, but also opens up an innovative mode for the integration of traditional culture and modern technology, which is of great practical significance and far-reaching impact. Through the application of artificial intelligence technology, traditional culture is able to realize new vitality and dissemination pathways in the digital age, promoting the understanding and respect of cultural diversity, and contributing to the protection and inheritance of the intangible cultural heritage of mankind.



Chapter VII

Research Result, Discussion and Suggestions

7.1. Conclusion

With the title of "Dujie ceremony and ethnic identity of Yao people in Yongzhou, Hunan Province: using artificial intelligence to create digital media for Cultural Heritage Inheritance", this study explores the historical origin, cultural connotation, artistic characteristics and the core position of Yao people's "Dujie" ceremony in Yao people's ethnic identity. In addition, this paper analyzes the application potential of AI technology in the protection, inheritance and innovation of cultural heritage, and shows the value and discovery of the research.

7.1.1 Research purpose and results

Research purposes 1: the historical origin and cultural connotation of the Yao "Dujie" ritual. By systematically collecting and analyzing the relevant data of the Yao "Dujie" ceremony in Yongzhou, Hunan Province, this study not only provides valuable research resources for the academic community, but also helps the local government improve and perfect the Yao cultural database. This has laid a solid foundation for the protection of cultural heritage in the future, and provided rich materials for the further research and promotion of Yao culture.

The second purpose of the study is to explore the artistic characteristics and social functions of the Yao "Dujie" ritual. Through in-depth analysis of the process and function of "Dujie" ritual, this study reveals the multiple values of ritual in the Yao community, including its important role in maintaining social order, transmitting cultural values and strengthening ethnic identity. This discovery not only enhances the Yao people's understanding and recognition of their traditional culture, but also provides a window for readers from other cultural backgrounds to understand the Yao culture.

The third purpose of the study is to analyze the ethnic identity of the Yao "Dujie" ritual. Through a detailed analysis of the role of the "Dujie" ritual in ethnic identity, this study provides strategies and basis for the local government to apply for the "Dujie" ritual as a national intangible cultural heritage. This research result not only improves the cultural value and social recognition of the "Dujie" ceremony, but also provides a practical operation scheme for the protection and inheritance of this precious cultural heritage.

Research objective 4: To explore the creation of digital media for the inheritance of Yao "Dujie" through artificial intelligence technology. This study successfully explored how to use artificial intelligence technology to make digital products to inherit and promote the "Dujie" ceremony. This not only improves the core competitiveness of local tourism products, but also helps the inheritance and dissemination of Yao culture. By creating a digital media platform, this study provides an innovative mode for the integration of traditional culture and modern technology, and opens up a new way for the protection and inheritance of intangible cultural heritage. This integration not only enables the "Dujie" ceremony to be presented to the public in a more vivid and modern way, but also greatly expands its

scope of influence and enables more people to understand and appreciate this unique culture.

7.1.2 Innovation and value

The core innovation of this paper is to apply AI technology to the digital inheritance of Yao's "Dujie" ceremony for the first time. This innovation not only provides a new technical means for the protection of intangible cultural heritage, but also opens up a new path for the integration of traditional culture and modern technology. Through the construction of digital media platform, this study realized the innovative expression and wide dissemination of the content of the "Dujie" ceremony, and effectively promoted the inheritance and development of Yao culture. In addition, through close cooperation with local governments and communities, this study has realized the deep integration of technology and culture, which not only improves the transmission efficiency of cultural heritage, but also promotes the development of social economy.

The research value of this paper is that it provides specific cases and profound insights on how to use modern scientific and technological means to protect and inherit intangible cultural heritage. Through the exploration of digital inheritance of "Dujie" ceremony, this study reveals the great potential of digital technology in mining and disseminating traditional culture, and provides valuable experience and Enlightenment for future research and practice in related fields. The images and contents generated by artificial intelligence not only enrich the expression forms of "Dujie" ritual, but also greatly improve its communication efficiency and influence, thus opening up a new way for the modern communication of traditional culture. In addition, through empirical analysis, this study emphasizes the important role and value of digital media, especially AI technology, in the inheritance of intangible cultural heritage. The digital media created by artificial intelligence for the "Dujie" ceremony can not only effectively record and reproduce the complex process of the ceremony, but also deepen people's understanding and recognition of this traditional culture. This way of communication across time and space enables a wider audience to contact and understand the Yao's "Dujie" ceremony, thus promoting the spread and development of Yao's culture.

Another great value of this study is that it provides an important reference value for the digital protection and inheritance of other intangible cultural heritage. With the further development and application of technology, artificial intelligence will play a greater role in the field of Cultural Heritage Inheritance and provide a broader space for the integration of traditional culture and modern society. The research in this paper not only enriches the theory and practice in the field of Intangible Cultural Heritage Inheritance, but also provides a new perspective and method for using digital media and artificial intelligence technology to protect and inherit other intangible cultural heritage.

7.2. Discussion

During the in-depth discussion of the inheritance and development of the "Dujie" ceremony of the Yao nationality in Yongzhou, Hunan Province, this study identified a series of challenges and explored coping strategies. This discussion is divided into three parts: problems, inheritance and development strategies, and the significance of this study.

7.2.1 Problems in the inheritance and development of the Yao "Dujie" ritual

First of all, with the rapid development of social economy and the acceleration of modernization process, "Dujie" ceremony is facing the impact of traditional cultural values, as well as the problem that the younger generation has less interest in traditional culture. These problems lead to fewer and fewer inheritors of the "Dujie" ceremony, and the frequency and scale of the ceremony are gradually decreasing.

Secondly, the inheritance of knowledge and skills of "Dujie" ceremony mainly depends on the way of word-of-mouth and master apprentice teaching, which is inefficient in modern society and easy to cause cultural loss or variation.

Finally, due to the constraints of characters, material resources and other conditions on the holding of the "Dujie" ceremony, as well as the relatively backward economy in the Yao region, the government does not pay enough attention to the protection and dissemination of this intangible cultural heritage, resulting in the great restrictions on the development of this ceremony.

7.2.2 Yao "Dujie" ritual inheritance and development strategy

In order to effectively inherit and develop the "Dujie" ceremony, we need to take a variety of measures. First, we can use modern information technology to record and preserve various materials of the "Dujie" ceremony, including text, pictures, audio and video, through the establishment of cultural heritage databases and digital archives, so as to ensure that they are not forgotten or lost.

Secondly, we should strengthen the publicity and education of the cultural value of the "Dujie" ceremony, improve the public's understanding and interest in the "Dujie" ceremony, especially young people, and promote the inheritance and development of culture through school education, community activities, media dissemination and other means.

In addition, explore the modern expression of "Dujie" ritual, combine traditional culture with modern art, technology and other elements, create new cultural products and experience methods, and make "Dujie" ritual glow with new vitality in modern society.

In the process of in-depth discussion on the Yao "Dujie" ceremony and its digital inheritance in Yongzhou, Hunan Province, we must recognize that there are a series of challenges and opportunities in the process of integration of traditional culture and modern technology. As for the "Dujie" ceremony, which is an intangible cultural heritage with profound cultural connotation and historical value, how to effectively inherit and promote it by using modern science and technology while maintaining its original spirit and form, is a problem that needs our in-depth discussion.

Balance between protection and innovation

On the one hand, the protection of traditional culture needs to adhere to its original cultural connotation and forms of expression, which is essential to maintain the purity and continuity of culture. On the other hand, in the face of the rapid development of modern society and the needs of cultural diversity, traditional culture also needs innovation and transformation to adapt to the new era of cultural communication and public aesthetics. How to find an appropriate balance between protection and innovation is the key to the digital inheritance of intangible cultural heritage such as "Dujie" ceremony.

Moderation of technology application

When using artificial intelligence and other modern scientific and technological means to carry out the digital inheritance of cultural heritage, the moderation of technology application also needs to be paid attention to. Excessive reliance on technology may lead to the loss of traditional culture's unique humanistic spirit and emotional value, and the improper use of technical means may also distort the original cultural significance. Therefore, how to find a balance between technological innovation and cultural authenticity and ensure that technology serves the true and effective inheritance of culture is a key issue to be considered in the process of digital inheritance.

The extensiveness and deepness of cultural communication

The dissemination of cultural heritage through digital media can greatly broaden the audience of traditional culture and improve its influence. However, how to ensure that this kind of communication not only stays on the surface, but can be deeply rooted in the hearts of the people, and promote more people to understand and attach importance to the value of traditional culture is the challenge that digital inheritance needs to face. This requires not only rich and innovative means of communication, but also in-depth cultural education and public participation.

7.2.3 Significance of this study

This study proposes to use artificial intelligence to create the digital media of "Dujie" ceremony, and provide new strategies for the protection of intangible cultural heritage. This can not only effectively preserve the ritual information, but also widely spread through the digital platform to promote the activation, utilization and sustainable development of cultural heritage.

The role of community and government

Communities and local governments should strengthen the protection and support of intangible cultural heritage, provide financial support, establish cultural heritage institutions, organize cultural activities, and promote the inheritance of traditional culture.

The importance of cultural education

Education is the key to inheriting traditional culture. The ceremony of "Dujie" will be incorporated into the education system to enable students to understand traditional culture through various forms, and at the same time to enhance the public's awareness of cultural protection through adult education.

The application of digital technology in cultural communication

The use of digital technology, such as virtual reality, provides the public with the opportunity to experience the traditional culture, breaks the time and space constraints, and widens the transmission channels of traditional culture.

Encourage innovation and cross-border cooperation

In order to promote the innovation and development of traditional culture, it is essential to encourage cross-border cooperation. By combining art, design, tourism and other fields with traditional culture, we can explore the modern expression and application path of traditional culture, which not only retains the core value of culture, but also finds a new living space and development direction for traditional culture.

Facing the inheritance and development challenges of intangible cultural heritage such as the "Dujie" ceremony of the Yao nationality in Yongzhou, Hunan Province, we need to adopt comprehensive protection strategies and make full use of modern scientific and technological means to innovate the way of cultural inheritance. Through the joint efforts of policy support, education popularization, science and technology application and innovative development, these valuable cultural heritage can be effectively preserved and inherited. At the same time, in the new era, these traditional cultures can radiate new vitality and make important contributions to promoting global cultural diversity and cultural sustainable development.

Through the in-depth discussion and exploration of this study, we not only put forward the specific strategies for the inheritance and development of the "Dujie" ritual, but also stressed the importance of finding an appropriate balance between the protection of traditional culture and the application of modern science and technology. In the future, with the continuous progress of technology and the sustainable development of society, the protection and inheritance of intangible cultural heritage will face new opportunities and challenges. Therefore, continuous research, innovation and the active participation of all sectors of society will be the key to promote the inheritance and protection of intangible cultural heritage.

7.3. Suggestions

Based on the in-depth discussion of the "Dujie" ceremony and ethnic identity of the Yao nationality in Yongzhou, Hunan Province, and the construction of digital media for cultural heritage inheritance through artificial intelligence technology, the researchers put forward the following suggestions, aiming to promote the protection, inheritance and innovative development of traditional culture.

7.3.1 Accurate identification and classification of cultural heritage

First of all, in view of the unique cultural phenomenon of "Dujie" ritual, it is suggested to further deepen the research on its cultural connotation, historical origin, artistic characteristics and social functions. Through accurate identification and classification, we can clarify its core position and unique value in Yao culture, which is very important for formulating more scientific and effective protection and inheritance strategies. In addition, by analogy with the study of the genetic types of the Yellow River culture in Henan Province, the sorting and extraction of the cultural genes of the "Dujie" ritual will help to deeply understand its role in ethnic identity and provide a solid theoretical basis for cultural inheritance.

7.3.2 Take advantage of digital media to expand cultural communication path

With the development of modern science and technology such as artificial intelligence, it is suggested to make full use of the advantages of digital media and enrich the expression forms and communication channels of "Dujie" ritual through innovative means such as virtual reality, augmented reality and other technologies. At the same time, attention should be paid to refining cultural symbols, creating cultural and educational communication brands that are easy for the public to understand and accept, and enhancing the uniqueness and attractiveness of cultural and educational communication. By implanting cultural symbols, the unique charm of traditional culture is combined with the popular elements of modern culture to promote the innovative transformation and sustainable development of culture.

7.3.3 Strengthen interdisciplinary research and cooperation

In order to better realize the digital inheritance and wide dissemination of "Dujie" ceremony, it is suggested to strengthen interdisciplinary research and cooperation. Experts and scholars from artificial intelligence, information technology, culturology, sociology and other fields will gather together to explore a new mode of deep integration of technology and culture. Through the comprehensive use of multidisciplinary knowledge and technical means, it not only ensures the authenticity and integrity of cultural heritage, but also meets the needs of modern society for cultural diversity and innovative development.

7.3.4 Strengthen public participation and cultural education

In the inheritance and promotion of Dujie ceremony, the government and the public need to promote it. It is suggested to hold "Dujie" ceremony experience activities, cultural lectures, workshops and other forms to enhance the public's awareness and interest in Yao's traditional culture. Through effective cultural and educational dissemination, the public's awareness of the importance of intangible cultural heritage protection will be enhanced, and more people will be encouraged to participate in the protection and inheritance of cultural heritage. At the same time, we should make full use of social media and network platforms to expand the scope and influence of cultural education, and realize the popularization and long-term effect of cultural heritage education.

7.3.5 Promoting the activation and utilization of cultural heritage

It is suggested to explore the activation and utilization path of cultural heritage, integrate traditional culture such as "Dujie" ritual into modern life, and make it a new driving force to promote social and economic development. For example, through cultural tourism, cultural creative products and other ways, more people can experience and understand Yao culture, and bring economic benefits to the local community. In the process of activation and utilization, it is important to maintain the essence and respect of culture and avoid excessive commercialization and alienation of culture.

7.3.6 Strengthen policy support and resource integration

The government and relevant departments should increase policy support for the protection and inheritance of intangible cultural heritage, and provide necessary funds and technical resources. At the same time, we should encourage social capital investment, integrate various resources through public-private partnerships and other modes, and jointly promote the protection and innovative development of traditional

culture. In the process of resource integration, we should pay attention to efficiency and sustainability to ensure the long-term operation and effect of cultural heritage protection projects.

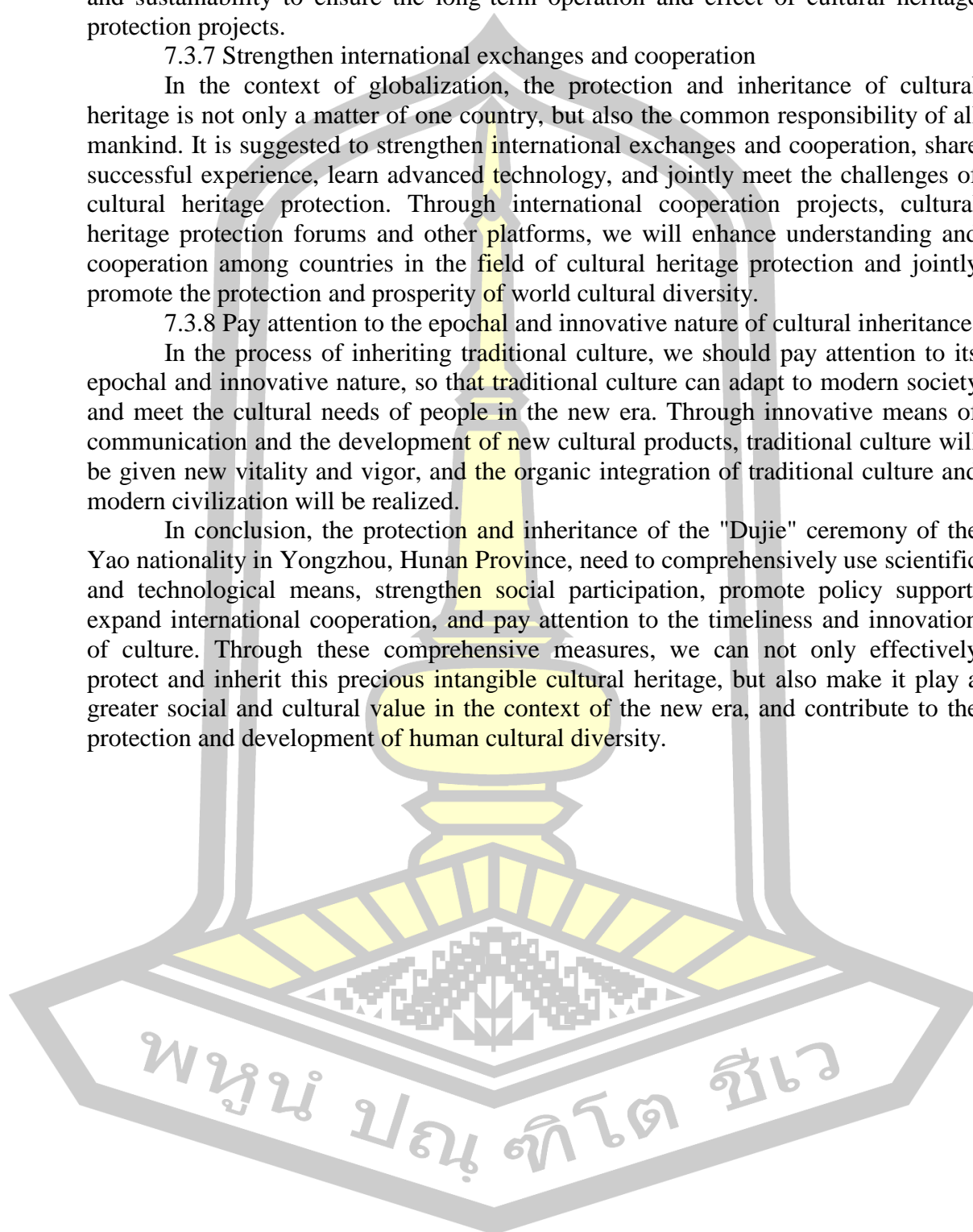
7.3.7 Strengthen international exchanges and cooperation

In the context of globalization, the protection and inheritance of cultural heritage is not only a matter of one country, but also the common responsibility of all mankind. It is suggested to strengthen international exchanges and cooperation, share successful experience, learn advanced technology, and jointly meet the challenges of cultural heritage protection. Through international cooperation projects, cultural heritage protection forums and other platforms, we will enhance understanding and cooperation among countries in the field of cultural heritage protection and jointly promote the protection and prosperity of world cultural diversity.

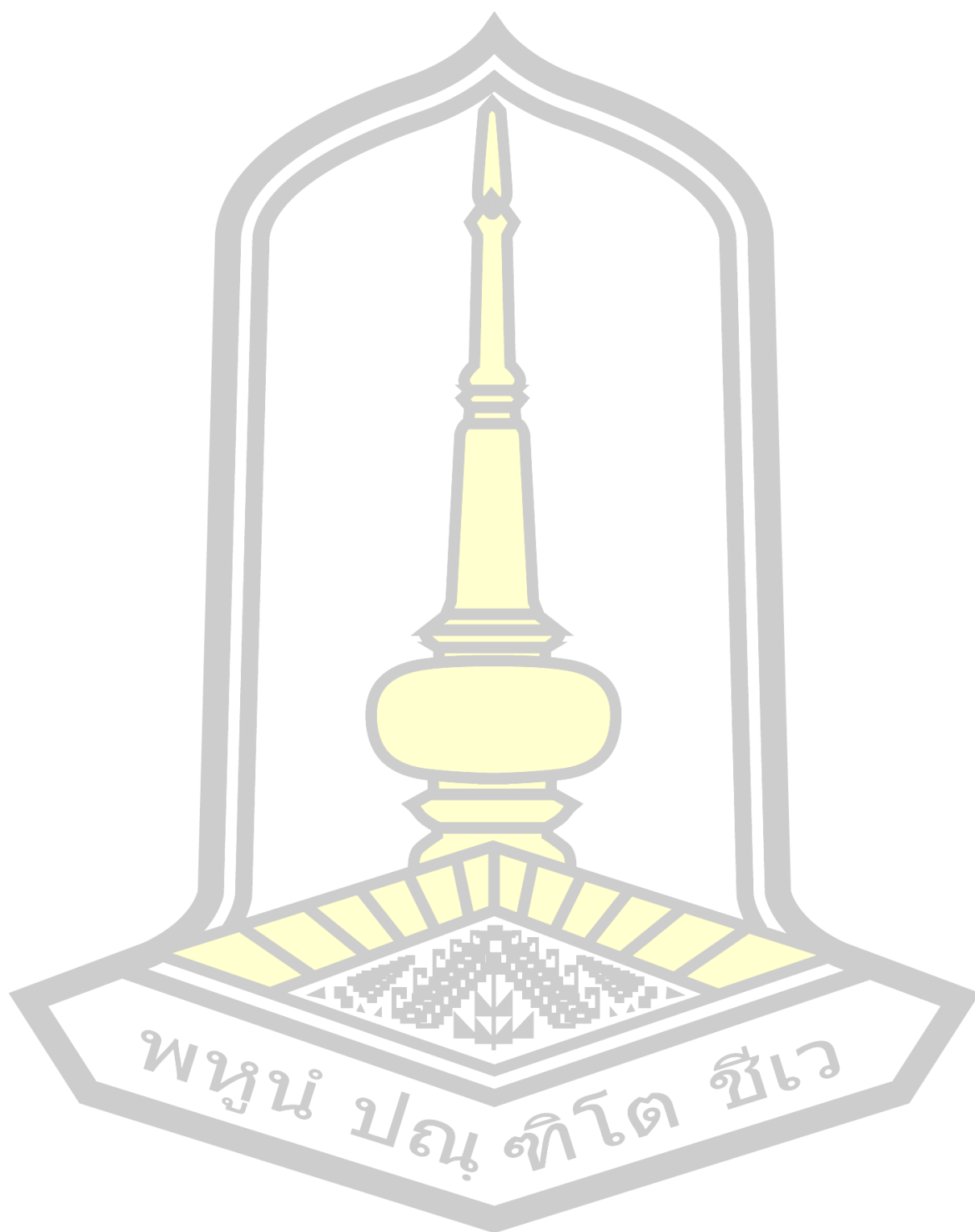
7.3.8 Pay attention to the epochal and innovative nature of cultural inheritance

In the process of inheriting traditional culture, we should pay attention to its epochal and innovative nature, so that traditional culture can adapt to modern society and meet the cultural needs of people in the new era. Through innovative means of communication and the development of new cultural products, traditional culture will be given new vitality and vigor, and the organic integration of traditional culture and modern civilization will be realized.

In conclusion, the protection and inheritance of the "Dujie" ceremony of the Yao nationality in Yongzhou, Hunan Province, need to comprehensively use scientific and technological means, strengthen social participation, promote policy support, expand international cooperation, and pay attention to the timeliness and innovation of culture. Through these comprehensive measures, we can not only effectively protect and inherit this precious intangible cultural heritage, but also make it play a greater social and cultural value in the context of the new era, and contribute to the protection and development of human cultural diversity.



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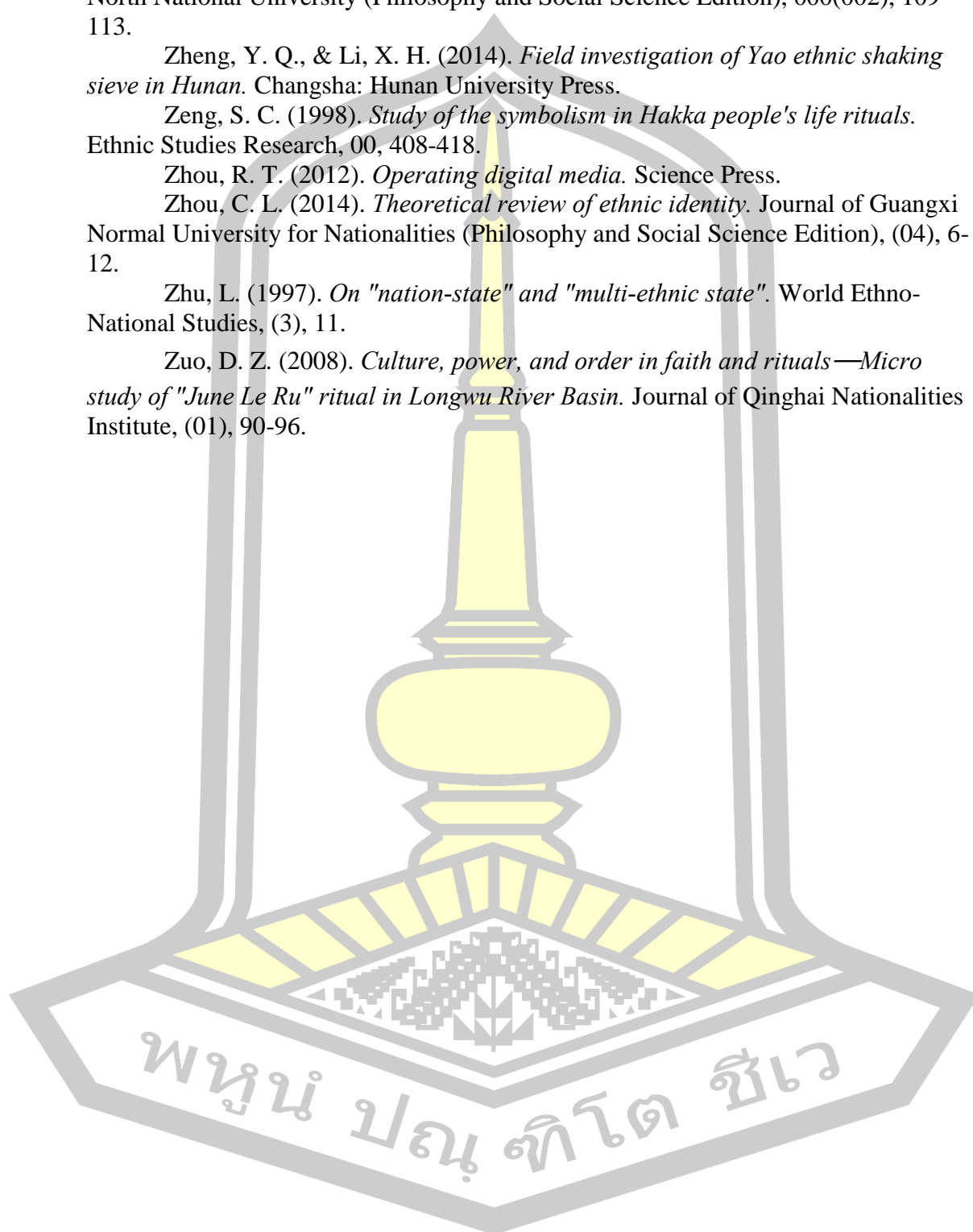
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BIOGRAPHY

NAME Mr. Cheng Yi

DATE OF BIRTH July 30th, 1987

PLACE OF BIRTH Yongzhou, China

ADDRESS room 103, building 9, Guiyuan new village, Hunan
Institute of science and technology, No. 130, yangzhitang
Road, Lingling District, Yongzhou City, Hunan Province

POSITION Teacher

PLACE OF WORK Hunan Institute of science and technology

EDUCATION 2010 Graduated from Hubei Academy of fine arts with a
bachelor's degree in animation design Graduated from
Hubei Academy of fine arts with a master's degree in
animation design in 2014
2021 - 2024 Doctor of Philosophy (Fine and Applied
Arts Research and Creation), Faculty of Fine-Applied
Arts and Cultural Science, Mahasarakham University

