

Contemporary Explanation of the Intangible Cultural Heritage of Naxi Dongba Culture

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Abstract: Contemporary explanation of the intangible cultural heritage of Naxi Dongba culture is analyzed in this paper. The charm of the Naxi people and their culture is not only manifested in her mysterious singularity, but also in her deep and profound wisdom and wisdom. Therefore, as long as the Naxi nationality is full of civilization, wisdom, and openness, it can also then acquire new knowledge from both cultural anthropology and art cognition. This paper integrates related theories and the methodologies to construct the novel ideas to analyze the mentioned issues.

1. Introduction

The charm of the Naxi people and their culture is not only manifested in her mysterious singularity, but also in her deep and profound wisdom and wisdom. Therefore, as long as the Naxi nationality is full of civilization, wisdom, and openness, it can also then acquire new knowledge from both cultural anthropology and art cognition. The Naxi Dongba culture study has developed into an important international subject in a short period of time. Since the 20th century, the craze for the study of Naxi's history and culture has been higher than ever, and it continues to heat up.

Obviously, in terms of the study of Dongba culture, Dongba is the preserver and embodiment of Dongba culture. Dongba is the living carrier of the Dongba culture. Without Dongba, the study of the Dongba culture will become a loss of the cultural heritage as the Naxi people's study of past history. Based on the review, the current research trends have the following features.

1) At present, in the context of economic globalization and information network, international cultural exchanges are more comprehensive and multi-faceted than in the past.

2) The old Dongba, which can well interpret the Dongba scriptures and host the Dongba ritual activities, is gradually being reduced. The Dongba culture inheritance is still possible. It is necessary to focus on training a group of highly educated and highly educated Dongba culture researchers to ensure the success of the local Dongba culture research.

3) The number of immigrants is increasing, Lijiang shows the trend of immigration, and the Naxi population is decreasing. The inheritance of Dongba culture is facing a severe test of many problems.

4) The city is full of modern atmosphere, rich in modern culture, and squeezes the space for the survival and development of the Naxi culture. We must face the reality and inherit and innovate the traditional culture of the nation in the dynamics, so that the Dongba culture will flourish under the new situation and the new environment.

For the comprehensive analysis of this culture, we should also consider the intangible cultural heritage issues. The right to privacy of the intangible cultural heritage refers to the right subject of the intangible cultural heritage. In order to maintain the dignity and cultural identity of traditional culture and maintain the integrity and authenticity of its own culture, it is necessary for matters that require collective internal deliberation and concerted action.

The right to inform and consent to the confidentiality of information that is not subject to outside interference while the intangible cultural heritage privacy rights as a group privacy right, the interests protected are the needs and wishes of the members of the intangible cultural heritage group to share information, secret consultation and concerted action. What needs to be pointed out in particular is that there are also obvious differences between the privacy right of intangible cultural heritage and trade secret. The privacy right of intangible cultural heritage protects the moral value and cultural dignity recognized by the society and has the non-property attributes. Trade secrets are the property

rights associated with the economic interests of enterprise legal person. When the privacy right of the intangible cultural heritage is violated, it constitutes a kind of injury to personal dignity and causes the inner unease of group members. Therefore, intangible cultural heritage privacy is very important for the realization of cultural and spiritual goals. Inspired by this, the paper will conduct the overall and comprehensive research to obtain the general analytic framework.



Figure 1. Intangible Cultural Heritage: Principles and Frameworks

2. The Proposed Methodology

2.1 Cultural Industry Overview

Driven by the dynamics of the emerging economic development, the museum's cultural and creative industries in China should be the status quo of balanced development. But unfortunately, in the search for this industry that seems to be able to occupy a part of the market as long as it meets some of the cultural sentiments of consumers, most museums in our country do not seem to know what to do to truly meet the market demand. The current literature mostly focuses on policy discussion, development significance as foreign experience and so on. There are few empirical studies. The study plots are too concentrated in general developed provinces and cities, making the recommendations targeted and effective. In terms of specification and systemicity, the research on the innovation system of cultural industry still stays in the general derivative of the industrial innovation system, and has not formed the clear idea in the research method and analysis framework. As for the relationship between national strategy, industry factors, R&D resources and market allocation, the empirical and mechanistic research on system operation, collaborative evolution and strategic choice of industrial entities and field innovations is still weak.

In addition, domestic and international discussions on the innovation focus only on innovations in functional products or technical processes, ignoring the “non-functional innovation” research closely related to the innovation characteristics of cultural and creative industries. Therefore, for the later emerging development, we should consider the following issues.

1) Starting from the connotation of urban pavilions, expand the extension of the cultural and creative industries to take further advantage of unique resources of the pavilion, conduct research on the urban characteristics, hold relevant training, organize urban forum seminars, urban creative contests, hold industrial exhibitions, research and develop own brands, etc. to serve as all kinds of cultural and creative activities.

2) The cultural and creative industry of the museum is developed early, with rich themes, a sound system and a high degree of marketization, which provides valuable experience for urban exhibition halls. This should be an open mind to learn, serious research, combined with the industry, the characteristics of the library, refining can learn from the practice.

3) The key to distinguishing between aesthetic innovation and traditional innovation is still product function. Aesthetic innovation is an innovation that enhances the perceived value of products without giving them new functions and changing the way they use products. Its purpose is to satisfy consumers' pursuit of the symbolic meaning of products and to meet their social identity, status and taste.

People are the most important factor of the production. Human creativity is the key to promoting economic development. Anyone who uses his knowledge and experience to explore and develop creative achievements based on his inspiration and understanding, or to study and produce literary art and film and television audiovisual works or the generation of a new idea or new idea should belong

to the category of innovation. The creative industries, including visual arts, performing arts, cultural landscapes, publishing media, consulting and design, all have similar soft innovation characteristics, especially the synergy between “hard innovation” and “soft innovation”. In the cultural innovation of cultural industry, “Hard Innovation” is the material basis and realization premise of “Soft Innovation” and “Soft Innovation” can make “Hard Innovation” to maximize its effectiveness. There is a certain relationship between them. New products that integrate hard technological innovation and also soft cultural creativity are given new uses through various ways of diffusion. They enter new markets and form literary and creative industrial clusters. They open up enough market capacity to form industrial innovation in the final sense. The essential attribute of literary industry determines the influence of the general and further soft innovation on it.

2.2 Intangible Cultural Heritage

The author believes that China's legal protection of the right to privacy of intangible cultural heritage can be divided into two steps. The first step is to clearly define the right to publish works and protect the non-material culture of folklore works in the Regulations on the Copyright Protection of Folklore Works. The privacy right of the estate; the second step is to formulate a special Law on the Protection of the Intangible Cultural Heritage Rights when conditions are ripe, and comprehensively and systematically stipulate a series of civil rights, protection methods and reliefs including the intangible cultural heritage including the right to privacy measures.

As far as the works of folk literature and art are concerned, this is a specific form of the expression handed down from generation to the generation. If the inheritance of the work itself is in a state of non-disclosure, the subject of right enjoys the right of privacy. If others publish their works without the consent of the right holder, it will constitute infringement. However, the purpose of not publishing is to maintain the spiritual inheritance of traditional culture, which is generally not applicable to the commercialized field of the intangible cultural heritage, because publishing is the prerequisite for the realization of property rights in works. The rights of communities, groups and individuals to continue their various practices, expressions, expressions, knowledge and skills to ensure the sustainability of intangible cultural heritage should be recognized and also respected. Therefore, individuals can be the subject of intangible cultural heritage rights. Listed issues should be highlighted.

1) The privacy interest of the protection of the intangible cultural heritage privacy is the spiritual support and cultural belief of a particular group. Its cultural tradition has formed a long time and has been continuously developed in the later inheritance. Therefore, it is impossible to determine the starting and ending period of protection.

2) The interests of intellectual property rights may be useful to local communities, but the privacy interests of aborigines have nothing to do with commercial purposes. It is up to traditional communities to collectively decide which events or general objects of intangible cultural heritage can be used for the commercial purposes, and to enable members of the traditional communities to share the benefits of commercialization.

3) In reality, may establish the non-government the folk organization, the reference copyright collective management pattern exercises the non-material cultural heritage related right. To be specific, may in suppose the area in the city level local administration region scope to set up is equal to the collective economy organization's collective right implementation organization, the management and in the operation this region scope non-material cultural heritage resources, maintains “the specific nationality, the tribal grouping tribal group or the social group” non-material cultural heritage rights and interests.

2.3 Naxi Dongba Culture Protection

In the Dongba culture of the two ethnic groups, people believe that everyone is active through their own bodies and souls, including the construction of the external material world, the world of the gods, and so on. When the world was formed, it had its own internal rules. The two nations adopted these rules as their own behavioral norms, bound themselves, and passed down to form an orderly society of god other than the material world form and structure. These two worlds live in harmony, and everyone also accepts guidance, supervision, and protection, which is conducive to social

stability and harmony. In dealing with the relationship between people, Dongba culture draws lessons from the relationship between people and gods in Dongba religion.

The Naxi and Naxi ethnic groups usually express their gratitude to nature, their ancestors and the gods who bless them through the activities of offering sacrifices to gods and deities. In dealing with interpersonal relations, the Naxi and Naxi ethnic groups have inherited this spirit of gratitude. To our ancestors, parents, and people who gave us help always be grateful, “dripping water, when the spring phase return”. In the Naxi people, the reason why the Dongba culture classics that carry the achievements of the wisdom of the ancestors of the Naxi are thrown into the burning fire by the saboteurs, or the Jinsha River, which has been sorrowful for thousands of years, records the Naxi and the aliens. The concept of art, religion, art communication and the creation of intellectual works are destroyed. “Naxi ancient music is loved by Naxi people, and the Naxi ancient music is forced to disappear without soundtrack” and the ecological environmental protection concept that has long been regarded as the supreme concept by the Naxi people. And the actual protection behavior system has been eliminated. As the final idea, we propose the listed aspects. (1) National culture is the soul of Lijiang tourism. With the development of Lijiang tourism, the research and development of Dongba culture promotes Dongba culture to the market in all directions. (2) The change of society and rapid development of modernization often lead to the variation or disappearance of nationality. The Naxi Dongba culture in Yunnan is also facing such problems. However, the rapid development of Dongba's cultural industry in recent years has enabled people to see the hope of Lijiang and Dongba culture in the wave of economic development. Dongba culture has entered the school and entered the classroom. (3) The harmony between man and society, the harmony between man and nature, and the harmony between people must be achieved through the harmony of man. The teachings of the Naxi Dongba believe that children's illness, the occurrence of natural disasters, and the death of livestock are all due to the fact that people themselves do not reach harmony.

3. Conclusion

Contemporary explanation of the intangible cultural heritage of Naxi Dongba culture is analyzed in this paper. The philosophical foundation of the generation of human culture model is that human beings use their highest wisdom and love to creatively overcome and solve the diversified constraints and influences of the comprehensive factors of the natural environment on human life. With the core inspiration, this paper proposes the novel ideas to handle the related issues.

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