

Study on the Innovation and Transformation Mechanism and Path of Jianghua Yao Nationality's "Inheritance" Tourism in the Post-Poverty Era

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Abstract: The intangible cultural heritage of the Yao nationality is an important manifestation of the richness and diversity of the traditional folk culture of our ethnic minorities. The Yao village in Jianghua County, Guangdong, spreads Yao culture through verbal communication, performing arts, folk religious beliefs, and festivals and customs. However, with the change in people's production and lifestyle, Jianghua Yao's intangible cultural heritage is also on the brink of danger. It is hoped that this situation can arouse the attention of all sectors of society, especially the protection and construction of the cultural undertakings of ethnic minorities in underdeveloped areas, and strive for support and help from all walks of life through various methods and channels.

1. Introduction

In the long-term production and living practices of all ethnic minorities in China, traditional customs are closely related. The unique understanding of life, production, life, and belief has become an important intangible cultural heritage for all of humanity. Among them, the intangible cultural heritage of the Yao nationality is an important part of the intangible cultural heritage of our ethnic minorities. It is an important reflection of the richness and diversity of the traditional folk culture of our ethnic minorities. Historical significance and practical significance.

Intangible cultural heritage, as a unique cultural mark of a nation, is an important mark that distinguishes this nation from other nations. With the transition from tourism to leisure and vacation in China's tourism industry, the tourism industry and cultural industry are converging at multiple levels and in various fields. As a distinctive cultural resource, "non-heritage" is sought after by the tourism industry stakeholders, and due to its ecological fragility, it needs the care of all sectors of society. In this regard, the government, enterprises, academia, and the general public have launched fierce arguments around the issue of protective tourism development. In concrete practice, there are also many failure cases of "non-heritage" project development. Based on this, this article introduces the theory of cultural ecology to explore the conservation tourism development of "intangible heritage". In theory, the relationship and scale of the protection and development of "intangible heritage" can be explored from the perspective of cultural ecology, which can enrich the theory of related fields Research; In practice, the exploration of specific development strategies in this article can also be used as a reference for the practical work of "non-heritage" tourism development. If the tourism development of "non-heritage" resources can be based on the attention of cultural identity, inheritance and diversity, it will greatly promote the integrated development of China's culture and tourism industry, and become the best for the integrated development and interactive win-win of "cultural tourism" way.

2. Jianghua Yao's "non-heritage" transmission method

The Yao people do not have Yao characters, but instead use Chinese characters to help spread the Yao culture. There are many ways of cultural dissemination of Yao's intangible cultural heritage, but the main methods of dissemination are classified here: oral dissemination, performing arts, Yao folk religious beliefs, festivals and customs, traditional handicraft skills, etc. The intangible cultural heritage is passed down from generation to generation. The traditional Yao culture can bring happiness to people's lives and is very rich in inheritance. Many specific forms of intangible

cultural heritage of the Yao people will be displayed in the following ways. The intangible heritage of the Yao nationality can be passed down from generation to generation, and it is indispensable for language and writing to be transmitted. The Yao language spread earlier than the text. There was no text in the past mainly relying on language to spread information. After using Chinese characters, the main method of spreading was also language, because the text is only a symbol, and the text itself has no spreading effect. The spread of text symbols requires language. From generation to generation, if there is no spread of language, only the word symbol is meaningless. After the national census of minority languages, it was found that the Yao ethnic group is not a ethnic group with only one language, but an ethnic group with multiple languages, that is, a multilingual ethnic community composed of many different social groups. The Jianghua Yao language belongs to the "Mian dialect". Nowadays, when the Yao people talk with the Han people, the languages used are basically local Hakka. Mandarin and Cantonese have also become common terms for the Yao people and the Han people to communicate. Some members of the Yao family in Jianghua use Yao language to communicate with each other. Yao language is the main way of modern society inheritance.

The industrious and brave Yao people have exerted their ingenuity and wisdom in the long history and created unique folk songs and dances. The Yao people use these songs, dances and words to sing history, reflect the life of the Yao people, and inherit the traditional culture of the people through the songs and dances. The Jianghua Yao people particularly like the ballads, especially when they celebrate folk festivals and religious ceremonies in memory of their ancestors' achievements. The Yao people sing to express their thoughts and emotions, sing praises to the hard-working Yao people, and praise the sweet love with innocent love. Yao people commonly use musical instruments: flute, suona, horns, long drum, gong and so on. Songs of the Virtues and Virtues of the Yao Nationality Yao articles: (1) there are songs to go out, describing daily working scenes: the dynasty bears the dung to go to the roots, and the dung to the roots looks like bamboo shoots. Tender autumn bamboo shoots in July, cut long and thin with a knife. (2) Gechun advises early spring to cultivate in time. The traditional culture of the Yao region has a long and colorful history, and the Yao people are a hospitable minority. The Yao people reflect their inherent cultural traditions through ballads. The Yao people do not have their own characters. They use Chinese characters to record their national history and production, life, and struggle activities. They are reflected in the form of ballads. For example, the Yao people have their own sacrificial songs during the funeral ceremony; in order to express the worship of the gods, miss the ancestors, worship the ancestors, and pray for ancestors' blessings, they express them with chanting sacrifice songs. The Yao people pass on the traditional culture of the Yao nationality by using ballads. The ballads can make other people learn and understand the traditional culture of the Yao nationality, and have a positive role in promoting the spread of the Yao traditional culture.

Yao people can sing and dance. It is said that the folk dance performance art of the Yao nationality has a long history and is colorful. In the Song Dynasty, the Yao people had the habit of dancing. The dance of the Yao nationality has its own unique characteristics. When the dancers are performing, they have a song accompaniment and a musical instrument accompaniment. There are three forms of concerted music and performance, which makes the valley respond to each other. Love. These dances are closely related to the work and life of the Yao people, and also reflect the historical development background of the people's life in the Yao area and dance are closely linked. During the festivals and celebrations, the Jianghua Yao people will gather together to sing and dance. Traditional Yao dances include bronze drum dance (also known as king worship or king dance), monkey drum dance, grass mat dance (also known as Dahuotang), hunting dance, and cymbal dance. The Yao dance has a quaint feeling. It reflects the worship of nature and ancestors from the dance art of the Yao people. It shows the hard work of ancestors to create a happy life. It also reflects the dance that resists national oppression and praises national heroes. The subject matter of his dance is extensive, but all originate from life. Performing dances during celebrations enables people to trace the history of dances and educate future generations. The Yao people increase their cultural understanding of the nation, extol the living conditions of the nation, and tell

the story of the national love. It not only reflects the ancient social culture of the Yao nationality, but also reveals the history of the social development of the Yao nationality from the side. We can also explore the cultural characteristics of the Yao nationality from each period.

3. Cultural ecology and “non-heritage” protective tourism development

The interaction mechanism between tourism development and “non-heritage” protection stems from their inherent spontaneous development needs. The development of protective tourism promotes the effective protection of “non-heritage” culture with planned tourism development. It has an objective promotion of the “inheritance” protection. It can provide financial guarantee, survival space and Development environment; objectively, it can cultivate groups of concern for “non-heritage” and at the same time help to enhance the public's conscious protection of “inheritance”. The addition of cultural ecological analysis is conducive to the healthy mutual promotion, complementarity and integration of scientific planning and development scale. Based on the analysis of cultural ecology, we should closely explore, refine and express the characteristics of “non-heritage” culture, enhance the cultural depth of tourism development, develop and design high-level tourism products, and develop multicultural tourism projects. In this way, on the one hand, it can promote the sustainable development of tourism, on the other hand, it can promote the protection and inheritance of “inheritance”, and at the same time, minimize the negative impact of tourism on the “inheritance” protection and achieve A win-win situation for protection and tourism development.

When choosing a tourism development method, you need to consider: (1) The main body of development: The relevant local government departments should take the promotion of Yao's spirit and the promotion of Yao's culture as the starting point to carry out non-commercial or weak commercial cultural experience tourism product development, and beware of excessive business Into. (2) Development entry point: As a unique spiritual symbol of the Yao nationality, Panwang Dage is self-evident. In the face of the precious “non-heritage” tourism resources of ethnic minorities, it should be prudent to conduct deep cultural excavations, physical protection, and collection of relevant data. The relevant cultural derivatives of “inheritance” resources are Direct tourism development objects. (3) Evaluation of development reversibility: Research whether the development process is reversible, and carefully evaluate whether the cultural loss can be reversed or compensated. (4) Development methods and means: For such invisible “non-heritage” tourism resources, we should look for tangible breakthrough points from sensory conversion or sensory interactive directions, and introduce today's advanced video and audio image display interactive technologies and equipment to strengthen the experience and Tourist participation.

The “non-heritage” theme park was developed in a commercial form to allow visitors to have a vivid and vivid understanding of all aspects of Yao culture, life, and entertainment. The theme park is based on the content of the Yao song, and is led by participating in interactive experiences. Carry out various forms of theme-style leisure, entertainment and cultural activities. At the same time, develop catering, accommodation, and tourist reception services with Yao characteristics. It is a warm-up and early stage of psychological, cultural, and customary aspects for tourists to further interact with Yao compatriots. Preparation stage. “Eco Museum” is a non-commercial development project, based on the traditional museum, an extension of the concept of a living museum. It is intended to show all the architectural spaces, water spaces, and people's activities where the project is located in the original way. The living museum is mainly based on Yao villages with well-preserved cultural practices. All matters are managed by the Yao chiefs and villagers themselves, and the related reception of tourists is completed and negotiated by the relevant Yao people and the tourism development and operation team. All building sites and cultural activities remain Yao the original appearance of the village. Under the concept of a living museum, all cultural factors such as cultural heritage, human landscape, character activities, and traditional customs have their specific cultural values and significance. The key point of this model is the development of tourism projects and “inheritance” The cultural living space is isolated. While developing tourism projects using the business model to meet the needs of the main participants of

the project, it can minimize the impact and impact on the cultural ecological space on which the “non-heritage” depends. This project does not cause homogeneous competition. Tourists participate in the “non-heritage” theme park project, and to a certain extent, they are also prepared to experience the preliminary knowledge and psychological warm-up of the “inheritance” project entity.

4. Conclusion

The “non-heritage” is a concentrated display and reflection of the cultural imprint of the Chinese nation. To maintain and maintain the cultural ecological vitality, it requires government-led and close cooperation among the stakeholders of society. This article takes the impact mechanism between tourism and “inheritance” as a starting point, and seeks the internal connection between tourism development and “inheritance” protection. First, explore the research status and trends from the literature, and comprehensively analyze the basic mechanism of the interaction between the two; then use cultural ecology and tourism development theory as guidance to find the role of tourism development in “non-heritage” protection and form a theoretical development model; Finally, we seek to verify and supplement the theoretical model from the development evidence, and provide new ideas and models that can be used for the protection and inheritance of “non-heritage”.

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