



Research Article

A Study on the Cultural Interaction of Drunken Dragon Dance between Zhongshan, Guangdong and Macau

Jiaxuan Du^{1*}, Manissa Vasinarm², & Zhuang Tan³

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Name of Author & Corresponding Author*

1. Jiaxuan Du

คณะศิลปกรรมศาสตร์
มหาวิทยาลัยราชภัฏสวนสุนันทา
Faculty of Fine and Applied Arts,
Suansunandha Rajabhat University,
Thailand.
Email: s64563806010@ssru.ac.th

2. Manissa Vasinarm

คณะศิลปกรรมศาสตร์
มหาวิทยาลัยราชภัฏสวนสุนันทา
Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University,
Thailand.
Email: mantissa.va@ssru.ac.th

3. Zhuang Tan

คณะศิลปกรรมศาสตร์
มหาวิทยาลัยราชภัฏสวนสุนันทา
Faculty of Fine and Applied Arts,
Suan Sunandha Rajabhat University,
Thailand.
Email: tz810@126.com

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ABSTRACT

The aim of this paper is to study the multi-faceted development pathways of the Drunken Dragon Dance in Zhongshan and Macau as a research objective, and to analyse the causes of the interaction between the Drunken Dragon Dance in Zhongshan and Macau in Guangdong Province as the scope of the study, using the literature method, questionnaire survey method and observation method to analyse and find answers for the research findings, for the research objectives, research areas and research themes. The Dragon Dance (Drunken Dragon) is listed within the list of national intangible cultural heritage representative items for protection, as the Drunken Dragon culture in Zhongshan and Macau, China has always been an important part of the excellent Chinese traditional culture. With the ongoing construction of the Guangdong-Hong Kong-Macao Greater Bay Area, the cooperation and exchange of Drunken Dragon culture between Zhongshan and Macau has been facilitated by external conditions.

1. Introduction

The Drunken Dragon Dance is an integral element of Chinese traditional culture, renowned for its vibrant expression of community spirit and cultural heritage. Originating in Zhongshan, Guangdong Province, and later extending its cultural influence to Macau, the Drunken Dragon Dance embodies a rich tapestry of historical significance, religious customs, and folklore. As a performance art listed in the national intangible cultural heritage representative items for protection, the dance is celebrated not only for its artistic appeal but also for its cultural and societal values. In particular, the interplay between Zhongshan and Macau has created unique pathways for cultural exchange and development, which serve as a focal point of this research. With the rapid advancement of the Guangdong-Hong Kong-Macao Greater Bay Area, opportunities for cultural cooperation and mutual enrichment have significantly increased. In this context, the Drunken Dragon Dance represents a compelling case study for understanding how traditional cultural practices adapt, interact, and evolve within contemporary frameworks of regional integration. This study aims to investigate the mechanisms of interactive communication and the channels of development for the Drunken Dragon Dance in Zhongshan and Macau. Furthermore, it seeks to explore strategies to promote the sustainable development of this cultural tradition, ensuring its preservation and relevance in modern society. To achieve these objectives, a combination of qualitative and quantitative research methodologies is employed. The documentary method provides a foundation for understanding the historical and cultural context, as well as the dance's ontological characteristics. Field surveys offer an empirical lens to capture the dynamics of local practices and the role of government support. Additionally, a structured questionnaire survey gathers diverse perspectives, enabling a comprehensive analysis of stakeholder engagement and cultural interaction.

Through this multifaceted approach, the study aims to illuminate the factors driving the collaborative evolution of the Drunken Dragon Dance in Zhongshan and Macau. By doing so, it contributes to broader discourses on intangible cultural heritage preservation, regional cultural cooperation, and the enduring significance of traditional practices in contemporary contexts

2. Objective

1. To study interactive communication and development channels of drunken dragon dance in Zhongshan and Macao.
2. To study promote the development of drunken dragon dance culture in both places.

3. Research Methodology

1. Documentary method

Collect and review relevant literature, including national policy documents on intangible cultural heritage, literature related to the Drunken Dragon Dance, folklore and cultural studies, as well as religion and folklore. From the historical background and literature of Zhongshan and Macao, the ontology of the Drunken Dragon Dance and the related customs and traditions are understood.

2. Field survey method

Through visits to the folklore and in-depth survey interviews, we learn about the activities of the Drunken Dragon Dance in the folklore, as well as the government's concern and support for it. (Author fieldwork)

3. Questionnaire survey method

Questionnaire survey is a method of collecting information through the development of a detailed questionnaire, which requires respondents to answer each question and collect information according to the questions asked.



During our conversation with the heritage dance "Drunken Dragon", we learnt the following:

- ① How do you see the exchange between the two places as the Drunken Dragon Dance also exists in Macau?
- ② When is the latest performance?
- ③ How often do the Zhongshan Drunken Dragon and the Macau Drunken Dragon exchange?

Interview with the Head of the Cultural Centre

- ① The form of exchange between Zhongshan Drunken Dragon and Macao Drunken Dragon
- ② What facilitation has the government given to the exchange between the two places?
- ③ What do you think is the need to strengthen the ties between the drunken dragons of the two places?

4. Results

Origin of Drunken Dragon

According to legend, one year during the Buddha Bathing Festival, a monk who had travelled to the area was bathing in a small river near the twin tree pits in Longtang, Xiangshan County, when he suddenly saw a python running towards him, picked up his sword and chopped it into several pieces and threw it into the river. A drunken old fisherman happened to pass by and grabbed the severed head and tail of the snake and danced around drunkenly. The dance actually brought the python back to life, combining the head and tail into a flying dragon, while the remaining sections became a few small trees by the river, this tree is now the LuanXi tree. The villagers then picked the leaves of the LuanXi tree, washed with water to make cakes, and actually cured the village of the epidemic.

Interactive basis for the Drunken Dragon Dance in both places

1. Firstly, the Guangdong-Hong Kong-Macao Greater Bay Area Economic Circle has constructed a rapid transportation network in the Greater Bay Area, bringing Zhongshan and Macau closer together, strengthening the ties between the two places, accelerating the flow of people between Zhongshan and Macau, and providing convenient transportation for the exchange of talents between Zhongshan and Macau for the Drunken Dragon Dance. The unique geographical location of both Zhongshan and Macau allows for a better transmission of the Drunken Dragon culture. If Zhongshan and Macau were to promote Drunken Dragon culture separately, there would always be a missing part of the market, which would be a loss for both countries. Only if the two cooperate and complement each other, it will not only enhance the cultural identity of the people of China, but also increase our voice in the international arena, achieving a win-win effect.

2. Secondly, in recent years, China has been vigorously building the Guangdong-Hong Kong-Macao Greater Bay Area and has given many preferential policies to support it. Zhongshan and Macau are located in the economic circle of the Guangdong-Hong Kong-Macao Greater Bay Area and have good policy advantages. The advantages of Macau Drunken Dragon can complement the disadvantages of Zhongshan Drunken Dragon, which has a more complex performance programme and lacks an international market. At the same time, the Macao Drunken Dragon has no fixed form and a limited audience, but it has not departed from the essence of the Zhongshan Drunken Dragon. It is based on the Zhongshan Drunken Dragon and

3. The Guangdong-Hong Kong-Macao Greater Bay Area economic circle has deepened the reform of the regional innovation system mechanism and set up a special fund for joint innovation to facilitate the cooperation and exchange of talents between the Mainland, Hong Kong and Macau, which has provided financial support for the cooperation and complementarity between Zhongshan Drunken Dragon and Macao Drunken Dragon. Emphasis is also placed on the protection of intellectual property rights, making the cooperation between Zhongshan Drunken Dragon and Macao Drunken Dragon a solid legal guarantee.

With the continuous growth of people's spiritual needs, Zhongshan Drunk Dragon and Macao Drunk Dragon, based on the "Drunk dragon spirit" as the core, on the basis of "meeting the social needs" as the guidance, in accordance with the win-win mode of complementary advantages to explore the interactive way suitable for the drunken dragon culture in the two places. The author tries to put forward the following suggestions as a way to inherit culture under the mutual cooperation between the two.

Firstly, we can use the new media platform as one of the means of drunken dragon culture propaganda, while strengthening the docking of drunken dragon culture propaganda with the new media platform, which can enhance the cultural influence of the drunken dragon dance in both places. Secondly, we should dig deeper into the cultural attributes of the Drunken Dragon Dance in both places, adding its unique edification function and unique artistic aesthetics to the cultural propaganda of the Drunken Dragon Dance, so that the propaganda of the Drunken Dragon Dance has both the commonality of the excellent Chinese traditional culture and the individuality belonging to the Drunken Dragon Culture. As the new media exposure of the Drunken Dragon culture continues to increase, it raises people's attention to the culture and strengthens their understanding of it, thus increasing social recognition and enhancing the nation's cultural identity. The use of new media technology to promote, preserve and pass on the culture of the Drunken Dragon has broadened the means of propaganda and has enhanced the breadth of communication by choosing methods commonly used by the public. At the same time, the new media technology spreads for the development of the drunken dragon culture heritage to do a good job of paving the way.

(2) Co-creation of excellent dance works

Throughout the development of domestic dance, as teacher Yu Ping said, it is still in a period of plateau without peak, and there are many similar and homogeneous dances. The deep cultural deposits and unique regional styles behind Drunken dragon dance have given it the potential for development. For example, Yang Liping's Yunnan Image is also an "original ecological" song and dance collection based on the combination of regional styles of various ethnic minorities in Yunnan, revealing the primitive and mysterious features of China. For another example, Charm Xiangxi is a must-see folk performance in Zhangjiajie. It adds local music and dance elements, exquisite dance design and gorgeous lighting effect, bringing tourists an unprecedented aesthetic experience, which plays a certain role in the development of drunken dragon dance in the two places.

(3) Creation of teaching materials for the Drunken Dragon Dance

Starting from education, from schools, the importance of the study of Drunken Dragon culture and its core competencies is emphasized. The process of developing the Drunken Dragon Dance by making up teaching materials is the process of enriching the artistic and cultural system of the Drunken Dragon Dance and refining it scientifically.

Firstly, the talents of the Drunken Dragon Dance in Zhongshan and Macau and the teachers of Guangdong universities should learn from the dancers themselves, so that they can protect their existing dances and preserve the original movements through video and imitation. Just as in the case of the Chinese Dance Association's "deep roots" activities, from Inner Mongolia to Guangxi and so on, learning the purest dance movements from old artists along the way, preserving its original flavour. The most important and fundamental part of the heritage of the Drunken Dragon Dance is the preservation of its original form.

Secondly, on the basis of its original heritage, it can break the rhythm of its movements, the sequence of its movements and change the orientation of its movements. Elements of the Drunken Dragon Dance are extracted and then incorporated into the aesthetics of the times, taking the core rhythms and spiritual connotations of the Drunken Dragon Dance. For example, "Nuo Love" retains the core rhythms of the Nuo dance, and through artistic processing, creates a work of contemporary value. In the development of the Drunken Dragon Dance, it is also possible to study and refine the rhythms to create excellent dance works with contemporary values. The creators continue to explore the process of choreography and develop teaching materials for the Drunken Dragon Dance, so that it can be better developed and its contemporary values can be brought into play.

Finally, the refined Drunken Dragon Dance teaching materials will be pushed into the campuses of schools and colleges, so that more students can learn about the Drunken Dragon Dance, enhancing its cultural influence and also selecting and training the inheritors of the Drunken Dragon Dance from a young age. For example, many primary schools in Shenzhen have already turned their recess exercises into dancing English songs, which has provided a reference for the development of the Drunken Dragon Dance in both places. The dance can enhance students' aesthetic awareness while strengthening their bodies, and with such cultural connotations, the Drunken Dragon Dance can also subconsciously enhance students' cultural identity and national pride.

(4) Organising diverse cultural activities

Diversified cultural exchange activities not only enhance the art, but also increase the exposure of the Drunken Dragon Dance. Zhongshan and Macau jointly organise cultural activities such as seminars, public service lectures, competitions and performances, and use new media technology to encourage universities to create and actively participate in them. Organising seminars, competitions, performances and other group appeals to increase the popularity of the Drunken Dragon Dance, constantly broaden the knowledge of the masses, deepen the understanding of its Drunken Dragon culture among the people of both places, and gain a deeper appreciation of the spirit of the Drunken Dragon. The joint cultural exchange activities will not only bring together the Drunken Dragon talents from both places to jointly create the dance characteristics of the Guangfu region, but will also make use of the geographical advantages of both sides to launch the Drunken Dragon dance culture into the Guangdong, Hong Kong and Macau Greater Bay Area. The cultural exchange activities will allow more people to understand the connotation of the spirit of Drunken Dragon and allow more regions to see the charm of Drunken Dragon dance.

5. Discussion

1, according to the first objective of the research results found that with the people are material life is improving, the Bay Area planning and development implementation, people's understanding of the drunken dragon dance culture is no longer a simple folk cultural activities, hope from more to angle way to know understanding, through art works, teaching construction, cultural activities these ways to open up the development of space, let the exchange and interaction latitude broaden, of course, the author is now more has been the people's Of course, the author is now talking more about the perspective of development from the perspective of the people's needs, but not from the perspective of a leader and government worker, which also needs to be more involved in the administrative departments to listen to suggestions in the later research.

2. According to the results of the second research objective, the development of the Drunken Dragon dance culture is not only a matter of the depth of the dance itself, but also a need for latitude. Opening up the latitude of development also achieves the need for the diversified development of the Drunken Dragon Dance culture, adapting to the current development demands, bringing the people of Zhongshan and Macau closer together, and energising the economic and social development of both places.

6. Conclusion

The Drunken Dragon culture is an important part of the excellent Chinese culture and a treasure of traditional Chinese culture. This essay analyses the origin of the Drunken Dragon Dance and the interaction between Zhongshan and Macao, and proposes feasible suggestions for the cultural transmission of the Zhongshan and Macao Drunken Dragon Dances in the light of their complementary advantages. Through the analysis of folklore and social values, the article proposes cooperation with the "spirit of the Drunken Dragon" as the core and the artistic model of "meeting social needs" as the guide. Further, it is hoped that the Drunken Dragon Dance will become more widely known and understood for its unique cultural charm, promote the excellent Chinese traditional culture and enhance cultural confidence.

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