



วารสารปรัชญาปริทรรศน์

JOURNAL OF PHILOSOPHICAL VISION

ISSN: 1513-6620 (Print) × ISSN: 2773-9643 (Online)

<https://so05.tci-thaijo.org/index.php/phiv/index>



Research Article

Study on the Exchange of Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region Based on SWOT

Jiaxuan Du^{1*}, Manissa Vasinarom², & Zhuang Tan³

ARTICLE INFO

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 Vasinarom

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

Keywords:

Drunk Dragon Dance; Zhongshan City;
Macao Special Administrative Region;
heritage and development

Article history:

Received: 23/05/2023

Revised: 12/07/2024

Accepted: 01/08/2024

Available online: 30/11/2024

How to cite:

Du, J. et al. (2024) Study on the Exchange of Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region Based on SWOT. *Journal of Philosophical Vision*, 29 (2), 102-109.

ABSTRACT

The article aims to make suggestions for the inheritance and development of Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region through the study on its origin and development. The purpose of the study was: 1. To explore the origin of Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region; 2. To study the development status of Drunk Dragon Dance in the two places; 3. To put forward feasible suggestions for its development in Zhongshan City and Macao. The research scope is Zhongshan, Guangdong and Macao Special Administrative Region, and the research subjects are the main inheritors of Drunk Dragon Dance in the two places. Research methods include literature studies, interviews and field surveys. The research results are: 1. confirmation of the development and inheritance characteristics of Drunk Dragon Dance through the study on its origin and current status in Zhongshan City of Guangdong Province and Macao; 2. three feasible suggestions for the development of the dance in the two places.

1. Introduction

There are many legends about the dragon dance. In ancient times, dragon was considered an auspicious symbol, and there were many myths about dragon in traditional Chinese culture, such as "the Eastern Dragon Dance", "the Auspicious Dragon & Phoenix". Dragon dance is also related to "dance for spring" and "dance for summer", with its purpose of praying for harvest and happiness. According to legend, during the Spring Festival every year, people would "dance for spring" and "dance for summer" to pray for a rich harvest and happiness in the coming year (Chen Qingwen, 2017).

In southern China, Drunk Dragon Dance is a comprehensive art form integrating dance, martial arts and acrobatics, with a unique artistic style and strong local characteristics. Since the Han Dynasty, there was Drunk Dragon Dance. However, due to the war and turmoil in the late Qing Dynasty, the Dragon Dance gradually disappeared in southern China, except in Zhongshan City and Macao Special Administrative Region (Yan Ming, 2021).

which is indispensable part of profound traditional Chinese culture with a long history (Zhang Min, 2021). They carry the rich connotation and traditional spirit of Chinese national culture, and are loved by the broad masses of the people (Yang Zhengquan, 1999). Through the study on the development of Drunk Dragon Dance in Zhongshan City and Macao Special Administrative Region, we can better understand the status and value of dragon dance activities in the minds of the people of southern China, and its impact on the traditional culture and national spirit of our country.

2. Significance of Study

1) This study helps enrich the research materials of traditional Chinese folk art and provides new ideas and methods for the research on traditional Chinese folk art. This article has collected and collated plenty of information about Drunk Dragon Dance, providing abundant materials for follow-up in-depth research. Through the study of the development history of Drunk Dragon Dance in Zhongshan City and Macao Special Administrative Region, it can be found that the Drunk Dragon Dance in both places has experienced twists and turns in their development despite of some differences. They have different characteristics in different historical periods, which can reflect the experience and lessons in the course of their development.

2) The research in this paper contributes to enhancing the cultural identity of the Chinese nation. Through the study of the development history of Drunk Dragon Dance in Zhongshan and Macao Special Administrative Region, we can know that the dance in both places are important manifestations of Chinese national cultural identity (Lin Fengqun, 2013). Drunk Dragon Dance not only reflects the identity of descendants of the Chinese nation to ethnic culture and local culture, but also shows their protection consciousness.

3) The Drunk Dragon Dance in the two places have experienced twists and turns in the development process, including many experiences and lessons which are of great significance to the inheritance of traditional Chinese culture as well as its development.

3. Purpose of Study

1. Explore the origin of the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region.
2. Study the current status of the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region.
3. Put forward feasible suggestions for the development of the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region.

4. Method of Study

SWOT was used to analyze systematically the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region. SWOT, a competitive analysis tool proposed by Harvard professor Michael Porter in his book *Competitive Strategy*, is an important tool for strategic planning and strategic management, with the main idea to systematically analyze the advantages and disadvantages of competitors to formulate a reasonable and effective competitive strategy.

5. Scope of Study

This paper mainly focuses on Zhongshan City, Guangdong Province, China and the Macao Special Administrative Region. In 1995 and 1999, respectively, the Macao Special Administrative Region was officially declared to have returned to the motherland. With the economic growth of the two places, the living standards of the people in the two places were increasing, as well as the demand for spiritual and cultural life. In this context, folk art in both places has been promoted rapidly, in particular the Drunk Dragon Dance in Zhongshan City and the Macao Special Administrative Region which has gradually become an indispensable part of the life of the local people. In order to better understand the Drunk Dragon Dance in Zhongshan City and Macao Special Administrative Region, this paper focuses on the dance in Zhongshan City, Guangdong Province. Through interviews, a large amount of factual information was collected and analyzed.

6. The SWOT Analysis on the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region.

6.1 Strength

The strengths of the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region are:

- 1) a long history of more than 2,000 years since the pre-Qin period when there was the tradition of Dragon Dance in Zhongshan City and Macao Special Administrative Region.
- 2) abundant human resources of many outstanding dragon dancers such as Huang Dequan, Zhang Songsheng, Zhou Jiada and other famous talents in Zhongshan City; and Ma Jinbiao, Chen Jianzhong, Chen Dehui etc. in Macao.
- 3) profound cultural heritage both in Zhongshan City and the Macao Special Administrative Region particularly in Zhongshan City where there was the tradition of Dragon

Dance since the pre-Qin period; the tradition of Lion Dance since Han Dynasty; and the Dragon Dance Performance since Song Dynasty. And in modern time, there are plenty of performance teams dancing with dragons and lions in Zhongshan City and Macao Special Administrative Region.

6.2 Weakness

1) Lack of government support the development of the Drunk Dragon Dance cultural industry in Zhongshan City and Macao Special Administrative Region relatively lags behind other cultural industries due to less efforts in government support. In recent years, certain achievements have been made for the development of cultural industries in Zhongshan City and the Macao Special Administrative Region, but they are still in the initial stage. In addition to the financial support provided by the Government, more efforts need to be done.

2) Lack of inheritance as a traditional dance art, the Drunk Dragon Dance in Zhongshan City and the Macao Special Administrative Region has a certain popularity and influence among people. However, there is still a lack of importance attached to the inheritance and innovation of the Drunk Dragon Dance in the two places, resulting problems due to a shortage of specific talent training.

3) And the relatively weak and slow growth of the cultural industry, the Drunk Dragon Dance, in Zhongshan City and Macao is mainly caused by the insufficient financial investment of the local government.

6.3 Opportunity

1) The government has further enhanced the traditional cultural identity, including drunken dragon dance as the traditional culture has been protected and promoted significantly in recent years. For example, the Zhongshan Dancing Lion Association was established to promote the cultural industry of Dancing Lion in Zhongshan City. Meanwhile, the industry is also given the support by the Zhongshan Municipal Committee and Municipal Government through various activities.

2) Rapid growth of tourism. The rapid development of tourism has provided an important channel for the promotion of the Drunk Dragon Dance cultural industry, which has become one of the main sources for local economic growth in recent years. With the rapid development of tourism, people pay more and more attention to the role of tourism in economic growth. Therefore, the Zhongshan Municipal Government actively supports the development of the tourism and incorporates the culture industry of Drunk Dragon Dance into the tourism cause.

3) The local government attaches increasing importance to the protection and inheritance of intangible cultural heritage projects. For example, a working group on the protection of intangible cultural heritage has been set up in the Macao Special Administrative Region; The Zhongshan Dancing Lion Association, the Zhongshan Martial Arts Association and other organizations and institutions have been established and funded in Zhongshan City.

6.4 Threat

1) Changes in people's cultural demands. With the development and progress of society, people's living standards increasingly improved, people's entertainment methods constantly changed, and the increasing types and quantities of cultural products, people's cultural demands have changed correspondingly bring greater challenges to the development of traditional cultural projects. At present, our country's traditional culture is being shocked by foreign cultures. For example, popular music, television programs, etc. are all influencing people's interest in traditional culture, and also changing people's understanding and comprehending of traditional culture. In such an era of competition and challenges, it is easy to be eliminated without adjusted development strategy in time.

2) The impact of foreign culture. In recent years, with the process of economic globalization and the strengthening of international exchanges and cooperation, various foreign cultures have been pouring into China, which not only brings about changes in aesthetic concepts and aesthetic habits, but also brings new technologies and new ideas to people. However, when some foreign cultures and indigenous cultures collide, they often lead to a lack of consensus or even conflict between the two sides.

7. Result of Study

Results from SWOT analysis:

Strength: Zhongshan is a famous historical and cultural city in China, as well as a famous overseas Chinese town and cultural hometown. Drunk Dragon Dance has a deep cultural heritage in Zhongshan City, owning the advantages of a good foundation of the masses, excellent dragon dance skills and so on. The Macao Special Administrative Region has a long history of dragon dance, which is highly skilled and has strong national characteristics, and the Government also supports dragon dance as an important cultural activity. Government departments and social organizations in the two places should give full play to their respective advantages, promote the benign exchange between the two places, form a joint force, and jointly promote the inheritance and development of the Drunk Dragon Dance culture.

Weakness: insufficient awareness from the two governments. With the support of the governments, the Drunk Dragon Dance in the two places can benefit from the advantages of the tourism industry in the Macao to achieve better development and more business opportunities. At the same time, the Drunk Dragon Dance itself has the characteristics of ornamental and entertainment, which can enrich the cultural life of the masses and enhance people's awareness of traditional culture.

Opportunity: First of all, the government has further enhanced the traditional culture identity including the Drunk Dragon Dance. Secondly, the development of tourism in Zhongshan City and Macao has also brought opportunities for the development of traditional arts represented by Drunk Dragon Dance. At the same time, the local government gives importance and supports to the protection and inheritance of intangible cultural heritage, enabling the Drunk Dragon Dance to grow better.

Threat: people's cultural demands have been changed firstly. With the development and progress of society, people's living standards continue to be improved, and people's entertainment methods are constantly being changed, which compresses the living space of traditional art represented by Drunk Dragon Dance. The foreign cultures have brought impact secondly. Because when some foreign cultures and indigenous cultures collide, they often lead to a lack of consensus or even conflict between the two sides.

8. Discussion

8.1 Discussion of Study

The history of the development of Drunk Dragon Dance in Zhongshan City and Macao Special Administrative Region shows that the inheritance and development of traditional Chinese folk-dance culture should be analyzed in the context of the traditional culture of the Chinese nation and grasped from a macro perspective. It is necessary to adjust the Drunk Dragon Dance in Zhongshan City and Macao according to the economic growth and social changes in the two places. Due to the differences in economic and social development in the two places, we also need to take into consideration different ways to develop the Drunk Dragon Dance based on their culture differences.

In addition, in order to give full play to local cultural resources and enhance cultural self-confidence, it is necessary to guide their healthy development from the policy level. The governments in the two places should fully realize the importance of the development of the Drunk Dragon Dance, and should formulate corresponding policies to promote the inheritance and development of the Drunk Dragon Dance. In addition, the governments should actively encourage dancing teams in the two places to perform their strength in domestic and foreign competitions and other activities. Meanwhile, the government should also strengthen the protection of inheritors for them to better play their role of inheritance and promotion.

8.2. Put forward feasible suggestions for the development of the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region.

1) Focus on the integration of tradition and modernity.

The history of the development of Drunk Dragon Dance in Zhongshan City and Macao Special Administrative Region shows that the integration of tradition and modernity is an important way to promote the inheritance and development of the traditional culture of Chinese folk dance. It is a long-term and arduous task to promote the inheritance and development of traditional Chinese folk-dance culture, which cannot be achieved overnight. Since the 1980s, the governments in Zhongsan City and Macao have attached great importance to the development of the Drunk Dragon Dance in the two places, and taken a series of policies to protect it. In this process, the governments have always adhered to the "people-centered" development philosophy and taken it as their responsibility to inherit and carry forward the traditional folk-dance culture of the Chinese nation, which is an important guarantee for the development of Drunk Dragon Dance in the two places.

For the inheritance and development of traditional Chinese folk-dance culture, we cannot rely on government efforts alone. Under the conditions of market economy, with the continuous strengthening of China's comprehensive national strength, the people's demand for spiritual and cultural life is growing. Constant efforts should be made to understand and meet people's demands for the Drunk Dragon Dance in Zhongshan City and Macao. The Government should vigorously support cultural undertakings in order to guarantee the right of the broad masses to participate in cultural activities. In addition, it is necessary to strengthen the training of relevant personnels, raise their awareness of the inheritance and development of traditional culture, and guide them to actively participate in the inheritance and development of traditional Chinese folk-dance culture in their daily lives.

2) Focus on talent cultivation and inheritance of team diversification.

The inheritors are indispensable for the inheritance of Drunk Dragon Dance. They are important part of it. In order to better inherit and develop the Drunk Dragon Dance, the existing inheritors need to be protected.

And more efforts should be made to train inheritors. For some inheritors who are old, in poor physical condition and have a certain family burden, they may choose to give up their inheritance duty in order to maintain their livelihood. So, the government should provide them with appropriate support to help them maintain their livelihoods.

The training contents and ways should be diverse. In terms of content, it is necessary to carry out classified guidance and training according to different ages, different cultural levels, different occupational identities, etc. In terms of methods, it is necessary to carry out differentiated guidance and training according to the inheritors' own conditions and characteristics.

3) The government should attach importance to the development of Drunk Dragon Dance.

The Drunk Dragon Dance in Zhongshan City and Macao can be inherited and promoted under the governmental supports and protection according to its historical process. For example, the "Intangible Culture Heritage Preservation Center of Zhongshan" was established in 1998, and the "Intangible Culture Heritage Preservation Association of Zhongshan" was set up in 2001. They show that the government has attached importance to the development of Drunk Dragon Dance. In addition, the Zhongshan Municipal Government has also organized drunk dragon competitions, dragon dancing competitions and other activities to let people know about drunk dragon dances and participate in them. Meanwhile, the government has also formulated relevant policies and talent training plans to promote the inheritance and development of Drunk Dragon Dance.

9. Conclusion

The Drunk Dragon Dance is a traditional folk dance which was originated from Zhongshan and Macao and is popular in Gungdong, Hongkong and Macao. It is a comprehensive folk-dance form with not only dancing skills such as martial arts, acrobatics, martial arts routines and others, but also integration of dance movements and music. Studies have shown that the Drunk Dragon Dance in Zhongshan City, Guangdong Province and Macao Special Administrative Region has the following characteristics: (1) long history of development; (2) different ways of inheriting in different historical periods; (3) the inheritance of traditional culture in the development process; (4) different characteristics in the development process during different historical periods.

The Drunk Dragon Dance in both Zhongshan City and Macao plays an important role in promoting the economic and social development. As a representative of local traditional culture, Drunk Dragon Dance in Zhongshan has rich historical connotation and high artistic value, while that in Macao reflects its unique artistic style and strong local characteristics. With the continuous growth in society, economy, culture, science and technology, the Drunk Dragon Dance in the two places will be further inherited and promoted.

10. References

- Yan Ming. (2021). Cultural Inheritance and Development under Cultural Integration in Lingnan Region - investigation and study on the current situation of drunk dragon in Zhongshan City, Guangdong Province. *Theatre House* (19), 114-115.
- Zhang Min. (2021). Study on the origin of the Drunk Dragon Festival in the Macao Special Administrative Region. *Modern and Ancient Innovation and Creation* (25) ,108-110. doi: 10.20024/j.cnki.cn42-1911/i .2021.25.044.
- Chen Qingwen. (2017). The Artistic Characteristics of “Drunk Dragon Dance” in Zhongshn under the Influence of Lingnan Guangfu Culture. *Journal of Beijing Dance Academy* (03) ,91-96.
- Yang Zhengquan. (1999). Southwestern Minority Dragon Dance Culture. *Research on Ethnic Art* (02), 54-58. doi: 10.14003/j.cnki.mzsysj.1999.02.008.
- Lin Fengqun. (2013). Inheritance Pattern of Drunk Dragon Dance and its Significance. *Cultural Heritage* (06), 151-156.