

Critical Humanistic Social Theory

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New Trend: The Combination of News and New Media

Siyi Wang¹, Yiming Ma²

¹ Faculty of Arts, University of Melbourne, Melbourne, Australia

² Faculty of Education, University of Melbourne, Melbourne, Australia

**Corresponding author :*

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Abstract: This essay explores the convergence of journalism and new media, highlighting its transformative impact on news dissemination. It begins by noting how new media has replaced traditional platforms like newspapers and television, offering more diverse and personalized ways to access information. The essay discusses the integration of big data in journalism, which enhances news accuracy and relevance through advanced data processing and recommendation systems. Platforms like Tencent News and Weibo exemplify how big data enables precise news delivery. Additionally, the essay introduces experiential journalism, which uses virtual reality (VR) to provide immersive news experiences. While VR makes news more engaging and interactive, it also raises concerns about maintaining authenticity. The rise of citizen journalism is also examined, emphasizing how new media empowers ordinary people to report news, thereby increasing timeliness and coverage. The essay concludes by acknowledging that while new media broadens news accessibility and convenience, it also presents challenges such as declining credibility. It suggests that combining new and traditional media is essential for ensuring high-quality, reliable journalism.

Keywords: New Media; Big Data; Experiential Journalism

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1. Introduction

This essay will show that the convergence of journalism and new media is a new direction and present the multiple applications under this convergence. In addition, the benefits of integrating news and new media for various aspects and the problems faced will be evaluated.

In the context of the rapidly developing information age, the media is a universal means of helping people to keep up to date quickly with all kinds of information and national and international news. Not only can the media impart information about political and social changes in the country, but they can also keep abreast of even the slightest change in the weather around them. The rise of new media has to do with their ubiquity; they are everywhere, not only in developed countries but also in developing countries (Siapera, 2018) ^[1]. Whether it is to learn about the world in many ways or to be the talk of the town after dinner, they have undoubtedly enriched the lives of modern people considerably. Along with the increasing demand of modern people to learn new things, traditional media seems unable to satisfy the information needs of a few people, and a new solution is imminent. The new direction of combining news and new media is a new product of the development of new media in recent years. Earlier, the news was limited to traditional media such as newspapers, television and radio. Nowadays, with the development of the times and the emergence of new media, the platforms and ways of news dissemination are

showing a diversified development. Living and learning with the new media has become an essential part of modern culture (Mizuko et al., 2009) ^[2].

2. Main Body

2.1 Combining Big Data Technology with Journalism

Combining big data technology with journalism is an application that fits the context of the times and modern technology. Big data refers to the integration, management, and processing of information on a massive scale to reach the search and reduce the cost of communication. Andress Veglis(2022) states that adopting big data processing in the news media is inevitable, and data mining will make the work more productive and make news classification more accurate ^[3]. Big data collects news content and segments user data to optimize the accurate delivery of news products (Jiangkejie Yang & Zhihua Xiong, 2021). Content recommendation systems are increasingly being used across digital platforms, changing the content presented to users and making media use more accurate (Jonathan Hendrickx, 2021) ^[4]. Many traditional media companies are now adopting this technology to drive news consumption and the number of online subscriptions. Applications like Tencent News and Weibo use big data news push features to enable accurate marketing and precision pushing. With the application of big data push news, the timeliness and accuracy of news are more clearly demonstrated. Personalized subscriptions based on personal preferences provide convenience for users while reducing the marketing costs of each platform.

2.2 Experiential News

Unlike traditional media, new media news can be viewed and read through experiential journalism. Experiential news is when audiences use VR technology to experience news content, making it more three-dimensional, live and watchable. With the development of modern technology, people's access to news is no longer limited by traditional media. In addition, new news software and integrated applications such as TikTok and Twitter have revolutionized how the public can reaccess information. Experiential journalism is a new form of media communication that, unlike previous media, provides news experiences for viewers who learn about news stories in an experiential way (Pavlik & John V, 2019) ^[5]. Audiences can experience news content in an immersive way, which means that the boring text in previous newspapers is brought to life for readers through VR. Several national media organizations use VR technology for its powerful reproduction, novel operation, and unique communication experience. In the United States, ABC News has applied the technology of VR news. Users can control the mouse or touch the screen to achieve a 360-degree form of viewing news, driving the user's immersive experience through multiple angles. This novel form has attracted many readers. Like one of the articles, "Chernobyl 30 Years Later" (2017) ^[6], readers can see the actual situation of Chornobyl through VR, as if they were there to experience it firsthand. People can feel the scene through VR technology even if they are far away and not there. In the UK, the New York Times used VR journalism to produce the news Vigils Paris as a VR record of the famous Paris horror, bringing out the brutality of the event, as well as scenes of people mourning for inclusion, giving audiences a fabulous multi-sensory experience (Ben C. Solomon & Leslye Davis, 2015) ^[7]. The New York Times also subsequently developed a VR news client in 2015: NYTVR, which has gained many users, and "NYTVR" is now the number one downloaded app among all the New York Times (Jaekel, 2016). In the Times magazine, editor Silverstein mentioned that VR experiences of news could create a sense of connection with people living far away from them, which can increase interest and deepen people's understanding of the news (Silverstein, 2015) ^[8]. New media in various forms continue to improve people's lifestyles and enrich their lives. However, in experiential journalism, attention should also be paid to grasping the authenticity of the news, establishing its credibility of the news, and improving its trustworthiness of the news.

2.3 Citizen Journalism

The rise of new media has provided more excellent space for citizen journalism. Citizen journalism refers to news produced by non-professional or traditional journalists, from interviewing and writing to editing and publishing entirely by the communicators themselves. The rise of new media has provided more technical support for citizen journalism, and the rise of new media has increased the dissemination channels and power of citizen journalism. Citizen journalism is explored in various ways, allowing everyone to become a journalist, record the events around them, and share the news around them (Wall, 2022). The birth of citizen journalism has enhanced the timeliness of news, allowing it to spread more quickly and

widely from birth to spread. In the 2008 conflict in Kashmir, most of the news was spread through new media, while the local government banned traditional media such as newspapers, limiting the content of traditional media propaganda (Rabia Noor, 2017) ^[9]. Due to the ban on traditional media, such as newspapers, many atrocities were covered up. Many atrocities were covered up, but civilians were able to record these untold events through new media such as cell phones, upload them to the Internet, and disseminate them through media platforms such as YouTube and Facebook. A combination of citizen journalism and new media gave an accurate picture of the situation and showed the world the reality and brutality of war. (Allan, 2019). Thus, the birth of citizen journalism has expanded the richness of news content and improved the timeliness and authenticity of the news, allowing people to feel the news in many ways ^[10].

With the combination of news and new media, people are no longer limited to traditional media. Under traditional media, the news needs to be more timely, content needs to be disseminated promptly, people passively receive information, and people lose much freedom regarding news and public opinion. Furthermore, traditional news is subject to many restrictions, and the content of traditional news releases in many countries is subject to the government. The state, resulting in much news content being very one-sided. With the birth of new media, citizens have more freedom of choice in accessing information. The authenticity of the news has been enhanced; there are more ways and channels for people to read and watch the news. Socially speaking, citizens can judge the authenticity of the news from the different views of the same event in different media. Multiple directions and multiple media readings make the phenomenon of traditional media dominance solved. New media is more convenient; people can read and disseminate news anytime and anywhere. No longer limited to traditional media, readers can read through various media anytime and anywhere; enhancing the convenience of news reading makes a variety of platforms for reading and dissemination also increases the breadth of news dissemination.

The integration of new media into news has promoted the development of journalism. The integration of new media makes the news content cover a broader range of content. While the traditional news presented to the audience is mostly news of more serious social concern, the new media news can show multiple angles of news, presenting the news to the audience in a comprehensive and multi-angle manner ^[11]. Kavanagh's (2019) article also mentions the change of news from objectivity to subjectivity after the convergence of new media. For example, in the war between Russia and Ukraine, the leading news of each country, represented by traditional media, showed Russia and Ukraine's attitude and the war situation. On the other hand, new media, such as Twitter, showed the people's reality at the time of the war ^[12]. They presented a multifaceted and realistic record of the war between Russia and Ukraine through society, reality, and family. The combination of traditional media journalism's ideals and new media journalism's sensibility made the coverage of the events more precise and more explicit and realized the complementarity of the two.

3. Conclusion

The combination of news and new media may lead to a decline in the credibility of news. Compared with traditional news, news under new media, publishers' requirements are reduced, and the timeliness is enhanced simultaneously, leading to a particular decline in the credibility of news. With the rapid development of information technology, new media gradually replaced traditional media and occupied the mainstream media ^[13]. However, with the continuous growth of new media, the quality of media practitioners gradually decreases, and news loss of credibility and untruthfulness emerges one after another. New media release news faster at the same time; the limitations of the release of news to see the effect resulting in many news, news has yet to be confirmed before the release. Media credibility is gradually reduced under this false news. The freedom, low threshold, and timeliness of new media affect traditional media's authority, objectivity, and authenticity. Therefore, in combining new media and news, attention should be paid to grasp its credibility ^[14]. The two have complementary roles and should complement each other by taking the best and the worst to ensure that the media is objective, realistic and authentic. Truly serve the public and become an authentic channel of information dissemination ^[15]. To enhance the overall quality and technical level of journalism practitioners, new media practitioners should remember their original intention and learn relevant professional knowledge to upgrade their level of journalism. At the same time, traditional media should cultivate a full range of talents and integrate new media technology to develop the journalism industry better.

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Analysis of the Aesthetics of Japanese Tea Ceremony

Xiao Li*

Sichuan Normal University, Chengdu, Sichuan, China

**Corresponding author : Xiao Li*

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Abstract: Tea culture originated in China. It was introduced to Japan through international exchanges and communication, forming an aesthetic culture with Japanese national characteristics. The Japanese tea ceremony is the art of drinking tea and a comprehensive cultural form that integrates various artistic elements. Zen Buddhism profoundly influences the Japanese tea ceremony. No matter its origin, unique aesthetic characteristics, or even the spirit of the tea ceremony, all of them have an inseparable connection with Zen. This article will combine the history of the Japanese tea ceremony, introduce the integration of Zen tea culture, classify and explore the triple realm beauty of the Japanese tea ceremony, and attempt to analyze the aesthetic thoughts of Sen no Rikyū.

Keywords: Japanese Tea Ceremony; Aesthetics; Zen

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Introduction

Tea culture originated in China. It was introduced to Japan through international exchanges and communication, forming an aesthetic culture with Japanese national characteristics. In “The Book Of Tea,” the founder of modern Japanese art, Tenxin Okakura, describes the Japanese tea ceremony as an aesthetic religion, a secret technique that brings humanity beauty, harmony, and joy. The Japanese tea ceremony is the art of drinking tea and a comprehensive cultural form that integrates various artistic elements, attracting the attention of many scholars and artists.

Several historical materials discuss the aesthetics of the Japanese tea ceremony, primarily based on Zen philosophy, and examine its influence on its various aesthetic characteristics. Li Ruli (2017) put forward her viewpoints from the perspectives of the influence of the Chinese Zen philosophy of “no written words” on Japanese tea set design, the influence of “learning from nature” on the architectural texture of Japanese teahouses, and the influence of “seeing the mind and seeing the nature” on the culture of the Japanese tea ceremony, such as “Ichigo Ichie” and “sitting alone.” In the research on the distinctiveness of the Japanese tea ceremony, Shen Wen (2016) pointed out that the incorporation of Zen culture into the Japanese tea ceremony is most prominently demonstrated through its intricate and elaborate protocols, which refine the mental faculties of tea enthusiasts. One can genuinely grasp tea culture’s profound significance by revealing its intrinsic essence. Cai Dongfeng (2019) believes that the Japanese tea ceremony spirit of “harmony, respect, clarity, and tranquility” is consistent with the aesthetic spirit of “emptiness, enlightenment, and environment” embodied in Zen aesthetics. The highest aesthetic realm achieved by Zen Buddhism in enlightenment is the cold and desolate state of loneliness, emptiness, and uncontamination. The aesthetic pursuit of “tranquility” in tea ceremony art embodies the aesthetic conception of Zen Buddhism. Wang Ruoxian (1991) also believes that the “tranquility” of “harmony, respect, purity, and tranquility” is based on “harmony, respect, and

purity,” and its artistic tone of dryness, tranquility, and ethereal beauty promotes aesthetic enjoyment of tea tasting to a transcendent nirvana consciousness similar to Zen Buddhism. Sasaki Takashi (2014) emphasized that the essential reason why the tea ceremony is not just a simple fun and entertainment activity is that it strictly practices the spirit of Zen Buddhism. Zen Buddhism profoundly influences the Japanese tea ceremony. No matter its origin, unique aesthetic characteristics, or even the spirit of the tea ceremony, all of them have an inseparable connection with Zen.

However, among numerous references, very few articles classify and analyze the aesthetics of the Japanese tea ceremony. Therefore, this article will combine the history of the Japanese tea ceremony, introduce the integration of Zen tea culture, classify and explore the triple realm beauty of the Japanese tea ceremony, and attempt to analyze the aesthetic thoughts of Sen no Rikyū.

1. Overview of the History of Japanese Tea Ceremony

The Japanese tea ceremony originated in the Nara period and was introduced by Japanese Zen monks from China. According to records, in 645 AD, Japan underwent the “Great Reform” and began a wave of absorbing and learning Tang culture. Many Tang envoys, including many monks, were sent to China. It is generally believed in the academic community that the Tang Dynasty tea culture was first spread to Japan by a Japanese monk named Saichō. In 804 AD, Saichō and his disciples studied Esoteric Buddhism at Guoqing Temple in Tiantai Mountain, China, while also learning about the tea-drinking culture. After finishing their studies, he returned to Japan and brought back more than 400 volumes of various scriptures, such as the Lotus Sutra and the Diamond Sutra. He also brought back some tea seeds to plant, known as the “Nikki Tea Garden,” which was the earliest tea garden in Japan. He also introduced tea-drinking culture into Buddhist temples and upper-class society, opening up the history of tea culture in Japan^[7].

In the Kamakura period of Japan, when China was in the Song Dynasty, the Japanese monk Eisai entered the Song Dynasty multiple times to study Zen and tea art. After returning to Japan, he wrote the first tea book in Japan, “Drinking Tea for Health,” laying a theoretical foundation for the formation of the Japanese tea ceremony. Therefore, Eisai is also known as the “Tea Ancestor” in Japan. With the further promotion of tea-drinking culture in Japan, tea drinking became a Buddhist ritual in temples and quickly spread to the people, setting off a trend of tea drinking in the whole society. Subsequently, the tea ceremony gradually began its localization development in Japan. Murata Jukō is a famous Zen master in Japan and is also known as the founder of the Japanese tea ceremony. He obtained the Chinese Zen monk Yuanwu Keqin’s ink treasure “Oneness Of Dhyana And Tea” from his master, Master Ikkyū Sōjun, and integrated the tea ceremony with Zen Buddhism, creating a simple and natural style named Souan tea. Sojun believes that the tea ceremony’s essence lies in the heart’s purification. He transformed the tea ceremony from “enjoyment” to “abstinence”^[8], reflecting the core of the Zen philosophy - self-cultivation. After Murata Jukō, Takeno Jōō inherited the tea style of Jukō and founded the «Wabicha» style. He defined “wabi” as integrity, moderation, and non-extravagance^[9] and deeply integrated this simple and beautiful concept into the tea ceremony. Afterward, the master of the Japanese tea ceremony, Sen no Rikyū, devoted himself to eliminating the entertainment value of the tea ceremony, further reducing the tea room area to about 4.5 square meters, using extremely simple tea utensils, and summarizing the spirit of tea ceremony with “harmony, respect, purity, and tranquility.” He carried out a thorough aesthetic revolution of the Japanese tea ceremony and derived it into a way of practicing Zen, understanding Buddhism through tea ceremony practice, and achieving enlightenment.

2. The Triple Realm Beauty of Japanese Tea Ceremony

In this way, the aesthetic analysis of the tea ceremony cannot be separated from the interpretation of Zen aesthetics. The author believes that overall, the aesthetics of the Japanese tea ceremony can be divided into three parts: tangible beauty, artistic conception beauty, and abstract beauty.

2.1 The Tangible Beauty of the Tea Ceremony

After Sen no Rikyū, the aesthetic of the Japanese tea ceremony was established. “Rikyū aesthetics” has always been regarded as the standard of beauty by Japanese people and has been passed down to this day. From the design of the house architecture, tea sets, and ceremony, we can feel the tangible beauty of the tea ceremony.

The tea room building has two main parts: the courtyard and the tea room. The tea courtyard includes the tea room. The Souan tea room is known as the «roji(ろじ)” and serves as a passage leading to the tea room. Generally, evergreen plants are planted in the courtyard, and bright flowers are not allowed. The ground is paved with stones called “flying stones” as a walking path, which vary in size and shape.

The architectural style of the tea room is simple and natural, repaired with materials such as soil, sand, wood, bamboo, and wheat straw, without any decoration added to the exterior. Okakura Tenshin calls it the result of imitating a Zen temple. Japanese tea rooms also pursue asymmetrical beauty. The ceiling of the tea room should be composed of at least three styles, and the pillars of the niche should be made of different materials from other pillars in the tea room. The design of the windows also emphasizes the staggered height and varying sizes. The tea room is usually four and a half stack^[1], about 7.29 square meters, and can only accommodate three to five guests, avoiding symmetry inside and outside. The entrance to the tea room is a small door that is less than 80cm long and less than 50cm wide, and guests must kneel to enter. There are no decorations in the tea room except for the stove on the ground, the iron pot on the stove, charcoal tongs, a simple calligraphy or painting, and a vase with seasonal flowers^[10].

In tea set selection, a preference for simplicity and unadorned is advocated. Tea bowls featuring informal shapes, understated colors, unpolished surfaces, and uneven glazes are frequently encountered. For instance, the “Raku tea Bowl,” crafted by Sen no Rikyū and collected by Omotesenke^[2], is marked by its rustic robustness and monochromatic palette. Oribe ware^[3], renowned for its “irregular shapes,” typically features geometric patterns with diverse slants. The tea room architecture and the design of tea sets in the Japanese tea ceremony embody a unique aesthetic characterized by simplicity, asymmetry, and imperfections, offering viewers a unique visual experience.

The tea-tasting process is full of a strong sense of ritual. Once the guests are seated, the tea master follows the prescribed steps to kindle the charcoal fire, boil water, and prepare the tea, subsequently serving it to the guests. According to regulations, guests must receive tea with both hands respectfully. After expressing gratitude, guests need to savor the tea three times. After drinking, according to tradition, guests should appreciate and compliment the various tea sets. Finally, the guests knelt to bid farewell to the host, and the host would warmly saw them off. The entire ceremony can last up to 4 hours or as little as 1 hour. The standardized rituals and the meticulous etiquette between hosts and guests offer each other a delightful aesthetic experience.

The tea ceremony often begins and ends in silence. From tea masters to tea drinkers, tea sets to tea courtyards, all aim for tranquility, to contemplate, relax, and forget in peace. There is no splendor, only simplicity and elegance. In the depths of tranquility, nature, lightness, and stability are revealed, as calm as sitting in meditation, and one can appreciate the beauty around them while sipping tea.

2.2 The Artistic Conception Beauty of the Tea Ceremony

The aesthetic conception of the tea ceremony primarily includes “Tranquility” and “Nothingness.” “Tranquility” means “leisurely quietness” and “simplicity.” The humble tea room, unsophisticated tea bowls, and quiet tea yard reveal calm and peace. Time passes in silence. The host and guest coexist harmoniously and politely, savoring the richness of tea soup and thinking of the joys and sorrows of life. Amid the silent gazes, people can feel tacit understanding and respect from each other.

At the tea party, the rough and rudimentary tea room and the simple and unadorned tea utensils also exuded the beauty of nature without carving. Watching the host skillfully and attentively brew tea for the guests, guests can set aside all distractions. For the host, brewing tea is also about eliminating distractions and focusing on the present moment. This kind of

[1] When Japanese people describe the size of a room, they use the word “stack,” which refers to the number of tatami mats that can be accommodated when laid flat.

[2] Omotesenke: one of the schools of Japanese tea ceremony. Along with Urasenke and Mushakōjisenke, it is one of the three lines of the Sen family descending from Sen no Rikyū, which together are known as the san-Senke or “three Sen houses/families”

[3] Oribe ware: It was named after the support of Furuta Oribe, a disciple of Sen no Rikyū. Furuta Oribe was the most famous tea master after Sen no Rikyū

concentration on both guests and host can awaken inner peace and tranquility, from “Egolessness “ to” mindlessness””, and then reach a state of “Ānimitta” in Zen, achieving great ease. Hisamatsu Shinichi pointed out that “nothingness” is the creative source of Japanese tea ceremony culture^[11]. Nothing is everything, and nothingness makes everything possible.

In Zen Buddhism, “Tranquility” is a free translation of “nirvana” and refers to the state of complete silence where all things in the world are entirely extinguished^[12]. We can also understand it as the spiritual realm of “nothing originally exists.” Therefore, “Tranquility” and “Nothingness” are interconnected. Through the tea ceremony, the body and mind stay calm and undisturbed by everything. With a serene tea heart, one can cope with the ever-changing world.

2.3 The Abstrac Beauty of Tea Ceremony

Japanese artist Yanagi Mumeiyoshi said that “tea” is a beautiful religion. Only by entering the realm of religion can tea become a “tea ceremony.” Practice aesthetic appreciation in the tea ceremony, avoid evil thoughts and distractions, and appreciate harmony and tranquility. Thus, one could be getting close to feeling two beautiful states: “Oneness Of Dhyana And Tea” and “Ichigo Ichie.”

The core meaning of “Zen” in Zen Buddhism lies in “contemplation,” emphasizing the realization of the essence of life and the truth of the universe through inner peace and deep thought. Zen practitioners choose high mountains and deep forests far from the hustle and bustle as their place of practice. This choice of environment is not only for external isolation but also for the purification and concentration of the inner soul. Monks gradually cultivate a spiritual pursuit that transcends the material world through daily self-sufficient living, a pure and ascetic attitude, and regular practice and reflection. The Japanese tea ceremony drew inspiration from the ideas of Zen Buddhism. In the tranquility of the tea room, participants concentrate wholeheartedly on the present moment, reflecting on themselves and pursuing inner peace through a series of rituals, which coincides with the self-awakening pursued by Zen Buddhism. Therefore, the tea ceremony is an art of drinking tea and a way of spiritual cultivation. “Oneness Of Dhyana And Tea” refers to the spiritual integration and communication between Zen and tea.

If we trace back the meanings of “Ichigo” and “Ichie,” we will find that “Ichigo” is a Buddhist term referring to the period from birth to death^[13], while “Ichie” refers to gathering together for religious purposes^[14]. Both terms are full of Buddhist connotations. Buddhism believes that everything constantly changes and that no eternal existence exists. Diamond Sutra said, “All phenomena are like a dream, an illusion, a bubble, and a shadow, Like dew and lightning. Thus should you meditate on them”.The world is unpredictable; people are like mayflies born between heaven and earth. Every gathering is limited, so it needs to be cherished even more. “Ichigo Ichie” is a practice of this philosophical thought. The phrase “Ichigo Ichie” first appeared in the book “The Record of Soji YAMANOUE” and was later quoted by a famous tea person named Ii Naosuke. He wrote in his collection “Chanoyu Ichie Shu”: “We should keep in mind that an encounter only experiences once, so the host should pay attention to every single matter, and guests should never neglect the host’s care; both should communicate earnestly. Therefore, the tea ceremony advocates that both the host and the guest should cherish the beauty of meeting in the present moment.

3. “Rikyū aesthetics”

Sen no Rikyū is the culmination of the Japanese tea ceremony. He is not only a highly creative artist but also a devout practitioner of Zen Buddhism. He revolutionized the tea-drinking customs introduced from China to Japan through his practice and understanding. He abandoned luxurious tea sets and complicated rituals, emphasizing the simplicity and nature of tea rooms and the harmony and respect among participants in tea parties. Drinking tea as an external pleasure activity has transformed into an internal spiritual practice.

Sen no Rikyū’s inheritance and development of the tea ceremony cannot be separated from the influence of Zen Buddhism. Throughout his life, he practiced the aesthetic concept of “wabi-sabi” and thoroughly integrated “wabi tea” into the “Souan tea style.” Later generations respectfully referred to his style as the “Rikyū tea ceremony.” The “Rikyū Tea Ceremony” emphasizes avoiding luxury and material pleasures, respecting the purity and immaculate of the spiritual world. Ultimately, he sacrificed himself with an indomitable spirit and elevated his tea ceremony philosophy to the greatest extent possible.

The creativity of the “Rikyū Tea Ceremony” is mainly reflected in the design of the tea room architecture, roji, and tea sets,

as well as the spirit and rules of the tea ceremony. The essence of “Rikyu aesthetics” is that investing a great deal of time and effort makes ordinary materials supreme, that beauty comes from daily objects, and that beauty occurs unnoticeably. The “Taian Teahouse” built by Rikyū is smaller than the original four and a half stacks, with an area reduced to two stacks. In his later years, he even attempted to build a one-and-a-half-stack tea room. The reason for holding tea ceremonies in such a tiny area was that, together with the minimal decoration in the house, the actions of the host and guest make the space tenser and, in turn, increase the solemnity of the ceremony and also manage to reduce the social and psychological distance between guests and hosts.

According to “Nanbo Roku^[1],” “roji,” the passage leading to the tea room, is the place for guests to rid themselves of their desires and wills in anticipation of the pure experiences of tea. As for the tea utensils, choose the most simple and unadorned tea bowl, which never has a complete circle, uniform thickness, or smooth texture. These subtle irregularities make the guests more focused on the cup during the tea proceedings^[15]. He established “harmony, respect, purity, and tranquility” as the spirit of the tea ceremony, advocating for harmonious coexistence, mutual respect, and equality between guests and hosts and improving character through self-reflection in a peaceful and relaxed environment. At the same time, by establishing standardized tea ceremony regulations, people can experience the spiritual connotations advocated by tea ceremonies with a solemn and dedicated mood in the tea party. However, Sen no Rikyū said, “The tea ceremony is the simple act of boiling water, making tea, and drinking it.” “The meaning of tea is in the joy of feeling life. A flower enjoys life, even if it blooms for only one day. The main beauty is the radiance of blossoming life”. Rikyū’s tea house has a simple latticed window, walls of rough clay, and a simple vase with a single flower. From the “Rikyū Tea Ceremony,” I read out the personality of this tea master who treats himself and others with unadorned true colors and the most sincere heart. Rikyū showed us how to make a drink and find peace in simplicity and elegance in modesty.

In his book “The Six Hundred Years of Tea Ceremony,” Tadachika Kuwata critically pointed out that after Rikyū, people forgot the most fundamental spirit of the Japanese tea ceremony, and the tea ceremony also degenerated into a formal tea event or tea party exclusively for others to enjoy. With the modernization of society, the tea ceremony has become more professional and entertaining, which inevitably lacks charm. How to inherit and promote the charm of the Japanese tea ceremony has become an essential issue for tea lovers nowadays.

However, looking back at the aesthetic thoughts presented to the world by the Japanese tea ceremony, such as “wabi-sabi aesthetics,” “Oneness Of Dhyana And Tea,” and “Ichigo Ichie,” it is not difficult to find that these simple and pure elements exist in our daily lives. The significance of the tea ceremony is that it reminds people to perceive and create beauty in the trivialities and imperfections of daily life.

Therefore, the general public attracted by the traditional spirit and aesthetics of the Japanese tea ceremony can consider trying to find aesthetic resonance through Japanese tea ceremony, and based on understanding the spirit of tea ceremony, find a suitable way to achieve spiritual sustenance, facing the world and themselves with a peaceful heart and exploring inner self in daily life, cultivating moral character, and embracing the Beauty of Simplicity.

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Yi Phonetic Harmony Promotes Ethnic Communication, Exchange, and Integration

Cui Wen*

Southwest Minzu University; College of Chinese Language and Literature; Chengdu, Sichuan Province 610225, China

**Corresponding author : Cui Wen*

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Abstract: Chinese national culture, like a mirror, truly reflects the bits and pieces of national life. It condenses and showcases the rich connotations of people's lives, with broad and profound content. In the starry sky of Chinese national culture, Yi culture is undoubtedly one of the shining stars. The ancient songs of the Yi ethnic group have profound connotations and diverse forms, covering everything from the mystery of the birth of heaven and earth, the fantasy of myths and legends, to the warmth of folk stories, the etiquette of weddings and funerals, to the celebration of festivals and the wisdom of production and life, everything is included. These ancient songs can be divided into three categories based on their content: songs of life, songs of marriage, and songs of funeral. Each category deeply reflects the Yi people's reverence for life, appreciation of emotions, and attitude towards life. Traditional folk music of the Yi ethnic group is not only the crystallization of Yi people's artistic creation, but also an important carrier for moral education, cultural inheritance, and historical research. From ethnic music, we can glimpse the rich and colorful life and profound spiritual world of the Yi people.

Keywords: Yi Ethnic Ancient Songs; Traditional Folk Music; Communication; Exchange and Integration

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1. An Ancient Cry: Yi Ethnic Ancient Song

On this vast land of the Earth, the Chinese nation was born and thrived. 56 ethnic groups, like 56 brilliant flowers, jointly build a big family - the Chinese nation. Every ethnic culture is the crystallization of the wisdom of the Chinese nation, and they blend together to compose the cultural and developmental chapter of the nation. Yi ethnic group, a member of the big family of the Chinese nation, is an indispensable and important member. The Yi culture, with its unique charm, has added endless brilliance to the splendid and diverse culture of the Chinese nation. The traditional folk music of the Yi ethnic group is a precious treasure left by the Yi people after a long period of baptism. When we listen to these traditional folk music, it is as if we can hear the cries of ancient ancestors, feel their deep emotions and rich wisdom.

In the perspective of the Chinese national community, studying the ancient songs of the Yi ethnic group not only requires attention to their protection and inheritance as intangible cultural heritage, but also emphasizes their key role in promoting ethnic unity and enhancing national cultural identity. Through systematic research and full utilization of traditional cultural resources such as Yi ancient songs, we can better understand and inherit Yi culture, providing solid support for building a

harmonious and diverse Chinese national community.

1.1 Yi Ethnic History: Dynamic Development Process

The Yi ethnic group, as one of the main ethnic minorities in Southwest China, has a population of nearly 9.8 million. Its distribution characteristics are distinct, mainly distributed in the four provinces of Yunnan, Sichuan, Guizhou, and Guangxi in a pattern of large dispersion and small settlement. Among them, the Yi ethnic group in Yunnan region accounts for the absolute majority, accounting for as much as 61%; Sichuan follows closely behind, accounting for 21%; The Yi ethnic group in Guizhou accounts for 11% of the population; However, the Yi population in Guangxi is relatively small, accounting for only 0.13% of the national Yi population. The development history of the Yi ethnic group is a complex and rich process, involving multiple aspects such as language, writing, social system, political power, economic activities, and communication with other ethnic groups. From ancient times to the present, the Yi ethnic group has undergone significant changes in society, resulting in many transformations.

In terms of writing, the origin of “Yi script”, one of the oldest ancient Chinese ethnic scripts, has always been a concern. Sun Bojun ^[1]stated in his own article that Yi script originated from the ancient Yi people’s era and pushed the standardized era of Yi script back to the Han Dynasty. This indicates that the Yi people had their own writing system thousands of years ago, which is of great significance for studying the history and culture of the Yi people. Yi language belongs to the Sino Tibetan language family, the Tibeto Burman language family, and the Yi language branch. Its direct language system is vast and complex, covering sub dialects and sub dialects from various regions. There are numerous branches of the Yi ethnic group, each with its own unique self designation and alternative name. These rich names not only reflect the diversity of the Yi ethnic group, but also highlight its profound historical and cultural heritage. In terms of social system and culture, the Yi ethnic group has created a system and culture with its own ethnic characteristics and rich content, such as family branch system culture, religion, and sacrificial activities, which have a profound impact on its development, economic growth, and social governance. In addition, the formation and development of Yi people’s philosophical thought are not only closely related to their national spirit, way of thinking, cultural concepts, etc., but also closely related to the influence of Confucianism and the conscious choice of Yi people towards Confucianism.

The historical events related to the “Six Ancestors’ Branches” are recorded in Sichuan’s “Le Oute Yi”, Guizhou’s “Southwest Yi Chronicles”, “Yi Ethnic Origins”, “History of Floods”, the “Historical Biographies” in northeastern Yunnan and southern Sichuan, as well as the Yunnan’s “Light of the Six Ancestors” collected in Beijing. In the oral folklore, maxims, and sacrificial scriptures of the Yi ethnic group, especially in a large number of guidebooks, there are also contents related to the “Six Ancestors”: in the history of the Yi ethnic group, there was a period of flooding. To avoid this natural disaster, the common ancestor of the Yi ethnic group, Du Mu, migrated to Leyi Mountain and married three wives, giving birth to six sons together. These six sons later multiplied into the six tribes of Wu, Zha, Nuo, Heng, Bu, and Mo ^[2], laying the foundation for the diverse development of the Yi ethnic group. After the flood receded, Dumu guided the six Yi ancestors to expand their territories in various places. The Wu and Zha tribes developed southward along the Pudu River basin, extending all the way to the present-day western, central, and southern Yunnan regions. At the same time, the Nuo and Heng tribes gradually penetrated along the Jinsha River basin to present-day Zhaotong, Liangshan, as well as Yanyuan, Gulin and other counties in Sichuan, becoming the ancestors of the Yi ethnic group in these areas and delving deep into the Wumeng Mountain area of Zhaotong. The Bu and Mo tribes advanced towards the central region, gradually expanding to Huize, Qujing, Xuanwei in Yunnan, as well as Xingyi, Pu’an, Anshun, Weining, Liupanshui, and Bijie in Guizhou. Among them, there were also a few ethnic groups who migrated south and entered present-day areas such as Longlin in Guangxi ^[3].

From this, it can be seen that the development history of the Yi ethnic group is a complex and lengthy process involving multiple aspects, including the creation and development of writing, the formation and evolution of social systems and culture, changes in political power, the development of economic activities, and communication and integration with other ethnic groups. These aspects together constitute the rich and colorful development process of the Yi ethnic group.

1.2 Yi Ethnic Group’s Migu ‘: Condensed Wisdom

The origin of Yi ethnic ancient songs can be explored from multiple dimensions, including their historical origins, cultural

background, inheritance methods, and close connection with Yi social life. Legend has it that the ancient songs of the Yi ethnic group were created by two major deities, who were revered as gods by later generations for their outstanding contributions. Yi ancient songs are called “Migu” in Yi language, and “Migu” usually has meanings such as “poetry, literature, ci, and rhetoric”; ‘Ancient’ has meanings such as ‘chapter, chapter, history, rhythm, song, and completeness’. If the word ‘Migu’ is understood as equivalent to ‘poetry’ in Chinese. So all the works in “Migu” are both poetry and song^[4]. Migu is divided into two types: “cheek millet” and “Honggu”. The god in charge of “Chimei” is called “Chime Color spitting Foot Zuo”, also known as Bu Bo Ju She Zhe; The chief deity of “Honggu” is called “Hongse She Yiti, also known as Hengyi Amani”^[5]. Thus, the ancient songs of the Yi ethnic group were jointly managed by the two gods, Bubo Jushezhe and Hengyi Amani.

Expressing emotions through songs, passing down history through songs, and educating people through songs is a way for the Yi people to express complex emotions in their daily lives. The Yi people’s Migu, which can be seen everywhere, is a treasure left by the Yi ancestors to future generations. Yi Migu covers all aspects of life, and compared to the Southwest Yi Chronicles, it is more like an encyclopedia of Yi people’s lives. Most of the ancient songs of the Yi ethnic group are recorded in the form of clear singing, without instrumental accompaniment. The singing forms include solo singing, duet singing, and multi person choir singing^[6]. In layman’s terms, the vast majority of Yi ethnic ancient songs belong to oral literature, as there is no written record of them. However, we can still excavate from the literature left by our predecessors that the ancient songs of the Yi ethnic group contain rich content and a wide variety of types, involving ancient epics, myths, folk stories, weddings, funerals, festivals, production and life, life etiquette, and other records of the rich life products of the Yi people. It is not only a description of the historical and cultural production and life of the Yi people, but also a condensation of the worldview, values, and life philosophy of the Yi ancestors.

From the perspective of the Chinese national community, the study of Yi ethnic ancient songs is not only focused on its inheritance and protection as oral folk literature, but also involves its profound influence in promoting ethnic unity and enhancing national cultural identity. Yi ethnic ancient songs, as an important part of Yi culture, contain rich historical information and the essence of ethnic culture. They have irreplaceable value for studying the historical context, cultural characteristics, religious beliefs, and philosophical thoughts of the Yi people. These pieces of music are not only an expression of the emotions of the Yi people, but also a continuation of their history and culture. They tell the origin, development, and changes of the Yi people, showcasing their love for life and aspirations for the future. Therefore, we should cherish these traditional folk music and let them continue to be passed down, making greater contributions to the cultural prosperity of the Chinese nation.

However, the inheritance and protection of Yi ethnic ancient songs are facing multiple challenges. With the rapid advancement of modernization, the impact on traditional culture has become increasingly significant. The inheritors of Yi ethnic ancient songs are becoming increasingly rare, and traditional singing techniques and performance forms are also at risk of extinction. To address these challenges, scholars have actively explored various ways of protection and inheritance, including promoting Yi language teaching, collecting and organizing materials on Yi ancient songs, establishing detailed archives of Yi ancient songs, and cultivating and strengthening the inheritance team of Yi ancient songs. At the same time, the application of digital technology has opened up new paths for the protection and inheritance of Yi ethnic ancient songs.

The ancient songs of the Yi ethnic group play a crucial role in promoting ethnic unity and enhancing cultural identity. The narrative of ancient Chinese emperors in the Yi ethnic group’s creation epic not only showcases the process of cultural exchange and mutual learning between the Yi ethnic group and other brother ethnic groups, but also inspires a strong sense of community among the Chinese nation. In addition, the theme of “human origin” in Yi mythology reflects the profound memory of multiple ethnic groups sharing the same roots and prosperity, and is of great significance for strengthening Chinese cultural identity, jointly shaping the character of the Chinese nation, and forging a sense of community for the Chinese nation.

The study of traditional culture of the Yi ethnic group in Liangshan reveals the important role of Yi culture in cultivating a sense of community among the Chinese nation. At the same time, the cultivation of this sense of community also provides

theoretical support for the inheritance and development of ethnic culture in the Liangshan area. This indicates that through in-depth exploration and research of traditional cultural resources such as Yi ethnic songs, not only can communication and integration between different ethnic groups be promoted, but also national cultural identity can be enhanced, contributing to the construction of a harmonious and diverse Chinese national community.

1.3 Yi Ethnic Ancient Songs: Special “Musical Texts”

From the basic definition of writing, history and mythology are two completely different concepts. History is a true record of human development, preserved based on facts. Mythology, on the other hand, is a self explanation and exposition of natural phenomena by ancient people. However, on this vast land of China, many ethnic groups present a unique phenomenon: myths and history are intertwined, closely linked like DNA strands. Mythology incorporates historical facts, while historical records are mixed with mythological colors. Therefore, the mythological stories of various ethnic groups not only contain historical elements, but also the shadow of myths can be seen everywhere in the historical context. Although there are many incredible plots in myths that we find unbelievable today, in ancient times, our ancestors regarded them as real examples, recorded and spread them, constantly processed and developed them, and ultimately passed them down to future generations.

The Yi people ingeniously incorporated the ancient ancestors' imagination of how heaven and earth were formed into each ancient song through singing. For natural phenomena that were not yet understood by people at that time, such as the appearance of wind, fire, lightning, they imagined and endowed corresponding gods to manage and create. In these ancient songs, not only do they praise national heroes who have made outstanding contributions to the development of the tribe, such as “Hero Zhiggaru”, but his deeds inspire people to learn from his heroic deeds. At the same time, ancient songs vividly showcase the ethnic customs and habits of the Yi people, conveying the emotions of people throughout history and imparting labor experience. These unique ethnic textual cultures are contained in ancient songs, and the tones are gradually passed down through generations of oral transmission, becoming an indispensable part of Yi culture.

The Yi people mostly live by mountains and rivers, and have developed various forms of songs in their unique living environment, natural conditions, production technology, as well as rich and colorful customs and emotional expressions. These songs are divided according to their lyrics, covering a variety of topics such as the creation of the world, the origin of humanity, marriage, Qugu, Zogu, Amaiken, Luwai, Kenhong, Shemi, Xida, and nursery rhymes, with rich and diverse forms. From this, it can be seen that the ancient songs of the Yi ethnic group profoundly showcase their unique culture, customs, religion, and other aspects.

The literature and art of any ethnic group are products of their living environment, and the ancient songs of the Yi ethnic group are no exception. It was created and produced in the ethnic and folk production and life of the Yi people, and is closely connected to people's lives. Through the ancient songs of the Yi ethnic group, we can gain a deeper understanding of their history, economy, production and living habits, religious beliefs, ethnic worship, and other related knowledge. It is the original record of the historical migration, social changes, and emotional concepts of the Yi people's ancestors, providing us with a precious cultural window.

Therefore, the author believes that in the historical development of the Yi ethnic group, the Yi people have condensed their own ethnic culture into “Yi ancient songs”, which is a highly intelligent way of inheritance. It inherits the essence of Yi culture in a special form of “musical text” that is easy to pass down from generation to generation, allowing future generations to continue to feel and learn about this precious cultural heritage.

2. Two Dazzling Pearls: Yi Ethnic Ancient Songs

Every ethnic group is a brilliant treasure, and the Yi people, as a shining pearl in this treasure, emit their unique ethnic charm. Among them, the Yi ethnic group's ancient song “Migu” is a concentrated expression of its unique charm. Yi ethnic ancient songs are not just a literary genre, but more often, they are vivid records of the way of life at that time. In essence, they are a distinct representation of the Yi ethnic identity under regional culture. Through ancient songs, we can glimpse the historical evolution and life picture of ethnic life, and at the same time, the views and opinions of various ethnic groups on certain things can also be recorded in a subtle way. Because of these characteristics, Yi ethnic ancient songs have significant research exemplars.

The value of Yi ethnic ancient songs is mainly reflected in three aspects: practical value, historical value, and artistic value. It is not only an important part of people's daily lives, but also a bridge connecting the past and present, allowing us to deeply understand and feel the richness and profundity of Yi culture. At the same time, the artistic charm of Yi ethnic ancient songs cannot be ignored. With their unique musicality and literary qualities, they showcase the endless charm of Yi culture to us.

2.1 Using Songs as a Tool: Diverse and Unique Charm

The fundamental reason why traditional ethnic music can remain fresh and long-lasting among the people is the rich practical value it contains. The Yi ethnic group's ancient song "Migu" is a powerful proof of this viewpoint. It plays an important role in people's daily lives, whether it is religious beliefs or social struggles, and plays a crucial role directly or indirectly. The singer of Yi ethnic ancient songs, "Moshi," is undoubtedly a shining star in traditional folk music. In solemn and solemn traditional sacrificial and educational occasions, the Mo Shi and Bi Mo cooperate seamlessly, jointly shouldering the responsibility of inheriting culture. In the poetry and music scene, Mo Shi demonstrated his skills by vividly interpreting classics and epics, captivating the audience and making them feel as if they were in that ancient and mysterious world.

These ancient songs were not only tools for people to express their thoughts and emotions, regulate their behavior, and coordinate interpersonal relationships, but also bridges for communication between humans and gods in the past. The ancient songs of the Yi ethnic group are also a carrier for people to express their emotions. They carry multiple functions and values such as using songs to replace education, expressing emotions, praying to gods, and choosing partners. They deeply demonstrate the unique charm of Yi culture. It is precisely these diverse and rich functions that have enabled the Yi ethnic group's ancient songs to be widely circulated among the people and become an indispensable part of Yi culture.

2.1.1 Communication and coordination function

In the Yi ethnic areas where ethnic groups reside, whether it is the gentle singing of small tunes in the mouth or the singing scene between the two sides, folk songs are an important bridge for their communication and exchange. Here, ballads are not only an artistic expression, but also practical tools in daily life. It is common in folk culture to use songs as a substitute for education, conveying knowledge through singing; Expressing emotions through songs and expressing feelings through melodies; Praying to the gods with songs, praying for the protection of the gods with singing; Choose a spouse with songs and search for the other half in life through duet singing.

At the same time, showcasing ancient songs is also an important way to enhance individual self-awareness and strengthen social identity. Ancient songs play multiple roles in Yi society, not only helping to adjust interpersonal relationships and enhance national cohesion, but also playing a role in village organization, resolving disputes within ethnic groups, and establishing a stable social order.

It is worth mentioning that the traditional folk song "Aguhe" of the Yi ethnic group in Liangshan, Sichuan, is a song sung to the deceased, expressing the grief and nostalgia of the living for the deceased, and allowing people to find emotional resonance and spiritual comfort in the song. Amonija "is a beautiful lyrical poem with profound influence in the Yi region of Sichuan ^[7].

2.1.2 Function of educational norms

In the melodious melody of ancient Yi songs, people are able to freely express their inner joys, sorrows, and sorrows, drawing and promoting the excellent moral qualities cherished by their predecessors. Listening to these ancient songs, we are like being in a furnace of moral discernment, able to clearly distinguish the boundaries between truth, goodness, beauty, falsehood, evil, and ugliness, and cultivate positive and healthy ethical and moral concepts. The ancient songs of the Yi ethnic group not only provide us with ideological guidance and behavioral paradigms, enabling us to integrate into national social life more quickly and effectively, but also play a crucial role in the continuation of national spirit and the shaping of national character. It can be said that the ancient songs of the Yi ethnic group, with songs as their training, have fulfilled the noble mission of great education, allowing us to draw wisdom, inherit culture, and continuously promote the prosperity and development of Yi culture through the influence of singing.

As a unique art form, "Jia Su" is widely used in major occasions such as festivals, sacrificial ceremonies, weddings, funerals, and building houses. Its connotation is rich and diverse, covering many fields such as the origin of heaven and earth, sacred

scriptures, national history, ethics and morality, and customs and habits. In areas such as Honghe and Yuanyang in Yunnan, “Jia Su” is deeply rooted in people’s hearts and widely spread. It is not only a form of showcasing artistic charm, but also a local educational classic, carrying profound and unique cultural connotations. Through this form, people are able to convey and promote the traditions and wisdom of the nation, highlighting its cultural value and educational significance.

It is also worth mentioning that the classic “Mamuteyi” of the Yi ethnic group contains the admonitions and teachings of the Yi ancestors to their descendants. Among them, it emphasizes the need to love the people, not to settle cases, to dispel the difficulties in one’s heart after completion, to refine a true treasure sword, and to cultivate and graze the land well when settling down. These contents fully demonstrate the wisdom of the Yi people in dealing with people. The “Mamuteyi”, mainly circulated in the Liangshan area of Sichuan, also advocates virtues such as respecting the elderly and loving the young, being diligent, and being honest and trustworthy. It points out that ‘do not break promises to others. If you break promises, you will have no friends for ten days. Do not deceive others. If you cheat for a day, you will feel ashamed for ten days.’ It emphasizes the importance of honoring promises and keeping promises as a traditional virtue of the Yi ethnic group. This teaching method is easy and natural, allowing people to appreciate art while also being deeply influenced by its educational significance.

2.1.3 Entertainment venting function

Some scholars have described it as follows: “Art itself is sometimes seen as a form of entertainment.” In Yi ancient songs (Migu), we can hear many songs that reflect people’s immediate emotions. For example, the song “A Mai Ken” at a wedding ceremony or the song “Ken Hong” sung during a funeral ceremony are vivid examples of the Yi people’s ancestors using singing to express emotions and regulate their thoughts. Therefore, folk songs not only have the function of entertaining and cultivating temperament, but also can mediate emotions and vent thoughts and emotions.

And the song ‘Asniu Niu’ conveys a sense of confidence literally, showcasing the wisdom and civilization of the Yi people. Let’s talk about ‘Axi’s First Foundation’, which is widely circulated in the Honghe area of Yunnan Province. Its content mainly praises labor, and the local people firmly believe that heaven, earth, and all things are created by gods through hard work. After the birth of humans, labor also became their main activity. After marriage, the content and joy of life for men and women cannot be separated from labor. This song embodies the simple ethical and moral concepts of the Axi people, demonstrating their respect and love for labor.

2.2 Replacing History with Songs: A Rich Carrier

Ethnic folk literature is deeply rooted in the fertile soil of a nation, like a mirror that fully reflects the historical development process of a nation. As Gorky said, “Without knowing the oral creations of the people, it is impossible to understand the true history of the laboring people.” Since ancient times, folk literature has accompanied the development of history like a shadow.

Ancient songs, as cultural treasures accumulated in the long river of history, deeply reflect the historical context of various ethnic minorities in the four provinces of Yunnan, Sichuan, Guizhou, and Guangxi. From another perspective, ancient songs have also become a unique interpretation and construction of the historical and cultural heritage of these ethnic groups to some extent. It is worth noting that ancient songs, when narrating history, do not simply pile up grand historical scenes, but cleverly present the evolution trajectory of history through the details of daily life. It is not an exhaustive “whole history” or an impeccable historical record, but rather an accumulated and interwoven artistic construction of the past, providing us with a unique perspective on historical interpretation.

In the ancient songs of the Yi ethnic group, the carrying capacity of historical information is particularly rich. From the birth of heaven and earth, the creation of the world, to human development, to the migration history and family branches of the Yi ethnic group, all of these are contained within it. Listening carefully to the singing of ancient songs, we seem to be able to cross the long river of history and feel the continuous extension of history. In addition, the Yi people’s “Guidebook” often reveals their migration routes, detailing the reasons for ethnic migration, routes, and local customs along the way. The “Bronze Drum Song” mainly sings about the origin, migration and other historical sites of the Yi ethnic group in Guangxi, with clear migration routes, clear eras, and traceable addresses. The “Jiaozhi” mentioned in ancient songs refers to present-day Vietnam,

while “Zhenbian” and “Pingzhi” are located within the present-day Napo area of Guangxi. These ancient songs are not only witnesses to history, but also precious cultural heritage of the nation.

2.2.1 An important source of literary creation themes for writers

Yi ancient songs, as treasures of Yi culture, not only enrich the literary themes of Yi writers, but also inject soul into their works. The Yi ethnic group’s ancient songs, with their rich historical stories, distinct character characteristics, and quaint and elegant artistic style, provide writers with a continuous stream of creative inspiration and inject endless vitality. Some Yi ethnic writers directly draw inspiration from ancient songs and transform their content into materials for literary creation, which profoundly interprets the fundamental importance of ethnic folk literature as the foundation of literary creation.

In addition, some writers have transformed and sublimated the theme of ancient songs into literature, cleverly integrating the thoughts and emotions of people from different eras, making their works more contemporary and strongly resonant. It is particularly worth mentioning that some writers regard ancient songs as an indispensable and important element in national culture, and showcase them brilliantly through their literary works. This allows readers to deeply appreciate the unique charm and profound heritage of Yi culture while appreciating the works, further promoting the inheritance and development of ethnic culture.

Yi ethnic writers such as Lu Juan, Lu Qin, Ji Huiming, and Ba Moqubulai not only embody the ideological essence of Yi culture in their works, but also demonstrate the innovation and inheritance of Yi poetry culture. We can see the presence of ancient songs in various art forms such as modern Yi cinema, folk art, sculpture, short videos, and painting. For example, the Yi ethnic film “Twilight Youth” cleverly utilizes the creative techniques of Yi poetry, making the film more artistic and culturally meaningful. It can be said that the widespread use of Yi ethnic ancient songs in the field of modern art not only showcases the profound cultural heritage of the Yi ethnic group, but also provides rich sources of inspiration for modern art creation.

2.2.2 Important field materials for the study of Yi ethnic history

The tradition of singing ancient songs is still prevalent in the lives of the Yi people today. In their spare time, people sing one or two Yi songs, which is not only a way for them to relax and entertain themselves, but also a sincere praise for the beautiful life. At the edge of the Yi family’s fire pit, flickering flames dance along with singing, and parents softly narrate the history of their ancestors. The ancient Yi songs sung by different singers may have slight differences in their recorded history, but these songs all carry the respect and inheritance of the Yi people towards their ancestors. In the guidebook, the origin of ancestors is extensively written; In ancient Yi songs, their wisdom and stories are highlighted one by one. These ancient songs are not only treasures of Yi culture, but also a bond of emotions and memories for the Yi people.

2.3 Learning from Songs: The Artistic Value of Yi Ethnic Ancient Songs

As an important form of cultural inheritance, Yi ancient songs are not only a key means of emotional expression and social communication for the Yi people, but also an indispensable part of researching and appreciating Yi culture with their unique artistic style and aesthetic psychology, as well as their valuable value as intangible cultural heritage. This form of ancient song mainly relies on clear singing expression, with rich rhetorical skills and extensive use of techniques such as comparison and prosperity. Its content covers a wide range of aspects such as the origin, worship, prayer, love, marriage, funeral, and living environment of the Yi people, and has distinct local ethnic characteristics. It can be regarded as an encyclopedia of the lives of the Yi people in ancient times. Therefore, the ancient songs of the Yi ethnic group are not only important materials for understanding and studying their traditional customs, religious beliefs, and other historical and cultural aspects, but also have immeasurable cultural and historical value^[8]. In addition, its unique three paragraph style and five character narrative format not only fully demonstrate its extraordinary charm, but also provide rich ideas and methods for poetry creators, inspiring countless composers’ creative inspiration.

2.3.1 Imagining the mapping of carriers

The ancient songs of the Yi ethnic group are not only a treasure trove of Yi literary creation, providing rich materials for later plays, but also greatly enriching the shaping of character images in drama. By using concise and condensed language, diverse rhetorical devices, and diverse narrative strategies, readers are given unlimited space for mapping and imagination.

In the classic work “Amonija”, we can get a glimpse of the unfortunate Yi girl, whose vivid and lively character description shakes the readers’ hearts. In the creation or direct reference to classic character images from ancient songs, such as the eternal inheritance of heroic images in “Zhige Aru”; Or indirectly based on ancient song characters, create new characters with metaphorical meanings, such as works like “Ashima” and “Ayi Aji”, whose character images are deeply influenced by ancient songs. The shaping of these character images not only showcases the unique charm of Yi culture, but also demonstrates the respect and innovative spirit of Yi playwrights towards traditional culture. Yi ethnic ancient songs serve as a carrier of emotional expression and an important medium for Yi social interaction. In the traditional customs of the Yi ethnic group, young men and women search for their love through singing love songs, and sometimes several pairs of lovers form a good relationship in the melodious singing. This unique social way deeply reflects the emotional communication and social relationship establishment of the Yi people in social life. Yi ethnic ancient songs also carry and inherit rich folk culture in the form of songs, such as wedding customs, funerals, totems, and other cultural contents are cleverly integrated into the lyrics, and through singing, these cultures can be passed down in a lively way. This form not only preserves the historical memory of the Yi people, but also provides an effective way for the younger generation to understand and inherit ethnic culture.

2.3.2 Ancient and elegant artistic style

The ancient songs of the Yi ethnic group have been passed down to this day with their unique style, among which the three part short song “Suokoumi” is particularly eye-catching. Together with the long song “Mishe”, it constitutes the characteristic of the compatibility of length and width in the ancient songs of the Yi ethnic group^[9]. These ancient songs are not only diverse in form, but also extremely rich in content. In the ancient songs of the Yi ethnic group, everything is endowed with spirituality, everything in nature is personified, and different things have distinct personality traits. In ancient Yi songs, all things are endowed with spirituality, everything in nature is personified, and different things have distinct personality traits. This unique expression technique enables each ancient song to encompass three core elements: environmental description, storyline, and character image, creating a fantasy and romantic world for listeners. At the same time, these ancient songs cleverly integrate various expressive techniques such as fables, fairy tales, stories, myths, etc., fully demonstrating the profound cultural heritage and distinct ethnic characteristics of the Yi people, highlighting a strong romantic color, and providing valuable materials and inspirations for academic research.

3. Three Summaries

The ancient songs of the Yi ethnic group, a brilliant treasure in Yi culture, are not only deeply rooted in the lives of the Yi people, but also carry the rich history and culture of the Yi ethnic group. Through in-depth analysis of the information I have collected, we can gain a multi-dimensional understanding of the characteristics, inheritance status, and profound significance of Yi ethnic ancient songs in Yi society. In the vast land of China, different ethnic cultures are deeply rooted like seeds, each blooming with unique cultural brilliance, jointly building a colorful Chinese nation. The ancient songs of the Yi ethnic group, as an important part of Yi culture, not only originate from life, but also serve as the inheritance and record of life. People from different regions use their own local languages to sing and record these ancient songs, and the six major dialect regions of Yi language have become the main basis for dividing Yi ancient songs. In these dialect regions, people further divide dialects based on subtle differences between languages.

A Yi song is not only a true expression of the singer’s emotions, but also a vivid reflection of the long-standing national culture. Traditional folk music of the Yi ethnic group is not only a bridge for communication and exchange among the Yi people in daily life, but also an effective way to inherit Yi culture and carry out educational norms. It is also an important channel for them to express emotions and vent their feelings.

From a historical perspective, the research value of Yi ethnic ancient songs is immeasurable. These ancient songs have been vividly passed down in the lives of the Yi people, replacing history with songs. Through Yi ancient songs, we can inherit the history of the Yi people, tell the origin and history of the nation. Those concrete lyrics seem to be vivid historical scrolls, allowing us to glimpse the life trajectories of our ancient ancestors. Nowadays, the inheritance of ethnic culture is all around us. It is not only a historical memory, but also a living cultural phenomenon that deserves to be cherished and inherited even more.

The content of Yi ethnic ancient songs is extensive, covering multiple fields such as daily life, sacrificial entertainment, philosophical thinking, etc. These ancient songs are like a mirror, reflecting the style of ancient Yi society, while also containing profound philosophical wisdom and life concepts. For example, ancient songs provide detailed descriptions of crop cultivation, livestock breeding, and handicraft techniques, vividly showcasing the achievements of the ancient Yi people in agriculture, animal husbandry, and handicrafts. In addition, the ancient songs of the Yi ethnic group also contain rich and simple philosophical ideas, reflecting the precious spiritual wealth accumulated by the Yi ancestors in long-term practice.

However, the inheritance and protection of Yi ethnic ancient songs face many challenges. With the changing times, traditional oral transmission methods are gradually being challenged, and many precious ancient songs are facing the risk of extinction. To address these challenges, scholars actively explore various protection and inheritance strategies, such as conducting Yi language education, organizing and collecting ancient songs, inheriting singing techniques, and establishing archives of ancient songs. At the same time, the application of digital technology has also provided new ways for the inheritance and protection of Yi ethnic ancient songs. Through collection, transcription, annotation, and archiving, a network sharing platform has been established to effectively rescue and protect this cultural heritage.

In Yi society, Yi ancient songs play a crucial cultural and social role. It is not only an important component of the spiritual life of the Yi people, but also a powerful tool for knowledge transmission and moral education. By singing ancient songs, the Yi people are able to maintain their memory and identity with traditional culture, enhance national cohesion and pride. At the same time, the ancient songs of the Yi ethnic group also provide valuable materials for studying their traditional culture, religious beliefs, and philosophical thoughts. The ancient songs of the Yi ethnic group are undoubtedly an indispensable part of Yi culture, deeply reflecting the way of life, ideological concepts, and cultural heritage of the Yi people. Faced with the challenges of inheritance and protection, we must take various measures, combined with modern technology and means, to ensure the continuation and development of this brilliant cultural heritage.

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Analysis on the Development Path of Innovative Agricultural Industrialization from the Perspective of Rural Revitalization

Youyou Tu*

Wuhan University of Technology, Wuhan 430070, Hubei, China

**Corresponding author : Youyou Tu*

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Abstract: With the continuous promotion of the strategy of rural revitalization in China, the development of rural agricultural industrialization has gradually become a key link in China's social and economic development. Based on the significance of the development of innovative agricultural industrialization, this study aims at solving the problems faced by the current development of agricultural industrialization from the perspective of rural revitalization, such as poor awareness of industrialization development, insufficient labor force in rural areas, backward infrastructure for industrialization development and less investment in industrialization development. In order to provide a useful reference for the development of innovative agricultural industrialization under the background of rural revitalization in China, some strategies were put forward, such as actively publicizing the concept of industrialization development, implementing the policy of talent introduction, strengthening the infrastructure construction of industrialization in rural areas and strengthening the financial support for agricultural industrialization.

Keywords: Rural Revitalization; Agricultural Industrialization; Development Path; Innovation

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Introduction

With the advancement of globalization and the rapid growth of China's economy, the economic development of rural areas, as the cornerstone of the national economy, has increasingly shown its irreplaceable role, but the transformation of China's rural economic structure, industrial upgrading and resource integration are relatively lagging behind^[1]. Agriculture has been one of the pillars of China's economy for a long time, but the proportion of agricultural output value is declining year by year, and the income of farmers is growing slowly. At the same time, the problems faced by rural areas, such as the influx of migrant workers into cities, the lag of rural infrastructure, and the poor land circulation, have aggravated the plight^[2, 3] of rural development.

As an important part of the national macro-policy in the new era, the strategy of Rural Revitalization aims to build a socialist modern country in an all-round way, promote agricultural and rural modernization and strive to solve the "three rural" problems^[4]. However, how to ensure the real revitalization of the countryside and the real modernization of agriculture, we need to explore and study the new development path of agricultural industrialization. Innovative agricultural industrialization is an inevitable requirement for the development of modern agriculture, but also an effective way to^[4]revitalize the countryside. Only by truly realizing the deep integration of agriculture and modern industry, agriculture and city, agriculture and modern countryside, can we truly promote the sustainable and healthy development of rural economy.

This paper makes an in-depth analysis of the development path of innovative agricultural industrialization from the perspective of rural revitalization, aiming to provide useful theoretical guidance for relevant policy formulation and practical operation, and to provide reference and enlightenment for promoting the sustainable and healthy development of agriculture and rural areas in China.

1. Significance of Innovative Agricultural Industrialization Development from the Perspective of Rural Revitalization

1.1 Increase the Added Value of Agricultural Industry

The industrialization of innovative agriculture plays a significant role in promoting the added value of agricultural industry. On the one hand, it emphasizes the application of scientific and technological innovation in agricultural production, using innovative tools and methods such as modern biotechnology, agricultural information technology and intelligent agricultural machinery, which can greatly improve the quality of agricultural products and make them change from low added value to high added value. On the other hand, the industrialization of innovative agriculture also promotes the deep processing of agricultural products and the extension^[5] of the value-added chain. Traditional agricultural products often only carry out basic processing, such as shelling and peeling, while modern innovative agriculture transforms agricultural products into various functional, portable and ready-to-eat foods, which greatly broadens the market scope of products.

1.2 Fully Explore Agricultural Development Resources

The development of innovative agricultural industrialization, as an agricultural development model driven by innovation and deeply integrated with modern science and technology, management experience and market mechanism, has natural advantages for fully exploring agricultural development resources. Innovative agricultural industrialization focuses on the introduction and utilization of advanced agricultural science and technology, such as biotechnology, agricultural big data, intelligent agricultural machinery and so on. The application of these technologies can more accurately understand the status and changes of traditional agricultural resources such as soil, water and climate, and then scientifically manage and rationally utilize^[6] these resources. Innovative agricultural industrialization also emphasizes the optimization and upgrading of the whole production process, including seed breeding, land use, production management, post-processing and marketing. In this mode, agricultural resources are maximized and most efficiently utilized, avoiding waste and mismatch of resources.

1.3 Promoting the Integration and Development of Rural Industries

As a new direction of current agricultural development, the development of innovative agricultural industrialization provides a solid foundation and an effective way for the integration of rural industries. Firstly, the development of innovative agricultural industrialization pays attention to the comprehensive integration of resources, which includes not only agricultural production resources, but also rural culture, history and natural resources. On this basis, the countryside can create a comprehensive system that integrates agriculture, tourism, culture, education and other industries, making the countryside not only a place of production and living, but also a tourist attraction, cultural experience area and education base^[7]. Secondly, the industrialization of innovative agriculture can fully explore the history, tradition and culture of the countryside, integrate these elements into agricultural production and marketing, and form agricultural products with local characteristics and cultural connotations. In addition, rural culture can also be combined with tourism, education and other industries to form cultural experience, cultural dissemination and cultural education and other fields.

2. Problems Faced by the Development of Innovative Agricultural Industrialization from the Perspective of Rural Revitalization

2.1 Poor Awareness of Agricultural Industrialization Development

Under the background of rural revitalization, agricultural industrialization is the inevitable trend and direction of contemporary agricultural development, but the promotion of innovative agricultural industrialization is still facing the problem of poor awareness of industrialization development, which is mainly affected by a variety of deep-seated factors.

First, agricultural production in many rural areas still remains in the traditional small-scale production mode with the family as the unit. This mode of production makes many farmers deeply attached to it, but its use of land, labor and other resources

is inefficient. Influenced by traditional concepts, many farmers have not really realized the economic and social benefits brought about by agricultural industrialization.

Second, the mechanism of information dissemination and access in rural areas is not yet perfect. As a result, many farmers have misunderstandings about agricultural industrialization or lack of awareness of its advantages and values. Compared with urban areas, there are obvious gaps in educational resources, educational models and training systems in rural areas, which leads to the lack of a comprehensive and forward-looking perspective in agricultural production and management.

Third, the external environment, such as the instability or uncertainty of policy, market and capital, also affects farmers' attitude towards agricultural industrialization. In the face of these uncertainties, many farmers are more inclined to stick to the traditional and stable mode of operation than to take risks to try new agricultural industry models. There are also some farmers who misunderstand that agricultural industrialization is a simple scale expansion, ignoring the technology, management, brand, market and other dimensions it actually involves. This one-sided understanding further aggravates the cognitive bias of agricultural industrialization.

2.2 Labour Shortage in Rural Areas

The shortage of labor force in rural areas is an important constraint to the development of innovative agricultural industrialization, which involves multiple social, economic and cultural factors, as well as the interaction between them.

First of all, the sustained development of China's economy has led to the acceleration of urbanization, and a large number of rural labor force has flowed to cities. The migration of rural people to cities in search of more stable and relatively higher-paying jobs has significantly reduced the rural population, especially the young and productive population, and this large-scale population movement has led to a continuous contraction of the labor supply in rural areas.

Then, the labor intensity of agricultural production is high and the economic benefits are relatively low. Compared with other industries in cities, the ratio of agricultural labor input to economic return is not attractive to farmers. Even the labor force staying in rural areas may choose to engage in non-agricultural activities, such as rural tourism, handicraft production and other industries, in order to obtain higher income.

Finally, the education and training system in rural areas does not fully match the market demand. With the updating of agricultural technology and production mode, agricultural production needs not only the traditional labor force, but also the labor force with technical and managerial capabilities. However, the training and introduction mechanism of such labor force in rural areas is not perfect, which leads to a certain disconnection between rural labor force and the needs of agricultural industrialization.

2.3 Backward Infrastructure for Rural Industrialization Development

The backward infrastructure of rural industrialization development is also one of the key problems restricting the process of innovative agricultural industrialization from the perspective of rural revitalization.

There are significant deficiencies in rural transportation facilities. Many rural areas still rely on gravel roads, narrow bridges and limited public transport, which not only means that the connection between rural and urban areas is limited, but more importantly, it is difficult for local products and resources to enter the larger market smoothly, which affects the price and market share of agricultural products.

Water supply, power supply and information and communication facilities in rural areas are relatively backward. Although there have been improvements in these areas in recent years, there are still significant disparities compared to urban areas. For example, the speed and coverage of broadband access in rural areas are relatively low, which undoubtedly limits the development of informatization, e-commerce and distance education in rural areas.

Storage and processing facilities in rural areas are relatively scarce. This directly affects the storage, transportation and marketing of agricultural products, which results in a large number of agricultural products that cannot be properly stored or sold within a short period of time after harvest, resulting in waste.

There are also deficiencies in ecological environment management and public service facilities in rural areas. Many rural areas lack effective garbage disposal and sewage treatment facilities, resulting in increasingly serious environmental pollution problems. At the same time, there is a gap between the distribution and conditions of public service facilities such as health

and education, which indirectly affects the personnel training and population structure in rural areas.

2.4 Less Investment in Industrialization Development

Under the background of the strategy of rural revitalization, the relatively small investment in the development of agricultural industrialization is also a prominent problem. Compared with other industries, agricultural industrialization often faces a shortage of start-up funds, R & D funds and operating funds, which directly affects the R & D and promotion of agricultural technology, the improvement of the quality of agricultural products and the improvement of the agricultural industry chain, and some potential agricultural projects are difficult to start or carry out to the end due to the lack of sufficient financial support. This directly affects the efficiency and effectiveness of agricultural industrialization in rural areas.

3. Development Strategies of Innovative Agricultural Industrialization from the Perspective of Rural Revitalization

3.1 Actively Promote the Concept of Industrial Development

Actively publicizing the concept of industrialization development is the premise of realizing the development of innovative agricultural industrialization under the background of rural revitalization.

Firstly, through large-scale rural revitalization forums, seminars and other platforms, agricultural experts, scholars and representatives of successful cases from all over the country can be attracted to discuss the trends, models and cases of agricultural industrialization, thus providing an opportunity for local farmers and entrepreneurs to understand and learn. This kind of platform communication can directly present the benefits and practical experience of agricultural industrialization, and guide people to realize that this is a feasible and favorable development direction.

Secondly, we can use various media resources, such as television, radio, Internet, to produce a series of promotional films, special programs, online courses to comprehensively and systematically introduce the basic concepts, development models and successful practices of agricultural industrialization. These contents can not only help farmers and agricultural practitioners understand the specific operation methods of agricultural industrialization, but also stimulate their interest and motivation to participate in it.

Thirdly, in cooperation with agricultural departments at all levels, the concept of agricultural industrialization should be incorporated into various rural training courses and the educational content of farmers'schools, so that more farmers can systematically come into contact with this concept in their daily learning and training, thus forming a broad social consensus.

3.2 Implementation of Talent Introduction Policy

Under the background of Rural Revitalization and the development of agricultural industrialization, talent has become one of the most critical resources. The shortage of talents not only limits the ability of science and technology, management and innovation in rural areas, but also becomes a key factor^[7] restricting the sustainable development of innovative agricultural industrialization under the background of rural revitalization.

First, a clear and specific list of talent needs should be formulated. This requires an in-depth analysis of the current rural industrial structure, development direction, technical equipment and so on, so as to know exactly what types and levels of talents are needed. The formulation of the list should not only look at the current situation, but also predict the future direction of technology and market development, so as to ensure that the talents introduced can meet the needs of long-term development.

Second, we should establish a sound incentive mechanism. Including but not limited to providing competitive salary, good working environment, perfect career development opportunities, etc. Further, we can consider providing housing subsidies, preferential education for children, professional skills training and other benefits for talents to ensure that they can live and work in peace and contentment in the countryside.

Third, establish close cooperation with institutions of higher education and scientific research. This can not only directly introduce graduates and postgraduates to the countryside, but also enable students and teachers to better understand the actual situation and needs of the countryside through cooperative projects and practice, laying the foundation for future cooperation and introduction.

Fourthly, we should actively promote exchanges and cooperation with overseas rural and agricultural organizations, attract

foreign agricultural experts and technical personnel to exchange and work in China's rural areas, and share their experience and knowledge.

In addition, for those already working in the countryside, we should continue to strengthen training and capacity-building to ensure that they can keep up with the development trend of technology and management, and continue to contribute to the revitalization of the countryside and the development of agricultural industrialization.

3.3 Strengthening the Construction of Industrialized Infrastructure in Rural Areas

Strengthening the construction of industrial infrastructure in rural areas is the key link to ensure the smooth development of rural revitalization and agricultural industrialization. It involves many aspects of layout and investment, and is the material basis and guarantee of rural economic transformation.

Strengthen the construction of agricultural production facilities. We should strengthen the construction of irrigation and water conservancy facilities, improve irrigation efficiency and water use efficiency, and ensure the stability of crop growth. At the same time, we should build efficient and water-saving agricultural production modes, such as drip irrigation and sprinkler irrigation. Further promote the application of agricultural mechanization and automation, improve agricultural production efficiency and reduce labor costs.

We should strengthen the construction of agricultural products processing and storage facilities. A number of deep processing parks and logistics centers for agricultural products will be built to transform primary agricultural products in rural areas into agricultural products with high added value and increase the added value of rural economy. In addition, modern storage facilities for agricultural products can ensure the quality and safety of agricultural products and provide strong support for the export of agricultural products and their entry into urban markets.

We will improve the construction of rural transportation facilities and link rural areas more closely with cities and villages. The construction and transformation of rural roads and the addition of bus lines will make the transportation of agricultural products and the travel of farmers more convenient. In addition, the coverage of digital infrastructure, such as broadband network, will connect rural areas to the tide of digital economy and promote the exchange of information between rural areas and the outside world.

Green and sustainability are also necessary directions for modern infrastructure construction. Build renewable energy facilities such as solar energy and wind energy to meet rural electricity demand and reduce carbon emissions. At the same time, we should promote the utilization of agricultural waste resources, such as the construction of rural biomass energy projects to convert agricultural waste into energy.

Pay attention to the construction of rural community service facilities. Such as cultural and entertainment centers, medical and health centers and education and training centers, to provide farmers with rich living and learning resources, improve the comprehensive quality of life in rural areas.

3.4 Strengthen Financial Support for Agricultural Industrialization

Under the background of Rural Revitalization, capital has always been the core driving force to promote the deep development of agricultural industrialization. Strengthening financial support for agricultural industrialization is undoubtedly the cornerstone^[8, 9] of ensuring its steady progress and truly realizing rural revitalization.

First, we should establish a fund for the development of characteristic agricultural products. Such funds focus on supporting agricultural products with regional characteristics and differentiated competitive advantages. Because of its uniqueness, this kind of product has a strong market demand, but it is often difficult to promote on a large scale because of the shortage of funds. By setting up such funds, it can provide strong financial support and promote its marketization process.

Two, we should encourage financial institutions to provide more preferential loan policies for agricultural industrialization. Agricultural industrialization projects can be given greater convenience in terms of loan interest rate, term and guarantee mode. At the same time, we can also set up a credit risk compensation fund for agricultural industrialization to provide a certain degree of risk protection for financial institutions and encourage them to increase the enthusiasm of agricultural industrialization loans.

Third, special bonds for agricultural industrialization can be introduced. The bond market is an important part of the capital

market. The introduction of special bonds for agricultural industrialization can not only provide a long-term and stable source of funds for projects, but also provide investors with a stable investment channel with considerable returns.

4. Conclusion

As the key strategy of contemporary China's social development, the core of Rural Revitalization lies not only in material prosperity, but also in the innovation of ideas and models. The further promotion of agricultural industrialization has undoubtedly become an important part of Rural Revitalization. From the deep development of industrial integration to the attraction of talents, the improvement of infrastructure, and the strong support of funds, it has created a sustainable and healthy development blueprint for the countryside.

In the future, Rural Revitalization will go beyond its traditional framework and transform into a complex and pluralistic development model, which not only emphasizes economic growth, but also focuses on the coordinated progress of social, cultural and ecological levels. The countryside will no longer be just a place for economic production, but a platform for the exchange of knowledge, technology and culture, and a demonstration area for the combination of innovation and practice.

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The Path of Integrating Red Culture into Party Construction in Colleges and Universities in the Digital Age

Liyi Wang*

School of Continuing Education, Nanjing University of Science and Technology, Nanjing 210094, Jiangsu, China

**Corresponding author : Liyi Wang*

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Abstract: The current digital transformation has become a global trend, and the Party building in colleges and universities is facing new opportunities and challenges in the digital age. Starting from the significance of the integration of red culture into the Party building work in colleges and universities in the digital age, this paper aims at solving the problems faced by the Party building work in colleges and universities, such as the lack of understanding and cognition of red culture among grass-roots student Party members, the lack of ways and means of integrating red culture into Party building system and brand characteristics. This paper puts forward some measures, such as strengthening the propaganda and learning of red culture at the grass-roots level, innovating the way of integrating red culture, establishing and perfecting the digital party building work system, and strengthening the construction of ideological and political course teachers, which provide some reference and guidance for the integration of party building work and red culture in colleges and universities in the digital era.

Keywords: Digitalization; Red Culture; Higher Education; Party Building

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Introduction

With the rapid development of information technology and the deepening of globalization, the Party building in colleges and universities is facing unprecedented challenges and opportunities. As an important part of the spirit of the Chinese nation, red culture bears rich historical connotations and profound spiritual values, and is an important resource^[1] to promote the innovative development of Party building in colleges and universities.

With the wide application of digital technology, the environment and methods of Party building in colleges and universities are undergoing profound changes. On the one hand, digitalization provides new tools and platforms for Party building in colleges and universities, greatly improves work efficiency and coverage, and makes the spread of red culture more extensive and in-depth^[2]. On the other hand, digitalization has also brought new problems such as information fragmentation and increasing complexity of cyberspace, which put forward new requirements for Party building in colleges and universities. Exploring how to better integrate red culture into Party building in colleges and universities in the digital age is not only helpful to improve the quality and efficiency of Party building, but also an important way^[3] to achieve the educational objectives of colleges and universities and train new people of the times.

1. The Significance of Integrating Red Culture into Party Building in Colleges and Universities in the Digital Age

1.1 Providing Strong Support for Party Building in Colleges and Universities in the New Era

The digital age provides more abundant and diverse educational resources and means, making red culture education no longer confined to traditional classroom teaching and book knowledge, but through online courses, virtual reality, digital museums and other forms to enable students to learn red history and spirit in an immersive and interactive environment, which can not only stimulate students. It can also help them understand the Party's theory and history more deeply and comprehensively, strengthen the Party's theoretical armed forces, and improve the quality and effectiveness of Party building. At the same time, with the popularity of new media and social networks, digital means have become the main channel^[4] for the younger generation to obtain information and exchange ideas. Using these platforms to disseminate and promote red culture can expand the influence of the Party, attract more young people's attention and participation, and also enhance the communication and mutual assistance among Party members through online communities and interactive discussions, so as to promote the internal cohesion and external influence of Party organizations.

1.2 Contributing to the Inheritance of the Mission of the Great Rejuvenation of the Chinese Nation

Red culture is the historical source and spiritual motive force of the great rejuvenation of the Chinese nation. It conveys the heroic spirit of the revolutionary forefathers who are not afraid of difficulties and go forward bravely, as well as the firm will to fight unrelentingly for national independence and people's liberation. By integrating red culture into Party building in colleges and universities, young students can deeply understand and feel this spiritual power, stimulate their enthusiasm and responsibility to devote themselves to the great cause of national rejuvenation, and lay a solid ideological foundation and spiritual support for the realization of the Chinese dream of great rejuvenation of the Chinese nation.

The inheritance and innovation of red culture is the key to realize the strategic goal of national rejuvenation. In the digital age, the use of modern information technology to disseminate and educate the red culture can show the red history and spirit more vividly and intuitively. It can help young students understand the connotation and value of red culture more deeply, form a strong atmosphere of learning and inheriting red culture in the whole society, especially in the younger generation, build up the common cultural identity and value pursuit of the whole nation, and provide strong spiritual impetus and cultural support for national rejuvenation.

1.3 Helping to Optimize the Methods of Party Building Education in Colleges and Universities in the New Era

The development of digital technology provides more abundant and flexible ways for the dissemination of red culture, such as network classroom, interactive software, virtual reality, etc. These technologies can not only break through the limitations of time and space, so that more students can access the essence of red culture, but also through interaction and experience. So as to enhance the attractiveness and effectiveness^[5] of education. In addition, through big data analysis, intelligent recommendation and other technologies, educators can more accurately grasp each student's learning progress, interests and needs, and then provide personalized learning resources and guidance, which can improve the efficiency and quality of students' learning, stimulate students' active learning awareness and creativity, and help to cultivate students' independent thinking and problem solving ability.

2. The Problems Faced by Party Construction in Colleges and Universities at Present

2.1 Grassroots Student Party Members Have Insufficient Understanding and Awareness of Red Culture

At present, some student Party members in colleges and universities have only superficial knowledge of red culture, lacking in-depth study and understanding of red historical events, heroes and important documents, which has affected the inheritance and development of red culture to a certain extent, making it difficult for young students to deeply understand the core value and significance of red culture. At the same time, some grass-roots student Party members lack sufficient emotional resonance and value consensus in understanding the red culture. They may think that the red culture is far away from themselves, and it is difficult to internalize their values into their own codes of conduct and ideological beliefs. This kind of emotional and value estrangement limits the spread and influence of red culture among young students.

2.2 Improvement Needed in Ways and Methods of Integrating Red Culture into Party Building in Colleges and Universities

The content of red culture education is not updated in time to meet the needs of students. At present, the content of red culture education in some colleges and universities is relatively old, lacking of content updates that are compatible with the development of contemporary society and the actual needs of students, and the content of education is out of touch with reality, which makes it difficult to stimulate students' interest in learning and enthusiasm for participation.

The form of education is single, lacking innovation and interaction. Although digital technology provides a broad space for education, some colleges and universities are still relatively traditional and conservative in the way of education and communication of red culture, mainly relying on classroom teaching and collective learning, lacking sufficient innovation and interaction, which makes it difficult to adapt to the learning habits and cognitive characteristics of contemporary students, and also difficult to give full play to the advantages of digital technology in education.

The evaluation and feedback mechanism of educational effect is not perfect. Some colleges and universities pay little attention to the effect evaluation of red culture education, lack of systematic and scientific evaluation mechanism, and lack of timely treatment and response measures to the feedback of educational effect, which affects the improvement of educational quality and the effective use of educational resources.

2.3 Party Building in Colleges and Universities Fails to Establish a Sound System and Brand Characteristics

In terms of system construction, the Party building work in colleges and universities has not yet formed a complete system covering education, management, service, supervision and other aspects. There is a lack of necessary links and coordination among the various components of the Party building work, so the role of the Party building work in promoting the overall development of the school has not been fully played.

In terms of brand characteristics, the Party building work in some colleges and universities lacks distinct characteristics and clear positioning. Many colleges and universities often adopt similar models and contents, lack of innovative and personalized strategies, and the work of Party building is similar and vague, which makes it difficult to attract and motivate teachers and students to participate.

In terms of innovation, there are some deficiencies in adapting to the requirements of the new situation and tasks. Many colleges and universities lack enough innovative consciousness and ability in Party building work, still stay in the traditional thinking and mode, do not effectively use modern technology such as digitalization and networking, Party building work is not synchronized with the pace of development of the times, and it is difficult to meet the needs and expectations of teachers and students in the new era.

3. The Path of Integrating Red Culture into Party Building in Colleges and Universities in the Digital Age

3.1 Strengthening the Propaganda and Learning of Red Culture at the Grassroots Level and Enhancing the Leadership of Grassroots Party Organizations in Colleges and Universities in the Digital Age

Construct a comprehensive red culture digital resource library. Colleges and universities should integrate red cultural materials, including revolutionary historical documents, classical film and television works, red stories, etc., and use modern information technology to build an online digital resource library for teachers and students to access and learn at any time. Attention should also be paid to updating and enriching the content to ensure that the content of the resource bank keeps pace with the times and attracts students' interest and attention.

Innovation of red culture propaganda and learning methods to enhance its attractiveness and appeal. Colleges and universities can use multimedia technology to develop online courses, micro-courses, animations, games and so on with the theme of red culture, so as to make the study of red culture more lively and interesting. Through the establishment of virtual reality (VR) red education scene, students can experience red history in an immersive environment, enhance the interaction and experience of learning, stimulate students' interest in learning, and deepen their understanding and recognition of red culture.

Strengthen the guidance and service functions of grass-roots Party organizations to ensure the effectiveness of red culture education. Grass-roots Party organizations in colleges and universities should take the initiative to shoulder the responsibility of leading and promoting red culture learning, and organize red culture learning activities such as red film watching, red story

lectures and knowledge contests. Grass-roots Party organizations should also strengthen communication and interaction with students, understand their learning needs and feedback, timely adjust and optimize the content and methods of education, and ensure the pertinence and effectiveness of red cultural education activities.

3.2 Innovating the Integration of Red Culture into Party Building in Colleges and Universities and Promoting the Diversified Dissemination of Red Culture

The content of red culture education should keep pace with the times, combine the hot issues of contemporary society and the concerns of young students, and make it more contemporary and attractive. Through the modern interpretation of traditional red stories, the core value of red culture can be combined with the development of modern society to enhance its pertinence and practicability. The educational content of red culture should also focus on multi-angle and multi-level display, which can include the grand narrative of revolutionary history, as well as the daily life, thoughts and feelings of revolutionary martyrs, so as to make it richer and more three-dimensional^[6].

Use digital technology to innovate the dissemination and education forms of red culture. Colleges and universities can hold webinars and forums on the theme of red culture through online platforms, so that students can freely exchange ideas and opinions in the Internet environment. At the same time, we can also develop red-themed video games, mobile applications and interactive websites, which can attract the interest of the younger generation and enhance their awareness and experience of red culture. Colleges and universities can also tell red stories in a more vivid way by means of modern media such as micro-films and animated short films, so as to broaden the channels of dissemination of red culture.

colleges and universities should make full use of resources and platforms such as libraries, memorials and campus networks to provide a wider platform for the dissemination of red culture. It can also cooperate with social media, news media and other external channels to spread the red culture outside the campus, expand its influence and coverage, so that the red culture can be effectively disseminated in a broader space.

The education and dissemination of red culture should cross the boundaries of disciplines and combine with history, literature, art, sociology and other disciplines to form a cross-integration education model. Colleges and universities can deeply analyze red literature works in combination with literature courses, study red art works in art courses, broaden students' knowledge horizons, and improve the depth and breadth of red culture education.

3.3 Establishing and Improving the Digital System of Party Building in Colleges and Universities and Creating Brand Characteristics

Establish a comprehensive digital party building work system. This system should include Party building management, Party member education, organizational life, serving the masses and other aspects, forming a complete framework covering the whole process of Party building. On this basis, colleges and universities need to integrate all kinds of resources, establish digital platforms and tools, such as intelligent party building management system, online learning platform, etc., and use big data, cloud computing, artificial intelligence and other technologies to improve the intelligent level of Party building work, so as to realize the information management and service of Party building activities.

Create a distinctive brand of Party building. Each university has its own unique cultural background and educational resources, and should rely on these advantages to shape the party building brand with its own characteristics. It can be achieved by cultivating unique Party building culture, carrying out distinctive Party building projects, and establishing exemplary Party building activities. Colleges and universities should also strengthen brand communication, through campus websites, social media, open courses and other channels, to widely disseminate the concept, content and effectiveness of Party building brand to the masses inside and outside the school, so as to enhance the brand's visibility and influence.

Strengthen the application of digital technology in Party building. Colleges and universities should actively explore and apply the latest digital technologies, such as virtual reality, block chains, mobile interconnection, etc., to innovate the methods and means of Party building. We can use virtual reality technology to carry out party history education, use mobile applications to conduct party building knowledge contests, and use block chain technology to ensure the transparency and security of party building work. The innovative application of technology can improve the efficiency and quality of Party building, and enhance the participation and satisfaction of Party members and the masses.

Strengthen the cultivation and inheritance of Party building culture. The core of Party building lies in the transmission of its cultural connotation and value, and colleges and universities should pay attention to the cultivation and inheritance of Party building culture. In order to actively carry forward the Party's fine traditions, cultivate the spiritual outlook of Communist Party members, promote the education of red culture and revolutionary tradition, we should also create various forms of cultural activities and communication platforms, encourage teachers and students to participate actively, and form a strong cultural atmosphere of Party building in the whole school.

3.4 Strengthening the Construction of the Teaching Staff for Ideological and Political Courses and Building a Team of Teachers Proficient in Red Culture

Improving teachers' professional competence and academic level is the foundation. Colleges and universities should regularly organize ideological and political teachers to participate in professional training and academic seminars to enhance their understanding and grasp of Marxist theory, socialist theory with Chinese characteristics and red culture. Teachers should also be encouraged to participate in relevant academic research, deepen the understanding and exploration of red culture through scientific research activities, and enhance the academic and depth of teaching content. Teachers should be guided to pay attention to the trend of political, economic and social development at home and abroad, so that they can combine the red culture with the reality of modern society, and enhance the sense of the times and practicality of teaching.

Innovating teaching methods and means to improve teaching effect. Colleges and universities should encourage ideological and political teachers to adopt diversified teaching methods such as case teaching, discussion teaching and interactive teaching to stimulate students' interest in learning and thinking ability. It can also use modern information technology such as multimedia, network platform and virtual reality to enrich teaching methods, enhance the interaction and experience of teaching, make ideological and political courses more lively and interesting, and improve students' learning effect and participation.

Strengthen the construction of teachers' morality and establish a good image of teachers. Colleges and universities should clarify the professional ethics standards of ideological and political teachers, regularly carry out ethics education and evaluation, strengthen teachers' sense of responsibility and mission, establish and improve incentive and supervision mechanisms, commend and reward teachers with outstanding performance in teaching and scientific research, and seriously deal with violations of professional ethics. Teachers should establish correct professional concepts, abide by professional ethics, and form a team of ideological and political teachers with dedication and good conduct.

Strengthen the communication and cooperation among teachers, and promote the sharing of experience and resources. Colleges and universities should establish a platform for the exchange of ideological and political teachers, organize regular seminars and workshops among teachers, and promote the exchange of teaching experience and best practices. Teachers are encouraged to cooperate across schools, regions and even internationally, broaden their horizons, enrich their teaching contents and methods, and promote the overall quality and innovation ability of ideological and political teachers.

4. Conclusion

The integration of red culture into Party building in colleges and universities is not only an inevitable requirement for the inheritance and development of socialism with Chinese characteristics, but also an important way for colleges and universities to cultivate new people of the times and promote the scientific development of schools. The digital age provides a new platform and way for the dissemination and education of red culture, and also puts forward higher requirements for the Party building work in colleges and universities. In the future, the Party building work in colleges and universities should continue to pay attention to the changes in the situation at home and abroad, closely integrate the national strategy and the reality of colleges and universities, constantly deepen the red culture education and research, and contribute more wisdom and strength to the realization of the Chinese dream of the great rejuvenation of the Chinese nation.

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A Study on the Compilation of China's Provinces "The Local Chronicles of China"

Aijing Deng*, Yunxi Yang, Fangyang Shuai

School of Foreign Languages, Northwest University, Xi'an, Shaanxi 710127, China

*Corresponding author : Aijing Deng

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Abstract: The local Chronicles of China is a unique Japanese compilation of China's provinces, which provides a detailed account of various aspects of Chinese society at the beginning of the twentieth century. The article on the basis of analyzing the purpose of its compilation, sources of information, composition of its contents, and characteristics of its accounts, has made an evaluation of the book from the perspective of Area Studies, and pointed out its significance as a reference for our future engagement in Area Studies.

Keywords: The local Chronicles of China; Toa Dobunkai; Toa Dobunshoin; Area Studies

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1. Introduction

Complete Annals of China (formerly known as "Japan", hereinafter referred to as "Complete Annals") is a set of Chronicles on China compiled and published by the East Asia Association from 1917 to 1920. It is also the only ^[1] of China, planned, investigated and compiled by foreigners and published in foreign languages. There are a large number of survey provinces in China, with detailed data and charts, which is of great value for the study of the geography, economy and cultural customs of China in the late Qing Dynasty and the early Republic of China. On the whole Annals, some scholars analyzed the influence of the East Asian Society and the East Asian Academy of Letters on China, which are closely related to the whole Annals ^[2] ^[3], and the significance of the whole Annals in modern social studies ^{[4][5]}. Some scholars pay attention to the ^{[1][6]} of the "China Great Travel Survey" organized by the East Asian Instrument Academy. However, in essence, Quan Zhi is the product of the Chinese study of the East Asia Academy, while in Japan, the Chinese study of the Academy belongs to the category of regional research (Area Studies) ^[7]. This paper will take the research object, first of all, the compilation background and purpose, content description and characteristics and influence, to briefly introduce the compilation background and the purpose, implementation process, content description and characteristics and influence of comprehensive investigation, and then from the perspective of regional country research to analyze the characteristics of the academy of Chinese research, finally from the "whole" to explore the significance of our country.

2. East Asia and East Asia

Since the editor (publisher) of the Complete Annals is the East Asian Literary Association, and the materials used in the compilation of the book are from the Great Travel Survey Report written by the students of the East Asian Literary Academy, it is necessary to make a brief introduction of the above two institutions before introducing the Complete Annals.

The East Asian Association was established in 1897 with the 1898 president of the House of nobles. The program is to preserve China, the second is to promote the reform of China and Korea, the third is to discuss and study the current affairs of China and Korea to implement, and the fourth is to arouse public opinion^[3]. Although the headquarters is located in Tokyo, its main activity organization is located in China. It has five branches in Shanghai, Hankou, Beijing, Fuzhou and Guangdong, specializing in various investigation and intelligence gathering work. Although the East Asia Association is a private organization, it relies on private donations and membership fees, and the Japanese government gives considerable subsidies, and its organizing staff have close relations to the Japanese government and the Ministry of Foreign Affairs.

In 1901, the East Asian Literary Association established the East Asian Literary Academy in Shanghai. The college initially recruited students from Japan. With the tenet of “teaching Chinese and foreign knowledge and cultivating Chinese and Japanese talents”, the college has cultivated many “China Tong students” who master Chinese knowledge and understand China’s national conditions. Each year, the college divides its graduates into several teams and goes deep into the Chinese mainland to conduct various thematic field surveys. After the survey, students need to write a survey report and submit it to the university. This survey activity has lasted for decades, leaving a large number of written materials, which also became the main data for the compilation of the East Asian Common Literary Society.

3. The Complete Annals of China Province

First, to serve Japan’s China strategy. As a subsidiary of the East Asian Literary Association, the Academy is committed to the study of China and attaches great importance to the field investigation to China. During the investigation, the Academy has collected a large number of investigation data, which are the main source of the whole Annals. After compiling the survey data, in addition to the academy and the Society, an^[3] must also be sent to the Headquarters of the Staff, the Ministry of Foreign Affairs and the Society. From this move, it is not difficult to see that it provides a reference for the Japanese government. Second, in order to promote the development of Japan’s trade in China and obtain more economic benefits.

The book uses a lot of space to describe the Chinese economy, such as industry, mining, industry, trade, commercial institutions, which provides an important reference for the Japanese economic community. Third, to promote Japanese research on China. After the sino-japanese war, Japan domestic a “theory” trend, under the background of Japan was born some to study the problem of China for the purpose of organization and group, east Asia is one of them, and by the compiled “whole” is undoubtedly the product of the study of China, and conducive to Japan’s study of China. Fourth, it is the summary and show off of the results of the great travel survey of East Asia^[8]. The big travel survey conducted by the East Asian Academy has spent considerable time and capital cost. The whole Annals, with the data obtained from the big travel survey as the main source, can not only record this unprecedented survey activity and summarize the results, but also show the results of the cultivation of “China Access” by the East Asian Academy. In short, the compilation of The Whole Annals is to highlight the achievements of the East Asia Tong Instrument Academy.

4. Data Source

The materials for compiling the Complete Annals are mainly from the Great Travel Survey Report written by students of the East Asian Academy. Since 1905, the college has organized graduating students to conduct big trips every year. The results of the survey are collected in two ways. One is to write the survey report according to each topic. After the fifth issue of the travel survey report, the publication of the whole Annals was completed. Second, the college requires students to write a daily travel log, and the college compiles students’ logs into a travel book every year. The diary includes detailed records of Chinese customs, place names, language, food and other aspects^[9].

“Whole annals”, a total of 18 volumes, “China Guizhou volume”, “China don’t whole annals, Gansu volume”, “China don’t Hainan volume” existing scholars do research, and the “China don’t all annals of shaanxi volume” (hereinafter referred to as “shaanxi volume”) study has not yet, so the following is “shaanxi volume”, for example, to analyze the “whole annals”. Shaanxi Volume mainly cites the following survey reports of students.

Table 1

	Travel investigation class name	Number of respondents	Investigation year
1	Henan Class, Shaanxi Province	Issue 5	In 1907
2	Jin Qin class	Issue 7	In 1907
3	Gouro ordos class	Issue 7	In 1910
4	Hanzhong Class, Qinghua Town	Issue 9	In 1911
5	Gansu Sichuan class	Issue 10	In 1911
6	Qin Shu class	Issue 11	In 1913
7	Sha xi class	Issue 13	In 1915
8	Henan Shanxi class	Issue 14	In 1916
9	Hubei Sichuan class	Issue 14	In 1916

Through the field survey done by the college students, the college got a lot of the latest and most authentic information about Shaanxi Province. On the one hand, these data provide information for Japan's strategy towards China, and on the other hand, they also record the economic, political and cultural changes of various provinces in the process of China's modernization from the perspective of foreign countries, which still has important research value today. Annals to analysis and analysis. Shaanxi Volume mainly quotes the following survey reports of students.

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5. Content Composition

The Shaanxi volume consists of 10 volumes, The first part is called "the general theory", Introduce the history of the development and change of Shaanxi Province, The administrative divisions of the time, Area, population, and race, Terrain, river section, Climate and transportation; Part 2 is "the city", Introduced the various counties in Shaanxi province at that time; Part 3 is "Transport and transport agencies", This paper introduces the land transportation, railway and water transportation traffic information of Shaanxi province; Part 4 is "Postal and Telecommunications", Introduced the postal exchange, parcels, telecommunications passing area, telecommunications bureau, telegraph and other information; The fifth part is "raw industry and mining", The development of agriculture, forestry, animal husbandry and mining in Shaanxi is introduced; Part 6 is "Major Products and Industries", This paper introduces the oil, cotton, hemp and other industries and the county industries; Part 7 is "trading and import and export commodities", It introduces the state of business and the goods traded in and out; Part 8 is the "Monetary and financial institutions", Mainly introduced the local monetary and financial institutions; Part 9 is "Business Institutions and Business Habits", This paper introduces the commercial organs and business habits of Shaanxi province; Part 10 is the "weights and measures", Weights and measures throughout Shaanxi province. It is not difficult to see that its description covers all aspects of society in Shaanxi at that time, which can be said to be a "small encyclopedia" of Shaanxi at that time.

6. Features Summary

The Shaanxi volume has the following characteristics in terms of description.

First, the perspective is unique. Compared with the previous local Chronicles written by Chinese, it opens up a new perspective. For example, in the description of Shang County in the first chapter of the first chapter of "Raw Industry and Mining", the fifth part of Shaanxi Volume, it not only described the types of local cultivated land and the types of food crops and cash crops, but also recorded the price of rice and local peach plums in the inn in Heilongkou. For the general local Chronicles, these too daily aspects have no significant impact on the historical development of a region, and are often not

recorded. However, they are generally omitted when writing the Chronicles, but the whole Chronicles describes it, which also shows the detail of its content and the novelty of its perspective. Through these contents that are easily ignored by the Chinese people, we can observe a different China from the perspective that has not been discovered before.

Second, science is practical and practical. Very pay attention to the actual investigation and data, chart, not only have rivers, terrain, landform, prefectures data information table (such as old and new counties name table, shaanxi crops in the main products, etc.) and some cultural landscape (such as wild goose pagoda, Confucius temple, etc.) and natural landscape (e. g. huashan, Gansu hui fort salt pool vision, etc.). These charts and data certainly understand Shaanxi province more quickly and efficiently than abstract descriptions. At the same time, the use of a large number of charts also makes the description more intuitive and enhances the persuasion of the content.

Third, the content is comprehensive. From the perspective of Shaanxi Volume, Quan Zhi involves history, geography, economy, politics and other aspects, and is extensive in content. For example, in the second chapter of the third part, "Transportation and means of Transport", of Shaanxi Volume, it not only describes the area, the length of each section, the difficulty of construction, but also investigates the cost of the construction of each section, the treaty for the construction of railway borrowing, and the products of various regions along the railway. While describing the railway situation, it is not only about the railway situation. In addition, it also records the actual survey data and cites a variety of literature data, from the data record to the actual view and heard, including all aspects related to the survey objects, from which it shows that its value to today's research is extraordinary.

Fourth, there are some inevitable mistakes in the content. Although the content of The Whole Annals is comprehensive and accurate, there are some mistakes in the description of some contents, such as the differences of the cultural background and the deviation of language understanding. Due to the limitation of objective conditions, there are gaps in some areas, such as Dingbian, Hengshan and other places. However, the rich content contained in The Whole Annals does provide quite valuable information for today's research, so we should also affirm the value of its research.

7. Evaluation of Quan Annals from the Perspective of Regional Countries

The Preface to the Annals of Guangling says: "The ambition of the county, the history of the country, so to examine the folk customs, the customs of the past, and the past." As a local chronicle, The Whole Annals provides valuable information for us to understand the folk customs and local customs at that time. Because of the particularity of its writing from foreigners, it also brings us a new and unique perspective of thinking and reference reference. Nowadays, China's comprehensive national strength is increasing, playing an increasingly important role on the world stage. As a responsible major country, China is actively promoting the building of a community with a shared future for mankind and the building of Belt and Road. Promoting major-country diplomacy with Chinese characteristics requires us to have a deeper understanding of the situation of other regions and countries outside the region. "Regional country learning" is a subject of this. At present, the development of regional country studies has come to a rising point, and in September 2022, regional country studies were included in the 14th category of interdisciplinary first-level discipline catalogue, which shows that China pays more and more attention to regional country studies. As a pioneer in regional country studies, the United States plays an important role in regional country studies. However, Ren Da, a famous expert in the modern Chinese history and modern Japanese history in the United States, said, "The history of 'regional studies' as an academic discipline still needs to be written. In fact, it must start with^[7] from a little-known and historically important Japanese institution in China (East Asia Academy)." It is not difficult to see the significance of the East Asian Institute of Letters for the regional country research, and as the product of its research, it has a significant reference value for the regional country research in China.

First of all, the fundamental purpose of the China research conducted by the East Asian Society and the compilation of the East Asian Society is to serve Japan's strategy towards China. However, it undeniable captures the focus of the research and investigation, that is, it pays attention to the reality while serving the reality. Regional national studies must also start from the reality and return to reality, we should study things should play a role in reality, if the content of the research results is "vase" only for people to watch, then the study will lose its meaning, ceremoniously said, the so-called "research" is unnecessary

for us, it does not deserve the weight of the word “research”. Therefore, the first reference for regional country research is necessary to identify the purpose of the research and carry out reality-oriented research.

Secondly, the research methods attach great importance to fieldwork. The compilation of the whole Annals highlights that practice is the source of knowledge. A large amount of data compiled by The Whole Annals is inseparable from the “China Grand Tour” survey conducted by the students of the East Asian Tong Instrument Academy in various parts of China. It vividly shows that research cannot be separated from field investigation, just as the dialectical materialism believes that “practice is the basis of cognition, and practice plays a decisive role in cognitive activities”. Paying attention to practice and field investigation is an important reference of the whole Annals for our regional country studies.

Finally, “Quan Zhi” describes all aspects of society, all reflect the intersection and integration of various disciplines. To clarify the account of such mixed knowledge must be inseparable from the compound talents. The compilation of Quan Zhi is naturally inseparable from the “China Tong” trained by the East Asian Tong Instrument Academy. They should not only master Chinese, but also understand various professional knowledge, so as to collect and sort out the survey data. This means that research cannot be separated from all kinds of knowledge, so the talents who master knowledge naturally become an indispensable part of research. Therefore, if we want to carry out regional country research, we must pay attention to the cultivation of compound talents and provide essential talent support for the research.

Data Availability

The experimental data used to support the findings of this study are available from the corresponding author upon request.

Conflicts of Interest

The authors declared that they have no conflicts of interest regarding this work.

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Identity in Sound Waves: The Interweaving of Immigrant Traditional Music and Pop Culture

Wanying Liu*

School of Art Anhui University Hefei Anhui, 230000, China

**Corresponding author : Wanying Liu*

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Abstract: This paper aims to delve into the complexity of identity within cross-cultural music, focusing on the interaction and integration of traditional music from immigrant communities with the popular culture of the host country. In the context of immigration, traditional music serves not only as a vessel for the continuity of history and culture but also plays a crucial role in the formation of community identity. As popular culture rises, the expression of traditional music is influenced by various factors, gradually incorporating new elements. This integration reflects both a process of cultural adaptation and a profound examination of identity. Through the analysis of specific cases, this paper reveals the positive role of music in fostering cultural exchange and enhancing community cohesion, while also addressing potential identity crises and cultural conflicts that may arise. This dual influence underscores the significance of music as a tool for self-expression and cultural preservation. Ultimately, the paper summarizes the multiplicity and fluidity of music within immigrant communities, emphasizing that in the context of globalization, music functions not only as a reflection of identity but also as a means for individuals and groups to reshape themselves amidst cultural convergence. Through an interwoven analysis of tradition and popular culture, this paper provides a novel perspective for understanding immigrant identity and outlines directions for future research.

Keywords: Cross-Cultural Music; Identity; Immigrant Communities; Traditional Music; Popular Culture

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1. Introduction

In the context of accelerating globalization, data from the United Nations indicates that the number of migrants worldwide exceeded 200 million by 2020, accounting for approximately 3.5% of the global population. This phenomenon has not only enriched cultural heritage but also promoted the exchange and integration of diverse cultures. In this context, music serves as a significant medium of cultural expression and has become a vital vehicle for identity, particularly within immigrant communities.

In the South Asian immigrant community in the United Kingdom, the fusion of traditional Bollywood music with local pop exemplifies cultural diversity and the complexity of identity. Scholar Edward Said noted that music is not only a symbol of culture but also an embodiment of identity. For many immigrants, traditional music plays a crucial role in maintaining connections to their homeland, while popular culture offers effective pathways for integration into their new societies. In New York's Latino community, traditional salsa music intertwines with modern pop elements, creating new musical styles. This integration not only enhances community cohesion but also provides fresh expressions of individual identity. Additionally,

cultural events such as the “Brazilian Carnival” often serve as platforms for immigrants to showcase their cultural heritage while fostering meaningful interactions with local cultures.

This study aims to explore how traditional music influences identity in immigrant communities, with particular emphasis on its interaction and integration with the popular culture of the host country. We will analyze how this cultural collision contributes to the social integration of immigrants and strengthens cohesion within communities, thereby offering new perspectives and insights for sociology, musicology, and cultural studies. Through an in-depth examination of musical practices in immigrant communities, we seek to elucidate the central role of music in identity construction and its significance in cultural exchange in the age of globalization. Music serves not only as a bridge between the past and the present but also as a crucial factor in shaping future identities.

2. Traditional Music and Identity

2.1 Characteristics of Traditional Music in Immigrant Communities

In many immigrant communities around the world, traditional music serves not only as an art form but also as a vital vehicle for cultural identity and heritage. The traditional music of the Chinese community encompasses both folk music and opera, reflecting a rich cultural heritage and distinct stylistic elements. Chinese folk music is characterized by its beautiful melodies and lyrics that portray life scenes and emotions, as seen in songs such as “Little White Boat” and “Yellow Crane Tower.” The use of instruments like the erhu, flute, and guzheng exemplifies the diversity and depth of Chinese musical traditions^{[1][2]}.

Moreover, the traditional transmission of opera music, through methods such as “oral transmission” and the use of music scores, underscores the strong connection between music and cultural heritage^[3].

In South Asian immigrant communities, particularly within Indian classical music, the tradition is divided into two primary genres: Hindustani in North India and Carnatic in South India, showcasing the complexity and richness of Indian musical heritage. Instruments such as the sitar and tabla drums, along with various forms of singing—ranging from solo to duet—reflect both the unique stylistic features of Indian music and its profound cultural significance^[4]. Additionally, the lilting melodies and festive lyrics of Bollywood pop music, exemplified by songs like “Khushi Khushi,” illustrate the adaptability and influence of Indian music within contemporary popular culture^[5].

The traditional music of African immigrant communities is primarily transmitted through oral traditions and incorporates a combination of drum and vocal music. This musical form embodies the collective spirit of African culture. Collective singing and percussion performances among highland tribes in West Africa not only reinforce community cohesion but also demonstrate how African music maintains its traditions while adapting to modern life^[6].

Thus, traditional music in these immigrant communities serves as both an artistic expression and a critical source of cultural identity and social cohesion. Through diverse instruments, singing styles, and musical traditions, these communities showcase the uniqueness and richness of their respective cultures. However, these musical forms also confront the challenges posed by modernization and globalization. Balancing innovation and development while preserving traditional practices is a collective challenge that these communities must address^[7].

To better understand the cultural connotations and social functions of traditional music across different immigrant communities, we can classify and compare these musical forms based on several factors: types of traditional music, primary instruments, singing forms, and their cultural applications. This approach not only highlights the artistic characteristics of each group but also reveals the roles these music traditions play in promoting social cohesion and cultural preservation.

Table 1. Traditional Music Characteristics of Immigrant Communities

Immigrant Community	Traditional Music Type	Main Instruments	Vocal Forms	Cultural Background and Applications
Chinese Community	Folk Music, Opera	Erhu, Dizi, Guzheng	Solo, Chorus	Festivals (Spring Festival, Mid-Autumn Festival)
South Asian Community	Indian Classical Music, Bollywood Pop	Sitar, Tabla	Solo, Duet	Weddings, Festive Occasions
African Community	Oral Tradition Music	Djembe, Kora	Group Singing	Important Festivals, Community Gatherings

2.2 Influence of Traditional Music on Identity

Traditional music plays a crucial role in shaping the cultural identity of immigrants. It serves not only as a vital medium for cultural inheritance but also as an effective tool for enhancing community cohesion and promoting cross-cultural communication. By analyzing the materials I have reviewed, we gain insight into how traditional music aids immigrants in maintaining connections to their ancestral cultures and fosters a sense of belonging in foreign lands.

As a cultural symbol, traditional music is an essential means of constructing ethnic identity consciousness for “discrete” groups^[8]. This form of musical communication embodies characteristics of “ritual,” which continuously shapes individuals’ ethnic identity through the ongoing revival of cultural memories associated with their “native land.” For example, the Hakka “Gopan Song” represents not only a shared historical memory among Hakka immigrants in Southeast Asia but also embodies their emotional and historical values. This illustrates how traditional music can transcend the limitations of time and space, acting as a bridge between the past and the present, as well as between home and foreign lands^[9].

Traditional music plays a significant role in promoting cross-cultural communication and understanding. Due to its universality, music possesses a unique ability to overcome linguistic and cultural barriers, fostering empathy, mutual respect, and cultural sensitivity among diverse traditions^[10]. During the “Diwali Celebration” within the South Asian community, the interpretation of traditional music not only evokes cultural memories of participants’ hometowns but also enables them to discover cultural identity and a sense of belonging within their community in a foreign environment. This demonstrates that participation in traditional music activities allows immigrants to establish deeper connections with local communities while preserving their cultural identities.

Additionally, traditional music strengthens community cohesion. In the Chinese community’s Spring Festival celebrations, traditional dances such as “Primrose Flowers” and “Jubilant” are accompanied by performances like dragon and lion dances. These activities not only showcase the richness of Chinese culture but also inspire recognition and pride in cultural roots. Such collective musical endeavors provide a platform for community members to express their identities and culture, thereby enhancing social connections and a sense of belonging among participants.

In conclusion, traditional music plays an integral role in the cultural identity of immigrants. It not only helps them maintain connections to their ancestral cultures and strengthen community cohesion but also fosters cross-cultural exchange and understanding. Through participation in traditional music activities, immigrants find a sense of belonging in foreign lands while contributing to the preservation and transmission of cultural heritage.

3. Influence of Pop Culture

3.1 Definition and Characteristics of Popular Culture

Pop culture is a dynamic phenomenon shaped by mass media, characterized by ease of dissemination, popularity, and immediacy. The rapid advancement of technology, particularly through information technology and social media, has expanded the channels for sharing cultural products, enabling global reach and rapid trend formation (Liu Naige, 2005). Platforms like YouTube and TikTok facilitate direct interaction between independent artists and audiences, fostering diverse musical styles and cultural expressions^[11].

A key feature of pop culture is its accessibility. Unlike high culture, which may require specialized knowledge, pop culture is designed to be relatable and engaging, appealing to a broad audience through simple narratives and emotional resonance^[12]. This popularity makes pop culture a vital avenue for self-expression among young people, enhancing community identity and strengthening social connections^[13].

Immediacy further defines pop culture, reflecting the fast-paced lifestyle of contemporary society. Trends can emerge and fade quickly, driven by a collective desire for novelty and exploration of self-identity^[14]. Consequently, pop culture transcends mere consumption; it profoundly influences lifestyles, beliefs, and identities.

By examining these cultural phenomena, we gain valuable insights into their role in shaping individual and collective identities in the modern world.

3.2 Collision between Traditional Music and Popular Culture

In the field of modern music, the fusion between traditional music and popular culture has emerged as a significant trend.

This integration not only enriches musical expression but also enhances the cultural depth and diversity of the works. By combining elements of traditional music with contemporary popular styles, artists create new musical forms that cater to diverse audience preferences and reflect the evolving demands of society^[15].

For instance, the Black Eyed Peas skillfully incorporate traditional music elements into their pop compositions. In their song “Where Is the Love?”, they blend the rhythms of electronic dance music with melodies from African percussion instruments, demonstrating a concern for global social issues^[16]. This process of fusion typically begins with an in-depth exploration of traditional music, where artists strive to understand its cultural context, stylistic characteristics, and forms of expression. By listening to and analyzing traditional music from various regions, artists can identify key elements to integrate into their work. During the creative process, bands often select appropriate traditional instruments, such as the djembe or the Brazilian samba drum (surdo), to enhance the musical layers and diversity^[17]. The incorporation of traditional instruments enriches the timbre and adds cultural depth to the compositions. Arrangements and production techniques are also crucial; the production team often combines modern recording methods with traditional elements to create a seamless fusion of melody and rhythm. For example, African drum rhythms might be paired with electronic synthesizer sound effects, resulting in a novel musical style. This approach not only preserves traditional elements but also revitalizes popular music.

Research indicates that integrating traditional cultural components—such as ethnic instrumental music, ethnic opera, and traditional literature—into pop music enhances its cultural connotation and aesthetic value^[18]. For instance, incorporating elements of traditional Chinese opera into pop music diversifies its connotation and style while addressing the public’s increasingly varied aesthetic preferences. This fusion also creates opportunities for the preservation and development of China’s traditional folk music culture.

Ultimately, the fusion of traditional and popular music is not only a creative trend but also a vital means of cultural inheritance and innovation. Through this integration, artists can produce works that possess profound cultural significance and artistic value, while also promoting the development and dissemination of traditional music in contemporary society.

4. Examples of Cross-Cultural Integration

4.1 Successful Fusion Cases

The fusion of Argentine tango and American jazz exemplifies a successful case of cross-cultural music exchange. Originating in Buenos Aires at the end of the 19th century, tango gained popularity among immigrant communities, particularly those from European, African, and Argentine indigenous backgrounds, thereby incorporating multiple cultural elements^[19]. This musical form is characterized by its strong emotional expression and social significance, with iconic instruments like the bandoneon, guitar, and trumpet contributing to tango’s unique atmosphere through rich melodies and complex rhythms, merging dance and music seamlessly.

The early 20th century saw tango expand into North America, particularly in New York and New Orleans, where it intersected deeply with local jazz. Jazz, known for its improvisational nature and diverse styles, infused new vitality into tango. Astor Piazzolla’s “Libertango” serves as a representative work of this fusion; since its release in 1974, it has garnered global attention, selling millions of copies and establishing itself as a classic of Latin music^[20]. This piece has been widely covered and featured in modern dance and film scores, highlighting its profound cross-cultural influence.

Piazzolla, regarded as the “father of Argentine tango music,” created a new genre of tango that blended elements from jazz, tango, and classical music, drawing inspiration from composers such as Bartók and Stravinsky^[21]. With his unique creative thinking and techniques, Piazzolla made bold and personalized attempts and breakthroughs in melody, rhythm, harmony and orchestration^[22]. His works are not only favored and respected by musicians and groups from different periods and fields, but more profoundly, he innovated tango music and pushed tango music and accordion performance to an immeasurable height^[23].

Astor Piazzolla’s musical works and performance techniques demonstrate a remarkable fusion of classical and popular elements, elevating tango—a traditional Argentine folk music—into a sophisticated art form. By blending these diverse influences, Piazzolla transformed tango into a genre that bridges both elegance and popular appeal, while also injecting new vitality into contemporary chamber music. This cross-boundary approach has made Piazzolla’s contributions to modern

Western music indispensable, showcasing how regional traditions can evolve within global contexts^[24].

Piazzolla's success lies not only in his compositional skill but also in his ability to synthesize tango with classical music, Argentine folk rhythms, and jazz influences. This fusion resulted in the creation of "nuevo tango," a modernized form of tango that resonates with urban sensibilities and has gained worldwide recognition. His transformation of tango from the bars of Buenos Aires to the concert halls of the world demonstrates how Piazzolla reinvented a historically folk-centric genre into one that transcends cultural and musical boundaries^[25]. In this way, Piazzolla not only modernized the tango but also made it a global phenomenon, reflecting both its deep cultural roots and its ability to adapt to and flourish in the contemporary music scene.

The fusion of Argentine tango and American jazz represents more than just the blending of musical styles; it embodies a profound integration of culture, emotion, and artistic expression. Artists like Astor Piazzolla played a pivotal role in this transformation, creating a genre that is rich in complexity and depth. By weaving together the melancholic, passionate rhythms of tango with the improvisational freedom and syncopated rhythms of jazz, Piazzolla's "nuevo tango" brought a new vibrancy to both forms. This fusion elevated tango from its folk roots into a genre that engages with global influences while maintaining its cultural essence.

Moreover, this blend of tango and jazz promotes cross-cultural dialogue, fostering understanding between different musical traditions and peoples. Through Piazzolla's innovative work, he demonstrated the power of music to bridge divides, enriching both tango and jazz by showcasing their shared emotional intensity and technical complexity. This type of fusion underscores the vast potential of cross-cultural exchange, revealing how the merging of distinct traditions can create something entirely new while honoring the origins of both styles. The result is a dynamic form of expression that continues to inspire musicians and audiences worldwide, illustrating the enduring value of cultural collaboration.

4.2 Redefinition of Cultural Identity

The process of immigrants reshaping their identities through music highlights the depth and diversity of cultural expression within various communities. In the Chinese community in the United States, for example, Spring Festival celebrations serve as a vital platform for demonstrating cultural identity. Local Chinese orchestras perform traditional folk music, infusing modern pop elements to create a unique cultural experience. During the Spring Festival parade in San Francisco, orchestras not only played the classic "Night on a River in Spring" but also incorporated electronic elements to modernize the performance. This blend attracted many local residents, enhancing community cohesion^[26].

Lisa, a typical interviewee involved in a choir, exemplifies this phenomenon. Through her participation in a project that combines traditional Chinese New Year songs with modern pop styles, she has forged deep connections with other Chinese individuals and showcased her culture to non-Chinese audiences. For Lisa, music serves as a bridge to her hometown and fosters a sense of pride and belonging in a foreign land^[27].

Similarly, South Asian immigrant communities engage in reshaping their identities through music. Mohammed, an immigrant from India, plays in a band that blends Indian classical music with modern pop elements. During "Culture Nights," their performances attract a multicultural audience by merging traditional Indian pieces with contemporary pop songs. For Mohammed, these events not only allow him to stay connected to his cultural roots but also facilitate new friendships and cultural exchange. He views music as a significant expression of personal feelings and a key carrier of cultural identity^[28].

Cultural sharing sessions within these communities also play a crucial role. Events like the International Cultural Festival in Los Angeles enable participants to present their traditional music and dance, promoting integration and understanding among diverse cultures. Observations indicate that such interactions help immigrants maintain cultural traditions while enhancing their adaptability to new environments^[29].

The process of reshaping identity through music reflects the dynamic and inclusive nature of culture. Music serves as a vital channel for expression and communication, promoting understanding and interaction between different cultural groups. It transcends borders, fostering connections among people and enhancing mutual respect for diverse cultures^[30]. Ultimately, music not only reinforces individual and community identities but also contributes to a more interconnected and culturally rich society.

5. Conclusion

This study delves into the collision and fusion between traditional music in immigrant communities and the popular culture of the host country, revealing that music plays a crucial role in identity construction. Traditional music serves as a cultural foundation, providing immigrants with emotional belonging and a sense of cultural identity, thereby helping them maintain connections to their homeland in foreign environments. Concurrently, the influence of popular culture facilitates the recreation of traditional music, infusing it with new vitality within contemporary social contexts. This cultural blend enriches the expressive landscape of immigrant communities and fosters understanding and exchange among diverse cultures, underscoring music as a key element of identity.

Future research could further investigate this topic from various perspectives, including comparative studies across different cultural backgrounds to analyze how immigrant communities navigate the challenges posed by popular culture. Additionally, the role of music education in promoting cross-cultural communication remains underexplored; future studies could focus on how music education aids younger generations in finding self-identity within multicultural settings. Furthermore, the impact of social media and streaming platforms in the digital age on the blending of traditional music and pop culture warrants in-depth examination. These underexplored areas will provide fresh insights into understanding identity in cross-cultural music and stimulate broader academic discussions.

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The Localization of Global Music and the Diverse Practices of Modern European Music Festivals

Wanying Liu*

School of Art Anhui University, Hefei 230000, China

**Corresponding author : Wanying Liu*

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Abstract: This paper examines the phenomenon of cross-cultural music fusion in modern European music festivals, analyzing the innovation and development of global music within the context of localization. With the advancement of globalization, European music festivals have emerged as vital platforms for musical exchange among diverse cultures. The study demonstrates that global music manifests new forms of expression and creative techniques through its interaction with local traditions. Through case studies of WOMEX and the Salzburg Festival, this paper reveals how global musical elements are localized in terms of language, instrumentation, melodies, rhythms, and performance styles. In this process, musicians enhance the diversity and innovation of music while preserving the essence of their cultural heritage. Additionally, the study highlights the tension between global music and local culture, emphasizing the importance of balancing cultural respect with innovation. Ultimately, this paper offers new insights and directions for future research in cross-cultural music studies, advocating for a deeper exploration of global music's performance across different regions and its implications for cultural identity.

Keywords: Cross-Cultural Integration; Global Music; Localization; Music Festivals in Europe; Musical Innovation

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1. Introduction

1.1 Research Background and Problems

Modern European music festivals exhibit remarkable diversity and have become significant platforms for the exchange and integration of global musical cultures. At these festivals, musicians and bands from around the world come together to present their unique musical traditions and innovations. From small local gatherings to world-class events, European music festivals have evolved beyond merely showcasing regional culture, creating instead an inclusive musical environment that incorporates elements from diverse regions and nationalities. In the context of globalization, these festivals act as a window for cultural convergence, where music from various countries not only spreads across Europe but gains new vitality through interaction and fusion with local cultures.

As globalization deepens, cross-cultural communication is becoming more frequent, and music, as a highly inclusive art form, has emerged as one of the key mediums for such exchanges. Whether it's African rhythms, Asian melodies, or Latin American beats, these non-Western musical elements are increasingly being integrated into European music festivals. Global music, once perceived as exotic, is now becoming a part of local musical culture through the processes of fusion and creative reinvention in these festivals. This cross-cultural integration is evident not only in the diversification of musical styles but

also in the innovation of compositional techniques, the use of instruments, and performance forms.

However, the localization of cross-cultural music is not always a straightforward process. Balancing the authenticity of global music while integrating it into local European contexts presents a significant challenge for festival organizers and performers. Achieving this equilibrium between localization and innovation is a key concern in the study of contemporary music cultures. Therefore, by examining the phenomenon of cross-cultural music at modern European music festivals, this paper seeks to explore how global musical elements are localized in these festivals and how this process fosters musical innovation and development. It will address the following core questions: How are global musical elements localized in modern European music festivals? How does this localization contribute to the innovation and evolution of music?

1.2 Research Purpose and Significance

The purpose of this study is to examine the manifestations of cross-cultural fusion in modern European music festivals and to analyze the interplay between globalization and localization reflected by these phenomena. Amid the wave of globalization, musicians from diverse cultural backgrounds utilize European music festivals as platforms to showcase and integrate their musical traditions, thereby inspiring innovative musical forms. This study aims not only to reveal the specific manifestations of cross-cultural music phenomena within these festivals but also to analyze how global musical elements are re-created through the blending with local cultures, thereby fostering musical diversity and inclusiveness.

By investigating cross-cultural integration at European music festivals, this paper seeks to explore the flow and transformation of music in the context of globalization and to unveil the localization process of global musical elements and their impact on European music culture. This interaction between globalization and localization influences not only the performance forms within the festivals but also brings about innovations in creative techniques and performance styles. More importantly, this phenomenon highlights the unique role of music as a medium for cross-cultural communication, promoting understanding and dialogue between different cultures.

This study holds significant academic and practical implications. Theoretically, it offers a new perspective for the cross-cultural study of ethnomusicology and enriches the theoretical framework of musical cultural exchange by analyzing the localization of global musical elements within European music festivals. Cross-cultural integration is not only a musical phenomenon but also an important reflection of global cultural exchange and interaction. Therefore, this study provides a novel approach to understanding the complexity of music culture in the context of globalization.

Practically, this research provides valuable insights for festival organizers, musicians, and cultural policymakers, helping them better understand and promote cultural diversity and innovation in music festivals.

2. Theoretical Basis of Cross-Cultural Integration

2.1 Concept of Cross-Cultural Music Fusion

Cross-cultural music fusion refers to the phenomenon where musical elements from different cultural backgrounds influence each other and create new musical forms through their interaction. This concept arises from the context of globalization, where the frequency of cultural exchanges has elevated music from being merely an art form to a crucial medium for crossing cultural boundaries. In this fusion, musical elements such as melody, rhythm, timbre, and instruments are selectively absorbed, reformed, and reconstructed, resulting in an interweaving of musical styles from various cultures to form new expressions.

Cross-cultural music fusion is not only an inevitable outcome of global music culture's evolution but also a key driver of musical diversity and innovation. The manifestations of this fusion are varied, often involving the combination of traditional musical elements from different cultures with contemporary creative techniques^[1]. For instance, the blending of African traditional multi-layered rhythmic structures with Western electronic music, or the integration of Asian traditional instruments with European symphonic orchestration, exemplify cross-cultural musical phenomena. This fusion occurs not only at the level of musical style and form but also impacts performance methods, rituals, and audience interactions. By incorporating elements from diverse musical traditions, musicians create works that embody both exotic influences and local characteristics, infusing new vitality into music within a cross-cultural context.

To gain a deeper understanding of cross-cultural music fusion, we can draw upon significant theories in ethnomusicology.

Firstly, the concept of “cultural appropriation” addresses how musical elements are transferred and transformed between cultures^[2]. Cultural borrowing involves enriching one’s own musical expression by adapting elements from another culture, although this process can sometimes spark discussions about cultural respect and inequality. Examining cultural borrowing through this theoretical lens allows us to explore how global musical elements are utilized in European music festivals and the cultural significance behind these practices.

Additionally, the theory of “musical hybridity” offers valuable insights into cross-cultural musical fusion^[3]. This theory emphasizes that the new musical forms emerging from the intersection of different cultural backgrounds are not mere patchworks but result from complex interactions. Musical hybridity reflects not only the coexistence of diverse musical styles but also the reconstruction of musical identities through cross-cultural communication. By applying the theory of musical hybridity, we can analyze how various cultural elements combine in European music festivals and how these musical forms gain global prominence through localization and innovation^[4].

In summary, cross-cultural music fusion is a crucial phenomenon in the evolution of music during the era of globalization. It enriches musical expression and fosters innovation and development within a cross-cultural framework. Understanding the theoretical foundations of this phenomenon aids in further exploring the evolution of global music culture and its specific manifestations in European music festivals.

2.2 Tension Between Global Music and Localization

The integration and spread of global music within European music festivals reflect a nuanced tension, illustrating how musical elements can acquire new vitality through the localization process amid globalization^[5]. In this dynamic, global music does not merely enter European stages as an external influence; rather, it evolves through interaction and integration with local cultures. This diversity injects fresh cultural vitality into European festivals, and the localization process facilitates the blending of these exotic musical elements with the European musical context, ultimately creating a form of music that combines global vision with local characteristics.

Localization refers to the transformation, adaptation, and recreation of global musical elements within specific cultural and geographical contexts. In European music festivals, music from regions such as Africa, Asia, and Latin America is no longer presented merely as the “other.” Instead, it engages deeply with European culture^[6]. For example, the fusion of African traditional percussion with electronic music on European stages has given rise to a new musical style that blends rhythm with technology^[7]. Indian Laga music has demonstrated new expressive possibilities within Western classical orchestral settings. This localization process not only preserves the core qualities of global music but also enhances its vibrancy within the European context by incorporating local cultural symbols and aesthetic tastes.

The interaction between global musical elements and local European music culture is both creative and challenging. This interaction often leads European culture to reinvent itself by integrating and reinterpreting global musical elements. Jazz, a genre with roots in African American culture, has evolved over the years to become a significant component of European music festivals. In Europe, jazz has been merged with native folk and classical music, giving rise to unique local styles such as Nordic jazz in Norway and Gypsy jazz in France^[8]. This synthesis not only allows global music to thrive on the mainstream stage of European festivals but also fosters musical diversification through cultural dialogue.

However, the tension between global music and localization also brings about a dialectical relationship between cultural identity and musical innovation^[9]. While the spread of global music opens new creative avenues for European music festivals, encouraging musicians to push the boundaries of traditional music, the localization process can sometimes dilute or misrepresent the original style of global music, leading to debates about cultural respect and representation. In some cases, global musical elements may be simplified or commodified during localization, resulting in a loss of their original cultural significance^[10]. This tension challenges festival organizers and musicians to balance respect for the authenticity of exotic cultures with the need for innovation and adaptation.

In summary, the localization of global music in European music festivals is a dynamic and interactive process. Through integration with local culture, global music not only gains new vitality but also contributes to the diversity and innovation of European festivals. However, the resulting tension underscores the importance of finding a balance between global and local

influences, ensuring that music serves as a true bridge for cultural exchange and innovation.

3. Cross-Cultural Practice in Modern European Music Festivals

3.1 Case Studies of Typical Music Festivals

In contemporary European music festivals, the phenomenon of cross-cultural integration is particularly prominent. By examining several renowned European music festivals, we gain a clearer understanding of how global music becomes part of the European musical landscape through these cross-cultural platforms, showcasing diverse forms of expression. This analysis will focus on two representative modern European music festivals: WOMEX and the Salzburg Festival, highlighting their roles in global music fusion.

3.1.1 WOMEX

WOMEX, one of the most influential events in the world of music, attracts musicians, cultural curators, and audiences from across the globe each year. As a festival dedicated to world music, WOMEX provides a dynamic platform for global music, showcasing a blend of musical traditions and innovations from various countries^[11]. The festival's commitment to cross-cultural integration is evident in several ways:

Firstly, WOMEX's repertoire selection demonstrates its dedication to diversity^[12]. The festival invites musicians from varied cultural backgrounds to perform an array of music genres, such as African drumming, Indian classical music, and South American folk music. These performances not only highlight the unique charm of their respective cultures but also foster the creation of new musical forms through cultural interaction. For instance, Spanish flamenco musicians have collaborated with traditional Indian musicians, combining Spanish guitars with Indian sitars to create a unique cross-cultural musical style^[13]. This collaboration preserves the essence of both cultures while innovating through the fusion of different scales and rhythms. Secondly, the festival's use of diverse instruments underscores the depth of cross-cultural integration^[14]. Musicians from around the world bring traditional instruments and blend them with modern ones. For example, the African Kalimba (thumb piano) and the European electronic synthesizer are often featured together in performances. This combination not only maintains the original rhythm of African music but also introduces a contemporary and layered dimension through electronic technology. This fusion of traditional and modern instruments offers a refreshing auditory experience and demonstrates the vast potential for global music innovation.

3.1.2 Salzburg Festival

In contrast to WOMEX, the Salzburg Festival is a premier venue for classical music in Europe. However, in recent years, the festival has increasingly incorporated global musical elements, fostering cross-cultural collaboration and revitalizing classical music with new innovations. The Salzburg Festival highlights the fusion of non-Western and European classical music through specially curated intercultural concerts and programs^[15].

For example, the Salzburg Festival has hosted performances by renowned Chinese composer Tan Dun in collaboration with European symphony orchestras^[16]. These performances integrate traditional Chinese folk music into Western orchestral arrangements, creating a novel musical expression through the interplay of erhu and violin, as well as traditional percussion and drum music^[17]. This cross-cultural collaboration not only represents a festival highlight but also allows audiences to experience the unique phonology and artistic depth of Eastern culture within the framework of Western classical music.

Additionally, the Salzburg Festival further promotes cross-cultural music through musicals and stage performances. For instance, the festival has showcased a cross-cultural musical blending traditional Indian music with modern European dance. Performers explore global music diversity through interdisciplinary collaborations in music, dance, and vocals, providing a multi-sensory experience^[18]. This approach allows audiences to appreciate musical diversity audibly while also engaging with the powerful visual and emotional impact of cultural integration.

3.2 Specific Forms of Localization and Innovation

The spread and development of global music in European music festivals are not only evident in the direct collision between cultures but also gain new cultural significance through the process of localization. This process allows global musical elements to adapt and innovate within the European context, becoming a vital embodiment of multicultural integration in these festivals.

3.2.1 Localization of Global Musical Elements

When global music is showcased at European festivals, it often undergoes localization to better fit the local cultural context and resonate with European audiences. This adaptation is achieved through several methods:

Localization of Languages: The lyrics or vocal styles of global music are often adapted to reflect the cultural characteristics of the host country^[19]. For instance, musical groups from Africa, Latin America, or Asia might translate their lyrics into the local language or incorporate local dialects into their performances^[20]. This linguistic adjustment not only bridges the cultural gap for European audiences but also enhances the interactivity and appeal of the performances.

Localization of Musical Instruments: At European music festivals, traditional instruments from global music are frequently combined with Western^[21] instruments to create new timbres and performance styles. For example, the Indian sitar might be played alongside the cello in European classical music, retaining the sitar's unique sound while integrating elements of European music through the cello. Similarly, African percussion may be blended with Western percussion to produce richer rhythmic textures and expressiveness.

Localization of Performance Formats: To adapt to the stage style of European music festivals, the performance format of global music is often restructured^[22]. Music with religious or ritual origins may be adapted for popular or commercial performances at these festivals. This adaptation does not diminish the original meaning of the music but aims to highlight its cultural diversity and connect more effectively with European audiences.

3.2.2 Innovative Musical Practices

As global music becomes more prevalent at European festivals, many musicians and artists are exploring innovative and experimental forms of cross-cultural music. These innovations are reflected not only in the fusion of melodies, rhythms, and instruments but also in the reinterpretation and merging of musical traditions from various cultures.

Cross-Cultural Mixing of Melodies: Musicians often create new styles by blending melodic elements from different cultures^[23]. For example, combining the pentatonic scale structure of Asian music with the twelve-tone system of European classical music can produce unique harmonic effects. Similarly, integrating Arabic scales with Western popular music melodies results in cross-cultural compositions with a distinctive global perspective.

Rhythmic Innovation: Rhythm, a core element of global music, is innovatively explored at many European festivals^[24]. Performers combine African, Latin American, and Caribbean rhythms with the 4/4 beats of European electronic music, creating fresh rhythmic patterns that retain their exotic quality while aligning with modern musical aesthetics. This rhythmic innovation energizes the festival atmosphere and attracts diverse audiences.

Cross-Cultural Combination of Musical Instruments: Innovative practices also include the fusion of musical instruments^[25]. For instance, electronic synthesizers may be combined with traditional instruments such as the African Kalimba, Indian pan flute, or Mongolian Matouquin to create new timbral combinations and expressive forms. This blend of traditional and modern instruments expands the expressive potential of global music.

Diversity and Integration of Performance Styles: Beyond musical innovation, the diversity of performance styles has furthered the development of global music at European festivals^[26]. Global music performances often incorporate other art forms, such as dance, visual arts, and theatre, creating comprehensive cross-cultural artistic experiences. This integration breaks traditional festival boundaries, embedding global music into a broader range of artistic expressions and offering audiences a more immersive experience.

3.2.3 Innovation in Cross-Cultural Music Festivals

European music festivals are increasingly fostering innovation in cross-cultural music through specialized programs and curated events. Two notable examples are the Berlin World Music Festival and the Edinburgh International Festival.

Berlin World Music Festival: This festival often features a "Global Music Lab," a unique program designed to promote innovation in cross-cultural music^[27]. In this setting, musicians from diverse cultural backgrounds are invited to collaborate and perform live. The "Global Music Lab" encourages improvisational collaboration and intercultural dialogue, resulting in experimental new works that explore novel musical territories. This initiative not only generates innovative compositions but also offers fresh perspectives and inspiration for the localization and evolution of global music.

Edinburgh International Festival: The Edinburgh International Festival actively promotes cross-cultural musical innovation through collaborations with musicians from Africa and Asia^[28]. By composing and performing together, these musicians integrate their respective musical traditions with European elements. This collaborative approach dismantles cultural and musical boundaries, resulting in compositions that embody a global vision. Such partnerships not only enrich the festival's offerings but also contribute to the broader dialogue on cross-cultural musical innovation.

4. Conclusion

4.1 Research Conclusions

The localization and innovation of global music within European music festivals represent a dynamic and evolving process. Through the integration of various cultural elements—such as language, instruments, melodies, rhythms, and performance formats—global music gains new cultural significance within the European context. Musicians and artists work within the framework of diverse cultural traditions, transcending inherent cultural boundaries and creating novel musical expressions. This convergence not only enhances the appeal of global music but also revitalizes it within the European music environment. Moreover, the localization and innovation of global music have significantly impacted the diversification of European music culture. Cross-cultural integration fosters a pluralistic expression in music festivals, enriching the European musical landscape by incorporating elements from various cultures into local contexts. The introduction and adaptation of global music expand the expressive range of European music while infusing it with new creativity and artistic inspiration. This interaction between global and local influences promotes a two-way exchange of musical cultures, offering fresh possibilities for music's development in the era of globalization.

4.2 Future Directions in Cross-Cultural Music Fusion

The field of cross-cultural music fusion holds substantial potential for future development. Several avenues offer exciting opportunities for further exploration:

4.2.1 Expanding Practice Across Regions

Cross-cultural music fusion presents significant opportunities for practice in various regions and cultural contexts. Future research should focus on exploring cross-cultural music practices beyond Europe. For instance, examining music festivals in Asia, Africa, and Latin America can reveal how global musical elements interact with local cultures in these regions. Such cross-regional comparative studies will illuminate the effects of globalization on diverse musical traditions and highlight the various ways global music is expressed in different cultural contexts.

4.2.2 Advancing Ethnomusicology in the Global Era

The development of ethnomusicology within the context of globalization also warrants further investigation. As cross-cultural music exchanges become increasingly frequent, there is a growing need to deepen the theoretical understanding of cross-cultural music integration. Researchers should explore practical differences between theories such as “cultural borrowing” and “musical mixture” in various cultural settings. Additionally, examining how music influences the formation of new cultural identities through cross-cultural fusion is a valuable direction for study.

By developing a more systematic theoretical framework, ethnomusicology can offer comprehensive analytical tools for understanding global music integration. This advancement will contribute to the field's growth and enhance our understanding of music's role in a globalized world.

In conclusion, future research can significantly advance the practice and theory of cross-cultural music fusion. Expanding the exploration of global music integration in diverse cultural settings and deepening theoretical insights into ethnomusicology will provide new perspectives and foster further development in this dynamic field.

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Differences in Social Adaptation of Rural Children between Different Family Socioeconomic Status: The Coupling Effect of Family Intimacy and Social Support

Jiayuan Pu, Qiaoning Deng, Jianming Xiao, Qing Tao

School of Management, Xi'an Polytechnic University, Xi'an, Shaanxi 710048, China

**Corresponding author :*

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Abstract: This study analyzes the influence of family social-economic status on children's social adaptability in rural areas and analyzes its mechanism. Based on the survey data of rural children on social adaptation, this study examined the mediation effect of family intimacy and social support between family SES and social adaptation. Results: ① Children with different family socioeconomic status showed differences in family closeness, social support and social adaptation scores; ② Rural children showed a positive correlation between family socioeconomic status, social support and social adaptation($r = 0.178-0.62$, $P < 0.001$); ③ family closeness and social support played some intermediary role in family socioeconomic status and social adaptation, with the mediation effect values were 0.290 and 0.250 respectively; ④ Family closeness and social support played a chain mediation role between family SES and social adaptation, with an effect value of 0.256. Under the objective conditions of rural families social and economic status, it is particularly important and necessary to promote the intimate relationship within families and strengthen the construction of social support network for rural children for their healthy growth and improve their social adaptability.

Keywords: Family Socio-Economic Status; Family Intimacy; Social Support; Social Adaptation

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1. Problem is Put Forward

In 2021, the No.1 document of the Central Government, Opinions on Comprehensively Promoting Rural Revitalization and Accelerating Agricultural and Rural Modernization, pointed out that the focus of "agriculture, rural areas and farmers" has shifted from poverty alleviation to comprehensively promoting rural revitalization^[1]. Rural children are regarded as an indispensable talent resource in the rural revitalization strategy, and their overall development level will affect the quality of human capital needed for rural revitalization. In recent years, the social adaptation status of rural children has attracted social attention. Social adaptation is the process of individual adaptation and integration in the social environment, which is an important part of children's development and an important indicator to measure the level of individual mental health^[2]. In terms of the development of individual life course, children's social adaptation is affected by multi-level factors such as society, economy and family. And due to the limitation of family environment and resources, combined with the lack of public service support, children in rural areas are more likely to face the challenge of social adaptation, easy to produce adverse reactions in psychology and behavior^[3], such as poor life ability, interpersonal communication is not smooth, learning

burnout, impaired mental health, lack of self-awareness^{[4][5][6]}. As the most basic environmental factor in the process of children's growth, the family is of great significance to children's development and adaptation^[7]. The study found that family SES has a broad and profound impact on social adaptation, and is an important influencing factor in analyzing children's social adaptation situation^{[8][9]}. Does inequality from family socioeconomic status affect the level of social adaptation of rural children? When the social and economic status of families cannot be changed in the short term, can strengthening the construction of intimate relationship within the family and increasing the social network support promote the social adaptation of rural children? Based on the above problems, this study intends to explore the influence of family social and economic status on rural children's social adaptation mechanism, reveal the family social and economic status by shaping the family harmonious atmosphere and expand social resources network, so as to promote rural children social adaptability of new perspective, to policy makers and education practitioners targeted intervention strategies and Suggestions, so as to improve the social adaptation level of rural children as a whole.

2. Literature Review and Research Hypotheses

2.1 The Influence of Family Social and Economic Status on the Social Adaptation of Rural Children

Family is the starting point of children's socialization and an important social ecosystem affecting its development^[10]; family social and economic status measures family environment significantly, affecting the development of children in all aspects^[11]. Family socioeconomic status refers to the hierarchy, hierarchy and status of the family in the society, which generally appears as the difference in the quantity and quality of social resources that the family can control or obtain^{[12][13]}. Since children do not have stable social resources, their class division in the social structure is influenced by the parents education, occupation, and family income^{[14][15]}. Many studies have shown the impact of family SES on child growth and development. Families with high socioeconomic status usually have more economic, social and cultural capital, which will encourage parents to provide better education and growth environment for their children, and have a positive impact on children's cognitive ability and mental health^{[16][17]}, thus promoting their development. According to the family stress model, groups with low family SES can obtain limited material conditions and often face great economic pressure in their growing environment^[18]. With the increase of pressure, individuals will face higher risks in mental health, resulting in social maladjustment such as academic failure, indifference of parent-child relationship, and prominent behavioral problems^[19]. By combing the literature, it is found that the influence of family socio-economic status on individuals has not only a direct effect, but also an indirect effect. As the "background" environment of children's growth environment, the effect of family social and economic status on children's physical and mental development is more influenced by the "process" environment, and the whole process is influenced by factors such as parenting style, parent-child interaction, family intimacy, social support and so on^[20].

2.2 Family Economic and Social Status, Family Intimacy and Social Adaptation

Family is the most primitive and basic unit of individual development, and it is also a dynamic system formed by parents and children. The simple and complex family atmosphere formed by this dynamic relationship may have an obvious or subtle influence on the individual. According to ecosystem theory, family socioeconomic status belongs to the outer system variables and needs to go through microsystem variables (such as parent-child interaction) to act on children^[21]. As an important embodiment of parent-child interaction, family intimacy mainly refers to the degree of emotional connection between individuals and family members, and is a comprehensive index reflecting the close relationship between family members and measuring family function^[22]. The educational function of family function and the quality and mode of parent-child interaction essentially constitute the cornerstone of the development of children's social adaptability^[23]. When children are in the living environment with good family function, long feel family care and get happiness from the family, it will increase the expectation and confidence in the future life, and the level of social adaptation will increase^[24]; while lower family intimacy will cause children to show more maladaptive problems, such as anxiety, depression, aggression and other internal problems. In addition, there is a causal inference between family socioeconomic status and family intimacy^{[25][26]}. According to the family stress model, families with low SES often face greater survival pressure, which will reduce parents emotional warmth and parenting input, and family conflicts and conflicts may intensify, further consuming the psychological resources of family members, thus affecting family function and individual development^[27]. Therefore, this study speculated that family SES

indirectly affects the social adaptation of rural children through family intimacy.

2.3 Family Economic and Social Status, Social Support and Social Adaptation

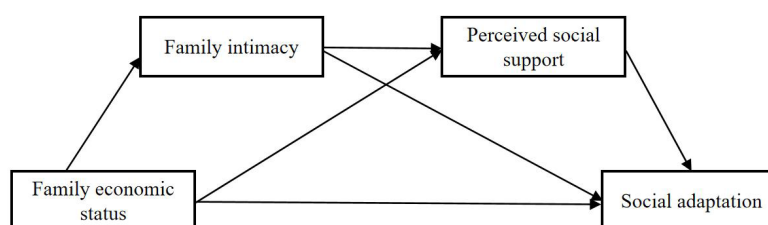
Social support refers to the material, information, emotional and other support obtained or perceived in individual contact with others or groups, which is generally divided into two forms: objective support and understanding social support^[28]. Studies have shown that compared with objective social support, understanding that social support is more beneficial to individual mental health^[29]. According to social support theory, the stronger the social support network an individual has, the more able to cope with the challenges of various environmental pressures. On the one hand, the extent to which an individual receives social support depends on its social position^[30]. In terms of occupational status, education level and income level, individuals with higher social stratification have more opportunities for social resources and fewer restrictions, and thus receive more effective social support. On the contrary, individuals with low socioeconomic status have a narrow social circle, a relatively weak relationship network, and receive less social business security, so their overall social support is relatively weak^{[31][32]}. On the other hand, social support is a social protective factor and predictive index of individual development, which can help children form a good interactive relationship with the group and obtain positive psychological experience^[33], making children more likely to have a high level of social adaptability. Previous studies have shown that good social support can effectively relieve the psychological pressure of individuals, maintain their mental health level, and contribute to the positive development of children's social adaptation^[34]. Based on this, this study speculated that social support plays a mediating role in family SES and social adaptation of rural children.

2.4 Family Economic and Social Status, Family Intimacy, Social Support and Social Adaptation

Family closeness and social support may be important intermediary variables between family socioeconomic status and social adaptation, and previous studies have confirmed that family closeness can significantly predict social support^{[35][36]}. Family intimacy is an important embodiment of the complete family function^[37]. Individuals with perfect family functions are often able to obtain more timely social support by virtue of their strong family and social relationship network when encountering life challenges. This support can provide necessary psychological comfort, reduce the pressure burden caused by difficulties, enable individuals to better cope with all kinds of life pressures, adjust their mentality and behavior, and then improve their adaptability and quality of life in the social environment, and achieve the double improvement of personal growth and social integration^[38]. Considering that previous studies have not demonstrated a chain mediation of family intimacy and social support in the impact of family SES on social adaptation, this mediation will be validated in this study.

In conclusion, this study constructed a chain mediation model (Figure 1) to provide new theoretical findings and necessary supplements for the social adaptation of family SES and social adaptation, family intimacy and social support. In the model, the family social status significantly positively affects the social adaptation level of rural children. In this process, family intimacy and social support not only play a mediation role alone, but also play a chain role between family intimacy and social support, and family intimacy positively affects social support.

Figure 1. studies the hypothetical model



3. Object and Method

3.1 Object

The data employed in this research were sourced from a questionnaire survey conducted among four schools (comprising two primary schools and two middle schools) located in the rural regions of Yulin city and Ankang City, within the province of Shaanxi. In the pretest, it was found that due to the numerous measurement questionnaire items related to social adaptation, students below the second grade of primary school were relatively insufficient in the number of literacy, and many items in

the questionnaire were not well understood. At the same time, because the questionnaire was in the key stage of senior three students when the examination was issued, and the learning task was heavy, so I decided to give up the questionnaire survey for students below grade two and senior high school. The questionnaire was divided into four sections: basic information of children and their families, children's social adaptation, family intimacy and social support. The questionnaire survey was conducted in a class. The investigator entered each class to guide the children to fill in the questionnaire and checked the questionnaire filling one by one after the recovery, and found the missing children to fill in according to the number. A total of 867 questionnaires were issued, and 769 questionnaires were unqualified, incomplete and incorrect answers, 769 valid questionnaires were obtained, with an effective recovery rate of 88.70%. The age range of the sample was 8 to 18 years, the mean age was 12.8 years, $SD=2.593$, including 400 boys, accounting for 52.00% and 369 girls, accounting for 48.00%.

3.2 Methods

(1) Family socio-economic status.

Socioeconomic status has the intergenerational transmission and cumulative effect, so the investigation of children's socioeconomic status is mainly to measure the socioeconomic status of their parents^[39], usually with the parents income level, education level and occupation as the measurement indicators^[40]. Based on this, this study used the comprehensive index method to measure child family socio-economic status, while referring the comprehensive index to parental occupational status score, parental education level and children's self-rated family economic situation^{[41][42]}. Parents are graded from "temporary workers, unemployed workers" to "senior managers and senior professional and technical personnel", from "primary school or below" to "university and above", and parents education score is graded at level 5 from "very good" to "very poor". Converting the three variables into standard scores, According to the factor analysis method recommended by Ren Chunrong, Principal component analysis was performed on the standard scores of the three variables, The first principal factor explained 52.526% of the total variability, The factor loads for parental education level, occupation, and family economic status were 0.595, 0.556, and 0.579, respectively, That is, family socioeconomic status = $(0.595 * Z \text{ parents education level} + 0.556 * Z \text{ parents occupation} + 0.579 * Z \text{ family economic status}) / 0.525$, Finally get the family socioeconomic status composite score^{[43][44]}, Higher scores indicate higher family socioeconomic status of the children. At the same time, build the family social and economic status virtual variables^[45], the sample according to family social and economic level median divided into "low" and "high" two categories: below the median as low social and economic status, higher than the median as high social and economic status, comparative analysis of different family social and economic status of rural children's social adaptation.

(2) Social adaptation

Social adaptation scale for children and adolescents. This study reference MiaoHualing^[46] revision of "children and adolescent social adaptation scale", while considering the important influence of the family, school environment to the development of children, in the original four dimensions on the basis of new family satisfaction and school to adapt to two dimensions, set up 29 items, six dimensions, respectively is: family satisfaction, school adaptation, social communication, life, independent learning, emotional state, topic items including "I think most of the teacher class way and method is suitable for me", etc. This scale was scored using a 5-level Likert score with the internal consistency Cronbachs α coefficient of 0.93.

(3) Family intimacy

In this study, the revised family intimacy scale compiled by Olson^[47] and Fei Lipeng^[48] is adopted. The revised scale includes 15 questions, including "Family members will try their best to support each other when they encounter difficulties" and other contents. The scale used a 5-level Likert score, higher scores indicate higher family closeness of the children, with the internal consistency Cronbachs α coefficient of 0.82.

(4) Social support

This study used the comprehension social support scale compiled by Zimet et al^[49]. and revised by Yan Biaobin et al^[50]. The revised scale contains 12 questions, including three dimensions: family support, friend support, and others (neighbors and relatives) support. The questions include "People other than family and friends will be beside me when I encounter problems". The scale used grade 5 Likert score, higher scores indicate higher levels of social support for children, with the internal consistency Cronbachs α coefficient of 0.89.

3.3 Statistical Treatment

Descriptive statistics and correlation analysis of the data were performed using the SPSS 26.0 software in this study. The PROCESS macro program plug-in developed by Hayes was used to test the mediation effect. During the model testing process, the variable Z-score was used to test the mediation model. To exclude the possibility of common methodological bias, an unrotated principal component factor analysis was performed for all variables, referring to the study by Podsakoff et al.^[51]. Results show a total of 16 factors with characteristic root values greater than 1, and the first factor explained a variation of 21.35%. Based on the critical criterion of 40%, it can be concluded that there is no serious common methodological bias in this study.

4. Finding

4.1 Comparison of Different Variables of Rural Children with Social and Economic Status in Different Families

This study presents a descriptive statistical analysis of rural children with high household SES (top 25% overall), middle SES (between 25th and 75th percentile overall) and low SES (last 25% overall). The results showed that the total mean scores of family intimacy, social support and social adaptation of rural children were 55.403, 47.96 and 112.073 respectively, which were higher than the theoretical mean ($M=37.5, 30$ and 72.5), indicating that all indicators of rural children were at a medium level. One-Way ANOVA test was used with each variables among rural children as dependent variables and different household socioeconomic status as independent variables. We found that the total mean score of rural children varied significantly, $F=34.811$, $p<0.001$. The post hoc test found that both the high and middle level groups were significantly higher than the low level group, while the high and middle level groups were not significantly different. The total mean score of social support among rural children with different family SES varied significantly, $F=8.325$, $p<0.001$. The post hoc test found that the family SES group were significantly higher than the middle level and low level groups, and the middle level group was also significantly higher than the low level group. The total mean score of social adaptation among rural children with different family SES varied significantly, $F=34.811$, $p<0.001$. The post hoc test found that the family SES group were significantly higher than the middle and low level groups, and the middle level group was also significantly higher than the low level group.

Table 1. Comparison of different variables of rural children by household socioeconomic status

	Low Family SES (n=186)	Medium-family SES (n=375)	High Family SES (n=208)	Total sample (n=769)	F	posterior comparisons
family intimacy	52.849±11.003	55.712±10.18	57.13±10.221	55.403±10.499	34.811***	1<2=3
social support	46.215±7.893	47.696±8.328	49.995±8.375	47.96±8.342	8.325***	1<2<3
social ad- justment	107.188±13.97	111.219±14.731	117.981±14.002	112.073±14.87	12.322***	1<2<3

Note: *: $p<0.05$, * *: $p<0.01$, * * *: $p<0.001$, family SES is the abbreviation of family socio-economic status, the same below.

4.2 Correlation Analysis of the key Variables

Association analysis on family SES and social adaptation, family closeness and social support. The results showed (Table 2): there were significant associations between the variables, including family socioeconomic status and social adaptation, family closeness and social support ($r=0.299$; $r=0.18$; $r=0.178$, $p<0.001$), social adaptation and social support ($r=0.524$; $r=0.62$, $p<0.001$), and family closeness and social support ($r=0.514$, $p<0.001$).

Table 2. Correlation Analysis of the Key Variables (n=769)

variable	family SES	social adjustment	family intimacy	social support
family SES	1			
social adjustment	0.299***	1		
family intimacy	0.180***	0.524***	1	
social support	0.178***	0.620***	0.514***	1

4.3 Test of the Intermediary Effect of Family Intimacy and Social Support

The Model6 (chain mediation model) in the SPSS macro program PROCESS was used to analyze the relationship between family socioeconomic status, family intimacy, social support and social adaptation^[52]. Results show (Table 3), that family SES significantly predicted family closeness ($\beta = 0.793$, $SE = 0.156$, $p < 0.001$) and significantly predicted rural child social adaptation ($\beta = 0.366$, $SE = 0.044$, $p < 0.001$), thus, family SES could indirectly affect the level of social adaptation of rural children through family closeness. Family SES significantly predicted social support ($\beta = 0.395$, $SE = 0.025$, $p < 0.001$) and social support ($\beta = 0.815$, $SE = 0.055$, $p < 0.001$), therefore, family SES could indirectly affect the level of social adaptation of rural children through social support. Family closeness significantly predicts social support ($\beta = 0.395$, $SE = 0.025$, $p < 0.001$), and social support can positively predict social adaptation of rural children ($\beta = 0.815$, $SE = 0.055$, $p < 0.001$), therefore, family closeness can indirectly affect the level of social adaptation of rural children through social support. In conclusion, family intimacy and social support play a chain mediation role between family socioeconomic status and social adaptation of rural children.

Table 3. Chain mediation model of family socioeconomic status and social adaptation ($n = 769$)

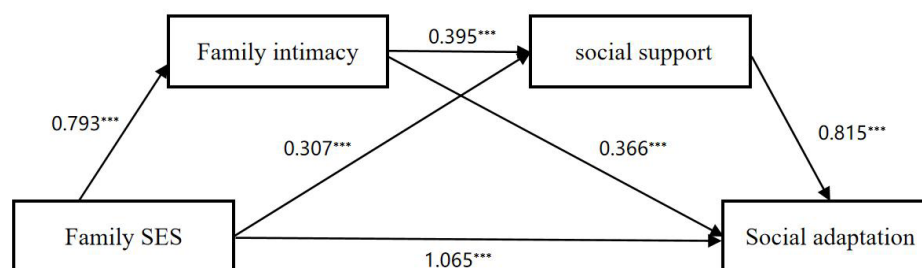
variable	family intimacy			social support			social adjustment		
	β	SE	t	β	SE	t	β	SE	t
family SES	0.793	0.156	5.08***	0.307	0.109	2.802**	1.065	0.167	6.359***
family intimacy				0.395	0.025	15.869***	0.366	0.044	8.367***
social support							0.815	0.055	14.829***
R2		0.033			0.271			0.47	
F		25.811***			142.496***			226.034***	

Besides, The results of the mediation effect analysis of Bootstrap sampling for 5000 times also showed that (Table 4), The mediation effect consists of indirect effects from the following three paths: the first path is family socioeconomic status-family intimacy-social adaptation, The effect value was 0.29, Indirect effect accounted for 15.591% of the total effect; The second path is family socio-economic status-social support-social adaptation, The effect value was 0.25, Indirect effect accounted for 13.441% of the effect; The third path is the family socio-economic status-family intimacy-social support-social adaptation, The effect value was 0.256, Indirect effects accounted for 13.763% of the total effect. The 95% confidence interval of the Bootstrap of all three pathways does not contain 0, indicating that the indirect effects of all three pathways are significant. Therefore, the mediation effect of family intimacy and social support is significant between family socioeconomic status and social adaptation, and family intimacy and social support play a link role.

Table 4. Analysis of the mediation effect of family closeness and social support

influence path	Indirect effect value	Confidence interval of Bootstrap95%		Relative mediation effect value (%)
		lower limit	superior limit	
direct effect	1.065	0.736	1.393	
Total indirect effect value	0.796	0.508	1.095	42.796
Family SES Family intimacy social adaptation	0.290	0.156	0.445	15.591
Family SES society supports social adaptation	0.250	0.053	0.468	13.441
Family SES Family closeness society supports social adaptation	0.256	0.145	0.383	13.763

Figure 2. Mediation pathway model of family SES to social adaptation of rural children



5. Discuss

5.1 Development Gap between Children of Different Family Socio-Economic Status

The study found that with the improvement of family socioeconomic status, children their scores on the three variables of family intimacy, social support and social adaptation. Family environment is an important factor affecting individual development, and the difference in family socioeconomic status will affect the development of rural children in all aspects. However, the left-behind families and poor families in rural areas face particularly prominent challenges. Children in these families not only lack the necessary material resources, but also include parental direct care, education participation and the lack of social support network. Together, these factors may lead to a gap between the development of rural children in cognition, emotion, and social skills and urban children or other children from high socioeconomic status families. This not only affects the immediate well-being of children, but may also negatively affect their long-term development, thereby increasing social inequality. Therefore, to reduce these gaps, comprehensive strategies, including providing financial assistance, improving education and health services, enhancing family functioning, and building strong community support networks, will create a more equitable and enabling developmental environment for all children.

5.2 The Relationship between the Family Social-Economic Status and the Social Adaptation of Rural Children

This study focuses on the relationship between family SES and the social adaptation of rural children. We found that family SES directly predicted social adaptation, that is, the higher family SES of rural children had a higher level of social adaptation, which is consistent with previous studies^[53]. As an important environmental factor directly related to child development, a good family socio-economic status is of great significance to the physical and mental development of rural children. In families with high social and economic status, parents usually invest economic, cultural and occupation-related superior resources in their children to provide a better education and growth environment for their children, and help them develop more skills and talents, so as to enhance their self-confidence and adaptability^[54]. In addition, the higher the family social-economic status, the higher the parents expectations for their children's education and the requirements for children's life skills, interpersonal communication and academic achievement, and the more they can promote children's social

adaptability^[55]. On the contrary, children with low social and economic status are more likely to worry about the economic needs of the family in the process of growth, and their perceived economic pressure will hinder the positive development of body and mind, and external problems such as anxiety, depression and poor interpersonal communication^[56], which will eventually affect physical and mental health and social adaptation^[57]. Therefore, all aspects of society should actively pay attention to the development of rural children with low family social and economic status, reduce the gap between the rich and the poor as far as possible, improve the distribution of educational resources and living environment, and make up for the disadvantages brought by family social and economic status, which is of great significance for promoting children's social adaptation.

5.3 The Intermediary Role of Family Intimacy

The results of this study show that family SES indirectly influences rural children social adaptation through family closeness, which mediated between family SES and social adaptation, and was the highest among the three mediation pathways in the study. The results further support the conclusions of previous studies, showing the important role of family intimacy on the problem of social adaptation of rural children^[58]. Family closeness is a measure of the perceived emotional bond with family members. On the one hand, family social and economic status is closely related to family intimacy, and factors such as parents education level and occupation are not only the differences in their own ability and skills, but also the attitude towards children and the time and energy invested in the process of parenting. Social economy high status of the family, parents generally higher education level, at the same time after parents experienced higher education for children growth development have certain cognition, will consciously create a good family atmosphere, increase parent-child interaction, such harmonious family atmosphere can make individual feel more satisfied to life, make it can more actively adapt to the society^[59]. However, in families with low social and economic status, because their parents generally have low educational background and low technical work, lack of cognition of parent-child relationship, and at the same time, under the pressure of work and survival, parents emotional distress will reduce the time and energy investment in raising children, and the quality of the relationship between family members will decline^[60]. On the other hand, family intimacy has a significant promoting effect on the social adaptation of rural children. The mutual care and support among family members, especially for the timely assistance and comfort, the close emotional connection has a positive effect on the development of the mental health^[61], the friendly family atmosphere makes the individuals more inclined to deal with problems in a mature way, face life with a positive attitude, and enhance the adaptability of the children^{[62][63]}. Therefore, social workers, educators and policy makers should all pay attention to the key role of family intimacy in the improvement of children's social adaptability, especially pay attention to and encourage families with low economic conditions to cultivate a good parent-child relationship, and adopt the system Establish corresponding educational policies and social welfare measures to create a social environment and resource support to enhance family intimacy

5.4 The Intermediary Role of Social Support

The results of this study suggest that family SES can also indirectly influence social adaptation in rural children through the mediation of social support. The results support the results of previous studies that children with high soci-economic status families usually obtain more economic, cultural and social capital endowed by families, and then have a stronger social resource relationship advantage, enabling them to obtain more social support feelings, thus affecting their social adaptation level^[64]. On the one hand, family socioeconomic status often affects the breadth and depth of social relationships that its members can reach and establish, which can positively predict the level of individual social support. Studies have shown that families are the main place for the physical and mental development of rural children, and children living in families with lower social economic status^[65]. This is because families with lower SES tend to face more economic stress, limited social resources and possible social discrimination that may limit access to children and establish social support networks; instead, children living in higher SES may significantly increase perceived social support, which contributes to their overall development. On the other hand, social support has a protective effect on the social adaptation of rural children. Children with a high level of social support can make full use of the social relationship network to obtain more material support and information resources from friends and neighbors, so as to deal with life with a positive and optimistic attitude, so as to

improve their social adaptation level^[66]. Social support can not only provide children with more social resources, but also give children more positive emotional energy and effective coping methods, so as to enhance children's social adaptability^[67]. Therefore, it is particularly important for rural families with low economic status to strengthen the social support network for families and strengthen the role of schools and communities in providing educational, psychological and resource support in order to narrow the differences in social adaptation caused by the gap in family conditions.

5.5 Chain Intermediary

This study found that family SES can indirectly influence children's social adaptation in rural areas through the chain mediation effect of family closeness and social support, and family closeness has a positive effect in promoting individual understanding of social support. As a "contextual" environmental factor affecting child development, family SES has an important impact on children's social adaptation through these "process" environmental factors of family intimacy and social support^[68]. Children with a good family atmosphere can usually show stronger resilience and adaptability when encountering pressure and crisis at the family level. They know how to adjust their emotions and behaviors, deal with difficulties with a positive attitude, and actively explore and choose suitable problem-solving strategies for them^[69]. Children growing up in this environment not only learn to seek support within the family, but also can gradually learn how to get help from the wider social network. Extensive social support is an important protective factor in promoting the social adaptation of rural children. When children can get more social support, their self-efficacy will be enhanced and their self-esteem will be easily maintained, which will further improve their psychological tolerance and social interaction skills in the face of challenges, so as to better integrate into society and improve their social adaptation level. The family socio-economic background of rural children is regarded as a basic attribute that is difficult to change in the short term, and the effect of direct intervention of the education system is limited. However, the two dimensions of family intimacy and social support can be improved and optimized through the active efforts of all parties. Therefore, by paying attention to and strengthening the influence chain of "family socio-economic status-family intimacy- -social support", effective strategies can be explored to improve the social adaptability of rural children, and can alleviate the social adaptation difference caused by the gap in family social and economic status.

6. Conclusion

This study first analyzed the development gap between children with different family socio-economic status, and then studied the influence of family socio-economic status on social adaptation of rural children, and discussed the chain mediation effect of family intimacy and social support, and further explains the influence mechanism of family socioeconomic status on social adaptation of rural children. The study found that family socioeconomic status can have an impact on the social adaptation of rural children, and the specific path may be achieved by improving their family intimacy and social support. This discovery for theoretical research and practical application provides a new breakthrough point, means that we can improve the rural family emotional connection and interactive quality (i. e., enhance family density), and broaden the rural children can obtain social network resources and support system (i. e., increase social support) jointly promote rural children's social adaptability.

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Hospice Care Construction for the Elderly in Comparative Perspective: Experiences and Implications

Minrui Liu*

Anhui University, College of Social and Political Science, Hefei, Anhui 230039, China

**Corresponding author : Minrui Liu*

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Abstract: Doing a good job of end-of-life care for the elderly in the context of aging not only reflects the moral level of the society and respect for life, but also helps to reduce the burden on the medical system, enhance the cohesion of the family and the society, and at the same time inherits the cultural value of respecting the elderly, and countries around the world have attached great importance to the construction of end-of-life care. This article first traces the historical origin of end-of-life care and explains the connotation of end-of-life care; then it compares the successful practices of countries around the world, especially the United States, the United Kingdom, and Japan, in building end-of-life care, and concludes that the four points of emphasizing the support of laws and policies, stressing the protection of the medical system, deepening the multidisciplinary cooperation, and guaranteeing the personalized needs are their beneficial experiences; finally, the article discusses the problems in carrying out end-of-life care in China at the present stage. Finally, the article discusses the problems and deficiencies in the development of end-of-life care in China at this stage, and argues that we should learn from international experience, actively promote end-of-life care policies, break through the limitations of traditional concepts, advocate a new concept of life and death, bring into play the combination of government-led system and practice, and promote the development of end-of-life care through inter-professional and multi-disciplinary cooperation.

Keywords: Hospice Care; Aging; Death Education; Social Work

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1. Introduction

The traditional Chinese virtue of “taking care of one’s own aged parents and caring for the elderly” has always been respected in China, and it is the pursuit of children to do a good job of caring for the elderly. The Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Promoting Chinese Modernisation, adopted at the Third Plenary Session of the Twentieth Central Committee of the Communist Party of China (CPC), explicitly points out that it is necessary to actively cope with the ageing of the population, and to improve the policies and mechanisms for the development of the elderly care business and elderly care industry.

Since the new era, society and the public have been increasingly concerned about the quality of life of the elderly, not just the extension of life expectancy. End-of-life care has become an important topic, aiming to alleviate the pain of the elderly at the end of their lives and allow them to spend their last days with dignity under humanistic care.^[1] At this stage, the speed and degree of localisation of end-of-life care in China lags far behind the process of ageing, and there are many problems in the implementation of end-of-life care. Hospice care reflects the needs of society and respect for humanity and human rights, and

can be seen as a turning point in the development of social civilisation.

2. End-of-Life Care and the End-of-Life Care System

The origins of Hospice Care can be traced back to ancient times, such as the establishment of Buddhist hospices in China, which were set up to comfort the dying with the concept of compassion and to encourage them to do good deeds to reach the Western paradise. In addition, the Buddha's care for the families of the dying is documented in many Buddhist texts.^[2] Medieval monasteries and churches often provided care and comfort for the dying. At the end of the 19th century and the beginning of the 20th century, some Christian nuns began to care for the terminally ill in hospitals and nursing homes, and this form of service gradually emerged and developed in a number of countries. It is important to note that the modern form of hospice care originated mainly in the mid-20th century, and the establishment of modern hospice care is often attributed to Cicely Saunders, a British medical doctor. Saunders founded St. Christopher's Hospice in 1967, which was truly the first modern hospice, emphasising the importance of symptom management, holistic care, and maintaining the dignity of the patient. During the 1970s and 1980s, the concept and practice of hospice care gradually expanded internationally. During the 1970s and 1980s, the concept and practice of hospice care gradually expanded internationally, and the United States and other countries began to establish similar institutions and programmes, which contributed to the popularisation and standardisation of hospice care. After the 1990s, hospice care gained further acceptance and development globally, and international organisations such as the World Health Organisation (WHO) began to support and promote hospice care services, emphasising their importance in improving the quality of life of patients. importance of hospice care in improving patients' quality of life.

Hospice care is generally considered to be the comprehensive care of patients facing serious, incurable illnesses with the aim of improving their quality of life. This model of care focuses not only on the relief of the patient's physical symptoms (e.g., pain, respiratory distress, etc.), but also includes comprehensive support for his or her psychological, social and spiritual needs. The core objective of hospice care is to alleviate patients' suffering and safeguard their dignity at the end of life, while supporting the overall well-being of patients and their families. Hospice Care" was initially translated as "end-of-life care" when it was introduced to China, but in areas such as Taiwan and Hong Kong, academics often use the terms "hospice care" or "palliative care". "palliative care" to describe the concept. Since 2017, the National Health Commission has unified the terms "hospice" and "palliative care" into "hospice" at the policy level.^[3] This term covers not only the medical treatment of "palliative care", which is mainly aimed at alleviating patients' pain, but also the comprehensive care and attention provided to patients at the psychological, physical and social levels in "hospice care".

It should be noted that the Hospice Care System is a comprehensive care framework that aims to improve the quality of life of terminally ill patients and their families. The system consists of a number of key components whose common core is to safeguard and meet the rights and needs of terminally ill patients. For example, Hospice Inpatient Units (HIUs) provide round-the-clock medical and nursing care, focusing on patients with intensive care needs, with an emphasis on relieving pain and symptoms, and ensuring the patient's comfort and peace of mind; and Home Hospice Care (HHC) allows patients to be cared for in their home environments, and includes regular visits from nurses, Home Hospice Care allows patients to be cared for in a home setting, and includes regular visits from nurses, doctors and volunteers, as well as education and support for families to help them manage the patient's symptoms and care needs; Hospice Outpatient Services are for patients who do not need to be hospitalised, but who require specialised care, and provide outpatient-level pain management and psychological support; and Hospice and Palliative Care Community Programs are for patients who do not require hospitalisation, but who need specialised care. Hospice and Palliative Care Community Programs enhance the social support network of patients and their families by providing psychological, social and spiritual support, and help patients and their families cope with emotional and spiritual challenges through counselling, spiritual comfort and religious services; Volunteers provide daily companionship, emotional support and family assistance to help patients at the end of life; Volunteers provide daily companionship, emotional support and family assistance to help patients at the end of life. Volunteers provide daily companionship, emotional support and family assistance to help patients maintain their dignity at the end of life; Education and Training provides healthcare professionals, volunteers and family members with the relevant knowledge to ensure quality

care; Ethical and Legal Support addresses ethical and legal issues in end-of-life care, such as euthanasia, wills and medical decision-making, and ensures that patients' wishes are respected. Ethical and Legal Support addresses ethical and legal issues in end-of-life care, such as euthanasia, wills, and medical decision-making, to ensure that the patient's wishes are respected and regulations are met. Overall, the hospice system works to alleviate suffering, improve quality of life, and provide families with the support they need to cope with the challenges of the end stage through a full range of care and support.

3. Comparison of Cross-Country Experiences in End-Of-Life Care

In addition to the United States, the United Kingdom and Japan, which will be discussed in detail below, other countries around the world also have successful practices in developing end-of-life care to safeguard the rights and interests of end-of-life patients. For example, Germany has not only actively formulated relevant laws and regulations to promote the development of palliative care for the elderly, the Social Code and the Civil Code have made corresponding provisions for the different parties involved in end-of-life care, such as hospitals, patients and carers, etc., and has also established various professional societies to provide further guidance and support for the work of carers of the elderly and volunteers. In addition, German health insurance provides financial reimbursement for palliative care, covering both outpatient and inpatient services.

^[4]As the first country in the world to introduce evidence-based guidelines on palliative geriatric care, the practice of hospice care in Australia has its own characteristics. Australia's hospice system provides comprehensive outpatient, inpatient and home care services through the government-funded National End of Life Care Programme and complementary services in the private sector, including pain management, psychological support and spiritual care. "The concept of 'healthy ageing' influences national policy in Australia, and in 2012, the government-funded 'Living Longer, Living Better' Aged Care Reform Programme introduced an Aged Palliative Care In 2012, the government-funded Living Longer, Living Better Aged Care Reform Program introduced the Aged Palliative Care Counselling Service, which aims to provide better support to address unmet palliative care needs. ^[5]In addition, Australia has developed evidence-based palliative care guidelines and adopted advanced technologies and innovations to improve the efficiency and coverage of services. Korea has also been actively promoting the development of a hospice system. In 2007, the Korean government began to formulate relevant policies and regulations to promote the institutionalisation of end-of-life care, and in the following year (2008) introduced the "Long-Term Care Insurance for the Elderly" system, which was incorporated into the health insurance system in 2015, and in 2018 implemented the "Life-Sustaining Medical Care Decision Act" (LST-Act), which for the first time allowed for the interruption of invalidated services. In 2018, the Act on Decision on Extension of Life-Sustaining Treatment (LST-Act) was implemented, which for the first time allowed for the interruption of ineffective life-sustaining treatment, reflecting the importance of patients' dignity and rights. In addition, Korea has made numerous efforts to better serve terminally ill patients and their families in order to lead to improvements in the service system. For example, Korea's National Comprehensive Cancer Management Plan (2006-2020) has been implemented, which promotes a systematic end-of-life care system, provides diversified end-of-life care services, and has a set of effective goal tracking and feedback mechanisms. ^[6]

3.1 United States: Advocating for the Participation of Multiple Actors

As a leader in Western society, the United States of America (US), where the first hospice hospital was established in the 1870s, has a useful hospice system to learn from. Subsequently, hospice care was added to the U.S. health insurance programme by an act of Congress in 1982. ^[7]Financial support has eased the pressure on the costs of hospice care for the terminally ill, and this has marked the gradual maturation of hospice care in the United States. Like many widely promoted policies, the United States has extended the establishment and development of hospice care to all parts of the country, and by summing up its own characteristics, it has formed a more perfect way of care and humanistic care. Hospice service teams are usually composed of professional teams, and the United States has not only doctors, nurses and volunteers, but also religious figures and legal experts joining in, integrating cross-disciplinary knowledge from all walks of life to further broaden the coverage of hospice care.

Hospice care in the United States is designed to minimise the suffering of terminally ill patients and families, to improve quality of life, and to enable patients to pass away with dignity in their final days. This philosophy and plan of care has developed into a complete system that includes hospitals in the individual's area, family physicians, and outpatient clinics

and wards that provide hospice care. In the United States, hospice is the only widely useful and comprehensive programme available to help critically ill patients at home. Instead of most diagnostic tests and life-prolonging treatments, hospice programmes advocate symptomatic relief, focusing on physical, psychological and spiritual care and humanistic concern.

Although talking about life and death is still a sensitive subject, Americans do not shy away from choosing to receive hospice care when they learn that their condition may not be curable or in remission. Additionally, hospice care in the United States is often provided in the patient's home, which not only saves healthcare resources, but also reduces healthcare costs so that those resources can be used for those who are more in need. For the few patients who are unable to receive care at home, they can also receive hospice care in medical institutions such as hospitals. In short, the hospice system in the United States is committed to providing patients with comprehensive care in the final stages of life in order to alleviate suffering and maintain dignity.

3.2 United Kingdom: Focusing on the Power of Religious Beliefs

The National Health Service (NHS) was established in July 1948 and is a central part of the social welfare system in the U.K. The main objective of the NHS is to provide free health care to citizens and legally resident foreign nationals, and is financed by taxes paid by citizens and other government revenues. The system incorporates hospice services to ensure that terminally ill patients have access to the same free services as other medical services. Patients may choose to receive hospice services from either the public or private sector, with all related costs borne by the State.^[8]

Hospice services in the UK are made up of several components, each responsible for a different function. When a patient is admitted to hospital, a specialist physician will conduct a comprehensive health assessment. Once it is confirmed that the disease is incurable, treatment will be stopped and the patient will be transferred to the hospice area of the hospital. In this area, doctors will develop a personalised care plan for the patient. The patient can choose to continue to be cared for in the hospital or return to his or her home, and whichever option he or she chooses, he or she will receive a high standard of care. In addition, all healthcare professionals involved in the care must be legally qualified and professionally trained, and the care methods used must be approved by the relevant national authorities. These measures are designed to ensure that terminally ill patients receive comprehensive and meticulous care services.

As a Christian nation, the power of faith for the British people goes without saying. The modern hospice was founded by Cicely Saunders, a Christian, who saw the service as an expression of 'God's love'. As a result, there is a high level of public support and involvement in hospice care, with the public actively supporting organisations through donations and contributions. Meanwhile, volunteers play an important role in hospice care, not only providing services such as laundry and emotional communication, but also providing more than 4 million hours of care services to terminal patients every year. Through interaction with patients, these volunteers not only provide them with emotional support, but also gain a deep reflection on life and living during the exchange process, thus promoting their appreciation of life.

3.3 Japan: Provision of Professional and Targeted Services

Japan's hospice service system is comprehensive, covering the management of physical pain and psychological counselling to alleviate patients' fears. The system also includes funeral-related services for the deceased, such as changing clothes, cleaning the body and grooming the face, while inviting family members to participate in the final farewell. During the service process, nursing staff treat the deceased with respect and inform the deceased in a whisper before each service, reflecting humanistic care for the deceased and their families. The hospice model in Japan is divided into four categories: independent, where services are provided in specialised hospices; hospital-based, where hospice wards are set up within hospitals; guidance-based, where care counselling services are provided through outpatient clinics; and home-based, where end-of-life care is provided in the home environment when medical resources are stretched.^[9]

The Japanese hospice system provides a worthwhile example of the public's conception of death by breaking away from the traditional perception of death and placing the individual wishes of the dying person at the centre of the care service. Specifically, the dying person is able to propose the type and content of care he or she wishes to receive according to his or her own requirements, and has the right to control his or her own physical condition and actual needs. Japanese people are able to express their needs for end-of-life care and choose customised services, and healthcare professionals provide

personalised care based on these wishes. This approach not only respects the individual wishes of the dying person, but also reduces his or her psychological burden by meeting his or her psychological needs, thereby improving the quality of care and the quality of life of the dying person.

Hospices in Japan have a clear and strict division of labour among nursing staff. A chief physician is responsible for primary end-of-life care and pain management, and there is another rotating physician who specialises in dealing with special cases to ensure that the various needs of the dying are met. In addition, nurses are responsible for the day-to-day management of illnesses and life care, while ancillary nurses assist in the primary nursing care. The ratio of these four categories of personnel is nearly balanced, reflecting the comprehensive attention and careful consideration given to the terminally ill in Japanese hospices. This working model with clear division of labour and responsibilities not only avoids overlapping functions and confusion, but also reflects the mature development of the organisations in terms of service quality and work efficiency.

3.4 Useful Experiences in End-Of-Life Care

Emphasis on legal policy support. Countries such as the United Kingdom, the United States and Japan have significantly promoted the development of end-of-life care over the past several hundred years by continuously improving their policy and legal frameworks. These countries have not only formulated detailed laws and regulations, but also established a systematic policy support and service system to ensure that end-stage patients can receive high-quality care and support. The hospice laws and policies in the United States include health insurance support for the provision of hospice services, the Hospice Act, which requires healthcare providers to inform patients of their autonomy, the Family and Medical Leave Act, which allows for the creation of living wills and the designation of healthcare surrogates, and protects the rights of family members to take time off from work, as well as state-specific relevant laws. Together, these policies safeguard the medical care and personal wishes of patients in the final stages of life. In the UK, the Hospices and Support at the End of Life (Health and Social Care) Act to improve the quality of services, living wills and medical power of attorney allow patients to specify healthcare decisions, the Mental Health Act 2005 safeguards the best interests of patients who are unable to express their wishes, and the Hospices and Support at the End of Life (Quality and Integration) Act 2014 ensures high-quality care.^[10] Together, these policies support patients' access to dignity and personalised care, while euthanasia and physician-assisted suicide are explicitly prohibited.

Emphasis on healthcare system security. In some countries with relatively mature hospice systems, adequate financial security is key to the effective implementation of services. For example, in Australia, as mentioned above, the Australian Medicare system includes comprehensive support for hospice care. Through Medicare, terminally ill patients have access to free public hospital services and partially subsidised palliative care costs. Private health insurance further complements these services by providing more choice and shorter waiting times. The Pharmaceutical Benefits Scheme (PBS) also subsidises needed prescription drugs to help reduce the cost of medicines for terminally ill patients. The state also ensures the quality and accessibility of hospice services through various policies and guidelines. End-of-life care in the United States is also provided primarily through Medicare and Medicaid, which helps to reduce the burden on terminally ill patients and their families. After a terminally ill patient chooses to receive care, the relevant costs and care programmes are covered by Medicare, thus reducing the financial pressure on the family. In addition, end-of-life care focuses mainly on psychological counselling and relief of physical pain, instead of treatment, thus reducing the cost of treatment. The cost of such care is covered by Medicare and Medicaid, helping to avoid unnecessary waste of medical resources. The U.S. system of end-of-life care is dedicated to improving the quality of life of patients so that they can live out the last stages of their lives with dignity.

Deepening multidisciplinary cooperation. Hospice care is a comprehensive service that encompasses medical, psychological, social, and legal fields, requiring careful, standardised, and orderly co-operation in all areas. In the U.S., the implementation of hospice services reflects the close collaboration of multiple fields. The care team includes not only doctors, nurses and medical technicians, but also psychological counsellors, religious figures and legal advisers. Through interdisciplinary collaboration, these professionals work together to ensure that patients receive comprehensive care and support at the end of life. Hospice care services in the UK similarly demonstrate a fine-grained division of labour and efficient collaboration. The professional team includes doctors, professional carers, clinical psychologists, social workers and volunteers. In this team,

volunteers play a crucial role, and the humanistic care they provide has a significant effect on alleviating patients' sense of loneliness and anxiety. Although volunteers do not have professional medical qualifications, they have undergone specialised training to ensure that they are able to provide high quality companionship and support. In addition, physicians in the UK are not only required to possess basic medical qualifications, but are also required to undergo further assessment to ensure their professional competence and comprehensive quality in end-of-life care. This refined division of labour and rigorous appraisal system enables hospice services to better meet the comprehensive physical, psychological, social and spiritual needs of patients.

Safeguarding individualised needs. End-of-life care is not just about the relief of physical pain for the dying person, but also about attention to their psychological needs. Ensuring comprehensive support and respect in the final stages of life is the core objective of hospice care. Japan's practice in this area is particularly outstanding, reflecting the high degree of specialisation and humanisation of hospice services. In Japan, medical staff are committed to providing personalised care based on the specific needs of each patient. This tailor-made service model includes comprehensive consideration of the patient's personal wishes, family background, and cultural and spiritual needs. Hospice care in Japan not only relieves pain on a material level, but also provides great comfort and respect to patients on an emotional and spiritual level. In addition, Japan actively promotes public education and is committed to establishing a correct outlook on death. Various publicity and educational activities are carried out to help people understand and accept death and reduce their fear of death. Medical institutions and social organisations in Japan regularly organise lectures and seminars on end-of-life care to provide knowledge about the end-of-life stage and to promote a view of death centred on respect and tranquillity. Such guidance on the public's concept of death not only raises awareness of end-of-life care, but also contributes to the demand for and importance of end-of-life care services on the other hand.

4. Conclusions and Insights

How to enable the elderly to have a happy and fulfilling life in their twilight years is a major people's livelihood project and a topic of the times that must be faced. With population ageing gradually becoming a global trend, China entered an ageing society in 2000, and the phenomenon of "ageing before getting rich" poses a serious challenge. As a part of the old-age security system, end-of-life care should be valued and promoted. As an institutional innovation, hospice care challenges the traditional concept of life and death. Confucianism advocates that "life and death have their own destiny, and wealth and honour are in heaven", Taoism preaches "life and death, death and life", and Buddhism believes that "the root sinks and changes, and the leaf cannot escape", all of which have had a profound impact on the Chinese concept of life and death. All these have had a profound impact on the Chinese concept of life and death. The concepts of "hair, skin and body are all influenced by one's parents" and "buried in the ground" still affect life today. Traditional attitudes have led to negative attitudes towards death, and filial piety has also prevented children from choosing hospice services. Many people spare no effort to save the lives of their loved ones even when they know that their condition has deteriorated to the point of being incurable, and the lack of life education has led to the public's preference for excessive medical treatment.^[11] However, this practice not only puts patients and their families under tremendous psychological pressure, but also a heavy financial burden. If the cause of end-of-life care is to be advanced, life education must be strengthened.

At present, there is a shortage of hospice personnel in China, and the existing personnel are not professional enough. As hospices are mostly concentrated in hospitals, doctors and nurses tend to conceal the patients' conditions and only tell their families the real situation. Moreover, medical personnel hardly talk about death, so it is difficult to talk about providing professional services for the dying. Social workers, on the other hand, can play an important role in hospice care. They can not only help patients release the negative emotions of facing death, but also help them find the meaning of life through the life review method. In addition, social workers have unique advantages in needs assessment and resource integration, and can assist clinicians in choosing the appropriate hospice model and coordinating resources from families, hospitals and the community to ensure that patients pass away with dignity. In order to enhance the quality of hospice care services, it is necessary to cultivate a correct outlook on life and death among professionals, provide systematic education on knowledge, and raise their salaries and benefits to enhance their sense of achievement at work. Through these measures, the professional

strengths of social workers can be brought into full play to enhance the overall standard of hospice care services.

In China, the lack of a relevant legislative system in the field of end-of-life care has become one of the main obstacles to its development. Various social security systems should first insist on legislation, depending on the timing of the development of social security in each country. As hospice care is an integral part of long-term care, the government should clarify its status as the main body of governmental responsibility through relevant legal provisions, as well as the government's financial support, especially how to allocate assets and labour force between the central and local governments, in order to promote the development of hospice care and to avoid shirking responsibilities. In addition, China's hospice care system is not yet complete, lacking unified standards and rules for the allocation of funds. Currently, hospice services in China rely mainly on government funding and out-of-pocket payments by patients, but there is a lack of uniform standards for service provision and fee collection across provinces and cities. The high costs make it unaffordable for many low-income groups, leading to an imbalance between demand and supply as some patients in need are unable to obtain the necessary care due to financial difficulties. Therefore, solving the funding problem is the core task of promoting the development of hospice services in China, and policy support and financial input are the prerequisites for ensuring the smooth implementation of all services.

Improving the health-care service system, establishing a sound insurance mechanism, clarifying the admission criteria for hospice services and promoting the implementation of the relevant provisions will help to cope with the growing demand for hospice care and enhance the quality of life and dignity of older persons at the end of their lives. Hospice care, as part of elderly care services, will ultimately consume medical resources and must therefore be included in the health insurance system for reimbursement. On the one hand, it can alleviate the psychological burden of elderly people receiving hospice care services who worry about spending too much money. On the other hand, a more comprehensive social security system in line with international standards can be established. However, it is important to distinguish between medical care and excessive medical care, and to include hospice care in the scope of medical care to avoid wasting medical resources. However, in China, healthcare has a starting line and a top line, but different people behave differently at different stages of hospice care. For example, some elderly people may only need a few days of care at the end-of-life stage, which is below the starting line of healthcare. Therefore, we should consider removing the starting line for hospice healthcare. The reimbursement rate for hospice families can be increased to attract more families to receive hospice care services. On the one hand, the measure of increasing the reimbursement rate of health care insurance is just a drop in the bucket compared with the medical resources saved, but on the other hand, it greatly reduces the financial burden and mental stress of families in need of hospice care.

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