

# Analysis on the Role of Oroqen Inheritors in the Protection and Inheritance of Intangible Cultural Heritage in Heilongjiang Province\*

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**Abstract**—This paper discusses the relationship between intangible cultural heritage and inheritors. Taking the fifth batch of Oroqen inheritors in Heilongjiang province as an example, this paper analyzes the important role of inheritors in the protection, inheritance and development of intangible cultural heritage. The inheritors devote their whole lives to protecting and inheriting the intangible cultural heritage, which can be said to be beneficial to the present and to the future.

**Keywords**—Oroqen nationality; intangible cultural heritage; inheritor

## I. INTRODUCTION

Culture is the belief and soul of a nation, a symbol of identity of a nation, and a symbol of spiritual sustenance and memory created collectively by this nation in its development history. The report of the 19th National Congress of the Communist Party of China pointed out: "We should deeply excavate the ideological concepts, humanistic spirit, and moral norms contained in the fine traditional Chinese culture, and continue to make the innovation with the requirements of the era. Chinese culture can show its permanent charm and contemporary style." Intangible cultural heritage is an important part of Chinese excellent traditional culture, and it is the embodiment of national culture and national value. As an important part of intangible cultural heritage project, the Oroqen national culture is an important project supported by the state and the government in recent years. The Oroqen national culture has experienced three spans in terms of social forms, lifestyle and production methods in the long history. The inheritors play a positive and irreplaceable role in the process of historical change. It can be said that the inheritor is the pioneer and carrier of the Oroqen national culture, which has promoted the inheritance and development of the Oroqen national folk culture and created a miracle in the history of human development. The author takes the Oroqen in Heilongjiang province as an example to analyze the role of the inheritors in the protection

and inheritance of intangible cultural heritage.

## II. THE DEFINITION OF INTANGIBLE CULTURAL HERITAGE AND INHERITOR

### A. Definition of Intangible Cultural Heritage

According to the Law of the People's Republic of China on Intangible Cultural Heritage, intangible cultural heritage refers to various traditional cultural expression forms that are passed down from generation to generation and regarded as part of their cultural heritage, as well as the physical objects and places related to the expression form of traditional culture. These expression forms include: traditional oral literature and the language as its carrier; traditional art, calligraphy, music, dance, drama, Chinese folk art forms and acrobatics; traditional techniques, medicine and calendar; traditional etiquette, folk festivals; traditional sports and entertainment; and other intangible cultural heritage. The objects and places that are part of the intangible cultural heritage, and those that belong to the cultural relics, shall apply the relevant provisions of the Law of the People's Republic of China on the Protection of Cultural Relics.

### B. Definition of Inheritor

The inheritors are mainly in the fields of oral literature, performing arts, craftsmanship, and folk knowledge. The inheritor is an individual or group (group) that directly participates in the inheritance of intangible cultural heritage and enables the intangible cultural heritage to develop. Also, the inheritors are the most important living carriers of intangible cultural heritage.

## III. THE RELATIONSHIP BETWEEN INTANGIBLE CULTURAL HERITAGE AND INHERITOR

Intangible cultural heritage comes from social practice, is the product of people's production and life, and is a kind of "living" cultural resource. This "living" cultural resource has always existed in our life and is the embodiment of life miniature. Therefore, the intangible cultural heritage cannot be separated from society, and it cannot exist separately from the people who carry it and inherit it. The Oroqen nationality

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is an important part of the intangible cultural heritage. It does not exist independently from the inheritors. It needs the inheritors to pass on to the descendants through oral communication. We can think that the inheritors are important carriers and transmitters of intangible cultural heritage. They use the wisdom and experience to record, spread, control, and inherit the essence of the intangible cultural heritage and the culture of related categories. It can be seen that the intangible cultural heritage originates from the people, and is carried by the people, reflecting the social production and life, national culture and other fields in a period. The cultural inheritance in these fields is not a single line extension or a shift of the original quality. There are attenuations and increments, which enrich the spiritual culture of the inheritors. The cultural accumulation through innovation also acts on social practice. Intangible heritage has always been in the process of development and change, and it keeps pace with the times. We will expand the development and innovation of China's excellent traditional culture.

#### IV. THE ROLE OF OROQEN INHERITORS IN THE INTANGIBLE CULTURAL HERITAGE IN HEILONGJIANG PROVINCE

The birthplace of the Oroqen nationality is the Heilongjiang River Basin, which is mainly distributed in Huma, Xunke, Aihui, Jiayin and other counties. According to the statistics of the representative inheritors of the fifth batch of national intangible cultural heritage representative projects announced by the Ministry of Culture and Tourism in 2018, the fifth batch of national inheritors in Heilongjiang province has 31 people (including 4 deceased). They work assiduously behind the intangible cultural heritage, carrying the cultural essence created by the ancestors. Among them, there are three representative Oroqen national inheritors in the fifth batch of Heilongjiang province, namely Guan Jinfang, Meng Shuzhen, and Ge Changyun. In order to tap the fine traditional culture of China and develop the essence of national culture, they endeavor to inherit the work of intangible cultural heritage, memorize, protect and pass on the outstanding traditional culture of the nation, and pass it on to the descendants from generation to generation. Their contribution to the protection of the fine traditional culture of the nation has deep and realistic significance.

Guan Jinfang is a representative inheritor of the representative project of the fifth batch of national intangible cultural heritage in the field of folk songs. Over the years, she has worked diligently and devoted herself to the collection of Oroqen traditional folk songs, and mastered many traditional craftsmanship techniques of the Oroqen nationality. Since 1971, she has collected and organized more than 500 original folk songs of the Oroqen nationality. At that time, she may not realize that this will be the cause of her devotion. There are some particularly famous works, such as "The Beautiful Places of Xing'anling", "Exploring Your Heart", "Hunting and seeing someone off", "Zuoling Talks", "Deer's Song" and "The God of Niangniang". In 2004, Guan Jinfang went to the China Conservatory of Music to carry out academic exchanges. She had a deeper

understanding of the inheritance and development of national culture. She embraced the love of national culture and took on the inheritance and development of the Oroqen folk songs. Later, she constructed the Oroqen Folk Art Troupe in Baiyinna Township of Huma County. From then on, the first folk art group of the Oroqen nationality was born in Baiyinna Township of Huma County, and began to carry forward the Oroqen national culture in various forms such as the performance. She has never stopped the inheritance of intangible cultural heritage, and often carries her own works to the primary and secondary schools, the Chinese Conservatory of Music, Harbin Normal University, Qiqihar University, Heihe University and other universities to carry out the Oroqen national folk song performance and the relevant teaching. Especially in 2018, Guan Jinfang also gave a speech on the construction of "Oroqen Intangible Cultural Heritage Base in Heihe University". She is committed to making Oroqen traditional culture go out of Huma County, out of Great Khingan, and out of Heilongjiang province. The people of the whole nation can understand the cultural essence of the Oroqen nationality.

Meng Shuzhen is a representative inheritor of the representative project of the fifth batch of national intangible cultural heritage in the field of Mosukun. The inheritance of Oroqen national culture is mainly passed down through the language carrier. Language is the main channel for the inheritance of Oroqen national culture, and "Mosukun" is an important carrier in language inheritance. As one of the Oroqen national culture listed in the first batch of national intangible cultural heritage, "Mosukun" mainly conveys folk stories, character relationships, important events and deeds of characters. Meng Shuzhen participated in the 1979 National Folk Poetry Singer Symposium and the 1980 Symposium on National Minority Literature. Based on her love for national cultural traditions, she used the geographical advantages to develop interpersonal resources and overcome all difficulties. In Xin'e Township of Oroqen County, she carried out the work of collecting Mosukun. She has spent 7 or 8 years in the collection work. From visiting folk artists and predecessors to interviewing rappers and singers, she actively explores the folktales and heroes passed down from generation to generation, the deeds and folk songs and slang that reflect production and life. Through the collection and collation, she participated in the creation of books such as Heilongjiang Folk Literature, provided reliable and accurate data support for the development of Oroqen national culture, and filled the blank of Mosukun in the Oroqen folk culture. It is of extremely important academic value for people to fully recognize and study the Oroqen national literature, history, ethnology and other aspects.

Ge Changyun is the representative inheritor of the fifth batch of national intangible cultural heritage in the field of roe deer fur production in Heilongjiang province. Now, she is 70 years old, lives in the Xinsheng Oroqen Township of Aihui District, and is an excellent Oroqen. Now, a few Oroqen ethnic minorities settled down the mountain. Ge Changyun was deeply influenced by Aunt Ge Bucuo. Since she was a child, she has learned the skin supplies, gloves, leather jackets, backpacks and other daily necessities. Due to

the particularity of the Oroqen ethnic culture, there is no national character. In a certain historical period, the finished products of animal skin became the carrier of traditional cultural communication, reflecting the production and life of the Oroqen nationality at that time. The Oroqen roe deer fur hat, roe deer fur gloves and roe deer fur boots she produced were collected by the China Academy of Art. She won the Individual Contribution Award in "Colorful China — Exhibition of Chinese National Folk Costume Culture and Chinese Folk Cultural Heritage Rescue Achievements". She has participated in Chengdu International Intangible Cultural Heritage Festival for three times. And she was repeatedly received by national leaders. Her works, such as "Craftsmanship", "Beautiful China" and "The Son of the Mountain" were reported by CCTV in the form of a feature film. Ge Changyun is over 70 years old. The daily life of the Oroqen nationality has changed. She still inherits the traditional culture of the Oroqen nationality. When she is free, she always calls the children, and teaches the leather-making skills by herself. She hopes to inherit and develop the national culture, and demonstrate the wisdom of the Oroqen national culture. More and more people understand the unique beauty and historical and cultural value of the art of leather-making skills in the northern China.

## V. CONCLUSION

Cultural carrier reflects the sweat and contribution of several generations of inheritors. It has unique skills and charms, and should be a valuable asset that we should cherish and protect. Protecting them requires both the support of the national government and the support of relevant policies, as well as the efforts of the inheritors and the Chinese people. As the Minister of Culture, Luo Shuli said, the core of the cultural heritage work is protection and utilization. For the protection and inheritance of intangible cultural heritage, we must uphold the concept of development, innovation and keeping pace with the times. The intangible cultural heritage has the characteristics of being attached to human beings, and it requires us to focus on the cultivation of the inheritors and improving the exquisite craftsmanship of the inheritors in the process of developing and inheriting the intangible cultural heritage. It is necessary for the inheritors to constantly explore the development and innovation. The key to protecting and innovating intangible cultural heritage is to protect the inheritors. The inheritors have played a decisive role in the protection of intangible cultural heritage, especially in the development and innovation. In recent years, the government has given certain support and help to the inheritors in policy. However, the author believes that this is far from enough for the inheritance crisis in the "endangeredness" of intangible cultural heritage. Viewing the current status of the inheritors, most of them are at an advanced age, and craftsmanship and skills have lost to that of the past. Inheriting the intangible cultural heritage of the nation is not only their business, but also the matter of every one of us. Culture does not belong to the inheritor, but belongs to each of Chinese people. Each of us can be an inheritor of the intangible cultural heritage. We should cultivate the inheritors, establish protection bases and associations, and organize the intangible cultural heritage to

go to the countryside, etc. Even if you sing a song, have a dance, and write a report, etc., you can be considered as the inheritor in a broad sense. We do not demand the inheritance of the superb skills possessed by the inheritors, while the inheritance in a broad sense is neglected. The author believes that the purpose of inheritance is to use it. Returning to life is the best protection. Connecting with the modern society is a good inheritance. The intangible cultural heritage originates from the life. When it is integrated into the modern society with the times can it be livelier. And then, it has unique meaning and value for human survival and development.

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