# Comparison of Folk Art Between Zhuang Nationality and Dainong Nationality in Vietnam and Development of Cultural Tourism

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## Abstract

*The Zhuang nationality of China and the Dainong nationality of Vietnam, as ethnic minorities of the same origin and cross-border, have created a large number of unique folk art culture. After being tempered by history, they have unique natural conditions in the development of folk culture tourism. Folk art has the characteristics of both refined and popular appreciation and the feeling of returning to nature. It is based on the authenticity, on the premise of protection and inheritance, and pays attention to the excavation of regional characteristics and resource advantages, so as to develop tourism products rich in national cultural connotation, this is undoubtedly an effective way to promote the mutual benefit of culture and economy.*

## Keywords

*Chinese Zhuang Nationality; Vietnam Dainong Nationality; Folk Art; Cultural Tourism; Productive Protection*

## Introduction

Guangxi is linked to Vietnam by mountains and water. The Zhuang Nationality and the Dainong Nationality are the most populous and widely distributed cross-border ethnic groups in China and Vietnam respectively. They are closely related to each other. Their languages and customs are basically the same. Both sides have a common ethnic culture, which has led to the creation of a unique folk art culture. Cultural tourism is a tourist industry and a creative industry. If tourism lacks cultural heritage, it loses its character and appeal. Folk art has the qualities of elegance and common sense and the sentiment of returning to the basics. As a result, it is unanimously loved by the public and its cultural resources are recognized. It is highly valuable for tourism development. The strengthening of the combination of folk art and the tourism industry is an inevitable choice for the creation of a national cultural brand and the improvement of the competitiveness of tourism.

# The Development of Folk Art in Zhuang Nationality and Dainong Nationality Is Conducive to the Promotion of Cultural Tourism Cooperation Between Guangxi and Vietnam

The Zhuang Nationality is most closely related to the Dai, Nung, Lakhi, Buh Biao and San Cai ethnic groups of Vietnam. They are related by blood brothers. At the same time, it is related to 15 other ethnic groups as cousins. According to the famous Vietnamese historian of modern times, Tao Weiying: "Today, the most important ethnic component of the Chinese province of Guangxi is the Zhuang and the most important ethnic component of the autonomous region of northern Vietnam is the Daiyi. They are the descendants of this group of Xiou people. In addition, he adds that the Zhuang people formed tribes after entering the northern part of Vietnam. Their descendants are the Daiyi people." A systematic and in-depth comparative study of the folk art of the Zhuang Nationality and the Dainong Nationality can obtain some new materials and arguments, revealing the ethnic origins and roots of the "same root and different branch" of the two, the cultural changes of the Zhuang Nationality It will help to reveal and effectively break the bottleneck of the living heritage of the intangible cultural heritage of Zhuang Nationality, make use of the natural ties of cross-border ethnic groups in the "Belt and Road" strategy, deepen the tourism cooperation between China and Vietnam, and promote the opening up and regional development of ethnic frontier areas. The core of the tourism experience is culture. The core of tourism experience is culture, and any tourist activity is a process of cultural experience and perception of the tourist destination. With the enrichment of tourism experience and change of lifestyle, traditional tourism products can no longer meet the real needs of tourists, and the development of tourism cultural resources and upgrading of tourism products are very urgent. Tourism activities are essentially buying culture, consuming culture and enjoying culture, and the highest level of competition in the tourism industry lies in the competition of culture. The tourists' attention and pursuit of the regional cultural connotation and taste of tourism products make the intangible ethnic cultural resources have a more huge potential market demand and tourism development prospects. Folk art is one of the materialized forms of folk culture and an important part of intangible culture, which has many natural advantages in tourism product development. Some scholars have pointed out that "tourism is a modern alternative to art, so tourism is also an aesthetic level", and folk art is loved by the general public for its vivid and rich content, childish and simple form and natural and simple style. Folk art can become the theme of cultural and folklore tourism, thanks to the rich national cultural connotation and a broad base of the masses, folk art contains the qualities of elegance and vulgarity and the sentiment of returning to the basics, attracting tourists to stop and reminisce. Tourism is a two-way process, from the perspective of cultural anthropology is also a large-scale cultural exchange activities, with the continuous improvement of the connotation of the concept of tourism, tourists are no longer satisfied with the natural scenery and man-made landscapes, but pay more attention to go deeper into the folklore, experience folk culture, feel the folk art. The folk art created by these two ethnic groups has accumulated rich cultural information for thousands of years, which has been refined and passed down from generation to generation, and is well recognized as an encyclopedia of the cultural images of the Chinese and Vietnamese peoples. Folk art belongs to the "manifest form" of ethnic culture, which has both individuality and infinite meaning, and possesses very moving artistic charm and cultural connotation, which is of great value for tourism development and is of great significance to the tourism cooperation between Guangxi and Vietnam.

# Strategies and Ideas for the Development of Folk Art Tourism in Zhuang Nationality and Dainong Nationality

## Promoting the Innovative Combination of Folk Art and Tourism Development in the Zhuang Nationality and the Dainong Nationality

Folk culture tourism is a kind of high-level tourism, which adapts to the pattern of diversified development of cultural tourism, and its essence is reflected as an interracial exchange or a kind of cross-cultural observation and experience, that is, tourists are attracted by the unique natural ecology and national culture of foreign countries, and gladly go to the travel experience. The combination of culture and tourism is not only a tourist industry but also a creative industry, and Zhuang Nationality and Dainong Nationality have formed different cultural clusters through their historical development. In order to develop folk culture tourism, it is necessary to explore the more national and innovative artistic elements of the Zhuang Nationality and Dainong Nationality, like fresh blood to inject vitality and vitality into tourism activities. Therefore, the folk art of Zhuang Nationality and Dainong Nationality should be deeply integrated with tourism development, enriching the connotation and extension of folk culture tourism, developing tourism products with unique value, and satisfying the aesthetic demand and desire for knowledge of tourists. Development ideas should focus on ethnic culture, folk art, handicraft, combined with modern tourism development concepts and high-tech, integration of rural tourism, landscape tourism, recreation, sightseeing and other tourism forms, the launch of the new "folk art" tourism of the Central Vietnamese Zhuang Nationality and Dainong Nationality "Characteristic tourism, with innovation and creativity to attract tourists' favor. For example, with the improvement of people's concept of tourism, the traditional tourism model can no longer fully meet people's needs, and tourists turn to tourism products with more aesthetic experience and participation, therefore, Zhuang Nationality and Dainong Nationality can be organically combined with tourism projects and tourism activities to promote the tourism industry with the artistic effect of folk culture. The further development of the tourism industry is facilitated by the artistic effect of folk culture. For example, when selling folk art tourism products of Zhuang Nationality and Dainong Nationality, the mysterious and ingenious production materials, tools, techniques and processes should be displayed, so that tourists can participate in a special atmosphere. On the other hand, we actively promote the folk art of Zhuang Nationality and Dainong Nationality to the tourism market, combine the ancient national skills with modern design, production and packaging, create our own brand, and develop tourism souvenirs with strong national meaning, harmony between man and nature, and harmony between tradition and modernity.

## Highlighting the Regional and Ethnic Characteristics of Guangxi and Vietnamese Folk Art

It is well known that folk culture tourism cannot be developed without characteristics, and it is only with characteristics that there is vitality and attraction. The folk art of Zhuang Nationality and Dainong Nationality has a very long history of development and has been deeply rooted in the rich cultural soil of multi-ethnic groups for thousands of years, full of As the spiritual materialization of national culture, it is an ancient wisdom structure and has a high and deep consistency with the national spirit. Folk art comes from the people's daily life, and is the most popular art form, reflecting the most simple life concept and artistic thoughts of the

public. Folk culture tourism is about spiritual experience, the pursuit of the enjoyment of different regional culture, the characteristics are very distinctive, examine the current domestic tourism market can find that many areas of cultural tourism development model and product homogenization phenomenon is obvious, most of the varieties of a single, more or less the same, it is difficult to show the unique local national humanities characteristics. Therefore, according to local conditions, the unique development of both regional ethnic characteristics and can be integrated into the modern atmosphere of tourism and cultural products, to prevent the disorderly growth of folk culture tourism is particularly important. This requires the government and industry associations to play a leading role in promoting the brand of Zhuang Nationality and Dainong Nationality folk art for tourism development of in-depth design and innovation, pushing out new ideas, extending the industrial chain, and promoting the development of folk art and cultural industry in the direction of clustering and intensification. American futurologist Alvin Toffler has pointed out: the era of capital has passed, the era of creativity is coming, folk culture tourism is precisely an activity to highlight the characteristics, create differences and changes, with the needs of tourists and the continuous changes in social development, unchanging folk culture tourism will not be able to adapt to the requirements of the tourism industry. In the development of folk art tourism resources, it is important to highlight the national characteristics, regional characteristics and artistic characteristics, and to comprehensively integrate and excavate the folk art of Zhuang Nationality and Dainong Nationality in the dual context of globalization and intangible cultural protection and development. In the development of folk art tourism resources, we should highlight the national characteristics, regional characteristics and artistic characteristics, and comprehensively integrate and explore the folk art of Zhuang Nationality and Dainong Nationality in the context of globalization and intangible cultural conservation and development.

## Efforts to Create a Refined Cultural Tourism Model That Is Recognized by the Market and Welcomed by Visitors

The adaptive transformation of Zhuang Nationality and Dainong Nationality folk art in cultural tourism development must optimize and upgrade the traditional crude folk culture form into a characteristic, refined and differentiated industrial model through tourism development, and expand new tourism and cultural consumption space. Such as the launch of the theme park model, folk art museum model, etc., focus on presenting the essence of folk art, through the combination of living display and static display, highlighting the cultural heritage, tourism and leisure and scientific research functions. It can also build a folk art cultural street based on the natural environment supplemented by ethnic style exhibitions to meet the diversified leisure and aesthetic needs of tourists, create a comprehensive model with entertainment, participation, experience and commerciality, and integrate the folk art elements of Zhuang Nationality and Dainong Nationality into the tourism "food, accommodation, transportation, tourism, shopping, entertainment" and other aspects. At the same time, we increase publicity and create cultural atmosphere, such as publicizing folk art of Zhuang Nationality and Dainong Nationality in national newspapers, TV stations and the Internet, constructing art publicity corridors in tourist attractions and along highways, inviting famous experts and journalists to Guangxi China-Vietnam border for interviews and picking activities. Organize regional art-themed tourism festivals on the Guangxi-China-Vietnam border, so that tourists can participate in the creation, experience and collection of folk art, enjoy the charm of folk art of Zhuang Nationality and Dainong Nationality from zero distance, and feel the original national art atmosphere of Guangxi and Vietnam.

### The Balance Between Resourceful and Authentic Sustainable Development

As an important subsystem of intangible culture, the cultural tourism development of the folk art of the Zhuang Nationality and the Dainong Nationality is a kind of active and effective "productive conservation", transforming the intangible culture of the nation into cultural productivity in tourism products. As French scholar Pierre Bourdieu argues, intangible culture is dynamic, in a process of constant production and reproduction, and this constant "reproduction" maintains its own balance and keeps culture alive. The existing tourism development of folk art is mostly focused on the transformation of productivity and industrial development, which inevitably falls into the misconception of excessive development and destructive use, making conservation an alienation of "development". Therefore, the cultural tourism development of folk art of Zhuang Nationality and Dainong Nationality needs to bring out the issues of "authenticity" and "original ecology". The productive conservation approach coordinates the relationship between the inheritance and development of intangible cultural heritage, while the authenticity can go deeper into the essence and core of productive conservation, objectively make the public reacquaint with it, promote the cultural consciousness of traditional folk art inheritance, continue and stimulate the vitality of Zhuang Nationality and Dainong Nationality folk art as intangible cultural heritage, and promote cultural tourism. cultural heritage, promote cultural tourism consumption, and explore the value connotation and blood-making function of the folk art of Zhuang Nationality and Dainong Nationality. In order to promote the combination of intangible cultural heritage protection and livelihood improvement through tourism development, the first step should be to refine the folk art of Zhuang Nationality and Dainong Nationality from both material and intangible dimensions in accordance with the theoretical points of intangible culture and the connotation of the concept of authenticity, and on the basis of in-depth research on the cultural ecology of Zhuang Nationality and Dainong Nationality. The originality of the folk art of Zhuang Nationality and Dainong Nationality is refined in two dimensions: material and immaterial. We consider the folk art of Zhuang Nationality and Dainong Nationality as a dynamic system of conservation and development, integrate the elements that interact with each other, and explore the connotation, index and value of authenticity, as well as the role of authenticity in the tourism development of Zhuang Nationality and Dainong The main body and mechanism in the tourism development of folk art of Zhuang Nationality and Dainong Nationality. Determine the abundance, breadth, capacity and affordability of the folk art resources of Zhuang Nationality and Dainong Nationality, avoid excessive and vulgarized development, highlight the ultimate purpose of productive conservation, clarify the inner relationship between production and conservation, inheritance and development, and take into account the immediate interests and long-term effects of folk art development. Adhering to the principles of conservation and cultural effects, the specific, targeted and directional principles of folk art tourism development in Zhuang Nationality and Dainong Nationality are explored, and the combination of consolidation and innovation guides the sustainable development of tourism development practices.

## Conclusion

While developing cultural tourism and pursuing economic benefits, the folk art of Zhuang Nationality and Dainong Nationality must consider the long-term cultural benefits and sustainable development, and solve the problem of development and protection. The trinity development mechanism of legal regulation, market operation and industry association coordination is implemented to strengthen the field investigation and collection

of folk art and to accurately extract the theme of cultural tourism and present it to tourists in its original form. Determine the abundance, breadth, capacity and affordability of folk art resources of Zhuang Nationality and Dainong Nationality, avoid excessive and vulgarized development, and use new ideas and concepts to make Zhuang Nationality and Dainong Nationality folk art and cultural tourism form interaction.

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## Note

The Dai and Nong of Vietnam are both cross-border cognates of the Zhuang Nationality of China, and because the Dai and Nong are so similar. So some researchers have described them together as the "Dainong Nationality", as is the case in this paper.

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