Inheritance of Intangible Cultural Heritage of Oroqen Ethnic Group Based on Computer Network Culture

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Abstract. The proper protection and utilization of the intangible cultural heritage of ethnic groups is the key to inheriting and carrying forward the culture of all ethnic groups in China and improving the tourism quality in Heilongjiang Province. In this paper, the dilemma in protecting the intangible cultural heritage of Oroqen ethnic group is analyzed and considered based on introducing the basic situation of intangible cultural heritage of the Oroqen ethnic group in Heilongjiang Province. Some suggestions are further proposed for protecting the intangible cultural heritage of the Oroqen ethnic group.

Keywords: Oroqen Ethnic Group, Intangible Cultural Heritage, Protection, Inheritance

1. Introduction

The Oroqen ethnic group has a long history and culture, outstanding regional characteristics, and various forms and contents of intangible cultural heritage\textsuperscript{[1-2]}. With the strengthening of the trend of economic globalization and the acceleration of the modernization process, the national intangible cultural heritage of the Oroqen people in Heilongjiang Province has been severely impacted\textsuperscript{[3-4]}. Some cultural heritage that relies on oral and behavioral inheritance are disappearing, and many traditional skills are on the verge of extinction. It is urgent to strengthen the protection and utilization of the ethnic intangible cultural heritage of the Oroqen people in Heilongjiang Province\textsuperscript{[5-6]}.

The so-called heritage refers to the sum of material wealth and spiritual wealth left over from the development of human history, including natural heritage, material heritage, intangible heritage (or intangible heritage), etc. Different intangible cultural heritages have their respective development characteristics. From the perspective of their meanings and specific forms of expression, they also have distinct common characteristics: the intangible and dynamic nature of oral transmission. The regional and national nature of production; the mass nature of extensive participation; the vulnerability of perishable and the irrecoverable nature difficult to regenerate.

2. Protection of Intangible Cultural Heritage and Ethnic Culture of Oroqen Ethnic Group in Heilongjiang Province

2.1. Folk Music - Folk Songs

The Oroqen people are good at singing and dancing, both men and women, old and young. They often
combine poetry, music, and dance to form their unique artistic style. Its folk songs have many kinds of tunes, various styles, and many improvisations. It is concluded that the folk songs of the Oroqen ethnic group are mainly composed of the folk songs of “Zandawen”, which are high, round, slightly Trill, and relatively fixed. Lyrics can be improvised. Tunes can be played freely. Emotions can be expressed through the rhythm of tone. From the perspective of singing methods, there are duets, duets, solos, and choruses, which are often accompanied by “Naiya” and “Hinaya”, making the melody melodious and melodious and moving. The representative folk songs are “ferry love songs”, etc (see figure 1).

![Figure 1. Folk music - folk songs](image1)

2.2. Quyi - Mosukun

“Mosukun” is the story of Oroqen, which means “telling and singing” in Chinese. It contains the meaning of sad narration or murmuring of self-expression of bitterness. It is a popular form of folk art rap by Oroqen people. It was formed in the late Qing Dynasty and popular in the large and small Xing’an Mountains of Heilongjiang Province. Most of the performances are performed by one person, without musical instrument accompaniment, focusing on the hero story of “Morigen” and his own life experience of suffering. For a long time after its formation, Mosukun has been an important means of entertainment and education for the Oroqen people, as well as a carrier of their national spirit and thoughts. It is of considerable significance to understand and study the social, historical, economic, cultural, and religious traditions of the northern fishing and hunting nationalities, including the Oroqen people (see figure 2).

![Figure 2. Quyi-Mosukun](image2)

2.3. Traditional Craftsmanship - Birch Bark Making

Birch boat making skills. According to the characteristics of birch bark, such as high flexibility, easy
to shape, rich in oil, impermeable to water, and rotten, Oroqen people have processed and made a variety of daily necessities, forming birch bark crafts with unique local and national characteristics. When birch leather products are finished, they often engrave their designs. Among them, the birch bark boat is a classic work of birch bark products. It is known as “boat in water”. Due to its dexterity, practicality, and portability, it has become an indispensable means of water transportation for Oroqen people. It can not only be used for hunting and fishing but also be used for carrying people and objects. It can not only cross the winding river but also navigate in the turbulence. It can be said that birch boat is unique in both production technology and plastic arts, and enjoys a high reputation at home and abroad. On June 7, 2008, it was included in the first group of national intangible cultural heritage expansion projects.

![Image of birch bark crafts](image)

**Figure 3.** Traditional craftsmanship - birch bark making

2.4. **Folk Custom - Ancient Lunmuda Festival**

The Oroqen ethnic group is one of the minorities with a small population in China. It has been living in the deep forest of the Heilongjiang River Basin and Xing'an Mountains since ancient times and has been living by hunting and hunting for generations. This unique way of production and life has formed a unique traditional festival, the Ancient Lunmuda Festival. “Ancient Lunmuda” is the Oroqen language, which means to sacrifice the God of fire. It evolved from the ritual of sacrificing the God of fire. On May 20, 2006, the Ancient Lunmuda Festival was included in the first group of national intangible cultural heritage list.

2.5. **Relationship between Intangible Cultural Heritage and Protection of Computer Network Culture**

Premier Wen Jiabao put forward his own understanding when watching the special exhibition of intangible cultural heritage in China. Firstly, it is the cream of computer network culture; second, it is the symbol of national wisdom; third, it is the crystallization has been passed down for hundreds and thousands of years. Why can it be handed down forever? It lies in the soul and spirit, the real essence that can be passed down from generation to generation. Context is the soul of a nation. Nowadays, protecting is about inheriting the cultural context of national culture. We should not only protect, but also inherit, develop, and innovate; we should not only develop the excellent culture of our nation but also learn from the advanced culture of other nations in the world.

The issues of intangible cultural heritage shall be solved based on computer network technology. The adaptability of the intangible cultural heritage model design directly affects whether the algorithm can solve the resource conflict in the intangible cultural heritage problem and find the optimal solution of combination planning. As a multi-objective combination planning problem, the intangible cultural heritage problem is affected by multiple constraints. The comprehensive evaluation of these constraints is taken as the fitness function of this algorithm, which is expressed as follows:
\[ f_g = \frac{1}{1 + crash_g} + reward_g + \sum_{i=1}^{team} \left( \sum_{j=1}^{ngcousej} u_{ij} + \sum_{j=1}^{ngcousej} v_{ij} + w_2 + r_2 \right) \]

Where: \( crash_g \) represents the number of conflicts of the ethnic group; \( reward_g \) represents the reward index of the ethnic group; \( u_{ij} \) represents the distribution uniformity of the protection period of the intangible culture in the protection group; \( ntime \) represents the number of groups; \( ngcousej \) represents the total number of intangible cultures after stratification in the protection group; counts the distribution records of the intangible culture in the protection period of the group, \( ntime \) represents the total number of protection time periods allocated to the intangible culture. The uniformity of distribution of intangible culture in the protection period is as follows:

\[ u_{ij} = \frac{\sum_{a \neq i} d_{a\beta}}{ntime(\text{ntime}-1)} \]

Where \( d_{a\beta} \) represents the first non-material culture \( \alpha \) Distance from protection time period to protection time period.

Given the strong impact of modern civilization, the future of the traditional culture of ethnic minorities has become a matter of great concern. As the living environment of ethnic minority culture is changing, ethnic minority culture will inevitably change. The traditional culture of ethnic minorities is an integral part of social culture, which will be transformed by the new social culture. In the process of modernization, it is normal that some factors in the cultural tradition of Heilongjiang ethnic minorities are abandoned.

3. Thoughts on the Protection and Inheritance of Intangible Cultural Heritage of Oroqen Ethnic Group in Heilongjiang Province

3.1. Deepen the Understanding of “Human” Factor in the Protection and Inheritance of Intangible Cultural Heritage

3.1.1 Strengthen modern education and improve the cognitive power of ethnic members. It is vital for the future development of Oroqen to let Oroqen children receive complete modern education. Hence, there is no contradiction between modern education and the protection of national culture. However, it is not objective and scientific to protect and carry forward Oroqen culture through the establishment of “Oroqen culture school” and the forced promotion of bilingual protection.

3.1.2 Protecting the inheritors of intangible cultural heritage is the key. Intangible cultural heritage is derived from the special way of life and production of the nation, and it is dependent on people. Heart to mouth transmission is its significant feature, so the factor of inheriting people is very important. Currently, the lack of successors is one of the biggest problems in the protection of intangible cultural heritage. At the same time, we should pay enough attention to the protection of the national human environment where the intangible cultural heritage is located, because the ultimate purpose of cultural protection is to create a human environment suitable for the survival and development of human life. The cognition of intangible cultural heritage should be more scientific and tolerant.

For any intangible cultural heritage has been handed down since ancient times, there are more or less traces of the past. For example, religious music and dance are part of the ritual of offering sacrifices to gods; many of the paper cutting and carving are related to religious ceremonies. Hence, intangible cultural heritage is more or less superstitious. Pure and pure intangible cultural heritage does not exist. This requires that we should have a more tolerant attitude in the process of protection. We should not only distinguish superstition activities clearly and timely but also protect intangible cultural heritage quickly and scientifically.
3.2. Developing in protection and protecting in development

Given the dialectical unity of historical value and time value of intangible cultural heritage, we must respect its historical value and develop its time value. The former requires the protection of intangible cultural heritage as it is, and the latter requires the rational development and utilization of intangible cultural heritage according to the development of the times. This provides the possibility to eliminate the contradiction between heritage protection and the development of the times based on value, and theoretically requires that heritage protection and the development of the times must go hand in hand.

From the materialistic view of history, history itself is not a static “past time”, but a lively piece of cohesion. Each piece that becomes a “past” on the time axis will have different significance from the perspective of the “present” which is constantly passing by, and thus obtain new historical life. History, in this sense, is a concept of dynamic development. It is not a text that has been printed in history textbooks for thousands of years but is always in the process of development and change. With the deepening of human's understanding, the historical and traditional culture will also derive new meanings and obtain new interpretations and interpretations. The same is true of intangible cultural heritage, which comes with the imprint of history. It has been handed down from generation to generation and has been extended to this day. During this period, it is not immutable. A static and rigid isolated “freeze-frame” can never be mistakenly deemed as the “genuine” “historical true state”. Cultural heritage was, is, and will be “live”, “evolving” existence.

4. Conclusion

Where intangible cultural heritage is no longer regarded as old antiques, there shall be no tough choice between rejecting the old for the new and protecting the heritage. As long as more living space is allowed for intangible cultural heritage to fully exert its special advantages and charm, making itself a resource, changing its vulnerable state as a protected object to popular productivity, rather than a pure resource consumer, and essentially overcoming the conflict and opposition between the heritage protection and the development of the times, protection and development can be integrated perfectly to achieve development in protection and protection in development. In fact, it is also the inherent requirement of intangible cultural heritage for its characteristics.

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