

FUNCTION OF CULTURAL IDENTITY OF MALAYSIAN CHINESE MUSIC: A CASE STUDY OF “CHUAN DENG”

^aJIAN ZHANG, ^bZHU DU, ^cZAIN ABBAS, ^dQIUPU JIANG, ^eYUJING TAI

^aCenter for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China

^bCenter for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China

^cCenter for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China

^dCenter for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China

^eInstitute of Chinese Studies (ICS), UTAR, Sungai Long, Malaysia

email: ^a50533828@qq.com, ^b2431064604@qq.com, ^czainabbas7587@gmail.com, ^dCeciliajiang1998@outlook.com, ^elegolastaiyujing923@gmail.com

This work is supported by the Intelligent Laboratory for Education of the Sense of Community for the Chinese Nation of Southwest University (Annual Project 2023) and Project "Enhancing the sense of community for the Chinese nation by Constructing Chinese etymology System" (Grant No. yyk22233)

Abstract: For over a century after the Qing Dynasty, Chinese migration to the Malay Peninsula surged, bringing challenges of new geography, diverse cultures, languages, politics, and survival. Despite this, Malaysian Chinese remained deeply rooted in their cultural traditions. Among these, Chinese music played a crucial role, serving as a spiritual anchor for Malaysian Chinese, carrying the essence of their heritage. Through surveys and interviews with teachers and students from Malaysian-Chinese secondary schools, the author investigated how Malaysian Chinese Music, exemplified by the widely embraced "Chuan Deng," holds such a profound cultural identity function within the community and its underlying principles.

Keywords: Malaysian Chinese Music; Chuan Deng; ethnic group; cultural identity

1 The Chinese music

Wherever and whenever there are people, there is music. So, what is music? Western music originated from ancient Greece and ancient Rome. The earliest records of ancient Greek music started from the time of Homer, the formative period of Greek mythology. "Music" is written in Ancient Greek as "mousike", which is a variation of the word "mousikos", meaning "belonging to the Muses". Muses are the general name of the nine goddesses in Greek mythology who are respectively in charge of music, literature, art, astronomy, science, etc.. The word "mousike" covers all the artistic fields represented by Muses, from poetry to song and dance. Music is a kind of emotional language beyond words. Susan Langer called it an "unrealized symbol", which can be a story, an image, an event, etc. In any given work, this symbol largely depends on our response [1].

The earliest form of music in China, represented by the concept of "music", is a primitive music-and-dance combining singing, dancing, and playing music, called "music-and-dance" in ancient documents. The ancient music-and-dance "The music of Ge Tian", which reflected the agricultural and pastoral life, was recorded in "Lü's Spring and Autumn Annals - Ancient Music". The content is: "The music of Ge Tian was performed in the form of three people holding an oxtail and singing eight songs with their feet: The first is "Raising People", the second is "Divine Bird", the third is "May the Lush Grass", the fourth is "Praying for a Good Harvest of Grains", the fifth is "Singing the Gifts of the Heavens", the sixth is "Singing the Praises of God's Grace", the seventh is "Singing of the Earth's Nurturing", the eighth is "Praying for More Birds and Animals From Heaven so that the People Can Live in Peace And Happiness [2].""Singing and dancing with oxtail" was a common phenomenon in ancient times and even in the Shang Dynasty.

The Chinese national music refers to all kinds of traditional Chinese music and the music developed based on it, which is also called "folk music" in mainland China, "national music" in Taiwan, and "Chinese music" in Hong Kong, Macao, Singapore, Malaysia and overseas. The "Chinese music" mentioned in this paper refers to Malaysian Chinese Music.

Malaysian Chinese Music has its origins in the god worship play, which was originally a traditional Chinese folk activity in which villagers invited the troupes to perform songs and dances to pay homage to the gods and ancestors on major traditional festivals, praying for a peaceful and happy life and a bountiful harvest, or to repay the gods for fulfilling their wishes. The Chinese who first migrated to Malaysia brought this folk culture to the region, forming the earliest Malaysian Chinese Music [3].

The emergence of Malaysian Chinese Music is due to the transformation of ethnic psychology and cultural identity under the transformation of Malaysia Chinese identity [4], which is a manifestation of the initiative of Malaysia Chinese to seek cultural identity in the environment of the three major ethnic groups (Malay, Chinese, and Indian). It is also the endless cultural inheritance of Chinese descendants overseas, and it reflects the artistic melody to prove that the Malaysian Chinese do not forget their roots [5].

1.1 The Cultural Identity

Culture is the knowledge and behavior that is specific to a particular population [6]. It does not only refer to a person's personality characteristics but also has a super-personal nature, which is created, shared, and updated by the group [7]. Identity or Identification, as an explicit term in the West, was first coined by psychologist Sigmund Freud, which means "the process of emotional and psychological convergence of an individual with another person, group, or imitative figure. In this process, individuals consciously or unconsciously attribute characteristics such as behaviors and opinions of other people or groups to themselves to seek identity [8].

At a particular time, a group of people develops their values, beliefs, language, skills, physical attributes, interests, and even religion in response to the need to adapt not only to the external environment but also as a result of learning from internal struggles within the group. Through this process, whether consciously or unconsciously, each individual will identify with a certain group of people who have similar, shared characteristics [9]. Cultural identity is a recognition and a value orientation toward a certain culture [10].

Cultural identity is the deepest and most basic manifestation of national identity, an important prerequisite for identity and emotional belonging, the deepest level of identity, the root of a nation's unity, and the soul of harmony. As one of the treasures of Chinese national culture, traditional Chinese music culture contains special ethnic identity symbols that allow Chinese people to experience the qualities of traditional Chinese music in the form of perceptive memories, festival rituals, and emotional evolution, and to express their sense of identity with the national culture contained in Chinese music.

2 The survey and analysis of the cultural identity function of Malaysian Chinese Music

Regarding the function of music, Aristotle believed that music could promote moral behavior, thus creating model citizens for the ideal state [11]. Plato believed that music could bypass reason and penetrate the core of the self, thus affecting the development of a person's character [12]. Elliott has said, "One needs to understand the nature and value of music in its entirety, and music education has a comprehensive value-rich in musical, personal, social, emotional, ethical, and other multiple purposes"

[13]. Margaret and other researchers in Australia have done a research study on the value and participation of children's music, in which all classrooms in the case of kindergarten had a habit: the use of music.

Teachers of all ages used songs to indicate to children the transition from one activity to a new one, and teachers frequently used music to teach learning content, focusing mainly on language acquisition, in which the educational function of music was fully exploited [14]. Chinese Confucian philosophy holds that the function of music is first and foremost to cultivate the body and mind, to educate, and to know manners. The essence of Chinese music is to "teach with music", to use music to change customs, and to use music as a way to govern the country, as one of the main tools to "know the rise and fall", "make relationships mellow", "teach the people to become virtuous", and "change old customs and traditions" [15].

Xunzi - Theory of Music: "Music penetrates the heart very deeply, and it touches the heart very quickly." Music can enter deeply into people's hearts and minds, and it can quickly teach the human mind and improve their cultivation. Music can enlighten people's wisdom. Victor Hugo once said, "There are three keys that open the treasury of human wisdom: mathematics, language, and musical notes." Perceiving notes and feeling music is a figurative thinking process. Music is also a language, it is a form of expressing inner feelings.

The melodies and lyrics in music are rich in philosophy, and in the process of enjoying music, one's moral sentiment is inculcated. Music can strike directly at the heart and soul is an effective means of shaping the beauty of the mind and can enhance the ability to appreciate the realm of music or art. Different music contains different cultures, and the perception of music is the process of knowing the culture. Chinese music carries the wisdom of the Chinese ancestors and their rich culture, and it is produced in a specific space-time context along with specific people, events, and backgrounds, recording the thoughts and feelings of Chinese people in a specific period and reflecting a certain period of history. It conveys a kind of "meaning beyond the music", and plays its function of cultural identity.

After the end of World War II, Southeast Asian countries became independent, and as the Chinese were seen as invaders and exploiters by the local communities, the Chinese exclusion movement swept through Southeast Asia to support, protect, and develop the local indigenous people.

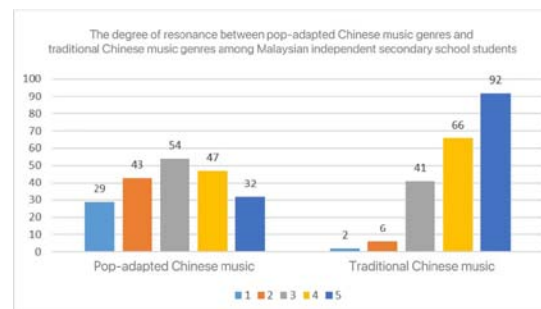
After the establishment of each government, a series of exclusionary policies were introduced, such as enforcing assimilation policies. The elimination of the Chinese community culture has seen Chinese schools bear the brunt of the closure, and Malaysia is certainly no exception.

However, with the unity and continuous struggle of the Malaysia Chinese, they finally survived the waves of racist unitary education policies and preserved elementary schools, secondary schools, and tertiary institutions with Chinese as the main medium of instruction, becoming the only "survivor" of this cultural catastrophe in Southeast Asia and the most well-developed Chinese education system outside of China, of which the existence of independent Chinese secondary schools (hereafter referred to as "independent secondary schools") is the most crucial. Most of the early dissemination and educational functions of Chinese music took place in local music organizations or orchestras.

However, with the popularization of education and the introduction of Chinese music into primary and secondary schools, and even universities, this site of educational function gradually shifted to academic institutions. Music is culturally embedded, and hearing music from a specific culture can elicit attributions to people from the same culture, suggesting that music can also be an important part of personal identity formation [16].

To explore the cultural identity function of Malaysian Chinese Music, the author conducted a questionnaire survey and interviews with teachers and students of Malaysian independent secondary schools. From March 8 to March 26, 2019, the author conducted a questionnaire survey on the cultural identity function of Malaysian Chinese Music with 207 students from 20 different independent secondary schools across Malaysia on "the degree of resonance between pop adaptations of Chinese music genres and traditional Chinese music genres among Malaysian independent secondary school students". The results and data analysis are as follows.

Table 1: The degree of resonance between pop-adapted Chinese music genres and traditional Chinese music genres among Malaysian independent secondary school students



Note: From 1-5 means least resonant to most resonant

The survey data was compiled and analyzed, and the results showed that teachers and students in independent secondary schools have a strong cultural identification with Chinese music. In the "Comparison of the degree of resonance between pop-adapted Chinese music genres and traditional Chinese music genres", the percentages of "easily moved by pop-adapted Chinese music", from least to most easily, were 29 people (14.1%); 43 people (21%); 54 people (26.3%); 47 people (22.9%); and 32 people (15.6%). For traditional Chinese music, the percentages of the 207 respondents from least to most resonant were: 2 people (1.0%); 6 people (2.9%); 41 people (19.8%); 66 people (31.9%); and 92 people (44.4%). The number of people who were "most easily moved by traditional Chinese music" reached 44.4%, while only 3.9% chose "least easily".

The distribution of this data shows that the majority of independent secondary school students are more likely to relate to Chinese music. Although the surveyed groups resonate more strongly with traditional Chinese music, they still resonate with pop-adapted Chinese music with a more even attitude, and this part reflects the surveyed group members' strong identification with Chinese national culture.

To enhance the scientific and depth of interpretation of the analysis conclusions, interview information was introduced as a supplementary aid to deepen the interpretation and explanation of the conclusions of the questionnaire data analysis. The author interviewed 2 orchestra coaches who are active in Central and South Malaysia 4 orchestra coaches who are teaching in different independent secondary schools in Central and South Malaysia and 7 graduate or active orchestra members via social networking phone. In the interview, regarding the cultural and educational function of Chinese music, Mr. Liang Hankui said, "Traditional Chinese music has a very rich flavor as well as connotation."

In terms of the moral education function of Chinese music, Mr. Liang Hankui talked about, "A Chinese orchestra is a group of dozens of people, besides learning music, they also learn to treat people and get along well with other people." In response to the aesthetic education function of Chinese music, Coach Su Zhongyang believes, "A lot of Chinese music has stories to support it so that the performers can substitute emotions and

moods into the notes.” In terms of the educational function of Chinese music for group education, Coach Su Zhongyang pointed out, “Traditional music, why not others? Local (folk-adapted) music, which can be done with fewer instruments, is not very helpful for the group (education). Traditional tunes cannot be completed without 50 or 60 people.” It can be seen that Malaysian Chinese Music instructors agree with the various educational functions of Chinese music, and with Chinese music. During the teaching process, they will have a deeper understanding of Chinese music and even the perception of Chinese culture, their hearts can be purified by Chinese music, and they can infect students to love music and even life, making people feel good, and the cultural identity function of Chinese music can be reflected.

From the analysis of the above questionnaire data and interviews, it is easy to see that teachers and students in Malaysian independent secondary schools have a strong sense of cultural identity with Chinese music. Chinese music carries the culture of the Chinese nation and expresses the cultural meaning thoughts and feelings of the Chinese nation with the help of lyrics and melodies. The process of listening to and singing Chinese music is a communication between the hearts and minds of Malaysian Chinese and the lyrics and melodies of Chinese music.

The cultural message reflected in Chinese music can evoke the Malaysian Chinese’s identification with the Chinese national culture and is important in enhancing the sense of community and team spirit among the Chinese. In Chinese music, the Chinese can understand a rhythm that allows all Chinese to communicate their emotions, thus forming a whole and creating emotional resonance and a strong sense of cultural identity.

2.1 The principle for the generation of cultural identity function in Malaysian Chinese Music

2.1.1 The Idea of Harmony in Chinese Music

A batch of bone flutes was unearthed in 1986-1987 in Jiahu, Wuyang, Henan Province. According to the tests, the bone flutes are about 9,000 years old and are products of the Neolithic period, which is the earliest date that can be traced back to Chinese music culture. This batch of bone flutes excavated in Jiahu is by far the earliest, most complete, and most numerous musical instruments in the world that can be played.

The Jiahu bone flute is made of a waterfowl’s ulna bone with the ends sawn off and the joints drilled and is 22.7 cm long with a small hole in the body of the flute. Xiao Xinghua, a researcher at the Institute of Music of the Chinese Academy of Arts, and Huang Xiangpeng, a renowned music archaeologist, conducted a tonometric study of the bone flute, and the report by Huang Xiangpeng and others, published in the journal *Heritage*, is the most authoritative report to date on the Jiahu bone flute. The report states: “..... we conclude that the scale structure of this bone flute is at least a six-voice scale, and possibly a seven-voice, all-inclusive, ancient lower Slavonic scale” [17].

It is estimated that the flute-makers used the method of punching small holes to adjust the tone difference of individual holes, reflecting the fact that the Jiahu people at that time had the basic concept of scale and pitch, and the relationship of intervals was passed down. Harmony is an important spirit of traditional Chinese culture, which embodies the profound experiences and thoughts of the ancients on the universe, heaven, and earth, and social life, and embodies the harmonious rhythm within the universe and heaven and also contains the harmonious relationship between social life, overflowing with the mutual promotion, coordination, interdependence, and coexistence between the universe, heaven and earth, and social life. The ancients believed that all things harmonize, interact, and correspond with each other. Heaven and man respond and adapt to each other. “Zhuangzi - The Way of Heaven,” says: “To understand that heaven and earth are virtuous by doing nothing is to know the fundamentals of heaven and earth so that we can develop in harmony with nature.

By relying on it to balance and harmonize the world, one can live in harmony with people. To live in harmony with people is the joy of man; to live in harmony with nature is the joy of heaven.” From ancient times to the present, the relationship between human beings and nature has been the primary issue facing human beings, and it concerns the survival and development of human beings. Around this issue, ancient Chinese thinkers, aestheticians, and educators converged on the unity of man and nature and advocated the idea of the unity of heaven and man, and the most fully expressed value form and symbolic form of this is music [18].

In ancient China, there was a kind of music called “Shao music”, which spanned the end of primitive society, slave society, feudal society, and the end of the Qing Dynasty, and was a “great music” to worship the gods of heaven and earth. It has profoundly influenced the Chinese ritual and music system. In the *Analects of Confucius*, “Confucius could not taste meat for a long time since he heard ‘Shao’ music in Qi” [19].

Shao music is the sound of all creatures in heaven and earth, the sound made by all beings. Shao music is the text of all kinds of things, through which all things are expressed centrally and beautifully, so Confucius felt the vitality of all things in heaven and earth and indulged in the best Shao music.

The earliest classification of musical instruments in China is the “Eight Tones Classification”. The word “music” is explained in *Shuowen Jiezi* as follows: “What the heart thinks and what the mouth says are the same.” The ancients said, “The eight tones are in harmony, and the gods are in harmony with each other”. The eight materials of the eight tones are earth, stone, gold, leather, silk, bamboo, Lagenaria, and wood.

The earth is the ocarina, which is a blowing instrument made of clay. The earth is the root of all things growing. It is written in the *Commentary on the Rites of Zhou*: “The earth is the root of all growth; the earth is like spitting out all things.” [20]. The earth carries all things and nurtures all things to support the people. The stone is a chime, a percussion instrument made of stone, which was a common instrument for court music. In the *Shuowen Jiezi*, it is explained that “Chime is also a musical stone” [21]. In ancient times, chimes were also called “stone”. In ancient times, chimes were also called “stone”.

Different stone chimes were of different thicknesses, lengths, and sizes, and their pitch was different, so they formed a set of several chimes. Gold is a bell; a bell is a kind of instrument that is hung up and struck with the mouth facing down. Chimes are traditional Chinese percussion instruments that began in the Bronze Age. It is made of bronze and consists of different bells arranged according to size and suspended on a huge bell stand, each bell striking at a different pitch. When gold and stone are woven together, the sound of gold and stone is the sound of heaven and earth moving together. It is used when a great festival is held and heaven and earth rhythmically move at the most sacred time. Leather is a drum, which is one of the earliest percussion instruments among primitive musical instruments.

“Drum” is made of leather, which not only refers to the instrument but more importantly, the word “drum” has a very rich meaning. In “Military strategies of Caogui”, there is “The first time the drum was beaten, the soldiers’ courage was boosted; the second time, weakened; the third time, exhausted.” “Drum” refers to the call of the ancestors, the call of the gods to make people rush forward. Silk, the ancient Chinese zither, the serpent, and all other stringed music contain “silk”. “Silkworm”, the insect also represents another large category of life.

The silkworm is an insect that made an important contribution to agricultural production in ancient times. The silkworm industry was one of the pillars of ancient agriculture, and after thousands of years of cultural heritage, the insect has long been integrated into traditional Chinese culture, becoming a symbol of farming culture. Insects are products of nature, and they accompanied the ancient people in the process of understanding nature. Bamboo is the material for musical instruments such as the flute, xiao, and

chi. Bamboo, after oracle bone and gold inscriptions, is “Jian”, and “jian” is composed of “book”, “dian”, “canon” and so on. Bamboo played many roles in ancient Chinese society. Before paper was invented, bamboo was one of the most important writing instruments.

There are also xiao and flute instruments, also made of bamboo, so “bamboo” has the meaning of musical instruments and music. Lagenaria, which is a calabash, such as Hulusi. Lusheng, a reed wind instrument for Miao, Yao, and Dong people in southwest China. Legend has it that the sheng was created by Nuwa, made of bamboo, about four feet long, with the tube inserted into the Lagenaria. The “Shuowen Jiezi” notes: “The sheng conveys the sound of the first month. In the first month, everything grows, so it is called sheng” [21].

Wood is a wooden doxa. Wooden doxa is a kind of doxa, a loud instrument used to warn the public in ancient China. According to Liuxie, “Wenxin Diao Long - Yuan Dao”, “These classics, like the wooden tongue and brass bells used in governance, respond to a thousand miles when they are turned on and vibrate and have been handed down like treasures from a Confucian lecture hall, truly carrying forward the light of heaven and earth and inspiring people’s wisdom.” [22].

In ancient China, the use of the wooden doxa was often associated with official acts, and gradually, many symbolic meanings were attached to it, such as comparing the wooden doxa to sages and wise men who proclaimed the will of heaven and authoritative doctrines, so that the whole world responded to this call. These eight tones represent all kinds of sounds in the world. They are the ocarina of earth, the doxa of wood, the bell of gold, the chime of stone, the zither of silk, the chi of bamboo, the gourd of leather, the Lagenaria of sheng, and so on.

It is meaningful that music has been included in the book of Ruler and Calendar since ancient times, together with heaven and earth, the calendar, and so on. The Book of Jin - Calendar and the Book of Rhythm talks about it very thoroughly: “The mysterious Tao is all-encompassing, and its divine subtlety is reflected in yin and yang; the subtlety of tangible objects is reflected in rhythm and lute. The sages observed the changes of the four seasons, and made a kyu table to record the seasonal transitions; they observed the musical sounds corresponding to the five elements and cast bells to distinguish their heights, to comply with the characteristics of music to promote the nine virtues so that the music of prosperity, seriousness, and solemnity can harmoniously assist the state administration.

However, the texture of copper is like leather, so the size of the bell mouth is not easy to determine; bamboo is round and hollow, so its length is easy to cut. Therefore, the divine gaze used bamboo as a rhythm to regulate the pitch of the bell. The three rhythms of Huangzhong, Guxi, and Yizhe were determined first, and then the three rhythms of Taicu, Ruibin, and Wushe were equally divided as the above three rhythms and inserted in between, and finally, the other six rhythms such as Dalu were inserted between the above six rhythms to form the twelve rhythms, which reflects the law of nature. At the same time, also use the sundial shadow degree to adjust the seasonal moon, with the tube ash waiting for the earth, so the yin and yang reconciliation is accurate sundial shadow.

The tube can fly ashes in response, blowing its sound, it is the sound of harmony between heaven and earth.” That is to say, the melody of music, the upper follow the heavenly way, the lower effect of the earth. This is the so-called “Qionglin”, “Once the winter solstice Yang Qi first move, the reed ash will fly; autumn once the leaves on the wrong tree, only then will have fallen”. That is to say, three days before the winter solstice, in the mantle-sealed room, placed twelve reed pipes, with reed membrane burned into the ash, plugged with the mouth of the pipe, waiting for the winter solstice, because the Yang Qi rises, the mouth of the pipe of ash will fly, to respond to the time of the earth.

The sound of the reed pipe of corresponding length is the “sound of harmony between heaven and earth”. This is the keynote of all music. It is equivalent to the “center” of the music score nowadays. Chinese music, which contains the “sound of harmony between heaven and earth”, purifies the heart, sublimates the realm, unifies heaven and man, and achieves elegance, tranquility, transcendence, and spontaneity. Music is not only an expression of individual life, but also a kind of symbiosis between man and man, between man and society, and between man and nature. From the harmony of music to the harmony of people, the harmony of family and nation, and then elevated to the essence of things and the law of heaven and earth. That is the music of harmony and symbiosis [18].

According to Cassirer, “Man is a symbolic animal”. He creatively defines man as an animal symbol, that is, an animal that can use symbols to create culture. Man can create the world of culture, and on the other hand, the world of culture in turn acts on man, and the symbolic system of culture invariably influences all of man’s external perceptions and internal ideas. As musical and cultural symbols, the eight tones link nature, heaven, and earth with human beings, reflecting the idea of harmony in Chinese music. The “harmony” of the eight tones includes two levels of meaning: the inner “harmony” and the outer “harmony”.

Internal “harmony” refers to the harmonious properties of the music itself; external “harmony” is the purpose of the eight tones, which is to give aesthetic pleasure to the listener to achieve inner harmony and maintain social harmony. The internal and external “harmony” together embody the value of the eight tones as symbols of communication between nature, heaven and earth, and human beings.

Man, and society, man and nature, are the two major elements of reality. The existence of nature not only affects man’s life but also his feelings and thoughts. People are bound to build their cultural structure in their living environment with realistic cultural activities. “Harmony” is rooted in the soil of Chinese culture, and traditional culture is inherently characterized by “harmony”. The Chinese ancestors lived in a relatively isolated continental environment for a long time and formed a large unified social pattern early on, mainly engaged in agricultural production with the rotation of the seasons and the growth of collections.

Agricultural production was highly dependent on changes in weather and physical conditions. According to records, the understanding of the changing seasons was formed as early as the Xia Dynasty. “For the original (innate), nature will not be violated in the course of its operation, while for various phenomena (posterior), they will only appear at the right time.” The long-term agricultural production practice has shaped people’s daily lives, gradually formed people’s dependence on the nature of heaven and earth, guided people’s understanding and grasp of the laws of nature, and gradually formed a holistic and comprehensive way of thinking, and through the imitation of the laws of nature, and then establish the corresponding social order, which is called “the unity of heaven and man”.

The ancients explored the nature of heaven and earth and concluded that there are eight kinds of materials: earth, stone, gold, leather, silk, bamboo, Lagenaria, and wood, which are made into musical instruments to form the eight tones. Ming dynasty phonetician, collector Wang Bangzhi’s book “Lülü Zhengsheng”, Volume 35 to Volume 48, discusses the scale of musical instruments, the size of the instruments, the different sizes of the instruments, and the coordination of different instruments all affect the harmony and beauty of the music.

In his book, Wang Bangzhi discusses the specific dimensions of each part of the musical instruments, such as the specific data of the yellow bells of the chime and gold stone instruments, the number of silk strings used for each of the twelve rhythms of the zither, the length of each of the rhythmical pianos, and the circumference of the ocarinas and drums.

These data were obtained by the ancient people through observation of the natural world, experience in making, and ear sensitivity, which means that only when a musical instrument is made in strict accordance with certain dimensions can it be played beautifully and meet the aesthetics of people's hearing at that time. Only instruments made under such data could achieve a harmonious sound and meet the aesthetics and requirements of the people of that time. In his work, Wang Bangzhi listed the specific dimensions of the different sizes and forms of some instruments, not only for the size of the playing sound, the availability of the rhythms, and the limitations of the production conditions but also for the coordination and use of different sizes of instruments.

The different sizes and shapes, the different rhythms, and the different instruments should work together to achieve a harmonious sound. Only in this way can the music of the ancients meet the requirements of the ancient people, that is, "the eight tones are in harmony, and the gods are in harmony with each other". Traditionally, the Chinese classify the world's material elements into "five elements", namely, gold, wood, water, fire, and earth. They are not only mutually aggressive, such as water grinds fire, gold grinds wood, etc., but also harmonious, such as water giving birth to wood and wood giving birth to fire.

Their mutual grams and harmonization constitute the material world of existence. According to the philosophy of the world's mutual gram and harmony, the Chinese tradition defines the world of music as "eight tones", namely, earth, stone, gold, leather, silk, bamboo, Lagenaria, and wood as mentioned above. These "eight tones" also belong to the contradictory opposites and unity, such as yin and yang, light and dark, rigid and soft, broken and continuous, etc. The eight tones contrast with each other, and at the same time harmonize with each other and weave into music, synthesize into the world of sound, and become a symbolic system of communication between people and heaven and earth.

The idea of harmony contained in Chinese music is also reflected in the lyrics. The lyrics are composed of Chinese characters, which reflect the ancient Chinese process of living in harmony with nature. The Chinese character "一" has different meanings in different positions, for example, "三" is the beginning of all things, representing heaven, earth, and man; Dong Zhongshu said: "In ancient times, the character was created with three horizontal lines and a vertical line running through it, called '王'. The three crosses represent heaven, earth, and man, and the one vertical that connects them becomes the '王'." This explains that people should respect heaven, and the earth, and cherish all things. "Nature made heaven and earth and also made me, I co-exist with all things in heaven and earth, unified in nature." These three "crosses" illustrate the close relationship between heaven, earth, and man, and the addition of a "vertical" to make "王" indicates the "unity of heaven and man" [23].

It can be seen that "the thinking of the Chinese character is why the Chinese character is there" [24], which means that the construction of the Chinese character itself is the process of shaping the thinking, and it is carrying strong harmonious thinking. The creation of a Chinese character is the product of gradual agreement through the process of countless years of change, the cognitive interplay of human thinking, the repeated accumulation of experience, and gradual evolution, which itself reflects the Chinese nation's habit of thinking in opposition and unity and the cultural psychology of symmetry and harmony. Chen Yinke: "Explaining a Chinese character is often a history of Chinese culture." It is a comprehensive and systematic way of thinking; whose main characteristic is an image. Chinese characters are symbols that record the Chinese language, symbols that carry rich and deep historical and cultural information as society progresses.

Chinese characters are formed through the psychological and complex thinking system of ancient people, covering all aspects of ancient social and cultural life, such as the laws of nature and the universe, ethics and morality, religion and philosophy, clever wisdom, people's labor, customs, and manners, etc. They are the concentrated body of history and culture, and are the "living fossil". From the systematic viewpoint of all scripts, only Chinese characters imply a soft power. Understanding the cultural heritage of Chinese characters, like a clear stream flowing in the heart, reaches inner peace, harmony, self-control, and stability.

Beautiful music, with its beautiful melodies and rich lyrics, reflects a kind of resonance between people and nature and heaven. Such resonance can make people feel life according to the harmonious melody they experience, and under the guidance of beautiful music, people can live together harmoniously, forming a peaceful, friendly, and lively social situation of common survival and common development. China has been a country that attaches great importance to harmony since ancient times, and the idea of harmony embodied in the eight tones of harmony as a symbol of music culture contains the cultural accumulation of China's ancient civilization of more than 5,000 years.

Human beings can accumulate, increase, pass on, and transcend time and space through the creation of symbols to form human education. Human education, in essence, is also a creative process in which future generations learn from their predecessors, and this process of learning and transmission needs to be realized by symbols. In the process of passing on Chinese music culture, Chinese people can learn from the lyrics the figurative and harmonious way of thinking contained in its words, and experience the idea of harmony contained in Chinese music.

2.1.2 The Representation of Chinese National Cultural Symbols and Their Identity

"Symbol" is the core concept in Ernst Cassirer's philosophy. In Cassirer's philosophy, man, symbol, and culture are inseparable, and symbol is the common essence of man and culture. And symbol as culture, we can call it symbolic form. "Symbol" is the bridge and link between man and culture. Man creates culture through symbols, which means they create a symbolic world, and in turn, this symbolic world also shapes man.

People living in different ethnic groups create cultural symbols that belong to their ethnic groups, which in turn influence people's thinking and emotions, thus influencing the construction of their cultural identity. The "Da Cihai-Ethnic Volume" explains ethnic group as a term applied in anthropology, ethnology, sociology, and other disciplines [25]. An ethnic group is "a named and self-defined human community whose members share a common ancestral myth, a common memory, and one or more common cultural elements" [26]. The concept of community highlights the organic combination of tradition, history, emotion, and mutual recognition [27].

Members of the same ethnic group create their own culture in the process of common production and life, which becomes the common historical memory of the members of the group. The culture of an ethnic group includes cultural elements such as language, gender, dress, ethnicity, religion, etc., These cultural elements are represented in the form of symbols. Among all these cultural symbols, language is the soul. In the Chinese community, the basic component of language is Chinese characters, which serve as a symbolic carrier to record the common memory of the community. The lyrics of Chinese music are composed by Chinese characters, which gives Chinese music a profound cultural connotation and influences the thinking patterns of Chinese people. At the same time, music as a language is also an important part of ethnic culture.

In social life, individuals conceive of themselves as belonging to the same cultural group as others to seek their cultural identity

[28], and music has a symbolic meaning; the process of representing musical cultural identity is the process of helping members of the community to find the sense of belonging of their cultural identity. Being in the same ethnic group, telling the same historical stories, and sharing the same language, this common relationship has created a connection between Chinese national culture and Chinese emotions among the Chinese ethnic group, forming a deep-rooted Chinese cultural identity and a strong Chinese cultural complex, making the Chinese always adhere to the belief of returning to their roots and passing on their culture from generation to generation. On the one hand, men create symbols, and Chinese people create Chinese music. As a linguistic symbol, the lyrics of Chinese music contain Chinese national culture and carry the historical memory of Malaysian Chinese, which has a heavy cultural symbolic meaning and forms a cultural identity, and this meaning is given by Chinese characters as a special symbol. Characters have a solid symbolic feature and show the degree of knowledge of the world, which is summarized in characters through abstract generalization. As the written symbols of language, characters record the content of language, carry the ideas of language, and pass on language as a cultural heritage from generation to generation.

Chinese characters are a type of character, and behind them lies the brilliant civilization of the Chinese nation. Chinese characters are the best carrier for the Chinese people to understand and pass on the culture of the Chinese nation. General Secretary Xi Jinping once said, "Chinese characters are the hallmark of Chinese cultural heritage. The Yinxu oracle bone script is more than 3,000 years away from now, and for more than 3,000 years, the structure of Chinese characters has not changed; this heritage is the true Chinese gene".

The fact that Chinese civilization has been able to develop continuously, without interruption, and has always remained vigorous is closely related to the development of Chinese character culture. For thousands of years, every Chinese character has had a process of evolution. Although it has changed different forms of calligraphy, such as oracle bone, seal script, official script, cursive script, line script, and regular script, the constant in the evolution is its writing structure, which is the process of inheriting the Chinese culture.

On the other hand, Chinese characters as symbols express the Chinese way of thinking. Zhang Shiya from Southwest University China believed that the fundamental of forming the cultural identity of an ethnic group, besides costume, custom, religion, and other "obvious" identity dimensions, there are some "hidden" dimensions in the culture. For instance, using a unique language and characters of an ethnic group that expresses its way of thinking, as well as the materialized form of its mode of thought, combining with the humanity style and nature to form a specific ethnic group's cultural and psychological field [29]. This kind of ethnic group thinking pattern carries important meaning in Chinese cultural identity. Characters are the main tool of brain thinking.

The elements of thinking are language and characters. The process of thinking operation is the process of handling language and writing. The way that the brain handles Chinese characters is just like how it handles images. Chinese characters reflect the process of how ancient Chinese could live harmoniously with nature. It is a comprehensive and systematic thinking pattern and the main feature is an image. Image analysis is a kind of analogy that carries "ambiguity". According to the overall feature of the image, it is a comprehensive comparison and not a complete quantified analysis. It does not require length, edges, or other quantification to coincide completely.

For the brain to generalize and compare the features of an image, the whole process is completed under the subconscious mind. Visual pattern judgment and verification patterns are generalization and analogy ways of thinking. It is a "character thinking pattern". There is a scholar who called it a "like thinking" pattern. "Analogy" is an important category in Chinese



logical thought, and "like thinking" is a way of thinking based on the concept of analogy [30]. The idea of "thinking by analogy" has a long history in China, and it has been discussed in many ancient Chinese philosophical works. The idea of aggregation "from analogy" became the main way of thinking in the Book of Changes [31], the "first of the six meridians" [32].

In this kind of thinking pattern, when it is in the process of applying, the result that is derived from appearance and inference, i.e. between matter and reason, does not depend on general logical rules to build up. It is so-called causality and only depends on imagination. This inference method has a sentimental and intuitive nature. That is why this kind of thinking pattern is so abstruse. The "like thinking" of the Chinese reflects that they are good at expressing their thoughts implicitly and tactfully. It also shows the thinking characteristic of how Chinese comprehend things and matters subjectively. Since ancient times, "Chinese characters" have played the role of Chinese thinking tools.

They inspired the "people's wisdom" of ancient Chinese, endowing the Chinese ethnic group with a unique emotional world. This made them obtain their wisdom a very long time ago and let Chinese civilization be inherited from generation to generation until today.

The characters of different ethnic groups represent different thinking patterns and affect the cultural identity of ethnic members. For example, Chinese characters and Western alphabets represent completely different forms of characters. The alphabet represents phonology, with visual images of pronunciation, and when written in the alphabet, words are broken down into basic phonemes represented by 20-30 visual symbols [33].

The Chinese writing system, on the other hand, requires one to memorize thousands of square characters, and when writing with Chinese characters, one needs to use pictographic and metaphorical symbols, so Chinese characters are less abstract than alphabetic characters, which express the Chinese people's figurative thinking pattern. Another example is the glyphs. The character for "弓" ("bow") is written in oracle bone inscription

as , which is a weapon used to shoot arrows. With the tough wood as the stem and the silk as the string, the arrow was mounted on the bow, and the string could be drawn and fired. The character for "弓" ("bow") in the oracle bone inscription resembles a bow of this shape. Since the shape of the back of the bow is curved, the character "弓" ("bow") also has the meaning of bending. The character "引" ("string") is written in oracle bone as , which resembles the shape of a person pulling a bow and string. The original meaning of "引" ("string") is to open the bow, which is derived from the meaning of pulling and pulling. The initial Chinese characters were mostly depicted according to the shapes of physical objects, which were vivid and had a profound impact on Chinese people's thinking patterns.

In addition, Western musical thought, when discussing music, first of all, studied it as an object, analyzing its structure, harmony, melody, rhythm, etc., with a preference for rationality, which is fundamentally rooted in the Greek spirit of inquiry and knowledge. In China, where Confucianism is the core of music thought, it is advocated that music should reflect the thoughts and emotions of the outside world, take "harmony" as the ideal, and pursue lyricism to bring deepening thoughts and emotional sublimation [34]. The above-mentioned hieroglyphic thinking and Confucianism are integrated into Chinese music, which itself is the gene of Chinese national culture and gives Chinese people a unique emotional world.

Furthermore, culture is represented in the form of symbols, which influence Chinese people's identification with Chinese

national culture. Musical and cultural symbols connect people's emotions with the unique culture, and Chinese music connects Chinese people's emotions with Chinese national culture, thus representing Chinese people's cultural identity. The term "representation" originates from psychology and was introduced into the field of mathematics education by Bruner in 1966 to describe children's thinking activities, proposing three forms of representation: active, pictorial, and symbolic for conceptual learning [35].

This word is usually understood by the meaning's "presentation" "reappearance" "recurrence" and others. Its meaning is profound and nearly covers the domain of the whole society and humanities. "Representation" is normally understood by using language to tell others or the world, or say certain meaningful words.

The world is meaningfully stated and through representation, people organize the world and reality through the act of naming its elements. It is a process in which people relate their cognition of things to a notional system using symbols. Through cultural change, from linguistics to semiotics, representation shows its significance in cultural studies. The contents of materials, notions, related behavior, and the process of cultural practices become important aspects of cultural representation. In the issue between cultural identity and cultural representation, through a series of dissertations, Stuart Hall changed the traditional questions from "Who are we" "Where did we come from" and "Where will we go to" to "Who will we become" "How are we being represented" as well as "If we are influenced how to represent ourselves" [36].

This causes the notion of cultural identity to move from a quiescent state to a dynamic state, from a subject's centralization to a subject's decentralization, and from completeness to incompleteness. A particular representation system also fixes the significance of music culture. Its cultural representation too is a practical process using all kinds of concepts, notions, and sentiments related to music, in the form of symbols that can be conveyed and interpreted. As a medium of musical representation, Chinese music has cultural connotations in its lyrics. When Chinese people hear Chinese music, their thoughts will be drawn back to history, as if they were there to experience the charm of Chinese culture, and in this process, the cultural identity of Chinese people will gradually become clear.

In addition, music has a metaphorical meaning, the representation of musical cultural identity gives people a sense of belonging to cultural identity, and Chinese music becomes an artistic expression of Chinese emotions and cultural perception. Concerning metaphor, the Greek word metaphor means "to transform, to bring", emphasizing the result of transferring one thing to another. Meta means "to come" and herein means "to carry" [37]. The ancient Greek philosopher Aristotle was the first to mention the hermeneutic research method of Metaphor [38], in which collective memory and cultural memory are metaphors that can be used to explain a range of social phenomena [39]. Timothy Rice published an article entitled "Time, Place and Metaphor in Musical Experience and Ethnography", Ethnomusicology. The article raised a notion related to meaning construction – "musical metaphor" [40].

Regarding metaphor, Robert A. Nisbet believed that "metaphor is a kind of approach moving from certainty to uncertainty. Meanwhile, metaphor is also a cognitive approach, the characteristic of a thing that can be verified changes into another thing in the blink of an eye almost under the state of unconsciousness [41]. Yet, these things are too strange and complicated and therefore, they are unknown to us." "Metaphor is a way of which we relate two fields of unrelated experiences in a twinkling of an eye, forming an interpretive imagery that is highly generalized." Hence, metaphor is a kind of change in nature. It is also an inevitable process of the art of music practice achieving various symbolic meanings under different contexts. In other words, once a piece of musical work with determinate meaning enters into different social and cultural fields, it may

lose its original meaning and possess new metaphorical meaning.

Under these circumstances, the metaphor of music becomes a process of creation. The system and meaning of music culture are created through this process. Meanwhile, this kind of creation is not only an individual creation but the creation of an ethnic group and history. It is the creation of time as well as the dimensions. Representation of music's cultural identity is a dynamic and changing system. Its rhythm and lyrics become the result of the behavioral and practical product.

"Human, a society and a history" becomes the occurrence of behavioral practice for an ethnic group's psychological field. "Symbol and meaning" become the significant result of behavioral practice. In Chinese music, the process of reproducing Chinese lyrics and melodies is the process of creating musical metaphors. Chinese music expresses the cultural information of a specific historical period, which makes the Chinese culture and the Chinese national sentiment of the Chinese people merge, and its cultural identity function is then expressed completely and authentically.

Finally, when the Chinese culture, which is the shared historical memory of the Chinese people, is represented through symbols, and the Chinese find a cultural identity to belong to, the Chinese develop a deep Chinese cultural complex, and this deep-rooted Chinese cultural identity makes them uphold the belief of returning to their roots and passing on their cultural heritage. For an ethnic group, its perception of past culture is a process of individual and group search for cultural identity [42], in which members of the group develop a strong sense of cultural identity [43].

As Chinese, Malaysian Chinese have a deep sense of identification with Chinese culture, and they attach great importance to returning to their roots, with a strong sense of "root culture". The character "根" ("root") has a left-right structure and is a morphophonemic character, with "木" ("tree") as the form and "艮" ("tough") as the sound. The original meaning of "艮" ("tough") is "not to give way to each other", and it also has the meaning of hardness and solidity. In the seal script, the "木" ("tree") on the left of the character "根" ("root") is like a tree, and the "艮" ("tough") on the right is like a person leaning against the tree on the left. The original meaning of the Chinese character "根" ("root") refers to the underground part of the plant except for the stem, which is extended to the origin and base of things, including the root of things and the origin of culture. Idioms related to the word "根" ("root"), such as "to grow roots" "to get to the bottom" "deep-rooted", "to trace roots" and so on, are all included in the "root culture" [44].

The Chinese people have a strong sentiment for their homeland, and "root culture" is based on the traditional Chinese ideology of recognizing and respecting ancestors and returning to their roots [45]. "The inability to return to one's roots" means that the individual is cut off from his or her original family or ethnic group, creating an unfillable gap in cultural memory, which is a typical expression of loss of cultural identity [46]. The Chinese concept of returning to their roots is closely linked to the blood and geographical ties in which they live. The Chinese nation as a group, has its own common beliefs, with which they maintain the vitality of the long-lasting continuity of the national culture. The Malaysian Chinese went down South to Nanyang, far from their homeland, and started their life overseas with a strong sense of homesickness.

Being overseas, they have to face the conflict between the Chinese national culture and the native Malaysian culture as well as other cultures. In such a difficult environment, a large proportion of Chinese still hold on to their national culture and

root firmly for their national culture.

Identifying with the culture of the ethnic group is inseparable from the transmission of the culture, i.e., "passing on the culture". Zhuangzi - The Master of Health and Life: "The firewood that takes light to illuminate things will eventually burn out, but the fire is passed on and will never be extinguished." [47].

The original meaning is that when the firewood is burnt out, the fire can still be passed on. In ancient times, it meant that the spirit of a person is not extinguished; now, it is used to refer to the transmission of knowledge and skills from generation to generation; it also refers to the inexhaustible transmission of teachers and students, or the transmission of race, lineage, culture, and spirit. The excellent Chinese traditional culture has been preserved precisely because of the cultural heritage and perseverance of the Chinese nation, which has been passed down from generation to generation.

Malaysian Chinese Music is the spiritual fire in the hearts of Malaysian Chinese, and it is only through the inheritance love, and transmission of Malaysian Chinese from generation to generation that the fire of national spiritual culture continues to burn. Malaysia's Chinese have a deep-seated national and cultural identity in their hearts, and although they are far away from other countries, they have built a strong Chinese national cohesion, which has enabled the Chinese culture to be passed on.

3 The analysis of the cultural identity function of Malaysian Chinese Music with the example of "Chuan Deng"

3.1 The origin of "Chuan Deng"

"Chuan Deng" was "born" in 1982. A Singapore poet, Mr. Toh Lam Huat, and a musician, Dr. Zhang Pan composed the song. Over the years, "Chuan Deng" has spoken of the Chinese people's adherence to their cultural traditions and their expectations for the development of their communities, and "Chuan Deng" can be regarded as a Chinese "national spiritual song" [48]. One of the backgrounds of the song was that it was the time when Nanyang University Singapore was forced to "close down", and Merged by the National University of Singapore [49].

Thus, the alumni of the university lost their Alma Mater and the Chinese community in South East Asia was extremely heartbroken. Another background was that Malaysian Chinese had a dreadfully grief-stricken and indignant life during the 1980s. Some of the government bodies and radical politicians who were racist worked together to maliciously distort the issue of Malaysian Chinese identity. They claimed that the Chinese were "immigrants" "marauders" "greedy migrants" and so on. This phenomenon of unequal ethnic relations based on one ethnicity, opposing and rejecting the construction of another ethnic identity, has been particularly evident in Malaysia after the 1990s, thus affecting the construction of Chinese cultural identity [50] [51]. They had brushed aside the fact that the country was built and developed together by the multiple races in Malaysia's history. Chinese were rumored, defamed, slandered, and attacked from all sides. Chinese were attacked and defeated in politics, economy, culture, and education respectively. From 1969 to the present, the influence of the Chinese in the political system has been waning despite their formal political participation [52].

The heyday of Chinese and Chinese political parties' participation in the political life of the country in Malaysia is gone [53]. This caused the "Lalang Operation" which many people felt sorry for. More than one hundred leaders from Chinese associations and social activists were arrested and sent to prison. "Chuan Deng" was "born" under this kind of background. The song was first sung in the Singapore Leoned' Oro prize-giving ceremony. A few students from Foon Yew High School Johor Bahru attended the ceremony and brought back the song. According to what they had memorized, they started singing the song, which caused a great shock. In 1987,

Xiao Man (Chen Zaifan) who is a poet from Johor Bahru, and a musician, Tan Hooi Song introduced the song as one of the events during the "1st Thousands of Lights Mid-Autumn Festival Celebration". Facing the sea, more than one thousand It has become the spiritual support to Chinese society, too.

3.2 The reason why "Chuan Deng" becomes an ethnic group's identity

Ernst Cassirer said, "Man creates symbols, henceforth the symbols educate the nature of man. [54]" "Chuan Deng" originated from the Buddhist culture, meaning the Saint who obtains the bodhi wisdom, like a beacon. It brightens oneself and at the same time, lightens other lamps that are in the chaotic world. The light is passed on from one to another and from generation to generation, reaching the stage of constant brightness from time immemorial. "Chuan Deng", as a kind of symbol, not only records collective historical memory but also delivers the message of everlasting truth and the great fire of spirit.

Yet, language, especially the language that is broadcast through songs, i.e. lyrics, is an important expression of a spiritual culture of "willpower" and "sentiment". It is highly significant in the cultural identity of an ethnic group. The composition of music depends on shouts and screams. Yet, shouts and screams are sentiments and expressions that are natural, direct, and complete. They can shock people physically and instantly, people can't help having the feeling of sympathy. Even the most sensitive feelings in the whole nervous system like excitement, resonance, and a way out are all found in music. "Chuan Deng" is a common and popular song in the Malaysian Chinese community, appearing in different kinds of ceremonies and activities as a ceremony of cultural identity [55].

The song has turned into a beacon that inherits Chinese culture, brightening the soul and sense of belonging of all Chinese. A long river that has endless life, a common memory from history, the great wisdom of a nation, the excellent Chinese culture, and a good quality of heart and soul need this type of "Chuan Deng". Generally, the cultural psychology of humans is formed by four main elements, namely, willpower, language, religion, and sentiment. Lyric, as a kind of special language, can awaken a group's feelings and arouse great cultural identity [55]. Different nations have different historical and cultural backgrounds. Hence, songs of different styles are derived from different ethnic groups. It shows the original character of an ethnic group that is formed at an early stage. It also nakedly reveals the true feelings of the relationships between humans and nature, human and human as well as humans and society under the restriction of the materialistic environment. The song "Chuan Deng" consists of cultural characteristic that causes common feelings and therefore, it inspires the Chinese who have found their sense of belonging from generation to generation. The song retains and assimilates the genes and nutrients of traditional culture so that the Chinese can pass it on endlessly from generation to generation.

The process of cultural identity normally originates from the chasm of history or society. Before the 16th century, Chinese from China started trading in Nanyang, a few countries near the South China Sea, including the Malay Archipelago, the Republic of the Philippines, and Indonesia. However, they only started to settle down at these places approximately a hundred years ago. A great number of Chinese migrated to Malaya and settled down after the arrival of British colonists. Sadly, the British colonial government only treated Malays as natives. Most of the Chinese could not get their citizenship even after World War II, holding the status of immigrants [56]. Chinese, face different environments, climates, political cultures, social life, and religion. It was difficult for them to maintain their original lifestyle, they had no choice but to adjust their inner cultural mentality. They had to face the problems like, "Who am I?" "To survive, what type of attitude should I have?" etc. Being in the midst of drastic environmental changes, their hearts are full of uncertainty and anxiety, and this is when faith becomes a force

that provides them with spiritual support [57]. The Chinese need to know where they come from to form an identity and cultural identity [58].

The Chinese cultural identity became more obvious and the awareness of cultural consciousness began to grow stronger. When an ethnic group experiences various kind of adversities and disasters, certain symbols that have recorded the calamities can cause the ethnic group to work harder and have more self-confidence [59]. This inspires people to learn from their mistakes and become more mature. Those symbols that have recorded such adversities and disasters of an ethnic group should be preserved so that they can become part of the memory of the group. It has led to a higher level of ethnic cohesion and a stronger identification with the ethnic group [60] [61] [62].

The song "Chuan Deng" carries the heartfelt wishes of Malaysian Chinese and the sense of belonging of their souls, it is sung fervidly among Chinese throughout the world. First, "Chuan Deng" reflects a sense of cultural loss due to a lifestyle change that is challenged by different political systems and alien cultures and caused "cultural trauma" [63]. Second, it reveals the Chinese who had left their homeland and moved down South to Nanyang in the early days. After suffering hardships, they started reminiscing about their homeland and feeling ambivalent about their choice.

Third, the song shows that the connotation of Chinese traditional culture is eliminated and therefore, as a song, "Chuan Deng" is turned into a term and "symbolized". As a result, the Chinese turned the invisible psychological identity and sense of belonging into visible lyrics, this has become extremely significant in Malaysia Chinese's cultural identity. Although Singapore Chinese and Malaysia Chinese share common historical memories, they come across different historical experiences. After Singapore had been formed, the government crippled the Chinese language and Chinese education forcibly. Singapore's government tended to build up a "Western" nation. This is the reason why "Chuan Deng" only appeared for a short period in Singapore. However, I believe that the gene of Chinese culture can last forever as it has a strong life. Economic development can never clear the doubt about Singapore Chinese's cultural identity fundamentally. "Chuan Deng's soul" will spiritually become Singapore Chinese's sense of belonging. As a song and ceremony, the lyrics, melody, and meaning of "Chuan Deng" carry Malaysian Chinese historical memory and realistic mentality. It lets what had happened in the past, what is happening now, and what will happen in the future pause at a "historical" moment so that the Chinese community can create a common sentiment, finding a sense of belonging to their ethnic group; On the other hand, historical memory is what Chinese community currently treats it as a fundamental need, they restructure it to unite the people in the community. History is chosen and interpreted by the Chinese community, through particular influential circumstances, simultaneously they build specific outlooks and promote the cultural identity of the community.

3.3 The reason for the cultural identity of "Chuan Deng"

Identity is the origin of human significance and experience. As Calhoun pointed out without names, languages, and cultures, we would not know that there are humans. The differences between "oneself and others" and "we and they" exist due to names, languages, and cultures... self-awareness – No matter how one feels that self-awareness is discovered, it is still the result of construction – It will forever completely different from what others have specifically judged [64]. The process of music's cultural identity itself is a kind of "diverse construction" [65].

With the multicultural juxtaposition of world music education, music should be understood and dialogued not only as a work to be interpreted but as a culture in the process of construction [66]. "Diverse" can be comprehended by the differences between the music cultural characteristics of this kind of music and Malay music, as well as Indian music. The song "Chuan Deng"

involves emotions, body, spirit, and the various experiences of different senses; Chinese sing aloud the music experience and at the same time, relate the experience, historical memory as well as the emotional experience in reality.

These issues have directly shown that the basic point of music's cultural identity is human-centered, causing the Chinese to determine the process of identifying the questions "who", and "for whom" so that the symbolic content of the identity is determined. "The forming of history, the maintenance of society, the creation and experiences of oneself" are the background theories and specific cultural psychological field of the music cultural identity study. "Chuan Deng" was directly used by Malaysian Chinese during a particular period in history so that spiritually, they could find a sense of belonging which gave them spirit and strength. Though they were living in an era full of hardships and predicaments, they could still retain their excellent culture.

In terms of musical metaphor, Chinese music conveys cultural symbolic meaning. In "Chuan Deng", through a representation of the song (melody and lyrics) and the process of representation (passing the light on ceremony), during a particular period (in the 80s) and in a specific dimension (Chinese society), at a particular cultural field of an individual, society, and history, through the process of creating musical metaphor, the cultural symbol or significance of the song is specifically expressed. This causes the cultural identity function of "Chuan Deng" to be expressed integrally and authentically. As a kind of language and culture, "Chuan Deng" not only represents the world of Chinese's heartfelt wishes but spiritually, it becomes the Chinese's sense of belonging too. The cognitive emotion and practical significance that "Chuan Deng" contains are "expression" and "reappearance" in Chinese social life. Like language, it describes and at the same time, builds the Malaysian Chinese world and life.

Chinese characters are the important crystallization of Chinese civilization and the Chinese culture with a long and profound history. The lyrics of Chinese music are written by Chinese characters, which unite the common memory of Chinese people. In the lyrics of "Chuan Deng" "river" "mountain" "sea" "land" and "sun" imply the Chinese's common historical origin and memory. "Light" "incense" "long night" and "lighting gradually" implicitly show the suffering migratory journey and search for cultural roots.

"For life and consanguinity" and "every light has to burn itself" reflect the Chinese's determination to preserve their own culture in an indomitable way. In addition to "Chuan Deng", there is also classic Chinese music that is popular among the Malaysian Chinese- "Shanghai Bund". The opening line of "Shanghai Bund" begins with the words "Waves upon waves, for thousands of miles forever flew; washing the world and its view, in a murky current hitherto", highlighting the changes in Shanghai in the 1930s.

The lyrics are magnificent, using the waves and tides as a metaphor for success and setbacks, peaks and valleys, progress and loss in life. "Joy or sorrow, they don't tell which is false which is true; conquest or foil, they don't give even a clue" expresses the confusion of a young man with a heroic dream, struggling from the bottom to the so-called success. "Say I love you or hate you, like a river rushing thru", ostensibly refers to the love between Xu Wenqiang and Feng Chengcheng, but refers to the characters in the play in Shanghai wanting to serve their country in blood and the tender feelings and helplessness.

"Thousands of bends can't subdue, I haven't conquered the strife hereinto; there is joy, there is sorrow, even if I can't tell which's true; let hundreds of ebb and flow, beat me inside to the full", expressing the never-give-up spirit of the "underclass people" represented by Xu Wenqiang who want to realize their dreams through their struggle, and expressing the hard-to-let-go family and homeland feelings and the unique flavor of life to the fullest [67]. We know that cultural identity is based on the selective

memory of shared past and history, which is constructed through the common memory and culture of the community [68] [69], and the lyrics composed of Chinese characters have cultural connotation and vitality, which are deeply rooted in people's hearts and record the common memory of Chinese people.

"Shanghai Bund" is like a microcosm of the old Shanghai in the eyes of the Chinese. In the Republic of China, many Chinese went down South to Nanyang to make a living because of the war and other reasons, and although they were far away from home, they still did not forget their roots in Shanghai, no matter where they went, they were Chinese. Whether it is "Chuan Deng" or "Shanghai Bund", they are both Chinese music that carries the collective memory of Chinese people, and they are both the manifestation of Chinese people's identification with the Chinese national culture. Chinese music has become a comfort, a taste, a frame of memory and an eternal picture in the hearts of people. The lyrics are as follows:

Every river is a legend, from the mountain that is far away,
streams to the sea;
Every light is the incense derived from the same origin, lighting
the lengthy night gradually.
For the sake of the earth and grassland, the sun and the moon;
For the sake of life and consanguinity, life and consanguinity.
Every river is a legend;
Every light is the incense derived from the same origin;
Every river has to continue streaming;
Every light has to burn itself.

When the moon started showing up above the sea, the breeze blew gently and everyone got together to spend a memorable moment. The melody of "Chuan Deng" was heard from a distance. Faces of children carrying lanterns and white-haired seniors lighting candles came into sight. Gradually, more and more lanterns encircled the field. Slowly, through the melody of the song and the brightness of the lights, people started to have a stirring of emotion and were touched by their own long-lasting culture, like the sound of the river. Tears started rolling down their cheeks. Later, Xiao Man wrote the poem "Malaysia Chinese Fulfill the Origin of Culture" as follows: "Chuan Deng" is the sound of music and heartfelt wishes. It is not only persistence but one's expectation, confidence, and faith. It is a sound calling from nature in an era. In the sound of touching music, there is warmth from joyful waterfalls and heat from vital promises. Facing the sea and lighting the candles, the fire and water can rendezvous. Through handing down the song, people are predestined to have a common subject to interact with from generation to generation. Listening to "Chuan Deng" and singing the song, everyone's doubt is cleared. It brightens up one's responsibilities and hopes. Yes, every light is the incense derived from the same origin. Due to life and consanguinity, it has to burn itself and will never blow out. It illuminates people's hearts and warms the Chinese society. "Chuan Deng" tells us that the river of an ethnic group's culture must keep on flowing.

No matter which direction it is flowing to or it has to flow in the long night, there are still numerous lights bearing the responsibility adamantly and carrying out the mission of lighting the "incense" bravely. They have only one intention, that is, to continue passing on and inherit "life and consanguinity" from one generation to another. To retain the root of our life that keeps on growing, every light must have the determination to burn itself.

In an environment rich in a melodious voice, let us pray wholeheartedly: We anticipate that numerous streams will flow to the sea and integrate with the seawater. Endless time and days stop at this present moment, the notions of virtue and righteousness left by our ancestors are transfused into our warm blood and become inexhaustible strength. Under the candles that brighten up one another, the radiance of Chinese culture throughout the ages reappears. From that day on, the song "Chuan Deng" is sung loudly in every corner of Malaysia and it has been sung until today. It has become the theme song of

Chinese cultural activities and gatherings of Chinese associations. In the "light-passing ceremony" during the Mid-Autumn Festival every year, while listening to the song, elders who attend the ceremony use their left hands to cover the lighted candles held in their right hands carefully. Then, they slowly pass their candles to their children. Having this kind of mentality, Malaysian Chinese are always careful at all times, yet they never let the candles in their hands blow out. The song "Chuan Deng" has transformed into a beacon, inheriting the fine Chinese traditional culture and it is embedded in the Malaysian Chinese's deep heart core. It kindles the countless lights in the Chinese descendants' hearts.

Chinese people. We can see that the Chinese's "like thinking" pattern which is reflected by Chinese characters constructs the whole thinking system of the ethnic group. Other languages in this world do not possess the great charm that the Chinese language has.

4 Conclusion

The culture of an ethnic group is the nutrients for the group to survive and progress, the loss of the inherent culture causes one to lose the spiritual nutrients that he needs to survive. Chinese excellent traditional culture is a rich historical heritage inherited from our ancestors [70] [71], a cultural essence and consensus of values condensed by the interchange and intermingling of various ethnic groups during their long historical development [72], fully embodying the Chinese national genes [73] [74], and nourishing Chinese civilization through the millennia [75].

In the economic globalization era, the Chinese should preserve their own culture. Chinese culture can be inherited from generation to generation showing that it has a nature of great tolerance therefore, Chinese culture can exist symbiotically and harmoniously with other cultures under multi-cultural backgrounds nowadays, sharing prosperity. Ultimately, the various cultures will share a common and beautiful world. Characters are the genes of culture. Different types of characters reflect different kinds of ethnic groups' cultures. The appearance of characters is one of the most important signs of the birth of civilization [76]. Chinese character is one of the characters that have been used for the longest time, the widest space, and the largest number of people in the world [77].

It is a kind of spiritual civilization and the initial stage of human civilization [78]. There are moral values and etiquette in Chinese characters. Then, shapes of the characters that have different conceptions were created [79]. Subsequently, pronunciations and meanings came into pictures, and the concatenation of things and events in the universe dwell amid Chinese characters. Chinese characters were built under the fundamental Asian text icon symbols (the most fundamental abstract to the constitution of all creation on earth), corresponding with the structural schema of all creation in the universe. Chinese characters are the second abstract to all creation in nature and contain Chinese's extreme pictogram nature of thinking patterns. They consist of the trait of integration between intuitive thinking and rational thinking. Chinese characters are a small universe, carrying enormous philosophy and cultural connotations. They are different from other alphabetical phonetic writing as not only do they have pronunciations but also meanings of their own, causing time and dimension to cohere. The dimensional function of Chinese characters reveals the "close and peaceful" relationships among nature, society, and people.

They represent the Chinese who are full of emotional and sentimental experiences. Chinese characters also accommodate a rational spirit that is solid. The unique thinking pattern that is formed by the Chinese language has deeply influenced Chinese in every corner of the world. For instance, the art of tea drinking consists of the good qualities of value and respect for etiquette, Chinese herbs are consumed to prevent sickness and the Chinese believe in eating and drinking culture to recuperate as there are therapeutic properties in food. There is uniqueness in architectural culture as the Chinese adapt the notion of nature

and human syncretism. All these have become a kind of cultural gene, influencing every Chinese. Malaysian Chinese once went through hardships for a period of more than a hundred years. They had to face long-term arduous and tortuous struggles with British colonists [80] [81] [82], Japanese invaders, and the implementation of the country's sole education policy [83], only then they could preserve the 1293 Chinese primary schools, 60 Chinese independent schools and 3 multi-media Chinese higher education colleges [84].

The "River of Culture" could only be preserved after so many constant and unyielding struggles from the heroes who had fought for Chinese education. Throughout the thorny and difficult historical process, Malaysian Chinese sages have always sung Chinese music, which is full of Chinese cultural nutrients and have always held on to the Chinese national culture.

The lyrics and melodies of Chinese music can make Malaysian Chinese find spiritual belonging and cultural identity, and Chinese music has deeply imprinted Chinese national culture in the hearts of Malaysian Chinese. According to Manuel Castells, an American sociologist, "The age of globalization is also the age of nationalist revival, both in terms of challenges to the existing national and in the construction and reconstruction of identities based on nationhood that exist everywhere and ethnicity that always claim to oppose outsiders" [50].

There are problems like uncertainties in education objectives and utilitarianism in Malaysian Chinese education nowadays. Chinese syllabuses are simplified and therefore, cause the quality of Chinese education to drop. In the long run, the consequences will be unimaginable. Language is the tool of thinking and the gene of culture. Among the Chinese students, although many of them can speak the Malay language, English language, and Chinese language, their thinking is fragmentary. Under many circumstances, there is an interference of other languages while acquiring one language and hence, confusing their thinking.

Chinese language, English language, and Malay languages belong to Sino-Tibetan, Indo-European, and South Island respectively which are three different types of language systems. The origins of the languages are different and therefore, form different thinking patterns. Language learning is not only constrained to communicative purpose but most importantly, it is to form a thinking pattern that is suitable for an ethnic group's specification and thus, adapting to the environment better. Xushen from the Eastern Han dynasty claimed that Chinese characters are fundamental to Confucian classics and the initiation of rulers, thus our predecessors created history and the descendants learn the history.

The ancients said, "When morality is instilled, Tao comes into being, human beings do not get confused after they have approached Tao" [85]. It can be said that Malaysia is the only country other than China that has a complete Chinese language education system, and the development of Chinese language education in Malaysia is closely related to Malaysia's racial policy, although the Malaysian government has stated that it respects the political reality of a pluralistic society and gives space for the Chinese community to develop education [86], there is always a discrepancy between theoretical equality and factual equality in a multi-ethnic society.

In a country where the dominant ethnic group is the majority of the country's population, the dominant ethnic group will naturally be given the status of a core nationality and the interests of other ethnic groups may not be accommodated. In such a complex situation, it is all the more important for overseas Chinese to unite and make full use of the cultural identity function of Chinese music, to comprehend the cultural meaning and national cohesion contained and conveyed by Chinese music, and to let more Chinese music become a beacon like "Chuan Deng", to pass on the spiritual fire of the Chinese nation and to integrate the essence of traditional culture into our bloodline.

Literature:

1. Jan Swafford, *Language of the Spirit: An Introduction to Classical Music*. Translated by Xu Weiwei. Hangzhou: Zhejiang University Press, 2020.
2. Song Zhijun, *A brief history of Chinese and foreign music*. Beijing: Tsinghua University Press, 2018.
3. Shang Xingyue, *A Brief Discussion of Traditional Chinese Music in Malaysia*. Drama House, 2019. (31): p.39-40.
4. Wang Jingyi, *Cultural identity and the changing styles of Malaysian Chinese Music composition*. *Music Research*, 2008. (01): p.43-50.
5. Liao Jiawei, *Challenges and the way out of contemporary Malaysian Chinese Music - Exploring the possibility of establishing a tertiary Chinese music program*. *Music and Culture Studies*, 2019. (04): p.143-148+5.
6. Heyes, C., *Culture*. *Current Biology*, 2020. 30(20), R1246-R1250.
7. Causadias, J. M., *What is culture? systems of people, places, and practices*. *Applied Developmental Science*, 2020. 24(4), p.310-322.
8. Hu, Minzhong. *Essay on identity and trust*. *Journal of Capital Normal University (Social Science Edition)*, 2022. (03): p.53-60.
9. Cupsa, I., *Culture shock and identity*. *Transactional Analysis Journal*, 2018. 48(2), p.181-191.
10. Pan, X., Hao, A., Guan, C., & Hsieh, T.-J., *Affective and cognitive dimensions in cultural identity: Scale development and validation*. *Asia Pacific Journal of Marketing and Logistics*, 2019. 32(6), p.1362-1375.
11. Suñol, V., *La Función Emocional de la Educación musical en aristóteles*. *Praxis Filosófica*, 2018. (47): p.137-155.
12. Rehfeldt, R. A., Tyndall, I., & Belisle, J. *Music as a cultural inheritance system: A contextual-behavioral model of symbolism, meaning, and the value of Music*. *Behavior and Social Issues*, 2021. 30(1), p.749-773.
13. Yu Yi, *The connotation of "practice" in Elliott's philosophy of music education: from "borrowing Aristotle's concept"*. *China Music*, 2019. (03): p.137-142.
14. Barrett, M. S., Flynn, L. M., & Welch, G. F. *Music value and participation: An Australian case study of music provision and support in early childhood education*. *Research Studies in Music Education*, 2018. 40(2), p.226-243.
15. Huang Minxue, *History of Chinese music culture*. Beijing: People's University of China Press, 2013.
16. Oesch, N., *Music, and language in social interaction: Synchrony, antiphony, and functional origins*. *Frontiers in Psychology*, 2019. 10.
17. Huang Xiangpeng: "A study of the sound measurement of the Jiahu bone flute from Maoyang", *Cultural Relics*, 1989, no. 1.
18. Yan Ruoxiang. *The function of aesthetic education and practical transformation of Chinese music education*. *Journal of the National Academy of Educational Administration*, 2021, (06): p.79-85.
19. Jinchí. *A New Translation of the Analects of Confucius*. Beijing: People's Daily Press, 2007.
20. Zhanghui. *An Exploration of the Ecological Culture of Pre-Qin and its Architectural Ideas*. Tianjin University, 2010.
21. Xushen. *Shuowen Jiezi*. Zhejiang: Zhejiang Ancient Books Publishing House, 2020.
22. Liuxie. *Wenxin Diao Long*. Beijing: China Bookstore, 1988.
23. Ong Liping. *A teaching design for spreading harmonious values through the Chinese characters "仁", "和" and "礼"*. Huazhong Normal University, 2022.
24. Hou Bojun. *Experimental discussion on the origin of Chinese thinking culture: Chinese character thinking*. *Chinese Character Culture*, 2020.(05): p.161-165.
25. Wu Wei, *Music culture and ethnic identity in the overseas Chinese diaspora*. Nanjing Arts Institute, 2021.
26. Anthony D. Smith, *Ethno-symbolism and Nationalism: A Cultural Approach*. Translated by Lin Lin. Central Compilation Press, 2021.
27. Zhao Chao, Qing Jue, *the reproduction of symbols: A cultural path to shape the sense of Chinese national community*. *Journal of the Central School of Socialism*, 2018. (06): p.103-109.

28. Igarashi, A., Compatibility of ethnic and national identifications under multicultural policies. *International Migration*, 2022.
29. Zhang Shiya, Strengthening National Identity-Cultural Choice of the Digital Era. *Modern Education Press*, 2004.
30. Zou Chaobin, the influence of thinking by analogy on the creation of Han Dafu. *Journal of Jinan University (Social Science Edition)*, 2021. 31(01): p.38-45+158.
31. Fu Shuefan, Sun Yujie, Li Hui, Peng Tangyi, An analysis of the shape and efficacy of traditional Chinese medicine under the thinking pattern of analogy based on the theory of "looking, smelling, asking and feeling". *Journal of Shaanxi University of Traditional Chinese Medicine*, 2020. 43(05): p.57-59.
32. Zou Yuanjiang. Essay on the thinking pattern of analogy and the aesthetic genealogy of Chinese opera art. *Folk Art*, 2021. (01): p.129-137.
33. Robert Logan, *The alphabet effect: phonetic script and Western civilization*. Translated by He Daokuan. Shanghai: Fudan University Press, 2012.
34. Li Chongwei, The differences between Chinese and Western music from a cultural perspective. *Northern Music*, 2018. 38(15): p.252.
35. Shen Yang, Zhang Jinyu, Bao Jiansheng, Current status of research on representation in mathematics education. *Journal of Mathematics Education*, 2022. 31(02): p.82-89.
36. Zou Weihua, Postcolonial Context Cultural Representation-Stuart Hall Diasporic Cultural Identity Theory Perspective. *Contemporary Foreign Literature*. 2007. (3).
37. Sun Sisi, Reading the words of this and understanding the meaning of the other review of *The History of Chinese Musical Metaphors*. *Contemporary Music*, 2022. (04): p.17-19.
38. Li Jingmin, Li Kun, A critique of the art philosophy of musical metaphor. *Journal of Xinghai Conservatory of Music*, 2019. (04): p.78-85.
39. Laikhuram, P., *Collective memory: Metaphor or real? Integrative Psychological and Behavioral Science*, 2022.
40. Timothy Rice: C "Time, Place, and Metaphor in Musical Experience and Ethnography", *Ethnomusicology* 2003. 47(2).
41. Nisbet, Robert A., *Social Change and History: Aspects of Symbolic Action*, Ed. Robert F. Spencer, Seattle: University of Washington Press, 1969. Pg.4.
42. Peng Zhaorong. Ethnic Representation Unit as Historic Conservatory. *Social Sciences in China*. 2004. (2).
43. Zhang Jijia, Feng Xiaohui, The edge of the ethnic group: the best perspective for the study of the psychological development of the Chinese ethnic community. *Educational and Cultural Forum*, 2022. 14(04): p.55-70.
44. New Chinese Dictionary Editorial Committee, *New Chinese Dictionary*. The Commercial Press International Limited, 2004.
45. Gao Ping, Cast a firm sense of the Chinese national community from the perspective of "root culture". *Journal of Northwest University for Nationalities (Philosophy and Social Science Edition)*, 2020. (03): p.22-27.
46. Zeng Jingting, Gao Yawen. The path of Chinese Americans' identity from the perspective of cultural memory theory: The example of Wu Huiming's "Bone". *Chinese Literature*, 2020. (06): p.58-65.
47. The Dictionary Research Center of the Commercial Press, *Xinhua Idiom Dictionary*. The Commercial Press, 2013.
48. Li Xiaojun, *Chinese cultural traditions of the Chinese in Johor Bahru*. Huaqiao University, 2017.
49. Yi Jinhao, The turning of National Identity of Nanyang University and Singaporean Chinese [J]. *Western Journal*, 2021. (09): p.24-27.
50. Wang Xiaoping, Zhang Xin, The crisis and turnaround of Chinese language education and Chinese cultural identity in Malaysia since the 1990s. *Southeast Asian Studies*, 2021. (05): p.114-133+157-158.
51. Zainuddin, M., & Latief, H, Preserving ancestral land and ethnic identification: Narratives of kerinci migrants in Malaysia. *Trans -Regional and -National Studies of Southeast Asia*, 2020. 9(2), p.203-217.
52. Cao Yue, Changes in Chinese policies in Southeast Asian countries after World War II. *East China Normal University*, 2022.
53. Cao Yunhua, Feng Yue, The current situation, characteristics and trends of Chinese political participation in Southeast Asia. *Southeast Asian Studies*, 2020. (06): p.122-139+157-158.
54. Ernst Cassirer, *An Essay on Man*. Translated by Gan Yang. Shanghai Translation Publishing House, 1985.
55. Dana, *Philosophy of Art*. Translated by Fu Lei. People's Literature Publishing House, 1983.
56. Tan, Chee Khoo, *Without Fear or Favour*. The Star, 1986. P.11-26.
57. Huang Weini, Ho Kaichai, Perseverance and integration: A brief discussion on the cultural identity of Malaysian Chinese writer Lu Baiye. *Baji Overseas Chinese Journal*, 2021. (03): p.12-19.
58. Xiong Wanxi. Why do Malaysian Chinese independent secondary schools focus so much on passing on Chinese culture-based on interviews with 25 principals and administrative directors? *Ethnic Education Research*, 2021. 32(06): p.166-172.
59. Li Daliang, *Symbol, Collective Memory and National Identity*. 2001. (5).
60. Deng Qiongfei, The inspiration of Gao Long Buckle's faith in the construction of contemporary social governance in the Li region. *Journal of Hainan Open University*, 2022. 23(03): p.130-138.
61. Lei Tianlai, The construction of disaster cultural memory: path, logic and social effects, taking the Haiyuan earthquake as an example. *Journal of Hubei College of Nationalities (Philosophy and Social Science Edition)*, 2019. 37(02): p.97-105.
62. Wang Dan, From Livelihood Choice to Homeland Community Construction-An Analysis Based on the migrating epic of the Hanis. *Qinghai Ethnic Studies*, 2020. 31(03): p.112-116.
63. Kissane, B. On the shock of Civil War: Cultural Trauma and national identity in Finland and Ireland. *Nations and Nationalism*, 2020. 26(1): p.22-43.
64. Calhoun, Craig (ed.) *Social Theory and the Politics of Identity*, Oxford: Blackwell, 1994. P.9-10.
65. Ji Nan, Cultural exchanges between Chinese and Malaysian films and television in the context of "One Belt, One Road". *Film Literature*, 2022. (01): p.52-55.
66. Zhang Siqi, An exploration of Guan Jianhua's concept of world music education. *China Music*, 2022. (01): p.170-176.
67. Liu Yurong, The Wind and Rain, the heroes pursue their dreams: listening to Shanghai Bund again. *Masterpiece Appreciation*, 2020. (36): p.53-54.
68. Yue Xiaoguo, A study on the phenomenon of "exchange" in southern minority festivals: an example from Indofang town in Xiangxi region. *Journal of Southwest University for Nationalities (Humanities and Social Sciences Edition)*, 2019. 40(11): p.14-19.
69. Tranter, B., & Donoghue, J., *Embodying Britishness: National identity in the United Kingdom*. *Nations and Nationalism*, 2021. 27(4): p.992-1008.
70. Wu Bingbing inherited and carried forward the excellent traditional culture of the Chinese nation and cast a firm sense of the Chinese national community. *Journal of Wuyi College*, 2021. 40(01): p.18-23.
71. Lu Xianliang, Exploration of the path of inheritance and development of excellent Chinese traditional culture in the new era. *Chinese Culture*, 2022. (08): p.169-171.
72. Chai Wenbin, Carried forward the excellent Chinese traditional culture and cast a firm sense of Chinese national community. *Journal of Hebei Provincial Socialist Academy*, 2019. (02): p.86-90.
73. Chen Lirong, Promoting the traditional culture of the Chinese nation and comprehensively manifesting the meaning of Chinese culture. *Comparative study of cultural innovation*, 2022. 6(09): p.159-162.
74. Wang Fengming, Useful exploration of inheritance and innovation of Chinese excellent traditional culture. *Journal of Hebei Engineering University (Social Science Edition)*, 2022. 39(01): p.2.
75. Xie Huan, Research on Connoting Socialist Core Values with Chinese Excellent Traditional Culture. *Lanzhou University*, 2018.
76. Liu Hongyan, Qian Yu, The innovation of traditional culture micro-documentary "Word" from Meeting You. *Television*

Research, 2022. (09): p.74-76.

77. Xu Zhen, The infiltration of Chinese character culture education in secondary school literary teaching. *Teaching and Management*, 2019. (36): p.80-82.

78. He Yunao. Rock painting is the earliest flower of human "civilization". *Popular Archaeology*, 2022. (01): p.1.

79. Shi Hu, On the Word of Thinking. *Poetry Exploration*. 1996. (2).

80. Yang Sen, Colonial and racial trauma: writing about disaster in New Malaysia Chinese literature. *Chinese Literature*, 2021. (02): p.35-42.

81. Zhang Songjian, "Seeing Home Again - New Essays on Overseas Chinese Literature". Peking University Press, 2019. p.14, p.69.

82. Guo Xi, Liu Hui, Li Jiwei, Essay on the salvage collation and protection of overseas Chinese language resources. *Journal of Yunnan Normal University (Philosophy and Social Science Edition)*, 2020. 52(02): p.55-64.

83. Pang Guichang, The overseas dissemination of Chinese

contemporary literature from the Malaysian independent secondary school textbook "Chinese Language". *Journal of Jinan (Philosophy and Social Science Edition)*, 2019. 41(10): p.39-50.

84. Han, Xiaoming, "Migrant-diffusion" language transmission and its characteristics: the case of Chinese language transmission in Southeast Asia. *Ethnic Education Research*, 2021. 32(03): p.168-176.

85. (Song) Dao Yuan, Zhu Junhong(Point). *Jingde Chuandeng Record (Sequence)*. Hainan Publishing House, 2011. p.1.

86. Xia,N.,Yang,Y.,&Lee,Y.F., Chinese education in Malaysia under Malaysian ethnic politics. *Journal of Politics and Law*, 2018. 11(2): p.23.

Primary Paper Section: A

Secondary Paper Section: AB, AL