

LUNAR MARCH 3 FOLK CULTURE AND ART OF THE ZHUANG TRIBE, GUANGXI

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ABSTRACT

The historical, cultural and artistic value of Lunar March 3 folk culture of Zhuang people in Guangxi, China, is the formation and development of the folk culture of Zhuang people. This research aims to explore the historical, cultural and artistic value of Lunar March 3 folk of the Zhuang tribe from the dimension of connotation. How to describe, analyze, draw on historical, cultural, and artistic values to tell stories through the Lunar March 3 folk culture. In terms of culture, it was found that Lunar March 3 folk culture of Zhuang people in Guangxi. It is also an important issue in inheritance of social history. Cultural and artistic aspects of Zhuang people. To show the modernization process and social transformation of Zhuang people. In terms of art, the artistic value of Lunar March 3 folk culture of Zhuang people in Guangxi is reflected through its rich folk activities and unique cultural symbols. Zhuang people have a variety of artistic expressions. But the parchment ball is also the embodiment of arts and crafts. Each plaid ball is meticulously crafted and decorated with lucky symbols and traditional patterns. Beating the bronze drum is a way for Zhuang people to express their joy and pray for blessings. It shows the understanding and respect for nature, history, and society of Zhuang people. These art forms are not only a medium for the continuation of Zhuang culture, but also a medium for the continuation of Zhuang culture. It also helps Zhuang art to transcend time.

Keywords: Guangxi Ethnic Group, Lunar March 3 Folk Culture, History, Culture of Artistic Values

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INTRODUCTION

The Lunar March 3 folk culture and art of the Zhuang tribe is a traditional festival of Zhuang people in Guangxi, and after March 3 was established as a legal holiday in Guangxi region in 2014, the Lunar March 3 folk culture and art of the Zhuang tribe has broken through the previous boundaries, transformed and upgraded to be comprehensive and worldwide, attracting travelers from all over the country and at home and abroad. Its participation in the number of ethnic groups, the number of participants, the richness of folk activities, has become a concentrated display of the characteristics of the culture of the Guangxi region. The author, as a native of Guangxi, deeply felt the charm of this culture, but also a lasting stimulus to their interest in understanding. The Lunar March 3 folk culture and art of the Zhuang tribe has a long history and rich cultural connotations, but its development is not smooth sailing, experienced the formation, development, and then turned to decline, reconstruction and now modernization to create the process.

Overview

This paper studies the region, historical origin, traditional culture and language of the Zhuang people from the dimension of connotation, takes the historical, cultural and artistic value of the Lunar March 3 folk culture and art of the Zhuang tribes the research carrier, and collects various types of literature and materials by using the methods of research, analysis and discussion to provide reference for the research on the historical, cultural and artistic value of the Lunar March 3 folk culture and art of the Zhuang tribe in Guangxi, and to lay a certain foundation for the relevant research. This study aims to explore the historical, cultural and artistic value of Lunar March 3 folk of the Zhuang tribe from the dimension of connotation.

LITERATURE REVIEWS

The connotation of the Guangxi Zhuang nationality

The ancestors of the Zhuang nationality are the indigenous peoples in the Pearl River Basin. Due to their natural environment and specific mode of production, they created unique historical culture in the long-term historical development process (Qin et al., 2006). Before the Qin-Ou War, it was a period of independent development of Zhuang culture, and the cultural structure took Lingnan Yue culture as the main body.

Based on archaeological excavations, numerous ancient human skeletal remains dating from the late Paleolithic period (exemplified by the Liujiang Man) and the early Neolithic period (represented by the Guilin Zengpiyan Man and Liuzhou Liyuzui Man) have been discovered in Guangxi region. When comparing these materials with the physical morphological characteristics of modern Zhuang ethnic group individuals, it has been found that the Zhuang ethnic group exhibits an inheritance relationship with some ancient humans from the Neolithic period in Lingnan region, including Guangxi. The origin of the Zhuang ethnic group can be traced back not only to the Zengpiyan Man and Liyuzui Man of the early Neolithic period, but also to the Liujiang Man of the late Paleolithic period. In other words, the current Zhuang people in Guangxi have gradually developed from the Liujiang Man, Zengpiyan Man, and Liyuzui Man (Zhang, 1997).

Many traditional cultures of the modern Zhuang people, such as language, residential architectural forms, living customs, funeral customs, etc., are all related to the customs of ancient Yue people or ancient Neolithic people in Guangxi (Shangli, 2015). For example, the "dry bar" house is still living with the "nest" of the ancient Yue people; in terms of production and living customs, the ancient Yue people are rice farmers, daily rice planting; like to eat rice, especially glutinous rice; festivals or festivals, there are "song fairs", which are still so in the present Zhuang people. In terms of funeral customs, secondary burial and squatting burial are common in neolithic sites in Guangxi; and nowadays, the Zhuang people are prevalent in second burial after death, and often squat when picking up bones (Zhao, 2011).

The Zhuang nationality is an indigenous nation, and the Zhuang language and the cultural characteristics of the Zhuang nationality are largely reflected in the language of the Zhuang nationality. As early as the pre-Qin period of the independent development period, the ancestors of the Zhuang people formed their own language and culture. Zhuang language is divided into two major dialects, north and south, but its pronunciation, grammatical structure and basic vocabulary are roughly the same. According to the theoretical model of language lineage tree, Zhuang language is classified to the Zhuang Dai language branch of the Chinese and Tibetan language family (Chen et al., 2020). According to archaeological findings, there are many inscribed symbols on the pottery of the Pearl River Basin in South China, indicating that the ancestors of the Zhuang nationality had tried to create their own characters in the era of independent development. After the Qin and Han Dynasties, with the inheritance and influence of the Han culture, the ancestors of the Zhuang people turned to borrow the Chinese characters of shape, sound, meaning and six book formation to imitate the national characters, namely ancient zhuang characters or "local vulgar characters" and "square zhuang characters" (Qin et al., 2006).

The history and culture of the Lunar March 3 folk culture and art of the Zhuang tribe

The Shangsi Festival is one of the important ancient festivals in China. Shangsi refers to the first day of the third lunar month, also known as "Yuansi" or "Sansi". The origin of the Shangsi Festival has always been controversial and inconclusive. In his article "The Shangsi Festival-From Driving Evil Spirits to Embracing Spring", Shi Aidong enumerates two theories. One is to interpret "Shangsi" as "Chushi" or "Shangchu", taking the meaning of elimination, which is purification. The other theory is that "si" and "zi" are variant characters, and they are also related to "si", thus having the meaning of seeking children. The Lunar March 3 folk culture and art of the Zhuang tribe is the evolution of the Shangsi Festival. The traditional "March 3" celebration encompassed three major themes: sacred rites, reproductive worship, and social interaction between men and women. Historically, after the Lunar March 3 folk culture and art of the Zhuang tribe was introduced to Guangxi, it merged with the local ethnic minority customs, evolving into a cultural connotation rich in Zhuang characteristics based on the original culture. This is reflected in the following ways:

1) Commemorating and remembering Zhuang mythological figures

The Zhuang sacrificial activities embody the spiritual beliefs and aspirations of the Zhuang people. Through sacrificial rites, the ancestors of the Zhuang hoped for a year of good weather and bountiful harvests, or prayed for the prosperity of their families and the multiplication of offspring. This act of ancestor worship and tomb sweeping is commonly known as "worshipping the mountain." Apart from the belief in mythological figures, folk heroes who have made contributions to the Zhuang people are often held in high esteem by the people. In Zhuang society, people revere heroes such as Ban Furen, Liu Sanjie, and Wa Shi Furen, who are all objects of admiration for the Zhuang people. To express gratitude for their contributions to Zhuang society, people usually build temples and statues to worship them after their death. Over time, these mortals who have made outstanding contributions have achieved the transformation from human to deity in people's worship, becoming divine beings in people's hearts.

2) The admiration for heroes and the pursuit of true love among Zhuang youth

Moreover, the pursuit of true love among Zhuang youth is an integral part of their culture. During the ancestor worship rituals of the Zhuang ancestors, singing and dancing were essential components. Gradually, these originally religious activities evolved into recreation enjoyed by the common people, giving birth to the culture of Ge Xu, or "song festivals." These young individuals, armed with the wisdom accumulated through daily life, showcase their singing talents, often using songs as a means of expressing their feelings and seeking potential partners. Even today, this custom remains an important avenue for social interaction and romantic

courtship in many Zhuang villages. Apart from "using songs as a medium," young Zhuang men and women also exchange delicate and intricate gifts as tokens of their affection. Among these, the Xiu Qiu, or "embroidered ball," stands out. Originating as a bronze weapon known as "Fei Tuo" over two thousand years ago, it was once a crucial tool for the Zhuang tribes to defend their homes and territories. However, as history progressed, the Fei Tuo's combat and hunting functions gradually waned. People began to craft new versions using materials like hemp and cloth, using them for recreational throwing and catching. Over time, the Xiu Qiu evolved into a significant tool for Zhuang men and women to express their feelings and strengthen their bonds.

3) The worship of primitive vitality in the Zhuang ethnic group

In Zhuang society, eggs are also regarded as symbols of powerful reproductive ability, visible in numerous activities such as sacrifices, prayers, and birthday celebrations. Men and women participating in the Lunar March 3 folk culture and art of the Zhuang tribe would carry some eggs dyed in five colors. They would hold the colored eggs in one hand and use the pointed ends to collide with each other. The person whose egg was broken would give it to the other. Alternatively, after singing duets, interested men and women would invite each other to bump eggs, with women eating the egg white, symbolizing purity, and men eating the yolk, indicating unwavering loyalty. Additionally, eggs are the preferred dish for Zhuang people to entertain guests and welcome visitors. The admiration for eggs in Zhuang society is actually a product of the "egg worship" in Zhuang culture.

4) Sportsmanship of the Zhuang

Guangxi is located in the hilly area of southwest China. In the primitive society, considering the safety of the ethnic group, the Zhuang people often lived in places with crisscross rivers and mountains and dangerous terrain. Under extremely difficult natural conditions, the Zhuang people gradually formed a spirit of perseverance and tenacity, and passed on this spirit through sports competitions among various tribes. For example, the "firework-Scrambling" activity, known as the "oriental rugby", is a sport with strong ethnic characteristics and competitive colors. The Fire Cracker Ball is actually a small object made of iron and wrapped in red cloth. The method is to ignite the skyrocket and send the "explosion head" into the sky with the power of gunpowder, and then let the participating players compete for it. The winner is the victorious side. The Zhuang people believe that the "firework cannon" is a symbol of good luck, and the person who grabs the cannon can often bring good luck to the tribe and village for a year, and will also receive the blessing of the gods. Another example is the Zhuang embroidered balls, which was originally a weapon called "Feituo" used for attacking enemies. In ancient times, this weapon was often used in battles or hunting by throwing it.

5) The food culture of the Zhuang nationality

The eating habits of the contemporary Zhuang people are derived from those of the ancient Yue people, or Neolithic humans, who lived in Guangxi. The ancient Yue people were rice farmers in terms of output and lifestyle; they planted rice every day and enjoyed eating it, especially sticky rice (Zhao, 2011). Because they lived close to mountains and water, the Zhuang people were skilled at growing rice and especially sticky rice; five-color glutinous rice is a staple dish in Nanning and the Guangxi Zhuang Autonomous Region. During their long and fruitful lives, the Zhuang people developed it to commemorate significant events like marriages and harvests.

The Artistic values of the Lunar March 3 folk culture and art of the Zhuang tribe

The artistic value of the Lunar March 3 folk culture and art of the Zhuang tribe is reflected in the specific meanings and symbol systems it contains. Symbols, as abstract impressions, have distinct characteristics. The "March 3 Festival of the Zhuang Nationality" has a long history and possesses many unique customs and folkways, such as worshiping Luoyue's Zumuwang, song markets, throwing embroidered balls, beating bronze drums, scrambling firework, and

making five-colored glutinous rice. These folkloric projects are representations of Zhuang cultural symbols, jointly constituting a complete and meaningful festival system.

1) Worshipping Luoyue's Zumuwang

According to the Volume III of the "Wuyuan County Atlas" compiled in the Qing Dynasty, "Dragon Mother temples are numerous in the county." After initial investigation, there are approximately 20 Dragon Mother temples around Daming Mountain, all dedicated to Dragon Mother. Major temples include the "Laopu" Temple (Also known as Dragon Mother Temple and Luoyue Grandmother King Temple) in Miaokou Village, Matou Town, Wuming County. In the hearts of the Zhuang people, Dragon Mother is a female hero who has made contributions to the country, a kind and benevolent mother who has benefited the people, a representative of beauty, an embodiment of goodness, a omnipotent deity, and a wise being. As the Dragon Mother temple with the greatest influence in the Daming Mountain area and the only one that has never been interrupted since ancient times, Luobo Temple often becomes a place for people to worship Dragon Mother. The temple is built to commemorate Niejue, and the Lunar March 3 folk culture and art of the Zhuang tribe is revitalized because of Niejue. In recent years, on the occasion of the Lunar March 3 folk culture and art of the Zhuang tribe, people from all sectors of Nanning City and Wuming District gather at Luobo Temple to hold a grand sacrificial ceremony for Luoyue Grandmother King. Every time, tens of thousands of spontaneous pilgrims come to offer incense.

2) Song fair

Guangxi is known as the "Sea of Songs" and is the hometown of Liu Sanjie, the fairy of Zhuang singing. Folk songs have long been sung by Guangxi's people, regardless of their ethnic background. In the eyes of the Zhuang people, Liu Sanjie embodies skill, beauty, love, and wisdom. On festivals and major celebrations, people communicate and express their feelings through singing folk songs. The Lunar March 3 folk culture and art of the Zhuang tribe is the traditional Song Fair of the Zhuang people. On this day, many young Zhuang girls and boys, as well as older people, gather on hillsides and fields to sing folk songs to each other, expressing their love and friendship through music. The Song Fair is not only a venue for rural young men and women of the Zhuang ethnic group to gather, sing, make friends, and court, but also a place for the masses to visit relatives, listen to and compete in singing, and engage in various cultural and sports activities (Yang, 2008). With singing as its mainstay, the content of the Song Fair has continuously been updated throughout history. People engage in social interactions through various methods centered on singing, carrying out colorful recreational and cultural activities, allowing the festival-oriented, mass-oriented, and self-entertaining ethnic cultural activities to be centrally displayed at the Song Fair.

3) Throwing the embroidered ball

The history of throwing the embroidered ball can be traced back over 2,000 years, during which time the ancient bronze musical instrument, known as the "fei tuo" (Flying stone), was used for throwing. It was mostly used in battle and hunting. With the progress of society and the improvement of material life, the fei tuo gradually developed into the embroidered cloth bag, which is now known as the embroidered ball. The Zhuang embroidered ball is one of China's unique ball cultures, representing the folk customs of the Zhuang people in Guangxi. It is considered a token of love and a mascot among young men and women of the Zhuang ethnic group. The embroidered balls in Guangxi are mostly made with red, yellow, and green as the base and fabric colors. Most embroidered balls have 12 petals, and each petal is embroidered with various mascots, such as patterns of flowers like plum, orchid, chrysanthemum, and bamboo, or spring swallows, dragons, and phoenixes. As a distinctive symbol of Zhuang culture, the embroidered ball is not only used in sports competitions but also serves as a medium for expressing love and affection between Zhuang men and women.

4) Drumming the bronze drum

The bronze drum is a percussion instrument created by the ancient Pu and Yue people in southern China. It has a history of over 2,700 years, with Guangxi having the largest number and widest distribution. The Beiliu type, Lingshan type, and Lengshuichong type bronze drums created by the ancestors of the Zhuang nationality are known as "the representatives of the peak of bronze drum art". Drumming the bronze drum is an indispensable custom in the celebration activities of the Zhuang people in Guangxi during March 3rd and Spring Festival every year. There are two methods of playing the bronze drum: double-mallet striking and single-mallet striking. Double-mallet striking involves the drummer holding a mallet in each hand and striking the drum simultaneously or alternately. This striking method can produce fast drumbeats and more complex rhythms, allowing flexible and spontaneous alternation between playing the center and edge of the drum. Single-mallet striking, on the other hand, involves the drummer using only one mallet. This mallet is generally larger than the one used in double-mallet striking, resulting in stronger striking force but difficulty in producing fast drumbeats and complex rhythms. Although playing the bronze drum alone is common, it is sometimes played in ensemble with other instruments. The placement of the bronze drum during performance varies, with some drums placed upright on the ground, some placed sideways on a platform, some hung vertically on a frame, some hung horizontally on a frame, and some even carried while walking and playing.

5) Bamboo pole dance

The bamboo pole dance, also known as the bamboo stick dance, is a common activity during the "Zhuang Ethnic Group's March 3rd" festival. The posture of the pole holder can be sitting, squatting, or standing, and these postures can alternate, creating a diverse performance. Amidst the rhythmic and regular sound of the bamboo poles colliding, the dancers must agilely leap forward and backward at the moment when the poles separate and reunite, while gracefully performing various elegant movements. If the dancer is not skilled or timid, their feet may get caught in the bamboo poles. Young men who excel at the bamboo pole dance often win the favor of girls for their dexterity and adaptability.

The Zhuang bamboo pole dance is an entertaining dance that can be performed with guests. Typically, ten or several dozen people hit the bamboo poles, with a lead dancer guiding the guests to participate. Since 1985, during the "March 3rd" Song Fair activities in Wuming, thousands of young men and women of the Zhuang ethnic group have celebrated their festival by dancing the bamboo pole dance, creating a magnificent spectacle of thousands of people dancing together (Wei & Liu, 2018)

6) Making five-colored sticky rice

Five-colored Sticky Rice, commonly known as Five-colored Rice, is a traditional food used by the Zhuang people to entertain guests. It is named for its five colors: black, red, yellow, purple, and white. During folk traditional festivals such as the Qingming Festival, the Third Day of the Third Lunar Month, the Eighth Day of the Fourth Lunar Month (the Cow King Festival), and the Dragon Boat Festival, Zhuang families like to make Five-colored Sticky Rice for both celebration and ancestor worship. This flavorful food is integrated with ancestor worship and entertainment activities, filled with ethnic and local charm. Family members, relatives, and lovers often share Five-colored Sticky Rice, which tastes particularly delicious. This custom has been practiced for a long time. According to the "Wuyuan County Gazetteer" in the Qing Dynasty, "On the third day of the third month, the leaves of the maple tree are soaked in water to dye the rice black, which is known as Qingjing rice." They select high-quality glutinous rice and gather purple vine, yellow flower or yellow gardenia, maple leaves, and red indigo to soak and extract the juice. Then they mix the juice with the glutinous rice and steam it together. The resulting rice is not only colorful but also has a pure flavor, symbolizing a beautiful life. Du Fu once wrote a beautiful line about it: "Is there no green-colored rice to make my complexion rosy?" On the Eighth Day of the Fourth Lunar Month, when the early rice has been planted and

is turning green, people make small balls of Five-colored Sticky Rice, adhere them to bamboo branches, and insert them into shrine of their ancestors. They also retrieve a vigorously growing seedling from the field, wrap its roots in pumpkin leaves, place it in a bowl, and offer it together with the rice balls to their ancestors, praying for a bumper crop.

RESEARCH METHODOLOGY

This research uses qualitative research methods with descriptive and analytical methods. The researcher summarized the research process as follows:

Step 1: Literature review

In this step, relevant literature is first collected and reviewed, including historical documents, previous research papers, books, cultural archives, and related reports published by governments and educational institutions. These documents provide the basic framework and cultural background for the historical development of the Lunar March 3 folk culture and art of the Zhuang tribe, laying a foundation for a deep understanding of the cultural and artistic values of the festival. This literature review identifies continuity and change in cultural heritage, as well as the social, political and economic factors that influence these changes.

Step 2: Participate in the observation

Personally participate in or observe the celebration of the Lunar March 3 folk culture and art of the Zhuang tribe, including traditional rituals, folk performances, and modern celebration elements. This step is indispensable to understanding the actual situation of cultural practice and artistic expression. Through on-site observation, you can capture the details and experience the deep meaning of the culture, such as music, dance, clothing, and ways of community participation. This hands-on experience provides first-hand information for the analysis, increasing the depth and authenticity of the research.

Step 3: In-depth interview

In-depth interviews is an important way to collect the opinions of Zhuang individuals and community members on the cultural and artistic values of the Lunar March 3 folk culture and art of the Zhuang tribe. One-on-one interviews will be conducted with cultural carriers, artists, festival organizers, local residents, and participants. Through these interviews, deep insights can be gained into the meaning of the festival, the cultural identity of individuals and communities, and form of artistic expression. This information is essential for understanding cultural diversity and complexity.

Step 4: Theme analysis

The collected data will be collated and analyzed, using qualitative analysis software or manually coded methods to identify and classify themes and patterns. This includes analyzing the inheritance of cultural traditions, the impact of festival activities on the community, and the relationship between artistic expression and social change. Through this step, the key cultural and artistic values can be refined to provide support for understanding the deep meaning of the March 3 Festival of the Zhuang nationality.

RESEARCH RESULTS



According to the findings of the connotation analysis of the Zhuang people in Guangxi, the natural surroundings and particular mode of production of the Zhuang people's ancestors—who are the indigenous people of the Pearl River Basin—have allowed them to develop a distinctive historical culture over the course of long-term historical development. For instance, there are similarities between the language, residential building architecture, living traditions, funeral customs, etc., and the practices of the ancient Yue people, or the prehistoric humans of Guangxi's Neolithic Age.




Table 1 Results of historical and cultural analysis of the Lunar March 3 folk culture and art of the Zhuang tribe

Number	Analysis of Zhuang history and culture	Cultural carrier
1	The commemoration of Zhuang mythological figures	Worshipping Luoyue's Zumuwang
2	Zhuang young men and women to the pursuit of good love	Song fair Throwing the embroidered ball
3	Zhuang people's worship of primitive vitality	Drumming the bronze drum
4	Sportsmanship of Zhuang	Bamboo pole dance
5	The food culture of Zhuang nationality	Bamboo pole dance Making five-colored sticky rice

As can be seen from Table 1, Shangsi Festival is one of the important festivals in China in ancient times, and the Lunar March 3 folk culture and art of the Zhuang tribe is the development of Shangsi Festival. The traditional Lunar March 3 folk culture and art of the Zhuang tribe festival includes three major themes: sacred rituals, fertility worship and interaction between men and women. Historically, the Lunar March 3 folk culture and art of the Zhuang tribe was introduced into Guangxi, combined with local minority festivals and customs, and evolved cultural connotations rich in Zhuang characteristics on the basis of the original culture. After the introduction of March 3 into Guangxi, combined with local minority festivals and customs, the festival has evolved cultural connotations rich in Zhuang characteristics on the basis of the original culture, which are reflected in the commemoration of Zhuang mythological figures, the pursuit of beautiful love by Zhuang young men and women, the worship of primitive vitality by the Zhuang, the spirit of Zhuang sports, and the dietary culture of the Zhuang.


Table 2 The results of analyzing the artistic value of the Lunar March 3 the Zhuang tribe

Number	Guangxi Zhuang people on March 3rd activities	Analysis of artistic value
1		Worshipping Luoyue's Zumuwang: Luoyue's Zumuwang is the hero of the country, is the mother of the people, is the representative of beauty, the embodiment of good, and is omnipotent god, wisdom.
2		Song fair Throwing the embroidered ball: Guangxi is known as the "sea of songs", which communicate with each other and convey feelings. Young men and women will also choose their partners in form of throwing hydrangea balls when catching the song fair. Zhuang hydrangea is one of unique hydrangea cultures in China, which mostly uses red, yellow and green as the base and fabrics. Most of the hydrangea are 12 petals, each petal is embroidered with all kinds of mascots, such as plum, orchid, chrysanthemum, bamboo, other flower patterns or spring swallow, dragon, phoenix, etc.

Number	Guangxi Zhuang people on March 3rd activities	Analysis of artistic value
3		Drumming the bronze drum: The pattern evolution history of the Zhuang bronze drum fully reflects the characteristics of the Zhuang people's production and life style, customs, culture and social system. There are many types of patterns on the drum surface and drum body, including individual patterns and fusion patterns of elements, or a combination of patterns developed according to Zhuang customs, myths and beliefs and legends, which have a high dual value of art and humanity.
4		Bamboo pole dance: During traditional programs or major festivals, Zhuang people dance to pray for evil disasters and harvest grain. Young men and women of Zhuang nationality dressed in the program celebrate the festival with one or two feet dancing between four pairs of bamboo poles.
5		Making five-colored sticky rice: Common known as five-color rice, also known as black rice, green essence rice or flower rice, is named after five colors: black, red, yellow, purple and white. Zhuang people regard it as a symbol of good luck and good harvest. Five-color glutinous rice is colorful, bright and attractive. The natural pigment is beneficial to the human body, each has its own fragrance and flavor.

As can be seen from Table 2, as an intangible cultural heritage resource of Zhuang ethnic culture, the Lunar March 3 folk culture and art of the Zhuang tribe has the uniqueness, ethnicity, history and folklore of Zhuang ethnic culture, and it is a cultural carrier reflecting the local conditions, folk wisdom and folk customs of the Zhuang hometown people, and it is a spiritual bond for the Zhuang hometown people to trace their history, reminisce about the past, and maintain their national emotions. the Lunar March 3 folk culture and art of the Zhuang tribe carries the information of the folk culture of the ancestors of the Zhuang people, publicizes the cultural heritage of the Zhuang people, and to a certain extent has the value of cultural heritage to inherit the national character, promote the national spirit, enhance the national sentiment, strengthen the national unity, and maintain the harmonious development of the society. In the process of spreading the Lunar March 3 folk culture and art of the Zhuang tribe, the original symbols and their intrinsic symbol system should be fully utilized, and the festival symbols should be refined to be easily recognizable and of great artistic value.

Table 3 Historical value analysis results of Lunar March 3 folk culture and art of Zhuang tribe





Number	Guangxi Zhuang people on March 3rd activities	Analysis of historical value
1		Worshipping Luoyue's Zumuwang: The Dragon Mother Worship is an ancient religious ceremony dedicated to the Dragon Mother, a deity venerated by Zhuang ethnic group and surrounding communities. Dragon Mother is regarded as a symbol of protection and blessing, and this sacrificial ritual reflects the belief system of the Zhuang society and its reverence

Number	Guangxi Zhuang people on March 3rd activities	Analysis of historical value
2		<p>for natural forces. Its historical value lies in demonstrating how the Zhuang people maintain community cohesion and cultural tradition through sacrificial activities.</p> <p>Song fair throwing the embroidered ball: The Song Fair is a traditional singing event of the Zhuang ethnic group, possessing significant social and cultural exchange functions. During the Song Fair, people engage in emotional communication and cultural inheritance through singing folk songs. The historical value of this form lies in its demonstration of richness of Zhuang language and oral tradition, as well as unique way of communication and emotional expression within the community.</p> <p>The Ball Tossing is a traditional courtship activity of Zhuang ethnic group, where young men and women choose their partners by throwing and catching embroidered balls. Historical value of this activity resides in its embodiment of marriage customs and social structure of Zhuang people, while showcasing the traditional skills of handicrafts and folk arts.</p>
3		<p>Drumming the bronze drum: The beating of bronze drums is a traditional musical performance of Zhuang ethnic group, and the bronze drum is considered a cultural symbol that can drive away evil spirits and ensure peace. The historical value of beating bronze drums lies not only in its role as an instrument, but also in its cultural accumulation throughout the historical development of Zhuang society. This practice embodies the sacred status and social function of music in Zhuang culture.</p>
4		<p>Bamboo pole dance: Bamboo Pole Dance is a traditional dance form of Zhuang ethnic group, which showcases the dancers' flexibility and coordination by dancing among rapidly moving bamboo poles. Historical value of this dance lies in its emphasis on group cooperation and community harmony as a collective dance, as well as its indispensability as an entertainment activity during festival celebrations.</p>
5		<p>Making five-colored sticky rice: The five-color sticky rice is a traditional delicacy of the Zhuang ethnic group, renowned for its unique colors and flavors, symbolizing a bumper crop and good fortune. The historical value of this dish lies in its reflection of the Zhuang people's living habits, agricultural production characteristics, and pursuit of a harmonious life with nature.</p>

As evident from Figure 3, the San Yue San Festival (also known as the Double Third Festival) of the Zhuang ethnic group in Guangxi features a range of activities such as dragon mother worship, folk song festivals (Ge Xu), ball throwing, beating of bronze drums, bamboo pole dance, and the preparation of five-color sticky rice. These not only enrich festive celebrations of Zhuang people but also profoundly embody the historical value and social significance of

Zhuang culture. Collectively, these activities constitute cultural core of San Yue San Festival, deepening our understanding of Zhuang culture and highlighting its importance and enduring cultural influence in modern society. Through the study and celebration of these traditional activities, Zhuang culture is passed down and enriches China's diverse cultural landscape.

Table 4 Cultural value analysis results of March 3rd of Guangxi Zhuang nationality

Number	Guangxi Zhuang people on Analysis of cultural value March 3rd activities	
1		Worshipping Luoyue's Zumuwang: Dragon mother worship not only represents the worship of traditional deities, but also reflects the Zhuang nationality's respect for motherhood and female power. This activity strengthens community unity and respect for tradition, while conveying awe for natural and cosmic forces, which are the core values of Zhuang culture.
2		Song fair, throwing the embroidered ball: The song fair is an important social event in Zhuang culture, where people communicate emotions and social information through singing. It not only showcases the richness of Zhuang's linguistic art and oral traditions, but also promotes cultural exchange and community cohesion among different age and gender groups. The tradition of throwing embroidered balls is a traditional courtship activity, which reflects the cultural concepts of marriage and love in Zhuang culture. It emphasizes the autonomy in choosing a partner and openness of pre-marital communication, while also demonstrating handicraft skills and aesthetic expression.
3		Drumming the bronze drum: The bronze drum is not only a tool for musical performance, but also a symbol of Zhuang culture. The activity of beating the bronze drum plays a role in gathering people's hearts and conveying sacred messages in important social and religious occasions, demonstrating Zhuang people's cultural pursuit of harmony and rhythm.
4		Bamboo pole dance: Bamboo pole dance demonstrates the Zhuang people's ability to control coordination and rhythm, and it is a dance form that embodies team spirit and community participation. This dance is not only a sport, but also a way for community members to convey cultural values, enhance mutual understanding and respect.
5		Making five-colored sticky rice: The five-color sticky rice, with its unique colors and flavors, is rich in symbolic meanings, representing harmony, health, and abundance. This dish is not only a celebration of agricultural production, but also a display of the Zhuang people's emphasis on the spiritual and cultural significance of food, emphasizing the central role of food in cultural and social activities.

As can be seen from Table 4, these activities not only maintain the continuity of Zhuang culture, but also promote cultural exchange and global understanding, demonstrating the dynamics of Zhuang society and the inclusiveness of culture. Through these rich and colorful cultural expressions, the together constitute the cultural essence of the Lunar March 3 folk culture and

art of the Zhuang tribe, reflecting the diversity, inclusiveness and dynamics of the Zhuang culture. By maintaining and inheriting these cultural activities, the Zhuang people have not only maintained their own cultural continuity, but also the Lunar March 3 folk culture and art of the Zhuang tribe has not only become a local festival, but also gradually become a cultural display window with international influence.

DISCUSSION & CONCLUSION

It is of great significance to study the region, history, culture and language of the Zhuang nationality from the connotation of the historical, culture and artistic value of the Zhuang nationality.

The formation and development of the history and culture of the Zhuang Nationality in Guangxi embodies the national memory of generation after generation, and is a concentrated reflection of the people's creativity, imagination, wisdom and labor. We must preserve the memory of our nation, protect our spiritual home, and realize the great rejuvenation of the Chinese nation. The artistic value of the Guangxi Zhuang Nationality on the Lunar March 3 folk culture and art of the Zhuang tribe plays an important role in the inheritance of the Zhuang Nationality through the unique folk customs and the study of folk custom stories.

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