



Collective Memory Construction and Educational Inheritance of Ritual Practices of Bench Dragon Performance in Pujiang, China

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Abstract

The purpose of this qualitative survey is to analyze the ritual practice of the national intangible cultural heritage of the Bench Dragon performance in Pujiang County, Zhejiang Province, China, and to study the ways in which the collective memory of the local community of Pujiang is constructed during the ritual practice and how the intangible cultural heritage is passed on through education. The researchers collected data through literature review and fieldwork in Pujiang County, and the results show that the ritual activities, the shape of the bench dragon, the dancers, and the various voices in the ritual practice together construct the collective memory of the Pujiang bench dragon performance. Changes in the social structure and cultural values will lead to a break in the collective memory, affecting the inheritance and development of the Bench Dragon, and it is the responsibility and obligation of school to take up the education, inheritance and preservation of the intangible cultural heritage.

Keywords: Bench dragon, ritual practice, collective memory, educational inheritance

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1. Introduction

Traditional Chinese culture has a long history, colorful and rich connotation, which deeply affects our national spirit and national character, and silently nourishes the cultural soil passed down from generation to generation. Zhejiang province is an important source of Chinese civilization, with a distinctive and brilliant history and culture. In the first batch of the national intangible cultural heritage list published by The State Council in 2006, the number of projects in Zhejiang Province ranked first, fully reflecting the profound and unique charm of Zhejiang's intangible cultural heritage, highlighting the profound cultural heritage of Zhejiang. Pujiang, a county administered by Zhejiang Province, has a long history, The Eastern Han Dynasty Xingping second year (AD 195) county, has a history of more than 1,800 years. Pujiang County is located in the

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middle of Zhejiang Province, and belongs to Jinhua, Zhejiang province, in 1993, the Ministry of Culture named Pujiang "the hometown of Chinese folk art".

Dragon Dance is named after the dragon props in Chinese legend. The image of the dragon originates from the totem of ancient China, which is regarded as the symbol of the Chinese nation, and it is regarded as a divine object that can travel clouds and rain, eliminate disasters and bring blessings. Dragon dance has a long history and is a major part of Chinese Han folk dance, but also a treasure house of profound traditional culture. Pujiang Bench Dragon is one of them. In 2006, it was selected by the Ministry of Culture as the first batch of national intangible cultural heritage projects.

Pujiang Bench Dragon, also known as "Long Lantern"(See Figure 1), is one of the dragon dances of Zhejiang Province. It occupies an important position in the folk dance culture of Zhejiang Province and retains the traditional folk culture characterized by the people's belief in dragons, especially in the coastal areas of central Zhejiang and Jiangnan. It has a long history, Historical records first in the era of Emperor Wudi of the Western Han Dynasty, which began in the Tang Dynasty, matured in the Song and Yuan, prosperous in the Ming and Qing dynasties after the reform and opening up in the Party and the government's protection and the local people continue to inherit and carry forward. It consists of three parts: the dragon head, the dragon body, and the dragon tail. From beginning to end, a dragon is formed by dozens, hundreds or even thousands of benches in series, integrating calligraphy, painting, paper cutting, cutting, sculpture art wood and tying and weaving. It performs a variety of formations, both breathtaking and spectacular, dragon dance and a collection of sports, acrobatics, dance as a whole. It is precisely because Pujiang has rich forms of artistic expression such as paper cutting, painting and calligraphy, playing and singing, that the unique artistic performance of Pujiang Bench Dragon has been formed, which has high research value.



Figure 1 Pujiang Bench Dragon; Source: Pan Donghui Photographed

2.Literature Review

Pujiang bench dragon is a derivative of dragon dance culture and an important part of its culture. Analyzing the current research situation of dragon dance will help us to have a deeper understanding of Pujiang bench dragon. At present, there are many researches on dragon dance in China, involving almost all dragon dances in the north and south of China, from Tongliang, Chongqing, the hometown of dragon dance, to remote villages in ethnic minority areas. The angles of discussion have their own emphasis, for example, in the article "On the Formation and Development of Chinese" Dragon Dance "-Also on the Origin of" Hand-held Dragon Dance "(Wang Junqi, 2007, p88-90), the real dragon dance was analyzed. The research holds that the illusion "ichthyosaur change" (also known as "Huanglong change") from Han Dynasty to Sui Dynasty and "ornamental dragon lantern" in Tang and Song Dynasties are not "dragon dance" in modern times, but the real dragon dance actually refers to "hand-held dragon dance" originated from Ming Dynasty, which aims at "praying for rain" and has the function of sports activities; In the article "The Historical Origin and Development of Dragon Dance" (Wu J F & Guo L, 2012, P33-34), the process and development of dragon dance as a sport are introduced in detail. This paper analyzes the cultural characteristics of dragon dance in the article "Research on Cultural Characteristics and Development Countermeasures of Dragon Dance" (Li Xinghua, 2015, P90-91), and holds that dragon dance presents inheritance, variability and historical cultural characteristics; The evolution characteristics of dragon dance are analyzed in "Viewing the Evolution Characteristics of Dragon Dance from the Changes of the Times" (Wang Guozhi, Yang Ganfeng, 2016, P54-58). It is considered that dragon dance is constantly evolving from props, costumes, functions, technical methods, communication methods, music and other aspects in the changes of the times, and the overall characteristics of development and evolution are the trend of creation, innovation and then creative evolution; In the article "Social Characteristics and Value Function of Chinese Dragon Dance" (Lei Junrong, 2004, P1330-1332), this paper reveals and discusses the social characteristics and value function of dragon dance from the perspectives of history, nationality, sports and society. The research shows that dragon dance has the specific historical, ethnic religious, traditional cultural, times development of social characteristics and its own education, carry forward national culture, enhances national cohesion, fitness and entertainment, promotes economic development and other social value functions. In the analysis of Research on the Inheritance and Development of Chinese Dragon Dance Culture (Lv L, 2017, P76-79), through the analysis of the present situation of dragon dance, dragon dance culture and its inheritance, At present, there are still some problems in the development of dragon dance cultures, such as single inheritance mode, closed performance form and inadequate policies. This paper puts forward some suggestions to promote the innovation of dragon dance culture by issuing

policies, adopting scientific methods, developing human resources, ensuring the balance of urban and rural development and guiding the masses to form fitness consciousness.

As for the concept of collective memory, it originated in the West, and the first one to put forward this concept was the French sociologist Habwach, who first explicitly put forward the concept of "collective memory", arguing that "collective memory is not an established concept, but a socially constructed process". Schwartz, an American sociologist, thought that Habwach's view was too narrow and more focused on the present, and he introduced the concept of semiotics to explain collective memory. In China, scholars have also carried out a lot of research on collective memory, after analyzing the current Chinese research on collective memory related to folklore activities mainly focuses on two aspects. One is that collective memory can be strengthened through various kinds of folklore performances. He Weiguang and Zhang Peng (2014, P175-180) believe that the ritual activity of sacrificing Ebo is a kind of collective social behavior of the ethnic group, and the Yugu people express their identification with their Yugu identity in the ritual practice they regularly participate in, in the process strengthening the ethnic consciousness and enhancing the identity of the ethnic group. Li Hu (2011, P249-255) believes that the collective memory of the Hakka people is inherited and developed precisely through the continuous practice of the rituals of the meeting period and the different expressions of the rituals in different contexts. Secondly, it is believed that there is an interactive relationship between the reconstruction of the collective memory of folklore activities and the living transmission of folklore activities. Fei Mengting believes that the Haining shadow play carries the collective memory of Haining, and that the Haining shadow play constructs the collective memory of Haining in the three aspects of the performance place, the singing voice and language, and the silkworm flower play. Cheng Peng (2017, P32-40) argues that in Anxian Village, the people's collective memory of Anqisheng not only plays a role in promoting and facilitating the belief in Anqisheng, but is also directly selected and utilized in the reconstruction process of the belief space.

Educational inheritance of intangible cultural heritage refers to the transmission of knowledge, skills and values of intangible cultural heritage to future generations through educational means in order to realize the inheritance and protection of intangible cultural heritage. By the end of 2022, there are a total of 2,433 living national-level representative bearers of intangible cultural heritage in the CPC, and even more provincial-level, county-level, and intangible cultural heritage enthusiasts, and the growth of these numbers is inseparable from intangible cultural heritage education. At present, intangible heritage education is continuously integrated into all stages of education, and many intangible heritage education institutions and intangible heritage-related publications have appeared, Wang Yuting et al. (2023, p63) studied the integration of intangible heritage culture into the education of pre-school children, Jin

Xiaohua (2023, p35-38) studied the integration of intangible heritage culture into elementary school fine arts, and Fan Xiujuan (2023, p341-345) believed that intangible heritage in the classroom is the national ritualized practice of aesthetic education. Huang Yuming (2021) and Gong Nong (2020) took Chinese intangible heritage programs as an example to comprehensively sort out the talent training mode of intangible heritage bearers, and elaborated on the role of education in the protection of intangible heritage bearers and the significance of the inheritance of intangible heritage programs.

At present, scholars who study bench dragons mainly focus on multi-faceted research on individual cases, These studies provide us with a detailed theoretical basis for understanding individual bench dragons, but there is still a lack of comprehensive and overall research on bench dragons and comparative research on bench dragons from all over the world, and the research perspective is still in a monotonous situation, which will be a good starting point in the field of bench dragon research. As one of the important folk activities in Pujiang area, Pujiang Bench Dragon is of great significance to local people's production and life, so the development and inheritance of Pujiang Bench Dragon should be paid enough attention, implementing a good educational heritage and giving full play to the educational roles of society and schools.

3. Research Objective

The objectives of the study are as follows: 1) to study the process of ritual practice of the Pujiang Bench Dragon; 2) to study the way of constructing collective memory in the process of ritual practice of the Bench Dragon; 3) to study the significance of education for the protection and inheritance of the intangible cultural heritage.

4. Methodology

Research Population and Sample: The research population of this study is the bench dragons of villages in Pujiang County, Zhejiang Province, China, because the Pujiang bench dragons were born in various villages of Pujiang, and each village is basically inhabited by people with the same family name, and the villagers offer sacrifices to the gods and entertain themselves through the bench dragon performances, and the samples selected for this study are the bench dragons of Pan Zhoujia Village in Pujiang County.

Population and Sample: The study population mainly consists of bench dragon maker (inheritor): Hong Huaiyu. Dragon dancers: villagers with the surname Pan from the Pan Zhou family and villagers with the surname Zheng from Zheng Zhai Town. Ceremony team members: other members of the family. Local cultural bureau and government officials: Huang Qunlian. schools: primary and secondary schools and universities in and around Pujiang County.

Data collection: This study adopts research methods such as sociology, culture, history, dance ecology and field survey. On the one hand, the historical origin of the Pujiang

Bench Dragon is explored from historical materials and documents, and previous studies are summarized and supplemented. On the other hand, on the basis of fieldwork, we summarize the process of ritual practice and the construction of collective memory of the Pujiang Bench Dragon.

Data analysis: This paper classifies the collected data, sorts out the process of ritual practice of the Bench Dragon, organizes the elements that can generate collective memory in the process of ritual practice, and comes up with the way of constructing collective memory.

5. Result

5.1 Pujiang Bench dragon ritual practice process

1) Take the head of the bench dragon from the shelf

The head of the bench dragon represents the incense of a family, and the length of the lantern team symbolizes the prosperity of the males in this village. Therefore, the head of the bench dragon in the village will be hung beside the incense of each hall building, and it is necessary to welcome the lantern. Young people will discuss with the older and highly respected clans and the Lantern Festival, and agree to steal the head of the bench dragon when a certain emperor is born (See Figure 2).

The head of the bench dragon is usually taken off the shelf in the twelfth lunar month of every year. Out of awe, we will choose an auspicious day, and choose several suitable men to bathe and change clothes and put on new clothes the day before. On that day, the epigenetic people agreed on the corresponding time, prepared some sacrifices, brought the keys from the manager with incense sticks and yellow paper, and firecrackers, opened the hall building, incense the hanging ancestors' portraits in turn, knocked three times and worshipped nine times, and burned yellow paper (according to legend, yellow paper is the above table with ancestors or gods). Under the witness of an aged person, he went to the second floor where the incense god was worshipped, and on the second floor, he gave incense to the incense god and burned yellow paper. However, the old man had regulations that he could only burn three sticks of incense and three pieces of yellow paper, because the Zheng family paid attention to the sacrifice service with sincerity and spirit. After worshipping the incense, the young epigenetic led by him lit three incense sticks to worship the head of the bench dragon under the head of the bench dragon and read the words of an aged person in his mouth: "Grandpa Lamp Head, today, the generations of descendants of which main room or concubine room are named Zheng someone, and which room Zheng someone incense here. Please ask your old man to come down. We welcome the lights and pray for good weather, abundant grain, prosperous family business, reproduction of children and grandchildren, academic success, and abundant financial resources." After that, he knelt and knocked three times, and the first

one burned the yellow paper. When the yellow paper flew up, several young epigenetics removed the head of the bench dragon from the rack and carried it on their shoulders as quickly as possible. The rest of the people, according to their respective divisions of labor, put the Taiping table downstairs, surrounded by several young epigenetics, while the other person prepared a small string of firecrackers and several red bags for opening the door in the street outside the porch.



Figure 2 Drop of the head of the bench dragon; Source: Zheng Hui Photographed

People upstairs slowly put down the head of the bench dragon bit by bit. When the dragon beard exceeds the eaves, that downstairs will shout "Firecrackers, firecrackers". With the sound of firecrackers, the head of the bench dragon slowly lands on the Taiping table on the patio. After the people upstairs arrived, the head of the bench dragon was placed in the center of the hall building, and the ceremony was completed when they received the red envelopes from the young people. After that, replace all the old paper on the dragon skeleton with new paste, spray alum water, and draw the head of the bench dragon picture after it is dry.

2) Invite dragons to sacrifice

On the 12th day of the first month, the schedule was very compact. The finishing ceremony was held at 3:00 p.m., the temple door was opened at 6:00 p.m., and the finishing ceremony was held in the old ancestral hall in the village. Put tofu, tea, rice, and double happiness steamed bread in front of the head of the bench dragon. On the afternoon of the 12th day of the first month, the oldest old man in the Lantern Festival presided over the ceremony. First of all, the elders in the village (now mostly rich and influential people as representatives) are selected to take bottles wrapped in red cloth to

Shenli Gorge to fetch water, which means peace and light. Secondly, when the time comes, the person in charge of the Lantern Festival lights up a lot of incense and distributes it to everyone present. Everyone returns to their original position after worshipping incense. The aged person chooses the white-feathered rooster. According to legend, the white-feathered rooster has special spirituality, and it special spirituality to use the blood on its comb to make the finishing touch for the dragon. Because there were few white roosters in the past, the three lanterns used the same chicken to collect blood and make finishing touches, following the principle of growing from small to large, lighting from the word lanterns in Xiaoyitang, then sending them to the lanterns in Heyitang and finally to the old lanterns in Chengyitang. Before finishing touch, the aged person picked up the white rooster, let the chicken go three times and three times on the incense burner and candle, and read in his mouth: "Only on the twelfth auspicious day of the first month of a certain year AD, Pujiang County, Jinhua went out of the East Gate Yitang Lantern Festival in Chen Mou to open the dragon lantern head, praying for good weather, abundant grain, abundant financial resources, happiness and peace in Qianchen Village." Then he took out a pin and stabbed a few drops of blood on the cockscomb of the white rooster. When "lighting up", the old people who lit up shouted auspicious words such as "Bless the bumper harvest and all the best" and bowed down. At this time, there is also an interesting little activity, that is, stealing the ball. The hostess (usually her mother-in-law or grandmother) who wants to steal the ball sits on the flag pier beside the porch with a rice basket. When the head of the bench dragon drills out of the porch, she unexpectedly steals the colored ball and puts it in the basket to cover it. Then she hands a red envelope to the person in charge of the Lantern Festival. Only the people next to her shout "Steal the ball, steal the ball", and the leading fork hand quickly shakes the steel fork, and the gongs and drums also sound. After that, the double gongs cleared the way. First, the head of the bench dragon of Xiaoyitang came out to pick up the head of the bench dragon of Heyitang, and the two heads of the bench dragon went together to pick up the head of the bench dragon of Chengyitang with a white beard. They joined and marched counterclockwise from east to west around the village. Finally, back to the starting point, the three heads of the bench dragon can't be separated from each other, including going to the first New Year's greetings in the south of Zhengzhai town, which will strictly abide by the orderly requirements of the former Chen Village. Then firecrackers sounded, and villagers began to worship and sprinkle rice on the head of the bench dragon. After the worship, an elder shouted that the lights were turned on, and several strong men walked out of the ancestral temple, carrying the head of the bench dragon, the dragon tail, and the three head of the bench dragon and the dragon tail circled Qianchen Village in turn (without the participation of sub-lanterns) to represent the Dragon King's tour of the village.

At six o'clock in the evening on the 12th day of the first month, Longwei, the leader of Qianchen Village, went to Dingguang Temple(See Figure 3), which is located one-kilometer northeast of Qianchen Village (Hu Gong the Great is enshrined in the temple, and Hu Gong is considered to be a responsive god, so he needs to worship first.) Because it played a leading role in the construction of Dingguang Temple and made great contributions to the temple, Qianchen Village entered from the main entrance and opened the temple door. Then the aged person in the village incense the West Buddha Hall and Earth Temple of Hugong Temple in Dingguang Temple set off firecrackers and then return from the main entrance. Then on the evening of the 13th day of the first month, Yandian Village north of Dingguang Temple closed the mountain gate.



Figure 3 Dingguang Temple; Source: Pan Donghui Photographed

3) Bench dragon performance ceremony

Every dragon lantern team going to worship is preceded by gongs, followed by flag-raising teams such as dragon and tiger flags, lantern teams and incense teams, dragon lantern teams in the middle, and mixed class members at last(See Figure 4). The team is mighty and the scene is magnificent. There is an established order when walking the lights: Zheng Zhai is the gate of filial piety. After a long tradition, Zheng Yimen worships the ancestors in a certain order. When worshipping the ancestors, he walks in the order from big to small, followed by Qianchen Village-Shimulingjiao Village-Qianwangzheng Village-Qianni Village-Fengchan Village (in which Qianchen Village has three lamp holders and other villages have one lamp holder).



Figure 4 The honor guard and band; Source: Pan Donghui Photographed

4) Dragon to Heaven

The dragon goes to heaven as the last link of the ceremony, and the bench dragon circles the ancestral temple three times and then meets together in the grand ancestral temple. When they arrived at the ancestral temple, each dragon circled the ancestral temple three times. The elders burned incense and paper money and then returned to the hall building where the head of the bench dragon was placed. The head of the bench dragon was placed on the Taiping table, and the candle holder was filled with candles (See Figure 5). The person in charge of the Lantern Festival and the aged person lit all the prepared incense and distributed it to everyone present, one for each person. Everyone returned to their original position after incense, and under the leadership of the Lantern Festival, everyone bowed down to the head of the bench dragon with one kneeling and three kowtowing.

After worship, the lamp holder upstairs opened the fence door on the second floor, and the lamp holder downstairs fixed the rope at the dragon's tail. At this time, the dragon tail first entered the pavilion building and showed a form of exiting. In the past, there was another activity at this time, that is, pulling the beard of the dragon king. According to legend, if the beard of the dragon king is placed on the door of the pigsty, it will be blessed by the dragon king, and the livestock of this family will thrive in the coming year. Therefore, when the gong sounds, people will swarm, pull their beards and seize

auspiciousness. Now pulling a beard has changed into another form, that is, sprinkling candy. When the dragon ascends to heaven, the members of the Lantern Festival will sprinkle candy wildly on the second floor, and the people downstairs will pick up the candy happily. The Dragon King also ascends to heaven successfully in the rush, gongs and drums and fireworks all over the sky. The members of the Lantern Festival return to their original positions and burn yellow paper, and the annual dragon-sending activity is over.



Figure 5 Drop of the head of the bench dragon; Source: Zheng Hui Photographed

5.2 The Construction of Collective Memory during the Practice of Pujiang Bench Dragon

The collective memory of a village is the memory of the ancient houses, artifacts, customs and festivals of the village that villagers have constructed, accumulated, inherited and shared in the course of their long-term production and life. The collective memory of the village, which is carried by the Pujiang Bench Dragon, is born in the changes of the village, and is closely related to the villagers' spiritual beliefs, living environment, and real needs, and is the spiritual carrier for passing down the local folk culture and cohesion of the village's sense of identity.

1) Ritual activities are the channel of communication between human beings and gods

There are two main types of ritual activities in the Bench Dragon performance, one is ancestor worship, Pujiang Bench Dragon's worship lantern ceremony, is a specific embodiment of the worship of God to entertain people. When the lamp team welcomes to

the same clan or neighboring villages, the gong is sounded all the way to the village entrance, and three times the cannons are played in a row. When the people in the village hear this, the older people come out to greet them. When greeted, hands arched up first make a bow, and put three firecrackers and hair points such as cigarettes and cakes to the village in front of the hall or the gate of the large playground, the large playground on a table, the table is full of colorful fruits and pastries, the most important thing is that the table in the center of the tray, the tray was placed in a large red paper packets and red cloth commonly known as the lamp red, that is, the red packets of lamps head a stop, light incense, yellow paper, both sides together to offer the first heaven, and then offer the earth, and finally worship the ancestors, and finally, to worship the ancestors. Finally, after worshiping the ancestors, the sound of unification, gongs, yells, sound vibration, the beginning of the exciting string of lights show, the dragon dance activities to a climax, the dragon dancers and the viewers of their joy, interpretation of the purpose of the Dragon Dance to entertain the gods.

Another type of dragon dance performance to pray for blessings and sacrifices, the dragon dance generally to the fifth day after the start, the official opening of the welcome dragon lamp before the dragon to be held "dragon head", "open the eyes", "catalytic lamp", "Receive the lamp" and a series of ceremonies, and then officially start the dragon dance, if the dragon dance to go to the farther village needs to go to borrow the road, the head of the lamps have long been written on red paper road stickers, distributed a day in advance to the villages along the road, said "borrow the road". The villages where the road is borrowed will warmly receive the dragon and worship it to express their respect for the dragon and their expectation that the dragon will bring them a good year with good weather. The village that receives the dragon begins to set up the sacrificial offerings, first welcoming the dragon lantern to the front of the village's ancestral hall (if the front of the ancestral hall cannot accommodate the entire body of the dragon, the head and tail of the dragon will be removed to enter to represent it), and the dragon lantern first walks three times in front of the door in a clockwise direction, and then puts down the head of the dragon right in front of the door of the ancestral hall, and the sound of the gong stops. People in the village to receive the dragon in front of the dragon head will set up a square table, set up on the square table with two candles lampstand, an incense burner, put a tray of red silk cloth, some sacrificial offerings, etc., to prepare for the sacrifice. People first incense, burn paper money, and then in the dragon head and tail each tied a red silk cloth, commonly known as "hanging red", sprinkle tea and rice (tea and rice mixed together to the dragon head), firecrackers, kowtow to worship and other ceremonies, pious old people will be used to recite the sound of the scriptures in order to ask for dragon's blessing on their own villages. Afterwards, a dragon dance team performs a series of dragon dances to show their appreciation.

From the rituals listed above, it can be seen that the Pujiang Bench Dragon has formed a relatively stable ritual system in terms of the time, place and symbols of the rituals during its long history. The ritual exhibition not only gathers the people's thoughts and feelings about the worship of the gods, but also provides an observable activity. As a folk ritual, the dragon dance ceremony provides a specific context and cultural space for the shaping of local people's collective memory, and the memory elements it carries can bring the villagers of Pujiang County historical memories that cannot be ignored. The most important way of preserving collective memory is constant repetition, and the annual Spring Festival bench dragon performance constitutes the collective memory of the local people.

2) The participation of bench dragons, dragon dancers and honor guards give the villagers an identity

In the dragon dance ceremonies of Pujiang villages, the tradition of "men dancing the dragon" has always been followed. In the villages surveyed in the field, the participants in the dragon dance are usually men, and traditionally, they are men from their own ethnic groups. Women cannot participate in the dragon dance, but they can participate in the flag-carrying ceremonial team and join the musical instrument procession. Sometimes during the Chinese New Year, when people living abroad bring their relatives home to celebrate the New Year, their children can also lift the dragon and dance during the Dragon Dance ceremony. At the same time, the dragon dance organizations between clans of different family names can also communicate with each other, and the bench dragons between villages visit each other to pay New Year's greetings. Therefore, the Dragon Dance Ceremony, as a social drama staged in Pujiang County, is not only limited to those who perform on the stage, but also includes villagers who do not directly participate in the program on the stage or men of their own clans. However, these "actors" do not have standardized scripts and clear lines as in a formal stage play, but they are all popular actors who perform in this social drama in their own colors. The communication between the members of the native dragon dance is limited to the native males, and outsiders are not allowed to intervene. They continue the traditional culture and traditional values of the social life drama expressed on the field, and the actors on the same field jointly perform the whole dragon dance ceremony under the attention of the whole village public. In traditional societies, the Dragon Dance Ceremony participates in other local affairs in addition to the annual Spring Festival. However, according to the results of the fieldwork, many villages are now including women in their dragon dance teams. Mainly due to the idea of gender equality that has been propagated after the reform and opening up, people also mainly want to have a happy and entertaining time when they perform the Dragon Dance in the Chinese New Year, and

therefore there is no restriction on the gender of the dancers in a strict sense at the present time.

The unique shape of each village, the body ornaments, music and other elements suggest that the participants of the dragon dance are part of the family, and each element deepens the villagers' identity for themselves, and at the same time unites the hearts and minds of the family and strengthens the communication among the villagers.

3) The elements in the dragon dance performance produce emotional resonance

The performance of Pujiang Bench Dragon originates from ancient legends, and many of the calligraphy and paintings on the body of the dragon are processed according to myths and folklore, which is one of the means of building collective memory for the Pujiang Bench Dragon to strengthen the cultural identity of the local people with the help of myths. The elements of honor guard, music, and shouting all have an emotional resonance with the performers and the audience involved in the dragon dance. The process of bench dragon performance also involves some folklore, such as removing the dragon beads or whiskers from the dragon's head at the end of the bench dragon performance to pray for the health and safety of the family members, all of which expresses the people's emotional attachment to the bench dragon. The people use inviting the bench dragon to come to their house to pray for blessings or removing the items on the bench dragon to externalize their inner needs and to hold on to their fondest prayers for their family members. These behaviors will give them a common psychological demand and cultural identity, and once this value is recognized by the group, the collective memory of the people of Pujiang will be constructed in the continuous rituals and performances. The essence of collective memory is a reconstruction of the past based on the present, from the moment of the birth of the Pujiang bench dragon in Pujiang it has been closely linked to the life of the people of Pujiang, this folklore activity is carried out throughout the development of the village, which effectively reflects the folklore of Pujiang, and presents the collective memory of the county in its entirety.

5.3 Educational inheritance of intangible cultural heritage

China's intangible cultural heritage is a valuable asset of the Chinese nation, and is the basis for building a cultural power and establishing cultural confidence. However, as society develops and the process of modernization accelerates, China's intangible cultural heritage is facing the serious threat of being forgotten, damaged and disappearing, so it is necessary to give full play to the role of education in the protection and inheriting of the intangible cultural heritage, ranging from social intangible cultural heritage education to school intangible cultural heritage education, from the compulsory education stage to higher education, and from single-subject teaching to interdisciplinary and multidisciplinary intangible cultural heritage education.

1) Forming a school educational inheritance system for intangible heritage

School is the center of education and culture, and every school has its own cultural background, which is an important driving force for cultural construction. Correctly recognizing the value of intangible heritage, making full use of the resources of intangible heritage, striving to give full play to the social functions of intangible heritage, and constructing a distinctive educational inheritance system of intangible cultural heritage are important missions and urgent requirements given by history. Campus inheritance of intangible cultural heritage is an urgent national project, and the key to campus inheritance lies in students, who are the protectors and inheritors of intangible heritage. In the pre-school education and compulsory education stage, the main purpose is to transmit the concept of intangible cultural heritage, so that students can establish the concept of protecting intangible cultural heritage and enjoying intangible cultural heritage, cultivate students' sense of identity and pride in national culture, and form the correct core value concepts. In the stage of vocational education and higher education, it is necessary to give full play to the advantages of teachers and resources in vocational education and higher education, and to carry out cross-fusion of disciplines, to provide more professional guidance for the protection of intangible cultural heritage, and to select intangible cultural heritage inheritors who have more professionalism, craftsmanship and innovation, and colleges and universities have a greater advantage in the intangible cultural heritage inheritance and protection compared with other social forces. Only by cultivating the awareness of intangible heritage protection and inheritance from childhood and forming a complete intangible heritage educational system can the sustainable development of intangible heritage inheritance and protection be realized. The educational inheritance of Pujiang Bench Dragon shall be based on the traditional dragon dance for inheritance and protection (see Figure 6).



Figure 6 Students of a university in Zhejiang Province training in dragon dance; Source: Pan Donghui Photographed

2) Strengthen the social education for the protection and inheritance of intangible heritage

Schools are the main body to cultivate and select intangible cultural heritage inheritors, and the social level of the protection and inheritance of intangible cultural heritage also has an important role. The government-led intangible cultural heritage experience pavilion integrates the functions of inheritance, experience, educational inheritance, training, tourism, etc., and is able to educate and entertain the public and let them quickly accept the intangible cultural heritage. The organization of academic seminars on intangible cultural heritage or training sessions on intangible cultural heritage can invite the participation of inheritors of intangible cultural heritage and intangible cultural heritage enthusiasts, and the wide participation of the public can quickly form an atmosphere in which everyone participates in the inheritance and protection of intangible cultural heritage. After organizing many training sessions on the production of the Bench Dragon, the inheritance of the Bench Dragon has quietly changed from the original family-based inheritance to a community-wide inheritance.

6. Conclusions

The Pujiang Bench Dragon is one of the representative local folk cultures, and it is a way for Pujiang people to offer sacrifices to gods and entertain people for generations. As a local cultural symbol, it contains the spiritual beliefs, ethical morals, ideological concepts, and aesthetic orientations of the local people, and it is the identification of the people of Pujiang with the village to which they belong, and it is part of the collective memory of the local people, which maintains a strong sense of nostalgia. The collective memory of the villages, which is carried by the Pujiang Bench Dragon, is inherited and continued in a specific social environment.

The comprehensive development of human society needs to be supported by the development of various fields such as economy, politics, society, culture and ecology. However, in the current process of social development, the phenomenon of excessive and one-sided emphasis on economic development is often presented, and people's cultural rights and interests and spiritual life are increasingly scarce, especially local intangible cultural heritage. Due to geographical and audience limitations, the loss and extinction of local intangible cultural heritage is particularly serious under the impact of economic development and social change. Therefore, how to give full play to the government's functions, give full play to the function of education and inheritance, innovate the inheritance mode, explore new development paths, and effectively solve the problem of imbalance between socio-economic and cultural development are the problems that need to be thought about for the protection and inheritance of Pujiang Bench Dragon Intangible Cultural Heritage.

7. Recommendations

Rural collective memory is a living process of construction, fracture and reconstruction, and the protection of rural collective memory is the protection of rural traditional folk culture. Therefore, the process of reconstructing the collective memory of Pujiang Bench Dragon is the process of inheriting and developing the folk culture of Bench Dragon. The cultural heritage left to us by our ancestors is the foundation of national culture and national spirit building, and the cornerstone and source of Chinese cultural revitalization and development. Education is the foundation of a nation, and it is the historical responsibility and obligation of the main body of education to utilize educational resources, give full play to the function of education in the protection and inheritance of culture, ensure the continuity of collective memory, and protect, inherit, study and develop the tangible and intangible cultural heritage that has been handed down to us by our forefathers. Starting from the ritual practice and the construction of collective memory, this study explores the practice of the Bench Dragon Ritual and the construction of the collective memory of the local people for the Pujiang Bench Dragon in the process of the practice, and analyzes the significance of education for the protection and inheritance of the intangible cultural heritage, and the significance of education for the preservation of the continuity of the collective memory. The construction of collective memory and the preservation of intangible cultural heritage is itself a process of selection and reconstruction, and only by fully recognizing the value and significance of the existence of the Pujiang Bench Dragon can it realize high-quality inheritance.

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