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Review Article

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Role of Peacock Boxing in Fostering Ethnic Cohesion and Cultural Inheritance among the Dai Community: A Literature Review

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Abstract

The Peacock Boxing of the Dai ethnic group is a traditional martial art in the Yun Nan region, characterized by its distinct features and vibrant vitality within the Dai community. As a representative of Dai culture, Peacock Boxing carries the important mission of inheriting national culture and promoting the development of ethnic regions. This study endeavors to provide a rigorous and scholarly literature review, it subsequently undertakes a comprehensive analysis of existing academic works about the characteristics and values of Dai Peacock Boxing. The result involves its help to people's development of different aspects, improvements of ethnic self-confidence and cohesion, and mutual integration between ethnic groups. The paper posits three critical domains warranting future scholarly exploration: the way that Dai Peacock Boxing influences people and ethnic groups, the difficulty of Dai Peacock Boxing inheritance, and the way Dai Peacock Boxing keeps developing.

Keywords: Peacock boxing, Anthropology, Inheritance

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1. Introduction

The Dai people are mainly distributed in Yunnan and are good at singing and dancing. Influenced by their geographical location and lifestyle, the Dai area has its unique folk customs. The Dai people have always maintained obedience and respect for nature, and regard the Peacock as their totem. Totems not only embody national worship but also reflect people's thoughts. Ethnic groups regard totems as relatives with blood ties to them. Most Dai people regard birds as their totems, and most of the folk legends of the Dai people are related to Peacocks. In the process of the development of the Dai totem culture, he also inherited the bird totem culture

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of the "Baiyue" in the south, and continued to absorb the Central Plains culture, Indian and Pakistani culture, etc., to construct and enrich the Peacock culture of the nation continuously.

The traditional sports culture of the Dai people is a sports culture phenomenon rich in Dai characteristics that have been formed through inheritance, dissemination, and development in Dai villages. Today, the sports culture of the Dai people is represented by sports with national customs such as Peacock dance, elephant foot drums, and dragon boat racing. Symbols are loved by people all over the world. As the totem of the Dai people, the Peacock is a symbol of happiness and auspiciousness for the Dai people. In this social environment, the Peacock dance came into being. As one of the traditional martial arts, Peacock Boxing has many similarities and differences with Peacock dance. Dai dance and martial arts have been combined and blended during the development process, so after evolution from generation to generation. It has evolved into today's artistic expression and sports culture of "dance in martial arts, and the integration of dance and martial arts" (Wu, 2021). This kind of sports culture is a collective and life-oriented sports culture that integrates the customs and habits, totem worship, religious beliefs, etc. of the Dai people.

The execution of this review is underpinned by exhaustive scrutiny of a diverse array of academic sources, encompassing disciplines such as educational psychology, social and educational anthropology, educational sociology, and specialized research concerning Dai Peacock Boxing. This review is guided by the following key

1.1. Research Questions

1. What are Dai Peacock Boxing's characteristics and origin?
2. How does Dai Peacock Boxing influence people and ethnic groups?
3. What's the difficulty of Dai Peacock Boxing inheritance?
4. How does Dai Peacock Boxing keep developing?

Peacock Boxing is crucial to human development and the integration, protection, and inheritance of traditional culture in the Dai area. By addressing these questions, we aim to shed light on the complex interplay between Dai Peacock Boxing and human beings, use this knowledge to help people use Dai Peacock Boxing to practice their body, and emotion, and also strengthen ethnic mutual integration. And also warns us to find ways to keep it developing through giving a lot of difficulties during its inheritance.

2. Literal Review

2.1. Origin

According to the historical records of Dai martial arts, Dai martial arts had already taken shape as early as the Han Dynasty by the Tang Dynasty, the Dai people were included in the jurisdiction, and the Nanzhao Army formed by the Dai people was an elite force that was very popular at that time. The description of the Dai people in "Marco Polo's Travels" is: "All the men in the tribe are warriors". In the Ming Dynasty's "Biography of Baiyi", the description of the squadron's elephant foot drum is: "Three or five long drums are made of sheepskin, and they are made of hand" (Wu, 2021). "Manshu" records: "Every year in November and December, the farming and animal husbandry are completed, and the cities, villages, and valleys in the territory of the military groove chief's documents are following the four armies, and the personnel, swords, armor and waist knives are collected (Wu, 2021). It is necessary to be sharp, and one thing is guilty." Martial arts played an important role in the military at that time. It can be seen that the traditional sports of the Dai people have a long historical heritage and accompany the lives of the Dai people. Martial arts also convey the idea of "doing good to others" in Buddhism, coupled with the irrigation of water culture and Buddhist culture, the cultural connotation of being people-oriented, harmonious, and unified is reflected in sports. This connotation is mainly reflected in people's compliance with the fighting as the basis "Happiness" value principle. As one of the representatives of the traditional martial arts of the Dai people, Peacock Boxing has been developed for hundreds of years and has been passed down to this day. As time goes by, the cultural connotation and art form of Peacock Boxing are also in the process of continuous enrichment. The early Peacock Boxing was not called Peacock Boxing in the Dai martial arts. It only appeared as a type

of Dai Xiangtong Boxing. It absorbs the martial arts culture of the Han Dynasty and the basic footwork, Boxing techniques, techniques and routes of Dai martial arts, adds the dance elements of Peacock dance, and integrates the aesthetic taste with it to form a new Boxing technique that imitates the emergence of Xiangtang Boxing., later known as Peacock Boxing.

The prevalence of witchcraft culture and ghost culture in the Han Dynasty made folk sacrificial activities very frequent at that time (Yang, 2020). Wizards regard Peacock Boxing as a tool to control people's thoughts and maintain feudal rule. The infiltration, participation, and advocacy of witchcraft culture have allowed people from ethnic minority tribes to enhance their self-confidence while having faith and provided an ideological foundation for Peacock Boxing to be recognized by the local Dai people. At the same time, the Dai people are also influenced by traditional customs. Martial arts, as a compulsory course for Dai men, is associated with physical fitness, exorcism, and warding off evil spirits. Therefore, whenever large-scale sacrificial activities are held among the people, Peacock Boxing performances will not be absent. The gods worshiped by the Dai people during sacrifices are a combination of humans and animals, which shows that the Dai people have always maintained a reverence for nature. The Dai people's worship and reverence for nature provide a living space for the development of Peacock Boxing (Zhang et al., 2009). People regard the sun, moon, wind, rain, and various natural animals as objects with souls. In particular, they regard the Peacock as a totem, imitating the habits of the animal phylum. This is a way to express their belief in the animism of all things and the symbiosis of heaven and earth belief (Zhang et al., 2009). They integrated this belief into Boxing. During the competition, they combined imitated animal and human postures, pursued bionic beauty, and expressed their lively and cheerful national character through Peacock Boxing. This belief has always accompanied the production and life of the people in the Dai area, and objectively also promoted the development of the Dai Peacock Boxing movement.

The early Peacock Boxing movements mainly imitated the movements of the Peacock, combining traditional martial arts movements with the graceful posture of the Peacock to a certain extent. It vividly expresses the "bionic beauty" and "human body beauty" pursued by the Dai people. Most of the Boxing techniques are mainly direct strikes, and most of the footwork is three-stage. Its main purpose is to promote the culture of the Dai people and at the same time achieve the effect of physical fitness.

2.2. Influence of Theravada Buddhism

The totem worship of primitive ancestors enabled the Dai people to connect Peacock culture with all things in nature, and Peacock Boxing was endowed with a noble national emotion. After Theravada Buddhism was introduced to China through Myanmar, almost all the Dai people believed in Theravada Buddhism. The status of the Peacock is very high in Buddhist culture. It is described in "Green Treasure Treatise" that the feathers of the Peacock will become more beautiful after eating poison. It can be seen that the Peacock in Buddhism is a sacred symbol. It represents the incarnation of the Buddha and brings good luck to people. The introduction of Buddhism brought the relationship between the Dai people and Peacocks closer (Cui et al., 2020). Theravada Buddhism absorbed the original religion and witchcraft culture of the Dai people and adapted to the psychological needs and cultural traditions of the many ethnic groups in Yunnan. The monks cleverly used Peacocks to subdue demons and Peacocks to offer their feathers to carry out missionary activities (Shi and Chen, 2009). The introduction of Buddhism also further enriched the connotation of Peacock culture, which is mainly reflected in folk literature and temple architecture. Regarding folk literature, Ji Xianlin believes: "Most of the folklore and stories collected by Buddhism have nothing to do with Buddhism, and some are even very secular. However, Buddhists don't care about these. They take ready-made stories and just follow them. In a fixed form, a person, a deity, and an animal in the story are designated as Bodhisattva, and a Buddha Jataka story is created" (Ji, 1985). The Buddha Jataka story tells the story of Sakyamuni's reincarnation into various animals and plants. A story to promote Buddhist teachings. The story of the Peacock Princess spread among the Dai people was adapted by Buddhists into the "Sutun Jataka" and entered the scriptures. This is the best example. In terms of Buddhist temple architecture, the Buddhist temple architecture in the Dai area has absorbed elements of the Peacock shape. For example, the Peacock shape is hollowed out using relief, and the base of the main hall frequently appears in the shape of a Peacock. In addition, most of the murals in Dai Buddhist temples have religious themes. Human heads and Peacock bodies can be seen everywhere. The Dai narrative poem "Zhaoshutun and Nanwunuona" is displayed in the form of pictures in the Mengzhe Buddhist

Temple (Liu, 2014). The introduction of Buddhism enriched the connotation of Peacock culture, gave birth to a new cultural form, and strengthened the status of Peacock culture in the hearts of the Dai people, thereby forming a spiritual-cultural symbol and evolving into a symbolic culture of the Dai people.

Sacrifice activities for Buddha and primitive religious tribes provide a stage for Peacock Boxing performances. At the same time, Peacock Boxing's boxing techniques, fighting rules, and dressing styles are all closely related to religion. There are a lot of Buddhist worship movements in Peacock Boxing. It's starting and closing postures include the movement of folding hands. There is also an action in the routine called "boy worshipping Buddha". These are enough to show the influence of Buddhism on Peacock Boxing. They gave Peacock Boxing religious color (Lu and Zhao, 2017)

In addition, the influence of Buddhism and Confucian thought and culture has cultivated the national character of the Dai people with kindness, gentleness, and humility. They do not regard sports activities as the sole purpose of competition, but rather value the role of sports in strengthening the body and pleasing the body and mind. The Dai people pay more attention to etiquette and friendship during competition. Therefore, for the traditional sports of the Dai people, many sports do not have clear rules and regulations. Their competitive principles are the Buddhist and Confucian cultural ideas that are mutually recognized in their hearts.

2.3. Inheritance

Before the founding of the People's Republic of China, Peacock Boxing was usually presented in the form of stage performances. Influenced by Buddhism and totem culture, Peacock Boxing would be performed at every large-scale event. The chieftain system attaches great importance to the inheritance and development of culture, so a large number of literary and historical works have been preserved. The preservation of these literary and historical works has had an important impact on the learning and development of Peacock Boxing. In addition, the unique geographical location and climatic conditions of Yunnan have enabled the Dai area to form a self-sufficient agricultural production method, which also provides external conditions for local people to learn and teach Peacock Boxing (Liu, 2009).

The form of Peacock Boxing has undergone certain changes since the founding of the People's Republic of China, and Peacock Boxing has gradually become a part of competitive sports. Master Ren Jihua, a master of Yunnan martial arts, and Master Yuexiang, one of the inheritors of the Peacock dance, conducted a large number of field investigations in the Dehong area of Yunnan. They visited the residences of the Dai people, lived with the Dai people, and placed themselves in third place. On the spot, they experienced first-hand the customs, customs, and lifestyle of the local Dai villages. The most important thing was that they collected a lot of information about Peacock dance. Through the compilation and analysis of these first-hand materials and the expression of traditional Dai Boxing techniques, the two teachers combined Dai martial arts with Tai Chi, Qigong, etc., to create a new set of Peacock Boxing styles. In terms of the arrangement of the routine, practice starts from the east, then goes to the south, northwest, and finally returns to the original position. Peacock Boxing has been continuously improved, not only retaining the characteristics of traditional fighting styles but also absorbing techniques from other Boxing types and martial arts. This performance embodies a casual and unpretentious style. Its unique performance style and form have led to more and more people practicing Peacock Boxing. Since the creation of the festival, Peacock Boxing appeared on the stage for the first time in the form of a performance at the 1980 ethnic minority cultural performance. In 1982, it won the Outstanding Performance Award at the 1982 ethnic minority traditional sports meeting. In 1986, it won third place at the third ethnic minority traditional sports meeting. First place in the 5th National Minority Games in 1994, first place in the 6th Yunnan Democracy Games in September 1998, and first place in the 1999 Sports Games held in Wenshan, Yunnan. Yang Si, a famous inheritor of Peacock Boxing, said: "Although Peacock Boxing is not like Peacock Dance, which was listed in the first batch of the National Intangible Cultural Heritage list by the State Council in 2006 (Zhou et al., 2011), it is a unique traditional sport among the Dai people's Boxing arts." It integrates Dai opera, martial arts, and Peacock dance to make it modern. Later, a reporter made a special trip to interview Teacher Yuexiang. They learned that Yuexiang devoted his life to inheriting the culture of the Dai people. In 2006, he established the Golden Peacock School, recruited students, and taught them the relevant knowledge of Peacock dance and Peacock Boxing. This better inheritance continues to contribute to its strength.

In the new era, Peacock Boxing has been continuously improved, injected with new blood, and gained the vitality of development (Guo et al., 2011). The technical movements of Peacock Boxing have been continuously revised and supplemented, and can now meet people's dual needs of fitness and aesthetics. According to Luding's introduction (Liu, 2009), Peacock Boxing's training style has many shapes and soft movements. The three-bend posture in Peacock Dance also exists in large numbers in Peacock Boxing. This posture is stable and suitable for performers to jump and swing fists. Can show his vigorous pace and his agility (Ma, 2010). Practitioners should try their best to show the beauty of the Peacock, and their body movements should have a sense of lines. Through movements such as raising and raising the head, and matching the performer's facial features, the movement characteristics of Peacock Boxing can be perfectly expressed. Peacock gestures, palm techniques, footwork, etc. emphasize the use of the arms to lead the body and arms to lead the body; because the head is always the most concerned part in traditional Chinese martial arts and is influenced by Confucius's "Three Talents", the Peacock fist has a wide range of movements and his expressions are very rich, he pays attention to one step and one turn, and his movements are mostly flat. When practicing movements, hardness, and softness are combined, and other Boxing styles are incorporated into the martial arts choreography. The performance combines the softness of Peacock dance with the strength of martial arts. The choreography style of Peacock Boxing emphasizes the integration of stories into Boxing, and the performance content is mostly adapted from mythological stories. It allows the audience to appreciate the martial arts performance while being immersed in the scene, allowing the audience to gain vivid emotional feelings. The main boxing techniques are palm fists, and the lower body is mainly based on lunges, kneeling steps, rest stops, and Siping horse steps. This is choreographed based on the movements and expressions of the Peacock. The punching process is dexterous and free, combining hardness and softness, and the pace and hand movements are highly coordinated. The movements are like a tiger descending a mountain, majestic, and some are like a dragonfly touching water, light and exquisite. In addition, the use of Dai music and costumes is also very particular. During the performance, the performers must wear their ethnic costumes, accompanied by their unique music, and the performers must cheer to the rhythm of the music to express the joy and joy of martial arts. Majesty. In terms of force characteristics, the strength of the waist and hips of the Boxing method and the shaking force of the shoulder as the axis are emphasized. Due to the special force-generating characteristics of Peacock Boxing, when appreciating the performance of Peacock Boxing, one cannot view it with the aesthetics of a traditional martial arts performance. Instead, we should start with the Peacock posture and local folk customs and appreciate it mainly with the strength of the waist and hips. The shaking of the shoulders is also different from conventional martial arts. Peacock Boxing emphasizes fast movements, small amplitude, multiple movements, and equal strength. This also makes Peacock Boxing more difficult to perform but reflects higher artistic value.

2.4. Characteristic

2.4.1. Regional

The regional characteristics of Peacock Boxing are mainly reflected in the fact that different regions and different Peacock Boxing creators have great differences in the arrangement of Peacock Boxing movements, expressions, etc. Take the Peacock Boxing in the three regions of Dehong City Mang, Dehong County Yingjiang, and Dehong City Ruili in Yunnan as an example. The Peacock Boxing of Yang Si, a representative of Dehong City Mang in Yunnan, combines Dai opera, Dai martial arts, and Peacock dance. Based on retaining the soft movements of the Peacock dance such as gestures, steps, shaking shoulders, and turning heads, it also adds techniques such as sweeping legs and somersaults from the traditional martial arts of the Dai people. At the same time, it also incorporates the shapes, eyes, and formulas from Dai operas, thus creating a unique performance. Making his entire set of movements appear smooth and rich. His performance route is to start on the spot, walk around the venue with Peacock steps, turn around and walk to the front right of the venue, walk from the front to the front left of the venue, then walk diagonally to the center of the stage, and then walk straight to the front of the venue, using the Peacock walks to the back of the field with its tail spread wide, then jumps backward like a carp leaping over a dragon gate to the left rear of the field, then turns over in the air and hits diagonally to the right front of the field, and finally returns to the original point to close in pose (Zhang, 2007). The Boxing technique in the Yingjiang area first turns from south to west, then from north to west, and finally returns to the original point. Ruili's representatives follow the principle of "fighting in all directions".

It can be seen from the different performance methods in these three regions that the movements, especially the walking routes, of Peacock Boxing in different regions show huge differences, so its regional characteristics are very distinct.

2.4.2. Contemporary

The characteristics of the times are mainly reflected in the significant differences in the Boxing styles of Peacock Boxing and their presentation forms at different stages of historical development. Through an overview of the development stages of Peacock Boxing, we can see that early Peacock Boxing evolved from Dai Pictographic Boxing and was influenced by the Dai water culture and totem worship. Peacock Boxing has been learned by the Dai people since its birth, and witchcraft and sacrificial culture have become popular. Peacock Boxing performances provide a stage. At the same time, the combination of Dai traditional festivals and Buddhist culture provides the Dai people with a psychological basis for learning Peacock Boxing. In this social environment, Peacock Boxing has become a carrier to deepen the Dai people's national self-confidence. In the early days, Peacock Boxing was mainly used to promote Dai culture and strengthen the body. Most of its movements were imitated the movements of the Peacock. Later, influenced by Buddhism and the Tusi system, the arrangement of Peacock Boxing was combined with religion. Peacock Boxing was added with a lot of Buddhist-related content, both in movements and costumes, which are consistent with religion, and the choreography of movements is more in line with stage performances. This form of expression makes Peacock Boxing more and more popular in the Dai area. After the founding of the People's Republic of China, various Peacock Boxing masters adapted and created traditional Peacock Boxing, making the Boxing techniques and movement arrangements of Peacock Boxing meet the needs of competitive sports. Peacock Boxing began to appear in various national sports events, and more and more people began to understand and learn about Peacock Boxing. In modern times, Peacock Boxing is not only a representative of the traditional sports of the Dai people, but also exists as a deep-rooted concept in the hearts of the people and has become a national symbol. It is important to promote the economic development of the Dai area and the inheritance of the traditional national culture.

3. Value of Anthropological

3.1. Anthropological Fieldwork Model for Traditional Martial Arts

Anthropology can be traced back to Aristotle's description of the noble character of people and their behavior. Educational anthropology is a discipline that uses anthropological perspectives and methods to explain educational phenomena and the relationship between education and people. It provides new dimensions and methods for examining education and human development for the development of human history and promotes the renewal of education and evolution. Education undertakes the task of human freedom and enlightenment, enabling human beings to become free individuals and at the same time, allowing everyone to become a free person with a distinctive personality (Feng, 2005). Only when education presents diversified characteristics can people's personalities and creativity be truly improved (Wang and Dong, 2007). Educational anthropology often uses fieldwork to conduct research. Investigators visit the education site in person to obtain first-hand information on the site, then analyze and organize the data, and combine the literature content and survey results to form a closed loop of study and field education. This method is useful and has achieved breakthrough results in exploring educational phenomena, especially educational phenomena and problems in minority areas. At the end of the 21st century, a team of experts represented by Hu Xiaoming and Tan Hua pioneered the field investigation method of ethnic minority sports. This was a substantial breakthrough, and dance and martial arts in various ethnic minority areas began to enter people's fields of vision. From the perspective of anthropology, the simple, monotonous, traditional, and even seemingly backward and primitive basic living conditions of the people of various ethnic groups in our country are investigated, and the constraints and freedoms they enjoy are examined and felt. There is a feeling of "the Tao can be Tao, but it is not Tao". This is just an inquiry from the "other" from a distant region and era, which makes us have an "instinct" towards our understanding values and empathy (Wang, 2019).

For traditional martial arts in minority areas, it is not easy to understand them. Professor Wang Xiaochen, in his "Research on Zhuang Martial Arts", tried his best to avoid understanding traditional martial arts by

simply listing representatives or typical examples of martial arts. He believes that the uniqueness of anthropology lies in its focus on and exploration of the “other”, which is consistent with the study of national sports (Tan and Ren, 2017). When Hou Shengchuan evaluated Professor Wang Xiaochen’s “Research on Zhuang Martial Arts”, he pointed out that Professor Wang Xiaochen answered the question of the relationship between man and land. After studying the relevant content, he summarized the relationship between man and the environment: The natural environment is only limited in some aspects. It contributes to human cultural activities, and in other aspects, it provides the possibility of certain human behaviors (Hou and Wu, 2015). Following this relationship, Hou Shengchuan proposed national martial arts as a cultural form to serve the lives of ethnic minorities. Hou Shengchuan also cited Mr. Qian Mu’s “Hu Shangxian Thoughts”, Mr. Fei Xiaotong’s “Jiangcun Economy”, and Mr. Lin Yaohua’s “Golden Wings” to show that they have created localized models of Chinese anthropology.

As a traditional martial art of the Dai people and a local cultural form, the Peacock Boxing of the Dai people has been deeply rooted in the life of the Dai people. To enable Peacock Boxing to retain the original local characteristics and characteristics despite the many difficulties in its inheritance today. Based on the characteristics of Boxing, Xia Guobin proposed to provide a broader development outlet for Peacock Boxing (Xia, 2015). Stage performances, folklore activities, and teaching promotion activities all provide Peacock Boxing with a platform and learning place so that it can spread its traditional glory in the new modern era.

3.2. Anthropological Value of Peacock Boxing

3.2.1. Promote All-Round Development of Individuals

Modern Peacock Boxing first appeared on the performance stage at the 1980 ethnic minority art performance and then continued to appear in the form of competitive sports at ethnic minority sports meets. It has become a classic event in the Dai area and has won many competitions. The award plays a role in promoting the culture of the Dai region. As a kind of Dai martial arts, learning and training Peacock Boxing puts huge demands on people’s bodies and psychology. Practicing Peacock Boxing strengthens people’s bodies and at the same time exercises their will (Cao, 2009). Its training process is not only about training technical movements but also about how to control your body and how to better master each rhythm in many tedious movements. Because Peacock Boxing has many technical movements, involving hand shape, shoulders, Peacock Steps, etc., and hand shapes are divided into fists, palms, and hooks. Different hand shapes show different mental states and Boxing structures; shoulders are divided into broken shoulders and shaking shoulders. These are all created to imitate the daily life of Peacocks. Actions; Peacock Step includes lunge, step, and false step. Different footwork puts forward high requirements for people to find the center of gravity and the position of the feet during practice. It also requires the practitioner’s strength, rhythm, and hand movements. The combination and so on are very demanding. In addition, when performing Peacock Boxing, the control of the eyes is also very particular. The eyes should follow the movements closely, and the eyes should change all the time as the music and Boxing progress. It is not easy to integrate all these technical movements with the body and fully display Peacock Boxing. It often requires long-term training and coordination with their emotions. When they perform the Peacock performance, they combine their worship and respect for nature, their belief in Buddhism, and other factors with their physical movements. A closed loop is formed between their intellectual factors and emotional behavior, which not only promotes students’ physical development but also enhances their personality. Developed. This kind of personality is a pattern that includes thoughts, emotions, and behaviors, and is a psychological quality that distinguishes people (Peng, 2015). Peacock Boxing stimulates the expression of their emotions and thinking to a certain extent, and integrates values into martial arts, allowing people to gain a wonderful life experience.

Secondly, Peacock Boxing has great educational significance for people’s psychology and morality. Peacock Boxing, as a cultural symbol of the Dai people, has the effect of promoting the mental health of the Dai people (Li, 2022). Peacock Boxing not only hones the athletes’ will and exercise their bodies, but also improves the team’s collaboration ability and awareness of cooperation, which has a certain educational effect on their mental health. Moral education is an important part of education for the all-round development of people and the guarantee for achieving the purpose of education for all-round development. Chinese people have attached great importance to moral education since childhood. As early as the last century in China, moral education

was even more important. In the Dai area, laws and regulations such as “The Chieftain’s Instructions to the People” and “The Father’s Instructions to His Sons” also have mandatory requirements for many aspects of moral etiquette. To a certain extent, Peacock Boxing promotes the emphasis on moral education in Dai areas and has a positive effect on the improvement of people’s moral quality. Peacock Boxing originated from witchcraft culture and was influenced by religion, embodying the pursuit of freedom. The Dai people admire nature, respect all things in nature, and coexist harmoniously with nature. They believe that nature has a soul. This subtle thought makes them value filial piety and moral norms, making them always remain humble and generous. The fist-holding ceremony in Peacock Boxing, which originated from the Zhou Dynasty, profoundly demonstrates this point. When saluting, the boxers stand side by side, with the four fingers of the left hand together and straightened into a palm, the thumb bent, the right hand making a fist, the palm of the left palm covering the surface of the right fist, and the fingertips of the left-hand being level with the chin. The eye of the right fist is diagonally facing the chest cavity. Place it in front of the chest and bend the arm to form a circle. The elbows are slightly drooped. The distance between the palm of the fist and the chest is 20-30 cm. facing the recipient, your face and behavior should be generous. The left palm in Peacock Boxing’s clasping salute indicates that the four moral, intellectual, physical, and aesthetic aspects are complete, symbolizing noble sentiments, and the flexion of the fingers indicates that one is not arrogant or proud. The right fist means practicing martial arts bravely and covering the right fist with the left palm means being brave and not causing chaos, and using martial arts does not violate the prohibitions. The left palm and right fist are curved, and the arms are rounded, which means that the martial arts community from all over the world is one, humble and united, and making friends through martial arts. The left palm is for literature, the right fist is for martial arts, learn both civil and martial arts, be modest, eager to seek knowledge, respect teachers and friends, and ask for advice from seniors (<http://www.wushupeixunban.com>).

Peacock Boxing is now widely incorporated into school education, which also promotes the cultivation of students’ creativity. The modern outlook on students has put forward many new requirements for students. Establishing an ideal outlook for students is not only a matter of educational theory but also a top priority for educational practice. The modern outlook on students is mainly summarized as follows: students are subjective people, developmental people, complete people, and personalized people. In the process of cultivating students, the school pays attention to the cultivation of their autonomy, initiative, and creativity. Education should be student-centered. Students cannot directly participate in the development of the curriculum. They only participate in the experience and reconstruction of the curriculum based on their own life experiences and learning activities, trying to find and construct their curriculum (Jin, 2018). Therefore, incorporating Peacock Boxing into the school education system and allowing them to be exposed to this local culture from an early age is not only a sublimation of the school curriculum but also one of the measures to respond to the national call and establish the dominant status of students. In the process of learning Peacock Boxing, students can gain a deep understanding of the cultural heritage of their nation by understanding its history, watching the Boxing techniques of different Boxing representatives, and watching Peacock Boxing presented at large parties and sports events. During the practice of boxing decomposition movements, you can put yourself in their shoes and think about how this style of fighting embodies the strength and softness of Dai martial arts. During the practice, you can experience the national cultural identity brought by totem culture and religious beliefs. As a cultural carrier, Peacock Boxing maintains the diversity of national culture. On this basis, education remains diversified, and people’s personality and creativity are truly improved (Xia, 2015).

3.2.2. Improve Ethnic Self-Confidence and Cohesion

National cultural confidence is rooted in local traditional cultural resources. Traditional national festivals are the most representative of local traditional cultural resources and an important part of Chinese traditional culture. Traditional ethnic festivals establish public life order and value systems through certain stylized cultural displays, festival behaviors, and festival rituals. They are a reflection of the collective consciousness of ethnic minorities and embody the spiritual pursuits shared by ethnic minorities (Dong, 2021). The traditional festivals of the Dai people are a reflection of the life of the Dai people and a symbol of national characteristics. The Water Splashing Festival demonstrates the simplicity, kindness, and hospitality of the Dai people. Various performances and blessings reflect the unique regional culture of the Dai people. Various traditional festivals provide a stage for the performance of Peacock Boxing. People feel each other’s blessings in the festive

atmosphere and connect with each other's emotions while singing and dancing. In this festive atmosphere, people's national self-confidence and cohesion are greatly improved. National traditional festivals are a large network that integrates language, local customs, literature and art, entertainment and competitions, eating habits, etc. It aims to allow every participant to put themselves in their shoes and feel the psychological impact that regional ethnic culture brings to everyone. Identity and belonging.

Peacock Boxing with traditional festivals as a carrier must be required to show the Boxing method not only both soft and strong, not only reflect the graceful figure of the Peacock but also reflect the spirit of traditional martial arts, showing a kind of audience to the audience in the audience. The beauty of the athletes and the beauty of the scene in special actions are the most important things to show the local characteristics of the Dai people through the Peacock fist. This beauty is a beauty of faith and confidence. The performers of Mot Boxing strive to integrate themselves and martial arts in their performances and learning, feel that they are part of the ethnic group, combine their body feelings with music, and experience the beauty of martial arts. From the perspective of a technical system, the actions of the Peacock fist are less arc, and the range of activity is generally performed within a circular week of about 2 meters. Due to the high requirements of the Boxing method, whether it is a bow or a dragon step, advancing or retreating requires the help of each other with each other. In the process of Boxing, one person is often the center of the entire team. He played a role in controlling the rhythm. The people around him should use him as the standard, the amplitude range, and the angle of the rotor must be consistent with him. In addition, in the process of punching the Boxing process, and the leg bow steps, you also need to roar the boxer. This sound is combined with the background music. At the same time, with the sound of clothes when doing action, the whole Boxing method looks powerful. It can also strengthen the cooperation between each other. The roar makes the boxers deeply feel the existence of each other so that the entire performance is completely integrated into action, music, and roar. This team collaboration has become a bond to maintain emotions between people, promotes communication between each other, and enhances the pride and self-confidence between ethnic groups.

The people of the Dai nationality also combined Peacock Boxing with the labor of their nation. Because the compilation of the Peacock fist eliminated the movement of the Peacock, there are many movements when they work. Farming movements such as cultivated land and firewood have been added into the Peacock fist to form unique technical movements. For learners, it can inspire the hard work of their bones. Peacock Boxing performers can show their national characteristics in the form of performances, which is not only an affirmation of the Dai culture, but also a kind of preaching and inheritance of it. Peacock Boxing is the crystallization of the local culture of the Dai people, which contains the style and foundation of the nation. Most people have a subtle sense of recognition of their national culture. Through the long-term influence of people in society and ethnic groups, the national culture of the Dai people is part of people's life psychology. It carries the history of the nation. The reason why it can pin people's emotions and represent the culture of the nation, in addition to the action of the Peacock it represents the totem, and also keeps pace with the times. The local people have incorporated their own traditional culture into their own lives and feel the Dai culture subtly represented by Peacock Boxing.

3.2.3. *Promote Mutual Integration Between Ethnic Groups*

The general cultural implications of ethnic borders in ethnic society have a specific cultural meaning. It is a tangible and intangible boundary division, which has a certain impact on the harmonious development of ethnic relations. My country's traditional sports culture identity is an intuitive force to eliminate ethnic borders (Wang, 2019). From the discussion of sports culture elements, traditional national sports contain more rich regional elements, and different ethnic beliefs, regional ecology, cultural forms, lifestyle, and other elements have a subtle effect on the ethnic group. Bath believes that the complementary of the group culture can enhance the interrelationships or symbiosis of the ethnicity, and constitute the integrated area. Today's national traditional sports projects present the mutual integration between different ethnic groups and learning from each other. The crystals of multicultural elements have been produced among ethnic groups. As a result, the national traditional sports culture has the value of multi-ethnic groups and multi-cultural synthesis feature (Feng et al., 2013). As the representative of the martial arts culture of the Dai nationality, Peacock Boxing has absorbed the crystals of the cultures of the Zang nationality, Tujia ethnic group, the Uygurs, and other regions during the development of modern times. Formed you, there is me in you, and I

have your form. More and more regional schools have begun to include Peacock First as part of school education and have started to conduct teaching courses for Peacock Boxing. The main courses are to train the classic movements behind the history of the Peacock fist and its formation and development. Incorporating Peacock's Fist into school education not only can carry forward the charm of Peacock Boxing but also inherit and develop Peacock Boxing. As a direct medium for learning Peacock Boxing, the school realizes the Boxing exchanges between cross-regional and cross-ethnic groups. Since the income of Peacock Boxing into school education, more and more children have joined the ranks of learning Peacock Boxing. They have conducted corresponding training since childhood, watching various large-scale stage performances, and influenced by Dai culture. These are undoubtedly the physical and mental and mental of children Development has an important impact.

From August 3rd to August 18th, 2018, the old town held the first training course for the first period of Peacock Boxing in Nanmu Xishuang. Its smallest member was only eight years old. After a few days of training, the trainees expressed their love for Peacock Fist. After the training, the local government also held a report performance and used the online platform for live broadcast. It provides a platform for Peacock Boxing, which provides a display platform so that all ethnic groups have the opportunity to experience the unique charm of Peacock Boxing. Parents have said that they have the opportunity to allow their children to learn this sport. When studying Peacock Fist, the students can personally feel the uniqueness of the Dai Peacock Boxing. Students in other ethnic groups have deepened their recognition of the culture of the Dai area by learning the Peacock Boxing of the Dai area. Combining, this also helps them establish their national self-confidence, and reflect the important value of national martial arts in school education. After dozens of generations of inheritance and development, the performance of Peacock Boxing is increasingly reflecting local characteristics and the arrangement of Peacock fist has become more and more diversified after absorbing the cultural heritage between ethnic groups.

4. Difficulty of Inheritance

It has been hundreds of years since Peacock Boxing was invented. After continuous improvement by masters, it has become one of the pronouns of the Dai area. It bears the historical responsibility of carrying forward and inheriting Dai culture. However, according to Malinowski's (1981) point of view: any material and idea can only survive and spread after satisfying human biological and social needs. If it cannot adapt, it can only perish (Zhu, 2013). The changes in the world structure, the development of China's economy, and the emergence of urbanization have made the sense of belonging and cohesion based on group unity brought about by Peacock Boxing no longer supported by simple psychological characteristics. Several practical factors and the psychological changes of cultural communicators in ethnic areas have caused the inheritance and development of Peacock Boxing to face huge difficulties and challenges.

4.1. Insufficient Attention and Lack of Inheritors

The state and local governments lack corresponding attention to ethnic minority areas. Zhou Jian proposed that the protection and development of ethnic minority traditional culture have experienced the phenomenon of "four shortages and five modernizations", that is, lack of people, lack of money, lack of carriers, and lack of places (Zhou, 2015). The state and Local governments do not pay attention to national culture, resulting in the lack of specific measures in actual work despite the support of relevant legal documents. The state's financial investment is insufficient, talent training is not in place, and there is a lack of soil and environment for cultural dissemination. This phenomenon of "four deficiencies" has led to the phenomenon of "five modernizations" in the culture of ethnic minorities, namely dwarfing, weakening, marginalization, degradation, development, and environmental degradation. As a representative of the traditional martial arts culture of the Dai people, Peacock Boxing is also facing the dilemma caused by "four deficiencies and five modernizations".

There are fewer and fewer inheritors of Dai Peacock Boxing. It has been hundreds of years since Peacock Boxing was first performed on the stage. However, with the withdrawal of the older generation of artists, the young people of the new era have a long way to go to carry forward Peacock Boxing. Cultural inheritors bear the important task of passing on culture through oral and personal teaching (Yang, 2013). However, more and more young people are not willing to choose to inherit traditional culture but choose to go to the city to find a

good job in today's urbanization. Moreover, ethnic minority areas are located in the southwest of our country. Although China's investment in the southwest has increased significantly in recent years, our country still focuses its work on the eastern coastal cities. The development of the minority areas in the southwest is in an awkward position. Situation. Therefore, the representative sports, culture, festivals, etc., of these ethnic areas have lost their former vitality. How to retain these inheritors and continue to pass on national culture is a big problem we are currently facing.

4.2. Poor External Environment

The external environment is mainly reflected in today's urbanization and commercialization. With the advancement of urbanization in our country, agricultural farming methods have gradually disappeared, and the original agricultural society has gradually faded out of people's sight. Over time, the original ecological environment of Peacock Boxing has also gradually disappeared in urbanization. The emergence of high-rise buildings and various entertainment venues in the city has caused the traditional folk culture to lose its space for existence. Under such realistic conditions, more and more Dai people have left their original villages, bid farewell to their traditional farming methods, and moved into cities. From the perspective of the inheritance of Peacock Boxing, the emergence of urbanization has lost the popular foundation. The traditional Peacock Boxing of the Dai people has gradually transformed from the deep-rooted Peacock culture of the Dai people into a Boxing technique that no one cares about. This makes the cultural identity and spiritual recognition created by the previous generations gradually disappear in this environment. In the commodity economy environment, fewer and fewer people have a correct attitude toward national traditions. Driven by merchants and the media, various marketing strategies are overwhelmingly stimulating ordinary people. Various co-branded products and publicity related to festivals and traditional culture make people overwhelmed. To make profits, businesses have materialized and exaggerated the content, and even over-interpreted many secular cultural connotations. In this environment, the festival atmosphere of the past is no longer there, and traditional performances have become a formality. In fact, festival resources have been abused, filled with all kinds of false information and a large amount of consumer content. This environment has caused the people in the Dai area to forget the psychological identity that national totems bring to cultural symbols. On the contrary, the people in the Dai area are confused about their own ethnic identity.

In addition to the domestic environment, foreign cultural shock has also had a huge impact on the living environment of Peacock Boxing. Through the means of new media, foreign cultural values have impacted the traditional values of people of all ethnic groups in border ethnic areas in the form of festival culture. Traditional ethnic festivals have been cannibalized by various modern folk festivals and foreign festivals, leaving the unique cultural ecology of ethnic minority traditional festivals. Due to the trauma, the color of folk customs became lighter and weaker, and entertainment gradually became the main theme of the festival (Dong, 2021). Scholar Han Zhen pointed out: "The challenge of mass communication to national cultural identity also involves the issue of unequal status with the powerful Western culture." Because they cannot objectively assess the stage and value of their cultural development, some ethnic minority teenagers have difficulty in cultural choices. Losing oneself and falling into the misunderstanding of excessive worship of foreign cultures. On the contrary, they are indifferent to their language, traditional customs, clothing accessories, historical buildings, etc. This lack of confidence in their own culture has led to differences in some cultural resources. Degree of decline or even death.

4.3. Few Teaching Methods and Insufficient Publicity

From March to June 2018, Yang Si taught traditional sports such as Peacock Boxing, Peacock stick, and Dai stick to a total of 100 students in the three-grade ethnic traditional sports classes of the Physical Education Department of Dehong Normal College. The People's Government of Dehong Dai and Jingpo Autonomous Prefecture published a reply to Proposal No. 069 of the First Session of the 13th CPPCC Prefecture in the Information Disclosure Column of the Education and Sports Bureau (<http://www.dh.gov.cn>). The reply mentioned that 6 schools in the prefecture have been recognized as outstanding primary and secondary schools in the country. Cultural and artistic inheritance school. The reply also mentioned that schools should respond to the national call and use off-campus education such as rural school children's palaces and youth

off-campus activity centers to inherit the culture of ethnic minority areas and combine off-campus education with on-campus activities to jointly promote the spread of their culture. However, the reality is that there are too many contents and forms of school activities in various regions or they are superficial, and cannot fundamentally strengthen students' attention and recognition of their traditional culture. Although Peacock Boxing has entered the school field, the school has not designed special courses to study it systematically, and the school still focuses on cultural courses, so the effect of Peacock Boxing on campus is not as expected. Let the inheritance and development of Peacock Boxing be accelerated. Moreover, Peacock Boxing itself has a small audience and is not well-known, so the inheritance of local characteristics and attention to successors must be paid attention to while developing national resources (Gui and Teng, 2019).

5. Development Ways

The inheritance and development of Peacock Boxing should follow the laws of its development. At the same time, it should conform to the development trend of the times, find the direction of its diversified coexistence, solve the problems faced in development, and adapt to the new environment and challenges (Wang, 2015). To correctly guide the development of culture and eliminate the negative parts of the original culture, it is necessary to make the culture better adapt to the needs of social development through educational choices (Xia, 2015).

5.1. Issue Corresponding Policies

For the people in the Dai area, the state has promoted the traditional culture of the area, improved relevant policies, built a cultural communication platform, invested a lot of money, actively introduced talents, and built a multi-faceted and multi-form system to meet the needs of inheriting excellent culture in ethnic areas. Requirements. On August 1, 2023, the People's Government of Xishuangbanna Dai Autonomous Prefecture issued a reply to Proposal No. 39 of the Second Session of the 13th CPPCC Xishuangbanna Prefecture (<https://www.xsbn.gov.vn>). Regarding the protection of cultural heritage, the state political commissar attaches great importance to it. In recent years, it has issued documents such as the "Implementation Plan on Further Strengthening the Protection of Intangible Cultural Heritage", and carried out the progress of cultural heritage protection in ethnic areas and future work measures. Detailed explanation. In the next step, local governments will effectively implement the entire process and all aspects of cultural heritage protection and translate it into work concepts, policies, regulations, and specific measures. The reply also particularly emphasized the need to promote external communication and exchanges, enrich communication channels, and promote the integration of intangible cultural heritage and education.

In addition, in response to the lack of inheritors of Peacock Boxing, the country should improve the cultural inheritor system. The inheritor system is an important way to carry forward traditional national culture. Since 2005, our country has begun to explore the establishment of an intangible cultural heritage registration system, followed by the establishment and future improvement of the inheritor system. In 2023, Beijing Guoyou Culture and Art Center launched a special publicity and display related to the inheritor system. Wang Fuzhou, vice president of the Chinese Academy of Arts and director of the China Intangible Cultural Heritage Protection Center, emphasized that people are the core of intangible cultural heritage protection, and inheritance depends on It is a physical and spiritual space built by inheriting human ties. Due to the regional nature of traditional culture, most of its audiences are local people. Therefore, teaching activities should be carried out based on the development of local industries to attract more people to participate in cultural inheritance, enrich the identity of the inheritors, and improve the inheritor system (Hao and Zhou, 2019). Only by improving the system at the national level can a good atmosphere be continuously created at the social level, and the people can better respond to the call of the country.

5.2. Discover the Cultural Connotations and Optimize a Social Environment

For the special subject of Peacock Boxing, the cultural soil of the production and lifestyle formed by the ethnic group adapting to society and utilizing the natural environment is its special growth environment, which is the foundation of traditional national sports (Zhang et al., 2009). Integrating this cultural soil into the new era must maintain the original rhythm of life of the Dai people as much as possible. Arrange people in villages to live together and artificially arrange this humanistic environment. With the permission of the local government, jointly combine multiple resources to achieve diversified development. Provide more development opportunities

for various regions so that people can achieve long-term development near their hometowns. This is of great significance for spreading local culture and improving the social environment of culture (Yang, 2015). At the same time, we must also optimize the social environment and increase the support and dissemination of Peacock Boxing. The national cultural authorities should entrust specialized departments to organize the creation of corresponding books and TV programs so that they can be deeply rooted in the hearts of the people. Cultural market construction should also be taken seriously. Tourism itself is a cultural consumption process, as well as a process of cultural aesthetics and creation. Using tourism to drive the economy is also a way to protect cultural heritage (Wang and Cheng, 2014). Only by taking developmental protection measures can the national sense of cultural identity be enhanced (Li and Wang, 2021). In addition, because teenagers like to play games, relevant games can be designed and developed to allow them to deepen their understanding and learning of Peacock Boxing during the game (Huang, 2013). The government should also strengthen the construction of public welfare places and improve their utilization rate. The government should regularly invest funds in various cultural institutions and public welfare places such as the Children's Palace, Science, and Technology Museum, etc., use these places as bases for students' extracurricular learning, and set up relevant policies to implement some preferential benefits for them, to better form a society for cultural inheritance. Environment.

5.3. Use of New Media

The media is a carrier that helps people communicate and disseminate information. New media is a media form that emerges from a new technical support system and is a carrier for disseminating information "with the help of computers" (Kuang, 2012). Its forms are now very diverse. As early as the beginning of the development of new media, traditional mass media has replaced traditional cultural inheritance sites such as temples and fire ponds in minority areas. It has begun to exert a subtle influence on the nation in all aspects of modern life and even spawned new national cultural forms (Sun, 2016).

At a time when the development and inheritance of Peacock Boxing has been greatly hindered, the intervention of new media has provided new hope for the spread of Peacock Boxing. First of all, new media has broadened the communication channels of Peacock Boxing. The integration of Dai culture and various channels has filled the gap of the previous lack of publicity for Peacock Boxing. Even Dai's Peacock Boxing has spread abroad under the new media. This is also the awakening of the national culture of the Dai people. Secondly, new media has broken the time and space boundaries of the spread of Dai culture. Take the "Douyin" APP as an example. By entering the keyword "Dai" on the APP, you can search for information about Dai dance, clothing, songs, food, daily life customs, etc. There are many videos on the topic, and one video alone has as many as 950,000 click views (Meng, 2019). Therefore, in the era of new Internet media, it is easy to search for information about the teaching, origin, and introduction of Peacock Boxing. Once again, new media has strengthened the right to speak in the dissemination of Peacock Boxing, and Peacock Boxing has achieved a transformation from the information receiver to the information sender. Live broadcasting has gradually become a profession on various short video platforms. Each individual can create an account and bring the art form and cultural connotation of his or her nation and region to people all over the country through live broadcasting. Compared with the previous traditional information dissemination methods, the use of live broadcasts to promote Peacock Boxing has greatly accelerated the efficiency of information dissemination and promoted the exchange of national cultures. Finally, the popularity of Peacock Boxing has greatly increased. This large-scale communication method has changed the way people in a small area receive information, and has changed the original situation where national culture was only passed down and promoted in the villages of the same ethnic group. New media technology has enabled the Dai people to bid farewell to the ancient era when "Baye" was the memory of national culture and move towards the Internet era that includes new technologies (Zhang, 2016). In response to the national call, Dehong Prefecture relied on the "Yunnan Smart Cloud" of Yunnan Daily Newspaper Group to build new local integrated media platforms such as "Mangyun City", "Ruili on the Palm", "Longchuan on the Cloud", and "Yingjiang Cloud", and fully put into use. Dehong became the first (Huang, 2013) prefectures and cities to implement all county-level integrated media APPs on trial. Dehong Prefecture also tried to establish a small V team, which gradually became an important force in Dehong Prefecture's online publicity and public opinion guidance.

The teaching methods of Peacock Boxing within schools have also undergone tremendous changes due to the emergence of new media. Especially for inheritors, schools are the most direct place for learning, so the promotion and dissemination of Peacock Boxing within schools is an important direction. The use of multimedia and various teaching aids can make content that was originally difficult to learn more concise and diverse. Through multimedia, students can clearly and frame by frame learn the technical movements of Peacock Boxing masters. Through the whole school viewing, students can understand the historical origins and cultural heritage of Peacock Boxing. These auxiliary means can increase the awareness of Peacock Boxing in the school. Learning is the icing on the cake. The application of situational teaching methods in schools also provides a methodology for students to learn. Teachers introduce theme scenarios and use vivid and intuitive demonstration images of the Dai people or distinctive music and costumes to introduce Peacock Boxing learning to stimulate students' enthusiasm for learning, and Training insights and experiences will also be improved (Jin, 1018). In addition, we arrange Peacock Boxing inter-class activities in schools in Dai areas and use Peacock Boxing as a type of broadcast gymnastics for students to learn. This approach allows students to learn based on understanding their development profile, truly connects the teaching and learning of Peacock Boxing.

6. Conclusion

The Dai people are one of the most famous ethnic minorities in the world. Peacock Boxing is an important representative of the Dai national culture. With the Peacock as a totem and using sacrificial activities and stage performances as its carrier, Peacock Boxing has rich cultural connotations. It has long been transformed from a single martial arts form in the past into a traditional national cultural form with multiple cultural connotations and educational significance. Under the subtle influence of the concept of ethnic regions and the ethnic sentiments among villages, people's sense of national identity and pride continues to deepen, and the impact of Peacock Boxing on their physical and mental health is becoming more and more significant. At the same time, more and more schools are also beginning to include Peacock Boxing, which is not only an important form of cultural internalization but also an important measure to cultivate students' creativity and the all-round development of their moral, intellectual, physical, artistic and physical skills. Exploring the significance of Peacock Boxing from the perspective of educational anthropology is not only a high recognition of the educational significance of Peacock Boxing but also a recognition of the lack of national culture represented by Peacock Boxing due to rapid economic development and urbanization in recent years. A functional interpretation based on the living space and inheritance conditions. As a traditional culture in ethnic areas, the inheritance of culture among other ethnic villages has formed a certain contradiction with the rapid development of today's world. How to carry forward the traditional folk customs represented by Peacock Boxing in today's rapid development is a new era of anthropology and an important research task in folklore.

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