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Harmonizing Heritage: Exploring the Cultural Inheritance of Milk-Soliciting Songs

Jian Zhang^{1*}, Kangjian Liu², Zain Abbas³, Qiqi Liu⁴ and SaRenTuYa⁵

¹Center for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China. E-mail: 50533828@qq.com

²Sichuan International Studies University, Chongqing, China. E-mail: m17861319015@163.com

³Center for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China. E-mail: zainabbas7587@gmail.com

⁴Education Department of Guangxi Normal University, Guilin, China. E-mail: 85179793@qq.com

⁵Department of Education, Hulunbuir University, Inner Mongolia, China. E-mail: 1969039597@qq.com

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Abstract

In the Mongolian tradition of urging milk from mother camels, the Milk-soliciting song plays a significant role. It is a long-form folk song created by the Mongolian people throughout their long history, culture, and social life. It has added vibrant colors to Mongolian culture and art, becoming one of the distinctive symbols that make the Mongolian ethnic group unique to others, with immense value in terms of cultural heritage. This article attempts to interpret the historical origins and analyze the value of the cultural inheritance of the Milk-soliciting song from an anthropological perspective. It aims to evoke emotional resonance and enthusiasm among Mongolians towards their own culture while proposing targeted approaches for its preservation and providing references for the transmission and development of Mongolian culture among the younger generation.

Keywords: Mongolian, Milk-soliciting song, Inheritance

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1. Introduction

This research is based on the documentary “The Weeping Camel” co-directed by Byambasuren Davaa and Luigi Falorni, which depicts the ordinary life of a nomadic family in the Gobi Desert in southern Mongolia (Davaa and Falorni, 2003). The film showcases the ritual of urging milk from mother camels and the Mongolian milk song. Therefore, an in-depth investigation was conducted on the cultural significance of the “Milk-soliciting song” in Sonite Right Banner, Inner Mongolia in May 2019. In Inner Mongolia, camels, cows, horses, sheep, and goats are collectively referred to as the “*ᠠᠨᠠᠨᠠᠨᠠᠨᠠᠨ*”, which means five livestock or treasures. Among them, camels are honored as the “king of the five livestock” Sonite Right Banner, which is known as the “hometown of camel culture”, was chosen as the destination for this investigation. The Bactrian camels in the Alxa and Sonite regions of Inner Mongolia have long been renowned for their adaptation to the desert grasslands. They are called the “ships of the desert” and symbolize auspiciousness and nobility. Sonite Right Banner is located in the central part of the Inner Mongolia Autonomous Region. Its climate and natural environment provide the optimal territory for camels with their remarkable ability to withstand both cold and hot

* Corresponding author: Jian Zhang, Center for Studies of Education and Psychology of Ethnic Minorities in Southwest China, Southwest University, Chongqing, China. E-mail: 50533828@qq.com

Because music originates from natural harmony, human-made music can also be cross-species and applied to animals. In ancient China, there were many examples of this, such as in the article named “Exhortation to Learning” written by Xunzi, where the Hubei drum and se were played, causing fish to leap out of the water to listen, or when Bo Ya played his qin, which made six horses stop eating (Xunzi and An, 2007). Similarly, the “Milk-soliciting song” culture of the Mongolian people is powerful evidence of this. “Milk-soliciting song” is a widespread labor song among the Mongolian population in areas such as Inner Mongolia, Xinjiang, Qinghai, and Mongolia. It is based on the concept of “harmony between heaven and earth and all things having spirits” (Qimuge et al., 2011). Mongolians arrange lambing in late winter and early spring each year. During the process, infant lambs are abandoned or die, which causes the mother animals to become depressed or refuse to feed the litter. Therefore, Mongolians encouraged cattle, sheep, camels, and other animals to secrete milk to conserve and improve the survival rate of baby animals, which resulted in the “Milk-soliciting song” culture. This article mainly focuses on the custom of milking camels. In this custom, the main tools are the Milk-soliciting song and the horse-head zither. Herdsmen first hang the horse-head zither on the hump, and the strings will sound in the wind, which is very similar to the sound of the lambs. This is what is meant by “sound comes from harmony,” so the mother camel will respond and make a reply. Then the musician will pick it up and play a soothing and calm melody with the voices of the herding women, and when the singing and music reach a climax, the camel slowly calms down and gradually accepts its young. This is because the norms of music organize and coordinate chaotic musical elements into clear and pleasant rhythms and harmonious melodies, and those who accept this kind of music will naturally become more orderly and harmonious in their mentality, thoughts, and behaviors (Zhang, 2005). This can be called “Adapt to the listener”, and it also applies to animals because music not only crosses borders but also crosses species.

As for the “Milk-soliciting song” in the beginning, there were no specific lyrics or fixed melody. Generally, meaningless words such as “*ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ*” *ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ*”ⁱⁱ were sung repeatedly, but when looking at the individual words, they mean “kneecap,” which may be an expression of the natural scene of litter kneeling for milk. With the improvement of people’s awareness and livestock farming, the “Milk-soliciting song” gradually developed lyrics that praised the four seasons, encouraged ewe or female camel to recognize their young, and expressed social ideas such as motherly love and the prosperity of the five domestic animals. For example, in “*ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ*”ⁱⁱⁱ and other songs focus on the concept of nature and the four seasons, which leads mother camels to comprehend their living environment. The song “*ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ ᠠᠭᠤᠨ*”^{iv} persuades mother camels to remember their attachment to their children and reawakens their instinctive desire to care for and feed their young. This folk song shows that ancient people, without scientific proof, concluded from limited experience that music can influence animals. It builds a bridge for communication between humans and animals, promoting emotional communication between them. This conveys the supreme truth of harmonious coexistence, mutual assistance, and friendship among human beings, animals, and nature. It also reflects the simple philosophy of nature that the Mongolian people worship, which is a profound cultural accumulation and manifestation of Mongolian folk culture.

5. The Current Status of Cultural Inheritance of the “Milk-Soliciting Song”

With the strengthening trend of globalization, the impact of mainstream culture and Western culture, as well as the sharp decline in the number of camels in Inner Mongolia, the inheritance of our ethnic group’s “Milk-soliciting song” culture is facing many new problems and severe challenges (Hua and Xue, 2017). Faced with such a critical situation, local governments have successively introduced a series of policies, such as organizing camel cultural festivals, protecting endangered camels, improving the ecological environment, and promoting and carrying forward ethnic culture. However, the difficulties and challenges still urgently need to be addressed.

5.1. Discontinuity of Successors

We know that the “Milk-soliciting song” culture initially did not have a fixed textual form and was an art form passed down through oral tradition. Later, with the improvement of people’s pastoralist lives and consciousness, it gradually formed lyrics that praised the four seasons, persuaded mother sheep or camels to claim their offspring, and depicted maternal love and prosperity in animal husbandry, among other social ideas (Fernandez, 1991). The distinctive lyrics, melodies, emotions, and the special settings and labor subjects used in this culture can only be deeply grasped through the “oral transmission and personal teachings” of the inheritors. However, due to differences in the life experiences, singing skills, and professional knowledge of the inheritors, different renditions of the same work often result in diverse styles. According to our interviews with the director of the Livestock Bureau of Sunite Right Banner, as well as several local camel herders and folk artists, the number of camel herders in Inner Mongolia is gradually decreasing. As a result, fewer people are familiar with this culture, and most only have a superficial understanding of it. However, some individuals

are interested in the “Milk-soliciting song” culture and are willing to pass it on, though they are few and mostly elderly herders or folk artists. At the same time, due to the strengthening trend of globalization, the impact of mainstream culture, and Western culture, and the rapid rise of new media, the aesthetic preferences of the younger generation have undergone significant changes (Appadurai, 1996). Their interest in the traditional culture of our ethnic group is fading, and they are becoming more infatuated with modern popular music. Few people take the initiative to learn about the “Milk-soliciting song”. Therefore, the Mongolian ethnic group’s “Milk-soliciting song” culture, which has been passed down from generation to generation, is now only preserved in the minds of the older herders and folk artists, while young people are not enthusiastic about understanding this culture. Consequently, the Mongolian “Milk-soliciting song” culture is facing the crisis of being lost.

5.2. Loss of Transmission Spaces

The inheritance of culture cannot be separated from certain modes and contexts, just as the motion of magnetism relies on and forms a magnetic field (Zhao, 1994). “Milk-soliciting song” culture, as created in the interaction between Mongolians, the Mongolian grasslands, and camels, cannot be separated from them. As stated in “Book of Music”: “All sounds originate from the human heart. The movement of the human heart is influenced by external factors...” (Cai, 2007). Only when Mongolians are in harmony with all things in the world can they produce the elevated and harmonious music described in “Book of Music”: “Clear and bright like the sky, vast and expansive like the earth, beginning and end like the four seasons, ever-changing like the wind and rain.” The “Book of Music” is a piece of beautiful music that arises from the harmonious coexistence between heaven and earth and the interchange between people and nature. In terms of the destination of this investigation, Sunite Right Banner is located in the central part of the Inner Mongolia Autonomous Region. It is in the northern temperate zone and has a dry continental climate. It is characterized by abundant Gobi deserts, saline-alkali soil, and vegetation such as camel thorns, desert jujubes, and salt-tolerant grass, providing the best habitat for camels with their unique ability to withstand cold and heat. In addition, camels are regarded as “gifts from heaven” in Sunite, so there are customs of praying for camels and performing fire rituals to pray for the prosperity of camel herds and livestock, as well as good fortune, wealth, favorable weather, and healthy life. This natural pastureland and traditional customs provide the foundation for the emergence of the “Milk-soliciting song” culture, reflecting the Mongolian people’s reverence for nature, belief in the spirituality of all things, and the harmonious coexistence between humans and the natural world. However, in recent years, due to the sharp decline in the number of camels in Inner Mongolia, the inheritance of this culture has been severely affected. According to existing data, since the implementation of the household contract responsibility system in the 1980s, herders have settled down, and camels are no longer the main means of transportation. Furthermore, based on the results of the investigation in Sunite, Inner Mongolia, the number of camels in the area was around 200 million before 1983, but by around 2003, only about 700 camels in winter and 900 camels in summer remained. As of now, there are only about 7,000 camels in the entire banner. The data proves that the number of camels in Inner Mongolia has been decreasing year by year, even facing the risk of extinction. At the same time, with the development of industry and agriculture, the Inner Mongolian grasslands have been severely damaged by human activities. However, this is precisely the cradle of the emergence of the “Milk-soliciting song” culture and the natural context for the inheritance of this culture. This will ultimately lead to the cultural dilemma of the “Milk-soliciting song”. If these issues are not effectively addressed, it will undoubtedly impact the future inheritance and development of the “Milk-soliciting song” culture. If this culture disappears completely, it will be a great loss for the inheritance of Mongolian traditional culture.

5.3. Limitations of Transmission Forms

The Mongolian people used their wisdom to create music that transcends species, namely the “Milk-soliciting song”. Moreover, this kind of ritual activity, which aims directly at lamb conservation and improving survival rates of young animals, is widely present in the animal husbandry production of various Mongolian tribes and has been passed down for a long time, with obvious folk characteristics (Rong, 1989). It can be said that the idiom “play the lute to a cow” has received a new interpretation in the Mongolian custom of persuading milk from mother camels. Taylor once pointed out that “culture, or civilization, in its broadest anthropological sense, is a complex whole that includes knowledge, beliefs, art, morals, laws, customs, and any other capabilities and habits acquired by humans as members of society” (Taylor, 1992). The “Milk-soliciting song” culture implies the concept of the Mongolian people’s worship of Changshengtian, emphasis on the harmony between heaven, earth, and people, and the national concept of the coexistence of all things in nature, and it is an art with strong national characteristics and profound significance. However, there is no fixed textual form of this culture, and it has been passed down through generations by older herdsmen and folk artists in the form of oral transmission. However, this form of inheritance is mainly limited to families or ethnic groups and has rarely appeared in school education content so far. It has also not been disseminated through modern electronic networks or media,

and gain recognition from the diverse cultures of the world. However, it also implies that outstanding ethnic traditions have not kept pace with the times, thus requiring urgent protection and inheritance by the younger generation. As an important part of the Milk Pleading Song custom, the Mongolian “Milk-soliciting song” cultural expression is the culmination of the experiences accumulated by the Mongolian people in practice. It is the crystallization of people’s wisdom, a symbol that distinguishes Mongolians from other ethnic groups, and the foundation and lifeblood of the ethnic group. It carries the meaning system of Mongolian culture, and its inheritance and development are closely related to the recognition of ethnic members towards their own culture. Because people have a sense of identification with their own ethnic culture, they will develop emotional love and psychological experience that aligns with this culture, thus upholding the values within this culture. The recognition of one’s own ethnic culture will ultimately be related to the recognition of the Chinese nation and Chinese civilization, as the recognition of one’s own ethnic culture is the basis for recognizing the Chinese nation and Chinese civilization. Freud once pointed out, “Identification is a process in which individuals or groups converge emotionally and psychologically” (Che, 1988). Our country is a multi-ethnic nation composed of 56 ethnic groups, and Chinese civilization is rooted in the fertile soil of diverse cultures that are harmonious yet distinct. The Chinese nation and Chinese civilization stand tall in the world due to the joint efforts of all ethnic groups and form a pattern of interdependence and integration. In September 2014, Xi Jinping also pointed out at the Central Ethnic Work Conference, “This characteristic of the historical evolution of our country has led to the intermingling distribution of various ethnic groups, cultural inclusiveness, mutual economic dependence, and emotional closeness. It has formed a diverse and integrated pattern where each includes the other; no one can do without the other” (*Xinhua News*, 2015). Therefore, the continuous exchange, interaction, and integration of various ethnic groups and their outstanding cultures, as well as learning from each other’s strengths and weaknesses, can contribute to the development of the community and make contributions to the development of the Chinese nation and Chinese civilization.

7. The Transmission Channels of the “Milk-Soliciting Song” Culture

The culture of the “Milk-soliciting song” song is the crystallization of Mongolian people’s wisdom in daily life. The inheritance and protection of this unique and charming ethnic music culture hold significant value in preserving the ancient culture of our nation and shaping each new generation. As the future of our motherland and the hope of our nation, the younger generation must inherit the essence and eliminate the dross of the “Milk-soliciting song” song culture. They should fully embrace their role as cultural inheritors, utilizing contemporary Mongolian school education and complementing it with traditional family education and modern electronic media to enrich and promote our ethnic culture.

7.1. Protecting and Empowering the Role of Successors in Cultural Inheritance

From the moment an individual is born, they belong to a certain ethnic group and become a member of that group. They are influenced and inherit the culture of that ethnic group, making them an essential factor in the process of cultural inheritance. As pointed out by Feng Jicai, Chairman of the Chinese Folk Literature and Art Association, “Cultural heritage, especially intangible cultural heritage, is closely related to human activities and is passed down by people. If there are fewer folk artists engaged in folk arts and skills, the heritage will be lost” (Tian, 2006). As the main bearers of the cultural traditions of the “Milk-soliciting song”, the inheritors play an irreplaceable role in its preservation and development. For a long time, the “Milk-soliciting song” song has been transmitted orally without a fixed textual form. Therefore, differences in the life experiences, singing abilities, and professional knowledge of the inheritors often result in diverse styles when different individuals perform the same piece. Moreover, most of the current cultural inheritors are from the older generation, and they carry on the exquisite skills and cultural traditions of the “Milk-soliciting song” song, bearing the important responsibility of passing down Mongolian intangible cultural heritage from generation to generation. It is necessary to pay attention to and protect this “living treasure trove.” Currently, the aging and gaps in the succession of cultural inheritors have put the inheritance of ethnic culture at risk, requiring the selection of a new generation of “Milk-soliciting song” cultural inheritors to resolve this crisis. On one hand, local governments must establish subsidy systems for inheritors and pay attention to their living conditions. The “Milk-soliciting song” song is a ritualized activity with obvious folk characteristics aimed at improving the survival rate of young livestock, which has significant influences and economic value for the local herders’ economy and living standards. People may be influenced to only focus on its economic value and overlook the ethnic concepts and spirit behind the culture. Therefore, to address this issue, it is crucial to ensure the basic livelihood of the inheritors so that they do not have to worry about their daily lives. This will cultivate people’s love and passion for the “Milk-soliciting song” culture, enabling them to deeply understand the ethnic concepts and spirit behind it. On the other hand, it is important to elevate the social status of the inheritors and safeguard their awareness of inheriting the ethnic culture. Recognition of the status of inheritors by

the state and local government will make it an admirable identity, enhancing the social status and sense of pride of the inheritors, thus further strengthening their awareness of cultural inheritance. In conclusion, as the most important and active individuals in cultural inheritance and innovation, the inheritors play a fundamental role and serve as a vital link in the chain of ethnic and cultural history. The depth and breadth of their inheritance cannot be underestimated (Cao, 2013).

7.2. Contemporary Mongolian Ethnic School Education Contributes to the Inheritance of the “Milk-soliciting Song” Culture

The survival and development of minority cultures rely on inheritance, and the education provided by ethnic cultural schools is one effective approach. The government and legislative bodies have enacted regulations on the protection of ethnic and folk cultural heritages. These regulations explicitly recognize school education as an important means of inheriting and protecting the cultural heritages of various ethnic groups. Promoting the effective implementation of traditional ethnic culture in school education through legislative means is an important safeguard measure (Wu, 2008). Because ethnic school education plays a leading role in inheriting the culture of a particular ethnic group and possesses cultural resources, educational system advantages, and instructional guidance advantages, contemporary Mongolian schools should not only transmit modern scientific knowledge to students but also strive to teach and inherit the culture of their ethnic group. Professor Tengxing also points out that “education in a multi-ethnic country, while undertaking the task of transmitting universal human culture, should not only transmit the outstanding traditional culture of the main ethnic group but also transmit the outstanding traditional culture of all minority ethnic groups in the country” (Teng and Su, 1997). Firstly, Mongolian school education should move away from traditional teaching methods and be closer to life by creating “life classrooms.” The culture of the “Milk-soliciting song” originated from the interaction between Mongolians and camels. Therefore, in terms of teaching methods, schools can appropriately choose an open teaching format, such as making Mongolian Nadam festivals and Winter Camel Culture Festivals become life classrooms for inheriting ethnic culture. This kind of classroom not only allows students to personally experience the ethnic culture but also helps them understand the ethnic beliefs and spirit behind the culture through practice, enhancing their cultural identity and ethnic pride.

Secondly, when inheriting ethnic culture, school education should combine tradition with modernity and adopt modern teaching methods. The culture of the “Milk-soliciting song” is generally passed down orally from the older generation to the younger generation, although this method is less efficient, it is effective in inheriting ethnic culture. However, as society develops, this form of inheritance can no longer meet people’s needs. Therefore, it is necessary to combine the inheritance of ethnic culture with modern methods. Schools, as places for imparting scientific knowledge, should integrate the essence of the “Milk-soliciting song” culture with scientific knowledge and use modern teaching methods. This will improve the effectiveness of inheriting this culture and ultimately achieve better results with less effort.

Finally, a mutually beneficial model should be established for the inheritance of traditional ethnic culture and cultural identity. Inheriting the culture of the “Milk-soliciting song” is not only about letting students understand the superficial knowledge of ethnic culture but also about helping them deeply understand and grasp the ethnic beliefs and spirit behind the culture. This will assist students in developing correct values during the learning process, enhancing their ethnic and cultural identity, and strengthening their sense of ethnic pride and cohesion. In conclusion, school education is a planned, purposeful, and organized educational practice. It has a well-developed system of symbols, such as writing and classics. Therefore, the inheritance of the “Milk-soliciting song” culture must be combined with the inheritance function of school education.

7.3. Mongolian Family Education Contributes to the Inheritance of the “Milk-Soliciting Song” Culture

The family is not only the basic unit of life reproduction and economic livelihood but also the basic unit of cultural transmission. Among them, the Mongolian family is the smallest unit for educating Mongolian children, and it is the initial place and important means for inheriting the culture of the ethnic group. It is also the foundation of school education and social education. In the daily life of the Mongolian people, there are several popular sayings: “Weed removal should be done early, and children’s education should start early.” “Father’s education – gold; Mother’s education - wisdom; Brother’s education – benefits; Sister’s education – love” (Ding, 1999). These proverbs contain rich connotations of Mongolian family education. Therefore, Mongolian family education plays a key role in inheriting the culture of the “Milk-soliciting song” mainly through two aspects: oral transmission and personal example. First of all, due to the limitations of time and space in school education, it is impossible to incorporate the entire content of the “Milk-soliciting song” culture into school education. Moreover, school education is a place to teach scientific and

cultural knowledge, and some religious knowledge contained in the “Milk-Soliciting Song” culture cannot be taught to students. Therefore, family education is needed to complement the deficiencies of school education. Initially, school education failed to fully fulfill the function of imparting knowledge and transmitting ethnic culture. As a result, the “Milk-Soliciting Song” without fixed text or lyrics has been passed down from generation to generation through oral transmission by the older generation, who transmit the spiritual connotations and ethnic concepts of the “Milk-Soliciting Song” culture to the next generation, enabling them to understand and identify with their own ethnic culture. Secondly, the older generation of herders who engage in the ceremony of milking camels and are familiar with the “Milk-Soliciting Song” play a role in personal example for the children. The camel milking ceremony mainly takes place in the camel husbandry area, and children grow up in this environment. They witness and participate in this ceremony, listen to this song, and the actions of the elder generation and the beautiful melody of the “Milk-Soliciting Song” linger in their minds since childhood. Influenced by the culture of the “Milk-Soliciting Song”, they gradually become familiar with and master this unique ethnic culture. At the same time, when children participate in camel culture festivals of different scales and the Nadam Fair, they experience the charm of their own ethnic culture, which strengthens their understanding and love for this culture. Thus, they learn, understand, inherit, and promote it through active participation.

7.4. Inheriting and Disseminating the “Milk-Soliciting Song” Culture through Modern Electronic and Online Media

Spreading ethnic culture is an important prerequisite for us to inherit and enrich our own ethnic culture, as well as an important manifestation of enhancing the value of ethnic culture. The development of information technology in the new era and the emergence of new media, especially modern electronic network media, play a crucial role in the dissemination of traditional culture and gradually become important channels for cultural transmission.

Regarding the culture of the “Milk-Soliciting Song”, the documentary film “The Weeping Camel” released in 2004, vividly portrays the simple lives of local Mongolian herders in Ulaanbaatar. It presents the traditional and heartwarming details of their lives, and the story revolves around the herdsman persuading mother camels to feed their young through the melodies of the “Milk-Soliciting Song” and horsehead fiddle music. This deeply touches the emotions of the audience, and the melodious horsehead fiddle and “Milk-Soliciting Song” attract the attention of countless viewers, bringing it vividly into the public’s view.

In addition, television dramas with ethnic themes such as “Silent Amur River”, “Women of the Poplar,” and the recent “National Children” have all featured segments of the “Milk-Soliciting Song.” This not only allows people to visually experience the customs and rituals of milking camels but also provides a vivid visual feast for people to listen to and understand the culture of the “Milk-Soliciting Song.” New media, with modern electronic network media as its carrier, has a wide range of dissemination, fast transmission speed, and rich information. It can use imagery and vivid methods to spread the culture of the “Milk-Soliciting Song” and the ritual of milking camels to the public. Although new media, with modern electronic network media as its carrier, is just a means of dissemination, it can be used to showcase the complete ritual of milking camels, the long and rhythmic melodies, and the captivating sounds of the horsehead fiddle to influence the public’s concepts and emotions. It can also introduce the natural and social environments associated with the “Milk-Soliciting Song” to the public, allowing people to experience the charm of ethnic culture through visual and auditory senses. New media, with modern electronic network media as its carrier, can expand the audience range of the culture of the “Milk-Soliciting Song” and extend the influence of ethnic culture beyond the local region. It enables more ethnic groups, and even countries around the world, to pay attention to our nomadic culture. Through this, we can inherit, record, and spread our ethnic traditional culture, and create a distinctive cultural identity.







8. Conclusion

“The Milk-Soliciting Song” is a cultural phenomenon that originated from nomadic life. It is the crystallization of the wisdom of the Mongolian people and one of the colorful expressions of Mongolian culture. This article mainly explores the origin, inheritance value, and transmission path of the Milk-Soliciting Song. As a folk song, the Milk-Soliciting Song has withstood the test of time and remains a magnificent chapter in ethnic culture. In the 21st century, as modernization advances, our ethnic culture faces an inheritance crisis. In the face of such a severe challenge, as the backbone of the nation, we should shoulder the responsibility and utilize contemporary Mongolian school education, supplemented by traditional family education, to play the role of cultural inheritors. We should use modern electronic network media to inherit, protect, and promote our ethnic culture, thereby cultivating the national consciousness and spirit of our ethnic members. Ultimately, we aim to achieve a high level of awareness of the Chinese national community, allowing our ethnic culture to step out of the ethnic boundaries, cross national borders, and enter the global stage.

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Endnotes

- i. Quoted from Te. Namujilasuren’s “Camel: Mongolian Text”, which means “Mrs. Heerlen drove a black camel-pulled cart, carrying beautiful girls like flowers” and “Upon hearing this, Mrs. Heerlen quickly got on a white camel sedan and rushed there overnight.”
- ii. In Chinese, “ ,  ,  ” is translated as “Taigu, Taigu, Taigu,” and “ ,  ,  ” is translated as “Huosi, Huosi, Huosi.” These are Mongolian words specifically used to call sheep and camels.
- iii. Meaning “The forest has melted, green grass has grown; spring has come, birds have arrived.” This is because Mongolian people usually schedule lambing activities at the end of winter and the beginning of spring, around March and April.
- iv. Means that the udder becomes swollen due to the initial milk not being fed to the newborn lamb or camel.
- v. Data source is from actual research conducted in May 2019 in Sunite Right Banner, Inner Mongolia.
- vi. Means “Prohibited to bite and slaughter camel meat” and “Taboo to brutally hit the shoulder blade of a camel because of being unable to finish a job on time.”
- vii. Includes the stories of “Wolf Riding a Camel,” riddles such as “Two people on Mount Zhuosu, two miserable old eagles” (Answer: Camel hump), and “Four people making muddy soup, one person chasing mosquitoes” (Answer: Camel), as well as idioms that mean “Mind your own business and don’t interfere with others” and “An incompetent person cannot achieve great things.”

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