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**RESEARCH ARTICLE**

## Plight and Protection of Oroqen Mosukun

**Caiming Wei**

*Beijing Foreign Study University, Chinese Language and Literature, Department of Chinese Language and Literature, Beijing 100000, China*

**Corresponding Author:** Caiming Wei, **E-mail:** 20110038@bfsu.edu.cn

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**ABSTRACT**

As a form of Oroqen oral literature, Mosukun is a cultural treasure of the Oroqen people and an intangible treasure of the Chinese nation. However, due to multifaceted factors, Mosukun is confronted with plights of protection and inheritance. The objective of the study is to explore the phenomena and causes of the plights which Oroqen Mosukun has faced by applying the method of Desk Research as well as providing some advice to improve the situation. The results of the study revealed that dilemmas of passing on Mosukun include the impact of modernity, the lack of inheritors and the alteration of the expression language etc. Under the analysis above, corresponding solutions are proposed for optimization. Adopting modern technology to preserve, expanding the inheritance groups, and cultivating groups of receivers are the available ways to improve the inheritance dilemmas of Oroqen Mosukun and form the continuity of culture.

**KEYWORDS**

Oroqen Mosukun, oral literature, plight and protection, inheritance

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### 1. Introduction

#### 1.1 Research Background

Oroqen Mosukun is a form of oral literature which was generated and popular in the Oroqen settlement in Heilongjiang and the Great and Lesser Khingan Mountains and was produced in the Qing Dynasty (1636 to 1912 A.D.). The art of Mosukun has been passed on from one person to another by word of mouth. Throughout the 20th century, Mosukun was an important means of entertainment and edification for the Oroqen people, as well as a carrier of their ethnic spirit and thought, and was of great significance for understanding and studying the social, historical, economic, cultural and religious traditions of the fishing and hunting peoples in the north, including the Oroqen. However, the Mosukun today is under the strong impact of modernization, and its survival is in danger, and it needs to be protected urgently.

#### 1.2 Literature Review

In terms of research achievements, there are many comprehensive findings on Oroqen in domestic academic circles, including historical, cultural and social studies, and the research on Oroqen intangible cultural heritage is attached to great importance. In terms of content classification, it includes different types of intangible cultural heritage research, interview with representative inheritors, research on inheritance and promotion, etc. In terms of theoretical issues, the main research is to protect, inherit and promote the excellent intangible cultural heritage; the intangible culture is related to the continuity of the nation's culture and the past; the protection and inheritance of intangible heritage of various ethnic groups should be conducive to the identity of Chinese culture; it is important to pay attention to the creative transformation and innovative development of Oroqen intangible cultural heritage protection and inheritance, etc. Meanwhile, there are many research methods adopted in studies, including investigation, literature research, quantitative analysis, qualitative analysis, interdisciplinary research, case study method etc. In the *Contemporary Context of Mosukun of the Oroqen Ethnic Group* (Li, 2011), the study emphasizes that the decline of the Oroqen language due to

the writing system has led to the crisis of extinction of traditional telling and singing art. In *On Heritage Status of Mosukun* (Na & Du, 2012), This study explains that in the context of modernization, to revitalize Oroqen oral literature of the classic Mosukun, we should pay attention to the assessment of the inheritors, the training courses and the establishment of the art groups, in a *Study on Oroqen intangible heritage project and inheritance* (Liu & Guan, 2018). The researchers hold the opinion that in the process of modernization and the impact of foreign cultures, the cultural environment on which the intangible cultural heritage of Oroqen depends is gradually missing, and it is urgent to establish a scientific and effective protection and development system to protect them. In *Research on the protection, transmission and promotion of the intangible cultural heritage of the Oroqen people* (Du & Zuo, 2021). The content of this study includes the research of Oroqen intangible cultural heritage in the comprehensive achievements, the thematic research of Oroqen intangible cultural heritage and the theoretical issues related to the protection, inheritance and promotion of Oroqen intangible cultural heritage. In *Research on the inheritance dilemma and countermeasures of Oroqen folk songs* (Zhong et al., 2021). Based on the in-depth field survey of Oroqen folk song culture in Heilongjiang, this study sorts out and clarifies the problems and causes of its inheritance, such as lack of inheritors, language changes and disappearance of singing contexts due to the process of "modernity", and proposes corresponding optimization solutions. The article argues that the transformation of cultural systems, changes in production and lifestyle, and the development of urbanization are the main causes. Therefore, expanding the inheritance groups, building audience groups and strengthening the musical and cultural identity of the groups are the future ways to improve the inheritance dilemma of Oroqen folk songs.

### **1.3 Problem Statement and Objectives**

Most of the current research starts from the comprehensive level to explore the issues related to the intangible cultural heritage or folk songs of ethnic Oroqen. In comparison, there are fewer studies on the specific Oroqen folk oral art "Mosukun", so the dilemmas and suggestions made are not targeted and detailed enough. This study will adopt the method of Desk Research, focusing on the specific art form "Mosukun", exploring the difficulties of its inheritance in the context of the current situation, and giving relevant suggestions from several perspectives to save this endangered traditional culture.

## **2. Methodology**

This study adopts the method of Desk Research, which refers to the approach of analyzing and researching existing secondary sources directly through computers, magazines, books, documents, internet searches, etc., rather than conducting field research with primary sources; it is a research method that involves the utilization of existing data. The collection and aggregation of this information can improve the overall validity of the research (Czarniawska, 2014). The steps for conducting the research are as follows. Firstly, relevant papers are collected and collated through websites. Using keywords such as "Oroqen Mosukun", "Oroqen oral literature", and "intangible cultural heritage", and other keywords, downloaded and studied the research results of relevant papers on databases such as Google Scholar, Microsoft Scholar and Semantic Scholar etc. and integrated the required information, so as to lay a solid foundation for the determination of the research direction and the in-depth development of the research content. Secondly, the case study method is used. A case study is a scientific analysis method in which representative things (phenomena) are studied thoroughly and carefully in order to gain an overall understanding. Analyzing and summarizing representative cases of the protection and utilization of intangible cultural heritage contributed to providing a reference for the study of Mosukun in Oroqen. Thirdly, the network data analysis method is employed in this study. In the new data era, the presentation of content in cyberspace is as important as the presentation of content in physical space. Therefore, data related to Mosukun on Internet is analyzed and integrated to improve the accuracy and rigor of the study.

## **3. Analyzation**

### **3.1 Overview of Oroqen Ethnic Culture**

The Oroqen are one of the least populated ethnic minorities in China, mainly living in Oroqen Autonomous Banner in Inner Mongolia Autonomous Region, in Huma and Sunk counties in Heilongjiang Province, and to a lesser extent in Buha Banner in Inner Mongolia. According to the sixth national census in 2010, the population of Oroqen is 8,659. The Oroqen language belongs to the northern branch of the Manchu-Tungus language of the Altaic family. There is no native script, commonly using Chinese characters.

Hunting is the most important production activity of the Oroqen people and is the main source of their living materials. Hunting culture is a significant characteristic of the Oroqen people, and their religious beliefs, clothing, food, housing, customs and culture all reflect the characteristics of hunting people. In the long-term hunting production and social practice, the Oroqen people have created a rich and colorful spiritual culture. Oroqen people believe in shamanism which has natural attributes and the concept of animism. Their religion is expressed in the form of nature worship, totem worship and ancestor worship, and the "shaman" is the messenger to communicate between the gods and humans. Oroqen folk literature includes myths, legends, stories, fairy tales, proverbs and riddles etc. In the form of traditional oral literature, "Mosukun" tells the heroic story of "Mozhigan" and his suffering life, which can be sung for several days or tens of days. The music of the Oroqen people is mainly "Zandawin", which is high, clear and beautiful, accompanied by prolonged notes and vibrato. The dances of Oroqen are divided into three categories: ceremonial dance, entertainment dance and religious dance, and the common feature is to dance while singing. The representative dances

include “Yihennen” and “Yihanen”. The main festivals of Oroqen are Bonfire Festival, Chinese New Year and Blackout Festival. The Oroqen language calls the bonfire festival “Gulunmutu”, which means worshipping the fire god, and it is held at the beginning of June every year. Spring Festival is an important festival for the Oroqen people. On the 16th day of the first month of the lunar calendar, the festival is held to ward off ghosts and evil spirits by rubbing pot-bottom ashes on each other’s faces. Nowadays, it has more meaning of games and celebrations. The Oroqen people have created a unique culture in their long-term production struggle and life practice.

### **3.2 National Intangible Cultural Heritage-The Oroqen Mosukun**

“Mosukun” is the most characteristic traditional oral literature created by the Oroqen people during their long hunting life. From the etymology, it is proved that Mosukun is a collection of poetry, song and dance. Mosukun is a kind of folk telling and singing with rich content, which contains sad narration or self-reporting of bitterness, mainly telling the story of Oroqen hero Mozhigan and his own suffering life. The name Mosukun is said to come from a sad love story of the Oroqen people.

Mosukun was cultivated by daily life. In ancient times, the Oroqen people, who lived in the deep forests and hunted as their basic way of life, would light bonfires as soon as it was dark and tell stories, myths and legends, sing and dance together until late at night, even all night long. At the same time, its creation is closely related to religion. The Oroqen shaman is not only a sorcerer specializing in religious activities but also a performing artist who can sing, dance and speak well. Most of the shamans themselves are creators, disseminators and inheritors of Mosukun. The most representative works of the Mosukun genre include more than 10 pieces *Hero Gepayo*, *Wadukan and Yadukan*, *Polkane Mozghan*, *Butkha Mozghan*, *The Legend of the Two Flying Birds*, *The Legend of the Deer*, *The Story of Yalinjukhan and Elahekhantelgentul*, *Nonuran and Ardan Rolling Butterfly*, etc. There are tales of heroes and heroines, love stories of loyalty, life stories of hardship and struggle against humiliation, etc. The twists and turns of the storyline and the vivid characters, together with the vibrant language art, are so infectious that they often make the listeners as intoxicated as they are.

At present, there are various definitions of Oroqen’s Mosukun: rap, folk literature epic, specific long narrative songs and music, etc. It is an ancient folk rap art. After the formation of Mosukun, it used to be an important means of entertainment and edification for the Oroqen people, as well as a carrier of their national spirit and thought, which is very significant for understanding and studying the social, historical, economic, cultural and religious traditions of the fishing and hunting peoples in the north, including the Oroqen. The art form of storytelling is also common among the ethnic minorities in the north of China, such as the Hezhen and Mongolian. Therefore, the art of Mosukun is of great academic value to the study of the early culture of the northern peoples in China, especially the fishing and hunting peoples in the north. Mosukun is actually rare in the world today; it originated in the northern tundra at the end period of the primitive fishing and hunting culture and is a vivid and simple language art “fossil” that still exists today. Far beyond the existing geographical boundaries, it has become an ethnic folk-art form of great value for multidisciplinary research.

In recent years, Meng Shuzhen, a famous Oroqen singer, has taken her home township of Xin’e in Xunke County, Heilongjiang Province, as the collection point and continued to conduct scientific collection activities focusing on the ancient art Mosukun for four years, filling the gap in the field of the epic poem of ethnic minorities in northern China. In May 2006, Mosukun of Oroqen became the first batch of national intangible cultural heritage in China. Soon afterwards, experts and scholars such as Han Youfeng and Ma Mingchao introduced this traditional art of “Mosukun” to the UK, Germany, Japan and other countries and regions; scholars from the United States, Canada, Japan, Korea and other countries also came to Heihe to examine the folk art of Oroqen, making this ancient folk oral art of Oroqen Mosukun is gradually known to the world.

### **3.3 The Historical and Literary Value of the Mosukun**

The Oroqen people are mainly found in the north-eastern part of China, around the Heilongjiang River and the Xiaoxinganling Mountains. It is one of the smallest ethnic groups in the north-eastern part of China, with only 8,000 people, according to 2010 statistics. Mosukun is representative of the unique intangible culture of the Oroqen people. As an ancient literary form of heroic epic, it is a legacy of historical development and a carrier of the spirit and thoughts of the Oroqen people. Its works fully reflect the social history, economic culture, religious beliefs, customs and language of the Oroqen people and other social characteristics and ideology of the primitive society, and have a high multidisciplinary research value.

#### **3.3.1 The Historical Value of Mosukun**

Mosukun is the spiritual support of the Oroqen people in their long historical development and is an important means of entertainment and indoctrination for the Oroqen people. It plainly reflects the history of this nation and all areas of social life, reflecting the living conditions of Oroqen people for generations, as well as their bright aspirations and visions for the future, with distinctive national characteristics and various forms. An old man of Oroqen once said, “If you don’t speak the Oroqen language, you don’t understand its culture, then if you don’t know Mosukun, you are not Oroqen people”. This shows that Mosukun is of

great value to the study of Oroqen society and history, and its study helps people to understand and respect this ancient northern nation and enhance the ethnic honor and pride of the Oroqen people.

### ***3.3.2 The Literary Value of Mosukun***

Traditional art Mosukun relies on oral tradition and is mainly interpreted in the way of telling and singing. Telling is to set the scene for the characters and events and to narrate the main content of the plot. Singing is in the form of dialogue in order to express the emotions. The form is mainly a one-man show without musical instruments and is mostly a long story. The existing Mosukun has more than ten stories, which are epic folk literature passed down from generation to generation by the Oroqen people to tell the history of the tribe and glorify the spirit of the group. As a folk art of singing, its humorous and lively literary language adds fun to Mosukun. Its diverse story content, twisted storyline and vivid characters add legendary color to Mosukun. Its popular, fluent, rhyming and refined literary language is flexibly used in prose and rhyme, which has an enormous literary value.

### ***3.4 The Crisis and Challenges Facing the Inheritance of Oroqen Mosukun***

After settling down from the mountains, the Oroqen people had extensive contact and intermarriage with the Han, Mongolian, Manchu and Daur ethnic groups. With the progress of society, the economy of the Oroqen area also develops rapidly, and the mode of production and living environment of the Oroqen people have undergone fundamental changes. In social, economic and cultural activities, Chinese is often used for communication. In 1997, UNESCO recognized the Oroqen language as an endangered language in the world and sent experts as well as earmarked funds to Oroqen Autonomous Banner to engage in rescue activities. The Oroqen language was made into a CD-ROM and kept in the United Nations permanently. Nowadays, the few people who can sing Mosukun are over 50 years old. The inheritance of many oral arts is mostly limited to hereditary or family. The same story content may differ in the form of singing and telling due to regional differences, thus making the inheritance of Mosukun limited in various ways.

#### ***3.4.1 The Problem of Modernity Comes to the Fore***

Cultural heritage is a precious and non-renewable resource. With the development of society and the impact of foreign cultures, especially the destruction of natural ecology and the change of production life, the environment on which the traditional Oroqen folk culture depends has changed drastically, and some cultural heritage with historical, artistic, cultural and scientific values have been destroyed by nature or man-made. Some ethnic languages or various skills, customs, rituals, folk literature and other cultural heritage that rely on oral and behavioral transmission are dying out or being lost, and the rate of disappearance of Oroqen's characteristic culture is very alarming.

Historically, the Oroqen travelled through the dense forests of the Great and Lesser Khingan Mountains, living by the mountains and rivers. Under this specific background, the traditional oral literature Mosukun has prominent ethnic and local characteristics. However, after the Oroqen people settled down, their living environment, food habits and cultural customs changed, and they changed from a hunting life with "no shelter and living in the open" to a settled agricultural production with "food and clothing, living and working in peace and happiness". Since the reform and opening up, with the development of the modern market economy, Oroqen people are constantly updating their ideas, using the advantages of resources, and actively developing farming, tourism, etc. Especially in recent years, the integration of the Internet has revolutionized the way of life of the Oroqen people. As Ms. Guan Jinfang of the Oroqen ethnic group said, "Almost all Oroqen people enjoy the achievements of modern technology, such as Internet mobile phones, computers, television, etc. The traditional hunting life has completely disappeared, and only a small number of Oroqen people are engaged in agricultural production. Most of them have gone to the town and engaged in other industries". The change in Oroqen people's lifestyle has changed their oral literature; whether it is the contemporary interpretation or newly composed ones, they all show the characteristics of modernity. For example, the works use modern stage technology such as lighting, sound, props and costumes to perform on the stages. It is undeniable that this modern way of inheritance has certain significance for the development of Oroqen Mosukun in the present, but the result of modernity is the fragmentation of this oral art. This over-emphasis on modernity at the expense of tradition has, in a sense, accelerated the demise of tradition.

#### ***3.4.2 Lack of Inheritors in Heritage***

Any culture cannot be passed on without the people associated with it. In particular, the Oroqen people only have language but no writing and Mosukun are passed on by word of mouth, which makes it all the more indispensable for the inheritance process to be carried on by the inheritors. However, looking at the situation of the inheritors of Oroqen Mosukun, the state of recession or depression is always shown. At the beginning of this century, although the national and local governments strengthened the protection of the inheritors of Oroqen Mosukun, and there were representative inheritors such as Ge Shuxian, Yan Chulin, Meng Shuzhen, Guan Jinfang, etc., most of these inheritors had grown elderly and been in poor health. Especially, the national hereditary inheritors such as Mo Baofeng, Erden Hang and Guan Kouni passed away one after another, which made a lot of oral cultural heritage lost. In addition, with the development of urbanization in the Oroqen settlement, young people are constantly flocking to the city to accept a more modern way of life. As a result of urbanization, the audience of oral literature has been reduced, and

few young people choose to inherit folk art. Although Oroqen Autonomous Banner Ulanmu Riding Art Troupe, Baiyinna Oroqen Folk Art Troupe, Oroqen Mozhigan Folk Art Troupe, Harbin Normal University, Heihe College and other art institutions are dedicated to the protection and inheritance of Oroqen folk-rap culture including Mosukun, the participants are often some students, cultural people or tourists, and the starting point is more for cultural, economic or governmental reasons, lacking the self-generating motivation of the folk. Therefore, the lack of inheritors is still an important problem that the Oroqen Mosukun is facing at present.

### **3.4.3 Alteration of the Expression Language**

Mosukun is a form of language-based rap art, and the essential characteristics of language determine the singing style and ethnic characteristics. The degradation of the Oroqen language has restricted the inheritance and development of folk raps, and the speed and degree of degradation are alarming. Although the Oroqen people did not form writing, they have formed their own unique language during the evolution of the history of the nation. However, after settling in the mountains, the production method changed from hunting to farming, and under the support and protection policies of the state and government for ethnic minorities, the living standard of the people improved, and the multi-ethnic intermingling and ethnic marriage promoted the increase of birth rate, while the number of populations grew rapidly, the language of Oroqen people was also seriously lost. Tackett (2017) found that teenagers and middle-aged people of the Oroqen ethnic group could hardly speak Oroqen and rarely understood the native language. Even though they understood the general ideas of a few everyday words, they could not express and communicate. They use Mandarin to communicate in their daily life, and there are hardly any people who can perform their own oral art Mosukun. Although a few elderly people can use the Oroqen language fluently, their daily communication is still a mixture of Mandarin and Oroqen, and most of them can only speak some daily Oroqen words. As a result, few people are able to perform Mosukun in their own language, except for the special inheritors who have been retaining them by their memories.

## **4. Countermeasure Suggestions for the Preservation and Transmission of Mosu Kun**

Chinese minority folk arts are the historical memory of all ethnic groups. It is the crystallization of the collective wisdom of all ethnic groups, a precious cultural achievement in human history, and an important part of the intangible cultural heritage of humanity today. It has played a great role in promoting the development of history, guiding the people of all ethnic groups step by step towards modern civilization. At the same time, it is also an invaluable spiritual treasure for us to study the ethnic minorities today and even the whole Chinese nation and human society as a whole. The Mosukun of the Oroqen people is one of the objects of intangible cultural heritage protection. In order to promote the living heritage of Oroqen Mosukun, active and effective measures should be taken to promote preservation and innovation, expand the inheritance group, and cultivate a new era of groups of receivers.

### **4.1 Adopt Modern Technology to Preserve and Innovate**

Mosukun, as a carrier of culture, carries a specific cultural connotation, contains a rich cultural lineage and reveals a long history of civilization transmission. Therefore, active and effective measures must be taken to save the Mosukun from extinction. The government must pay more attention to this rescue work. "Preservation" means presenting folk cultural heritage in physical, written, photographic, audiovisual and digital form, which is a kind of transformative record and memory. It is important to organize experts and scholars to rescue it in time so as to find more effective ways of recording, collecting, passing on and developing it. Therefore, in order to inherit Mosukun, modern technology can be utilized to build a database of the Oroqen Mosukun and protect it digitally. Standardize the management of the existing audio archives, realize the conversion of traditional storage media to digital carriers, standardize the cataloguing management of Mosukun archives, label and transcribe the audio materials of Mosukun with international phonetic symbols, prepare the text and save it in the form of text.

Oroqen Mosukun is optimized to achieve innovative development. The Mosukun has the art form of combining telling and singing, and the optimization of its creation is an effective strategy to improve musical expression and artistic influence. The utility of modern technology and media to create and integrate the original ecological songs, dances, music and drama to show the national spirit and cultural connotation of the hunting era. To promote the regional, artistic and innovative transformation of the Oroqen Mosukun, to expand the influence of ethnic art and to realize a new exploration of the heritage of the Mosukun, optimizing the musical combination is an accessible approach. Therefore, only in accordance with the natural law of musical culture inheritance and change can make folk arts have more motivation for development.

### **4.2 Expand the Inheritance Group, Take the Road of Vibrant Heritage**

Historically, Oroqen Mosukun was spread through the social groups living together in a "tribal cultural form", thus forming the characteristics of oral transmission and passing on from generation to generation. They have mastered the skills of Mosukun and have a "collective memory" of musical and cultural traditions so that they not only have a good linguistic foundation but are also familiar with various themes of Mosukun and can master a variety of singing and telling styles. Although the life trajectories of

communities have changed radically in modernity, traditional culture still has a certain influence on modern society. Therefore, the expansion of the inheritors in the community is a source of vitality.

First of all, the performances to expand the inheritance group promote the cultural identity. The practice of the Baiyinna Oroqen Folk Art Troupe in Daanling has been performed from the village to the township, from the township to the county, and from the county to the provincial capital. Through several years of efforts, the artistic talents of the ethnic folk have been gradually integrated, and the artists, enthusiasts and professional literary groups have been absorbed. Therefore, the inheritance team has grown from a few people to hundreds of people. This confirms the great role of expanding the inheritance group through performance. Secondly, through ethnic culture education, the inheritance group is expanded. In 1986, the newborn township secondary school opened an Oroqen language course for Oroqen students and taught Oroqen oral literature, including Mosukun, so that Oroqen language and oral art are beneficially combined. Therefore, people-oriented is the core of Oroqen Mosukun inheritance, the prerequisite foundation for music protection and development, and the root of the reproduction of ethnic culture. It is critical to fully rely on primary education, middle school education, high school education and university education to combine integrated language training with specialized folk art and to cultivate a group of young, modern and specialized reserve talents. Expanding the inheritance group will realize the virtuous cycle of Oroqen Mosukun in the present day and make it truly present a living inheritance.

### ***4.3 Build a Communication Position and Cultivate "Receptive Groups."***

The "receptive community" is one of the essential elements in the inheritance of Mosukun and is also the main body of artistic aesthetics, whose construction is of practical significance and promotion for the dissemination and revitalization of folk music. Especially in the new digital era, communities, campuses and the Internet have become the main gathering places for people's communication and dissemination. The construction of "receptive groups" is the main position for the inheritance and dissemination of Oroqen Mosukun.

First of all, the construction of the community is the basis for the inheritance of Mosukun. The community is the main recipient group of the oral-art practice, and it is the most direct and rapid place to implement the musical performance. The community is a social community characterized by organization, sociality and openness, which has a large, fast, strong and efficient spread of the oral literature, including Mosukun, building up a broad base of people. For example, the community performance activities of the Baiyinna Oroqen Folk Art Troupe in Daanling have promoted the establishment of folk-art troupes in other communities, resulting in a gradual expansion of influence and dissemination.

Secondly, the construction of the campus is the driving force of the transmission. School is an important platform for the dissemination of Oroqen Mosukun, for which the construction of a receptive group can enhance its inheritance. This comes from the development of education and teaching in China, where the campus has become the main place for music practice, and students have good cognitive, receptive, learning, inheriting and creative abilities. Therefore, using the human resources, educational resources, dissemination platform and performance stage of the campus, the artistic charm of the classical works of Mosukun is presented to the general audience. The recognition and attention of art experts, scholars, teachers and students are enhanced to promote the inheritance and spread of Oroqen oral literature.

Finally, the Internet is a new breakthrough for inheritance. The Internet is the main communication carrier of the new era, which integrates the visual and auditory senses into one and has dynamic, intuitive and aesthetic qualities. Its wide distribution, fast speed, strong infection and other characteristics can meet the request of different ages and different levels of audience. The Internet breaks the music performance practice of time and space restrictions and enhances the acceptance of the group browse and appreciation rate. Based on its enormous advantages, the scientific and rational use of communication media and platforms is conducive to the promotion and dissemination of traditional oral literature. For example, the use of new media, such as Tik Tok, NetEase cloud, Sina Weibo, etc., enlarges the impact of Oroqen Mosukun. In the era of the Internet, the new media is employed as a carrier to strengthen the development of the community group, campus group and network group to associate together to promote the construction of the whole group, which is an important part of the inheritance of Oroqen Mosukun.

## **5. Conclusion**

The Oroqen Mosukun is a unique segment of the Chinese oral culture system with a long history and a deep cultural heritage. The inheritance of Mosukun is not only a way to revive our traditional oral literature but also a way to rebuild the spirit of the nation and enhance cultural confidence. The results of the study revealed that the plights of Mosukun contain the problems of modernity, the lack of inheritors, the alteration of the expression language and the disappearance of the performance context, and it is urgent to take active and effective measures to improve the inheritance method or mode, use modern technology to preserve and innovate, expand the inheritance group of Mosukun and cultivate groups of receivers. Accordingly, the government should formulate policies to protect the intangible cultural heritage of Mosukun and encourage the development of modern technologies

for conservation and innovation; Community and campus should make full use of various resources and communication platforms to promote the dissemination of Mosukun; Individuals should raise awareness of the preservation of intangible culture, respect the culture of each ethnic group, and form a “collective memory” about oral literature including Mosukun. The “receptive group” in the new era should be cultivated so that Mosukun can truly take the path of vibrant inheritance and achieve its creative transformation and innovative development in the present time. The merit of this study lies in the adoption of the Desk Research method, widely collecting information about the content related to oral literature, studying the inheritance of other traditional cultural forms through case studies, gaining certain insights, and then focusing on the specific traditional cultural form of Oroqen Mosukun, sorting out its origin and the modern difficulties of inheritance it faces. This study can be further expanded because Mosukun is a folk rap art, and it would be better if some suggestions could be made on the basis of musicality.

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