

Study on the Characteristics of Minority Dancing in Southern Hunan of China

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Abstract

Southern Hunan has a long source of regional cultural resources and art, and has accumulated rich local music and dance culture for thousands of years. The ethnic dance in southern Hunan expounded in this paper is mainly the Yao nationality in Yizhang Mangshan and the She nationality in Rucheng. The paper expounds from four aspects;

- 1 On the basis of studying the dance culture, dance form and dance performance form of the Yao dance and She dance in southern Hunan.
- 2 To explore new movement characteristics and create more, better and more representative few folk dance works in southern Hunan.
- 3 Promote ethnic minority dance and strengthen the protection and inheritance of ethnic minority dance in southern Hunan.
- 4 To seek the future development direction of ethnic minority dance in Southern Hunan.

Key words: Southern Hunan, Yao Nationality, She Nationality, Dance Characteristics, Research

Introduction

The ethnic minority dance described in southern Hunan in this paper mainly refers to the Mangshan Yao nationality dance and Rucheng She nationality dance in Chenzhou. The Yao nationality and She nationality are both industrious and simple, and good at singing and dancing. Yao people in the hard production of labor and cheerful organic combination of song and dance, and the lips and teeth dependent yao song is the symbol of the nation, is one of the marks of the difference between other nations, after them and dance fusion, highlight the blood life customs, and cultural background, resonate with the masses, highlight artistic value and social value. She traditional dance is closely related to production labor and sacrificial activities, and has evolved from labor scenes and sacrificial scenes. She traditional dance can be divided into production dance and sacrificial dance according to the content, mainly by sacrificial dance.

At present, China's ethnic minority dance is facing great difficulties. Under the impact of new things from the outside world, the development of She minority culture in Mangshan Yao nationality and Rucheng She nationality has encountered some problems, such as decreasing scale, insufficient attention from local cultural departments, and insufficient economic support. People's focus is also focused on the upsurge of pop music and pop dance. On the contrary, the ideology of some traditional representative folk activities is getting weaker and weaker, and the enthusiasm for participating in traditional folk culture activities is getting lower and lower.

Hunan minority dance for southern Hunan region of cultural heritage, Yao people can sing and dance, sacrifice dish king and long inspiration, covering production and living, worship, imitate the natural landscape has 72 sets of action grand dance, and derived the sheep horn short inspiration, Lusheng long inspiration, Luo sheng long drum, plate ancient long encouragement, etc. In his article on the Path of The Protection of the Intangible Cultural Heritage of Hunan Yao Nationality, Wu Jingwen elaborated that it is a challenging topic to engage in the protection and inheritance of cultural heritage under the background of globalization and market economy. Starting with the cultural ecology of Yao nationality in Hunan province, this paper summarizes the status quo of the protection of the intangible cultural heritage of Yao nationality in Hunan province, analyzes the difficulties encountered in the practice of intangible cultural heritage protection, and discusses the sustainable development strategies of intangible cultural heritage protection and inheritance. Shen Zhuyun, in the article "Discussion on the Unique Artistic Characteristics of She Dance", elaborated that She dance, as an important part of Chinese ethnic dance, has distinct artistic characteristics and plays an important role in China's dance culture. It tries to discuss the unique She dance art from the unique dance image, the simple dance language, and the gentle and sincere emotional tendency.

In view of the development status of Yao and She dance, local dance educators, folk culture researchers and related cultural departments have launched a series of rescue work. In recent years, our school has set up a special research group to carry out relevant research on the local ethnic minority dance in Southern Hunan, which has also achieved certain results. I have written two related monographs, published 8 related papers, and applied for three provincial projects and 2 municipal projects, which provides theoretical support and practical basis for the next research.

Next, we will continue to conduct uninterrupted field collection, Field investigation was conducted in Mangshan Yao Nationality Township, Yizhang Mountain, and Hengrui Village in Reshui Town, Rucheng County, Guanbei Village in Yanshou Township, and Central Village in Sanjiangkou Town, Studying its unique dynamic rhythm and style, Raise the original ecological content and form to the level of music and dance art, Continue to expand to the broad field of national culture; The study of Yao and She dance is more objective and scientific, Better research on the mining, sorting, inheritance and innovation of ethnic music and dance materials, These achievements provide a solid theoretical basis for the research of dance inheritance and innovative talent training in Southern Hunan.

Colleges and universities are the necessary place to train high-quality talents, and college educators shoulder the heavy responsibility of inheriting the local dance culture in the stage of higher education. However, how to better integrate the local characteristic dance into the dance classroom teaching in colleges and universities, how to more effectively stimulate the interest of contemporary college students in local dance learning and attention, spread more widely, and let more people benefit, these are all problems worth thinking and discussing.

One of the aims of this study is to promote ethnic dance and strengthen the protection and inheritance of ethnic dance in Southern Hunan. With the opening of Mangshan Yao Cultural Base, through more ways and protection measures, the inheritance and development of Yao and She dance will be further developed and promoted, and then promote the economic development of Mangshan, promote the simple and pure Yao and She culture and dance, and go abroad and go to the world.

Improve people's ideology of attaching importance to local culture

Change people ideas, improve people ideology, understand the importance of national traditional culture, and education of the next generation of traditional culture learning, cultivate masters, and practical action to protect and inherit Yao and She dance, the original lost or forgotten folk festivals, traditional programs, form to organize and performance, on the basis of the original to expand its scale, the dance content and form of scientific and reasonable innovation, both guarantee the dance native form and development.

Government departments shall formulate relevant and perfect policies for protecting inheritors

With the support of local government departments and cultural departments, relevant inheritor policies should be formulated to provide specific assistance and specifically implemented in place to provide a strong guarantee for their life, performance and creation. Local governments can combine the characteristics of Yao and She dance, formulate mature and scientific development plans, and vigorously explore cultural resources. On the basis of implementing cultural protection policies, local governments should give material and spiritual rewards to the inheritors who have been engaged in Yao and She dance performance and creation for a long time.

Improve the professional cultivation of dancers.

The development of dance needs to develop new dance movements, enrich the original content, dance with new dance style and form through new works, Yao and She dance to develop, more need to dance workers have strong dance skills, performance ability and create ability, can dare to break through themselves, break the traditional bondage, explore Yao and She dance alternative space and thinking, when necessary should give economic support out to study, view, tour to improve the actor professional accomplishment.

Attach importance to the training of the successors of Yao and She dance

The local government should attach importance to the training of professional Yao and She dance talents and successors, and it is best for the Yao and She nationality, so that the history and culture and traditional performance forms of the Yao and She nationality can be truly inherited and developed. Appropriate chapter Mangshan mountain has a Mangshan mountain national school, Xiangnan college is the only undergraduate college in Chenzhou area, Mangshan Yao dance books, form a textbook from theory to practice into the school education, cultivate a new generation of interest in Yao and She dance, promote Yao and She dance, provide more practice platform, to provide effective way and strong guarantee, so as to promote the benign development of Yao and She dance.

Develop and utilize Yao dance resources to serve the local economy

Mangshan Yao and Rucheng She dance performance content mostly traditional feudal superstition, to progress, need to carefully study its historical context, cultural connotation, performance content and form, on the basis of the preservation and inheritance dance content selection, follow the essence of dress, formulate scientific development strategy, expand cultural resources, on the basis of the cultural protection policy, promote Yao and She dance culture propaganda, retain dance national characteristics, realize the innovation and development of Yao and She dance, reflect the cultural value, artistic value and social value of Yao and She dance.

Research Objectives

Today's world is an ecological organism with multicultural coexistence. In terms of dance education, diversified dance education has become the mainstream of international dance education today. Starting from the root causes of Yao nationality and She nationality dances in southern Hunan, study their dance characteristics, explore the protection direction of intangible cultural heritage, and promote the inheritance and innovative development of ethnic minorities in Southern Hunan and dances. We should intensify efforts to dig, organize, protect, inherit and develop these dances with ethnic characteristics. There are five main research objectives in this paper.

- 1 On the basis of studying the dance culture, dance form and dance performance form of the Yao dances and She dances in Southern Hunan dance, so as to enrich the dance content and performance form of the dance and enhance the appeal of the stage art.
- 2 Excavate new action characteristics and create more, better and more representative of a few folk dance works in Southern Hunan to enrich the cultural market.
- 3 Integrate with the teaching of dance major in local universities to promote its development.
- 4 Promote ethnic minority dance, and strengthen the protection and inheritance of ethnic minority dance in Southern Hunan.
- 5 Seek the future development direction of Southern Hunan ethnic minority dance.

Literature Review

This study belongs to the field of dance performing arts and communication research, mainly from both horizontal and vertical aspects. Horizontal mainly refers to the old artists specializing in ethnic minority dance performances, ethnic residents, ethnic minority dance education, school dance education and social ethnic minority dance education, and the management mechanism, management mode, management talents and management concept of ethnic minority dance in Southern Hunan, etc.

Literature Analysis on the Current situation and Existing Problems of Ethnic Minority dance in Southern Hunan

According to the collation of relevant literature, most of this literature is mainly studied in Guangxi, Guangdong Yao and She in Fujian, There are not many articles about the Yao and She dance in Southern Hunan, But it is enough to show that experts and scholars attach great importance to the construction of folk dance discipline, Chen Yong's article "On the Status quo and Protection Measures of She Dance" pointed out that the living space of She dance is shrinking, The folk activities of traditional festivals are gradually pointed out in the article on the Status quo and Protection Measures of She Dance of modern festivals: the living space of She dance is shrinking, Folk custom activities of traditional festivals are gradually replaced by cultural activities of modern festivals; The number of folk activities is decreasing, The region

is shrinking, Even stop with it.

Literature Analysis on the cultural connotation of Ethnic Minority dance in Southern Hunan

Wang fan in the she dance culture explore view is: she is a nation with a long history, is a unique in the Chinese culture, is a member of the Chinese family, in the long history of civilization, create and inheriting the rich content, with distinctive national characteristics, Gaosha in the Yao long inspired cultural connotation and contemporary inheritance stressed: Yao long inspired is Yao people's understanding of natural life, is the essence of Yao dance culture. In the long process of historical development, permeated with the pulse of the development of The Times,

Literature analysis on the artistic characteristics of ethnic minority dance in Southern Hunan

Yang Jinyue pointed out in the article "Inquiry on the Aesthetic spiration of Yao in Guangxi": through the objective description of the dance rhythm, dance posture and musical costumes of Yao, the aesthetic characteristics of Yao in harmony, simplicity, stability, prosperity and comprehensive diversity are explored, and its aesthetic function is deeply explored. In the article "Research on the Dynamic Law Characteristics of She Dance in Zhejiang Local People", Sun Tiantian emphasizes the existing dance classification of local She dance in Zhejiang, roughly including festival dance, agricultural labor dance and sports dance.

Literature analysis on the protection, inheritance and innovation of ethnic minority dance in Southern Hunan

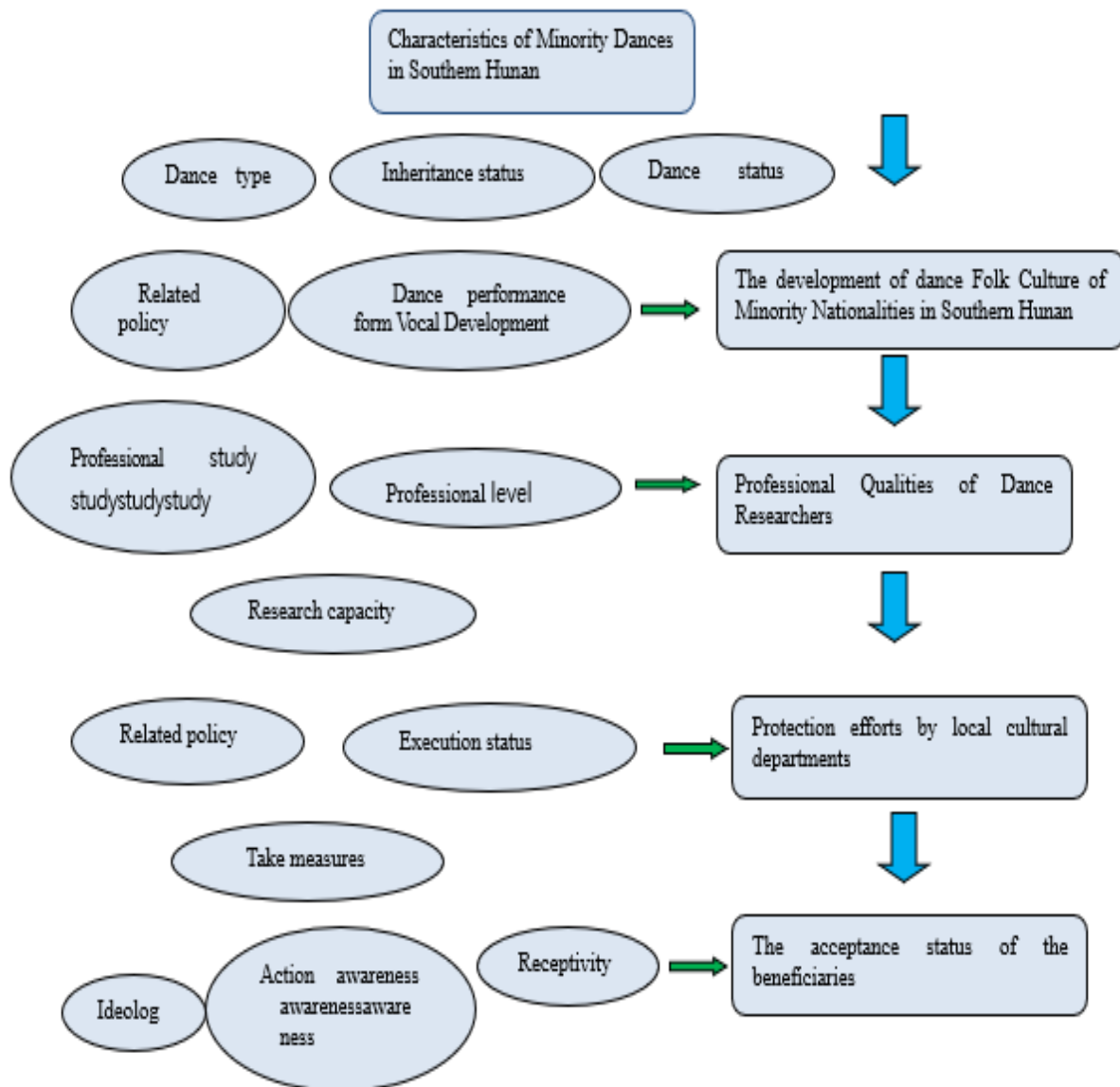
Lv Yang in the intangible perspective of Yao long encouragement inheritance and development research article pointed out that Guangxi fuchuan Yao long encouragement with profound cultural connotation, unique performance form, Chen Lin in the inheritance and development of She dance emphasizes She dance is an important part of rich splendid She culture, carefully examine its inheritance, application and development, to create and build the contemporary aesthetic consciousness of the new century She culture system has profound significance.

Conceptual Framework

In access to the relevant text, academic journals, books, videos and so on a large number of literature audio and video data, combined with interview folk artists, inheritance, field investigation, tour, by finishing the early data collection, after thinking, discussion, data

statistics, analysis of the relationship between the independent variables and dependent variables, form and formulate the following research framework concept.

Independent variable Dependent variable



Source: Researchers develop from various information sources

Research Methodology

This study mainly expounds the dance characteristics of ethnic minority dance (mainly Yao and She dances) in Southern Hunan. Promote the minority dance in Southern Hunan, strengthen the protection and inheritance of the minority dance in Southern Hunan, seek the future development direction of the minority dance in Southern Hunan, strive to declare the national intangible cultural heritage like Yao music, and go out of China to the world.

In this study, I will use the method of combining quantitative research and qualitative

research to analyze the problems, thoroughly investigated, visit, search for information, and analyze the causes of the problems and make some constructive suggestions to solve the problems and promote their development and innovation.

Excavating the new characteristics of ethnic minority dance in Southern Hunan, To get rid of it from the original sacrificial, religious, life, labor nature; Developing new dance moves, Enrich the original dance content, In new dance styles and forms of expression; In order to avoid the fault of the minority dance heirs in southern Hunan, Need to increase economic investment, Discover and train new successors; To develop the ethnic minority dance in southern Hunan, Neneed dancers to break through themselves, To ating the bondage of tradition, Explore the "alternative space" and "alternative thinking" of dance art, But also, through school education behavior, Creative and performance behavior, Museum behavior and so on to carry it forward.

Research Results

After the preliminary data collection, collation and research, according to the data analysis results, this study hopes to obtain the following expected research results:

Enrich the performance forms of ethnic minority dance in Southern Hunan, and enhance the artistic appeal. Through research, it is found that the performance forms of ethnic minority dance in Southern Hunan have gradually become rich and diverse, changing the traditional performance forms. From field to stage, from stage to theater, all the Yao and She dances are changing from the outside, from the shallow to the deep. The dance culture of ethnic minorities in Southern Hunan is deeply rooted in the fertile soil of the history and culture of Yao nationality and She nationality. Its profound historical and cultural background and natural and pure original ecological characteristics fully show the artistic expression tension of ethnic minority dance in Southern Hunan. The ethnic minority dance in Southern Hunan of China has gradually developed from the original form of solo dance to several performance forms, such as duet dance, quadruple dance and group dance. Dance movements are closely related to the geographical conditions of their lives and their productive labor. Under the influence of modern aesthetic concepts, we strive to create she dance works combining the traditional inheritance and development with modern choreography techniques. The aesthetic perception and aesthetic consciousness of the creation are stronger and clearer, which follows the pulse of The Times and makes the She nationality dance develop to a higher level of artistic dance.

Form a relatively complete theoretical system to provide a guarantee for the research of future generations. This study shows that in order to keep up with the pace of The Times, the history, environment, customs, likes and dislikes, as well as the aesthetic appreciation of these factors. Use rich professional knowledge and imagination, foster strengths and circumvent weaknesses, with novel artistic imagination, unique psychological coding to realistic themes.

The folk songs of Yao and She people show the life customs of Yao and She people, which is the symbol and symbol of the nation. Disintegrating them into dance will inevitably strengthen the national nature of She dance, make narrative with songs and lyric with dance, showing the life, labor, thought, emotion and ideal wishes of ethnic minorities in southern Hunan, and will become a main form of Yao and She dance.

Dig out the new movement characteristics of the ethnic minority dance in Southern

Hunan. Different geographical environments, humanistic characteristics and cultural backgrounds will have different lifestyles and personality characteristics. The Yao and She people in Southern Hunan are industrious and simple, bold to pursue love, the girls are warm and lively, the men are honest and honest, honest and true temperament. The character characteristics of the action characteristics are most vividly displayed.

Dig out the new action characteristics, constantly repeated reinforcement in the performance, humorous and vivid, lively and funny, simple and charming artistic performance does not lose the elegant artistic visual effect. Dancing natural and honest, the rhythm is bright and bright, deduce simple, strong and powerful. The dance expression of the minority groups in southern Hunan contains the elements and characteristics of natural and simple, firm, simple and interesting rhythm, with a unique charm and a very strong sense of rhythm.

To achieve the purpose of promoting ethnic minority dance in Southern Hunan and promote its development. Government and cultural departments to increase financial support, local director to further strengthen the Yao and She culture learning, continue deep place, deep folk, find the legacy of dance culture form, through finishing, processing, adaptation, in a new era of thinking and unique perspective to create more excellent Yao and She dance works.

By changing people's ideas, improve people ideology, understand the importance of national traditional culture, and education of the next generation of traditional culture learning, cultivate masters, and practical action to protect and inherit Manshan Yao dance and Rucheng She dance, the original lost or forgotten folk festival, traditional programs, form to organize and performance, on the basis of the original to expand its scale, the content and form of dance scientific and reasonable innovation, both guarantee the dance native form and development.

Discussions

The subjects of the discussion and interview are the inheritors of Yao and She dance groups, ethnic minorities in southern Hunan, actors of art groups, social dancers, college dance teachers, and college students (junior or senior students). The content of the discussion is the dance movement characteristics of Yao dance and She dance in Southern Hunan, how to explore new movement characteristics in the original movements, create more, better and more representative minority folk dance works in Southern Hunan and the future development of ethnic minority dance in Southern Hunan. In terms of time, due to the influence of external factors such as outbreak, time, to interview with relevant personnel or team discussion, failed to interview face to face, can only be telephone or WeChat interview, not very deep, very careful for deep communication, some problems are not comprehensive, there are certain limitations and not comprehensive. In the future related research, I hope to be fully prepared to provide stronger arguments and arguments for my research to make up for this regret.

Conclusion

The research results show that the rescue, excavation, development and promotion of the minority ethnic dance in Southern Hunan is imminent. In the long river of historical change, it can follow the trend, the society and the baptism of The Times, go to the world with its own unique style and style, and be recognized and accepted by the public. It is mainly reflected in:

- 1 Innovation and characteristics of ethnic minority dance music in Southern Hunan. In terms of artistic language, the dance dynamics are extracted from the daily life of the Yao and She people, and the "beating, beating, stirring, trampling, stomping and dancing" is captured as the labor image motivation of the dance. On the premise of respecting the aesthetic appreciation of the national dance, exaggerated artistic techniques are used to change and develop.
- 2 Minority dance movements in Southern Hunan need to be enriched and developed. Many dance movements of ethnic minorities in Southern Hunan are adapted from the posture of the hunters, all of which reveal the simplicity and pattern of the movements. It is an urgent need for literary and art workers to explore new movement elements and enrich the dance movements resources of ethnic minorities in Southern Hunan.
- 3 The forms of ethnic minority dance performances in Southern Hunan require diversified development. Break the original curing thought and consciousness, will some dance technology, modern dance elements or other ethnic dance style and Yao and She dance, create a variety of dance forms, not only beautiful, profound meaning, these cultural exchanges can also promote Xiangnan minority dance to higher, broader, the stage.

Suggestions

There are many shortcomings in the current study due to time and funding constraints. Therefore, the investigators hope that future research can focus on the following aspects:

Since this study only focuses on the ethnic minority dance of Yao ethnic minorities in Southern Hunan, the future research direction can radiate to other ethnic minority dance in Southern Hunan, and find the similarities and differences between the ethnic minority dance culture, movement, style and performance form. Southern Hunan region has rich local folk dance culture resources. Among them, there are "Southern Hunan Kunqu Opera", which is included in the national intangible cultural heritage, and Jiahe folk songs, Mangshan Yao Song, Chen Yang Duizidiao and so on. With the deepening of reform and opening up, cultural construction and development have been paid more and more attention by the local government departments. Cultural confidence and cultural power is today's national policy.

This study is mainly designed to study the Yao and She dances in Southern Hunan. In the future, the scope of the research can be expanded to devote the research scope to the Yao and She dances in other regions and even abroad, and put forward different views. From the perspective of the development of the Yao ethnic branch, there are still many research contents and directions, which we can radiate to the study of Yao ethnic culture and dance abroad. The She minority population in Southern Hunan is relatively small, and the proportion in the whole country is relatively small. We can compare it with the She minority music and dance in other regions, find their common points, and distinguish their differences, which is the core and key issue.

The main direction of this research is the excavation of movements, which reflects the new movement characteristics of ethnic minority dance in Southern Hunan. There are no specific new works in the creation of dance works of Yao ethnic group and She ethnic groups. Later researchers can create new works according to the excavated dance movements. Taking root in the hearts of local people, at the same time writing a large number of professional papers and research, to find new development support points. This is undoubtedly the most

fundamental and effective method to protect and inherit the local cultural heritage, and it is also the development trend of the current cultural heritage protection work.

Future research should be connected with the relevant experts in the current field of dance, to obtain the field experts to put forward their own opinions, and the field experts should invite the field experts to participate in the research, and to complete all aspects of the work related to the topic of the project. Consult relevant inheritors and experts with an open mind, put forward their own opinions and suggestions given by experts, constantly conduct second research and creation, find the meeting point of local minority dance in southern Hunan, constantly promote new and improvement, achieve the purpose we want, and realize the cultural value of Yao and She dances.

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