

The beauty of Lusheng dance of Miao nationality in China

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Abstract: Lusheng dance of Miao nationality in Guizhou, China has a long history. It embodies the profound cultural essence of miao nationality for thousands of years, carries the ancient and simple cultural gene of Miao nationality, and tells the world the cultural history of Miao nationality in a unique form of music and dance. Because no native words, miao miao long civil first dance in the form of its record, the ethnic migration, war, and the production, marriage, funeral, such as natural relations, through the understanding of the objective, and follow the nation's aesthetic ideal, aesthetic psychology, abstraction and generalization, exaggeration and deformation to its record, created the style chic, unique rhythm of the miao nationality dance. Lusheng dance has penetrated into every aspect of miao social life. The lusheng and lusheng dance were performed in the worship of ancestors, production and labor, and weddings and funerals. The lusheng played and danced for tens of miles, and people came to participate in the grand event.

Keywords: Miao nationality; Dance; Lusheng; Culture

1. Introduction

In China, miao nationality is one of the largest ethnic minorities with a very long history and splendid and rich ethnic culture. In miao culture, dance is an extremely important part. Such as lusheng dance, bronze drum dance, and other unarmed forms of Miao dance. Dance is a necessary skill for miao people's life and production. For thousands of years, with its own unique style and rhythm, Miao dance has gradually entered the stage of various metropolises at home and abroad, becoming an elegant and entertaining folk dance art and attracting the attention of people all over the world.

Geddes, a famous Australian ethnic historian, said in his book *Mountain Peoples* that "there are two calamitous but indomitable peoples in the world: the Miao people in China and the Jewish people scattered around the world". As such a difficult and indomitable nation, the Miao people went through the war, migration frequently, in the history of miao development, there have been five major migration. Due to the five large-scale migrations, the ethnic groups have a certain degree of dispersion, and are affected by other ethnic cultures, so that the development of miao culture has a great difference. This difference is manifested in the different cultural characteristics of the same ethnic group in different regions and branches, and the difference of cultural characteristics insubtly penetrates into the language, clothing, customs, courtship, burial, art and other aspects of the miao ethnic groups.

Miao nationality is an indomitable people, in five large-scale migration, through the plain to plateau mountain area, now mainly distributed in Guizhou as the center of the Miao dialect area. In the harsh plateau and mountainous environment, generations of miao ancestors have worked hard and worked together to build their own happy homeland and create the colorful material and spiritual civilization of their own nation. In modern times, with the founding of New China and the liberation of all ethnic groups in China, the wonderful music and dance culture of the Miao nationality has also been shown in front of the eyes of the world, making the world marvel at it^[1].

2. The cultural characteristics of Chinese Miao dance

2.1 Characteristics of Farming culture of Miao people

The early Miao ancestors mainly lived in the upper reaches of the Yellow River basin and the middle and lower reaches of the Yangtze River, and went through a long period of primitive society, including the development of primitive groups, matriarchal communes, patrilineal communes and tribal

alliances. In terms of the common mode of production, the Miao people belong to the farming culture. Miao ancestors began to enter the agricultural society around the "Three Miao" period, and the farming culture of the Miao people has lasted for thousands of years. The development of the farming culture of the Miao people has roughly experienced the stages of fire farming, hoe farming and plow farming. Miao farming culture is a custom and culture formed by miao ancestors in long-term labor production.

The landform of Guizhou Plateau is full of light and rainfall, and the high temperature and humid climate conditions are very suitable for the growth of crops, providing important conditions for the development of miao farming culture. Farming culture is an important part of miao culture. In the history of miao's development, farming civilization has always played a decisive role and bred its own cultural tradition, social trend of thought and management system. The development of miao farming culture has brought relatively stable material wealth for the overall development of miao ethnic group, and the abundance of material wealth has laid a foundation for the development of spiritual culture.

Due to the limits of miao nationality ancients points not clear objective, the natural environment as a mysterious unknown, so in the agricultural production to produce a special kind of dependence, heaven and earth to the objective natural environment factors of uncontrollable and unstable factors, and there was a terrible shortage of material, lead the worship of the heaven and earth natural miao ethnic society. With the gradual development of farming culture, we gradually realized the natural law of the cycle of four seasons. Today, the Miao people often hold solemn sacrificial activities to the gods of heaven and earth during the Spring and Autumn period, praying for good weather and good harvest. Miao dance is an indispensable part in many farming and sacrificial activities^[2].

2.2 Characteristics of Miao witchcraft culture

The early Miao ancestors thought that all natural objects and human beings had souls, which resulted in totem worship, religious belief and witchcraft sacrifice. Sorcery culture plays a very important role in the formation and development of miao folk dances. In most of the existing Miao folk dances, many stylized movements and expressions carry the genes of witchcraft culture, which is the continuation and development of the early Miao witchcraft activities^[3].

The earlier character "wu" can be found in the Shang Dynasty inscriptions on oracle bones. In the inscriptions, the character "wu" is written with a horizontal line at the top, a horizontal line at the bottom and a vertical line in the middle, with two people standing beside it. It means that those who reach up to heaven and reach down to the earth are called "wu". Sorcery culture has a profound influence on the development of Miao culture, such as conjuring spirits, lowering gods and divination. Up to now, in many folk activities of the Miao people, ghosts and gods worship are very popular. Miao culture contains two meanings: one is the social behavior related to some ghosts and gods; the other is the psychological basis for survival brought by witchcraft and a series of values derived from it. In order to distinguish the context and posture of daily life, witches and wizards used a large number of songs with strange accents and dances in the sacrificial activities to enhance the sense of ritual and mystery in the sacrificial activities. Miao dance, as an important supplement to miao witchcraft sacrificial activities, is often emotional and hysterical in its form and style. "Wu" in ritual activities, because of the long time significantly the head and body movement, the body oxygen consumption too fast, dizzy brain, this sense of vertigo early miao ancestors have no way to make scientific explanation, think vertigo is spirit, and under the supplement of dance, ritual activities have more mystery. As time passes, miao dance has been widely used in many witchcraft sacrificial activities of the Miao people.

Witchcraft activities in miao ethnic group has a broad social base, in such a lack of production materials, for scientific interpretation of the objective natural phenomenon not period, it can be for the whole of the miao ethnic group life, production to provide psychological bailment and trust, so as to derive a series of values match the witchcraft activities, and exerts a subtle infiltration into the miao culture.

2.3 The Miao people have no character culture

In the process of the development of Miao culture, miao people have no language of their own, and no language has become another feature of Miao culture, which is worth serious thinking and analysis. Writing is the material carrier of spreading culture and has certain symbolic significance. Symbols have two levels of meaning. One is that symbols are used as the carrier to express and transmit meaning and are externalized manifestation of people's spiritual world; the other is that symbols have objective forms that can be perceived. The function of characters is to convey meaning and to express meaning.

Because the connection between symbols and the reflected things is realized through meaning, it can usually be understood as signs always have meaning, and meaning is always expressed through the form of signs. When a nation does not create its own characters as symbols to express meaning, other symbols that can replace characters appear to express and convey meaning, such as language, painting, song and dance.

Since the Miao people do not have their own characters, the dance naturally acts as the symbolic meaning of the characters and becomes a tool to communicate with the gods and spirits of heaven and earth as well as to express their meanings, so that it goes beyond words and has deeper cultural connotations and meanings. In miao dance, the meaning of movement constitutes the unique symbol of Miao dance. Because dance is an art with human movement as the carrier, the dynamic, pictorial and symbolic characteristics of movement constitute the important characteristics of Miao dance, which makes it become a symbol to express meaning instead of words, and contains all the phenomena that dance language in any form becomes a dance symbol to show its meaning.

Miao baoling dance, which is popular in Beipanjiang, Xingren County, southwest Guizhou Province, is a sacrificial dance with unique style. "Drum" and "Lusheng" are important ritual instruments used by local Miao people in funeral ceremonies. "drum" is a symbol of miao gods, and its dance forms are composed of two parts: One is drumming accompanied by singing and dancing; the other is drumming accompanied by playing lusheng and dancing. Thus it can be seen that "drum" and "lusheng" and "dance" in the dance become symbols instead of words and expressions of meaning, so as to pass over the dead and comfort the living. The non-character of Miao culture provides an important prerequisite for the development of Miao dance. Because there is no language, miao dance has penetrated into every aspect of miao people's life and production in guizhou's miao dialect areas in order to express its meaning, making it a symbol system instead of words, which has special cultural and practical significance. It can be said that Miao dance is the symbol that can best represent Miao culture^[4].

3. The cultural forms of Lusheng dance of Miao nationality in China

Miao dance is the most widespread social and cultural activity in miao dialect areas, and it is a very important cultural phenomenon in the miao society. Miao dance carries the most ancient and simple cultural gene of the Miao people, and its dance significance is higher than the ornamental value. The audience can understand the ethnic life and group consciousness of miao dance through the special action language of Miao dance. Because no native words, miao miao long civil first dance in the form of its record, the ethnic migration, war, and the production, marriage, funeral, such as natural relations, through the understanding of the objective, and follow the nation's aesthetic ideal, aesthetic psychology, abstraction and generalization, exaggeration and deformation to its record, created the style chic, unique rhythm of the miao nationality dance. Up to now, miao dance still retains the plain and primitive state of thinking and the pure expression of life itself, which highly summarizes the dual needs of physiological and psychological nature of life and contains the profound connotation of Miao culture.

Most scholars believe that the lusheng, the instrument of the Miao people, originated from the han music in the Central Plains called yu. During the Tang Dynasty, yu became stronger and stronger, and various kinds of song and dance music flourished, which was introduced to the Miao people in Guizhou in the late Tang Dynasty. Based on the Han instrument yu, the ancestors of the Miao people in Guizhou created the Lusheng, a miao instrument, and outstanding miao lusheng players emerged in all dynasties. Since the late Tang Dynasty, the performance of the Lusheng of the Miao people has to be accompanied by the Miao dance, with a lively and thought-giving rhythm. The lusheng dance is the most common social and cultural phenomenon in major Miao dialect areas of Guizhou province. Almost all young men of the Miao ethnic group play the lusheng, while all young women are good at singing and dancing. It can be seen that the lusheng dance of the Miao ethnic group has penetrated into every aspect of their social life. Lusheng and lusheng dance are performed in ancestor worship, production and labor, weddings and funerals. Every year, the lusheng Festival is held in the miao dialect areas of Guizhou province. The lusheng festival is unprecedentedly grand. The lusheng music, mixed with songs and dances, stretches for dozens of miles, and people come to participate in the festival.

The Lusheng dance is the most representative traditional miao folk dance. It got its name from the fact that dancers dance while playing with their lusheng in hand. The lusheng instrument of the Miao nationality has a variety of shapes and forms. The common lusheng has four pipes, six pipes, eight pipes and 11 pipes, among which the six pipes are the most commonly used. The pipe length of the

lusheng can be divided into large, medium and small pipes according to its use. When playing, hold the lusheng with both hands and press the sound hole with fingers to make the lusheng give out its sound color through blowing and sucking, which has its unique rhythm. Generally speaking, the lusheng music of the Miao people is relatively simple and not as rich as the tunes of other ethnic instruments. The lusheng performance is mainly used for the accompaniment of the Miao people's dances. The lusheng music and dance complement each other and reflect each other, presenting a wide range of themes and contents.

In the performance of lusheng dance of Miao ethnic group, the melody of lusheng melody changes from simple at the beginning to rich and the rhythm gradually increases. The main movement characteristics of the upper body are as follows: the dancer holds the lusheng with both hands and pushes the straddle with the force from the waist, which causes the straddle to vibrate back and forth rhythmically, and the body tilts regularly to the left and right directions and front and back directions respectively. The movements of the lower body are relatively rich, and the main movement characteristics are as follows: Walking, playing, across, and stand, turn over, don't, hook, etc., lusheng dance of the "walk" contains, squatting, bow walk, "kick" contains to go play, squatted by the play, kick, "cross" is mainly about the form of a single leg span, single leg alternately across, "turn" turn squat, vertical transfer respectively, and the "state" stands erect, upside down, buckled shoulder stand, "double" autho, a back flip, single hand, cartwheel, "Don" is mainly left and right feet and left and right feet alternately, "hook" is mainly front hook and back hook.

4. Representative Lusheng dance of Miao nationality in Guizhou, China

The content and theme of lusheng dance of Miao nationality are mainly used to express and record the migration history and war history of the early Miao ancestors, sing praises of national heroes, pure love between men and women, and labor and production. Almost throughout guizhou miao miao lusheng dance major dialect area, miao dialect area: Carey, huangping county, city, danzhai county, says ha tae-keung county in leishan county, bijie miao dialect area: zhijin county, hezhang, dafang, liupanshui miao dialect area: shuicheng, trait miao dialect area: DouYun city, huishui, guiding county, longli, QianXiNa miao dialect area: Xingren City, Pu 'an County, and Guiyang Gaopo township and other areas.

The representative lusheng dances of Miao nationality in Guizhou are as follows:

① The great Migration dance is called "Enough Ga Di Ga and" in Miao language, which means "looking for a place to live". It is mainly spread in Hezhang County, the Miao dialect area of Bijie. In order to commemorate the sufferings of early migration of miao ancestors, the history of migration of Miao ancestors is recorded and passed down in the form of lusheng dance, in order to express respect for ancestors and attachment to their homeland. This dance dress chic, the atmosphere is heroic, the dance steps calm dignified. With its vivid dance language, the Great Migration Dance tells the story of miao ancestors who came to Guizhou to live and work in peace and security after trekking mountains and rivers and defying hardships and dangers in the great migration.

② Migration Dance -- this dance is a remnant of ancient martial dance, which is mainly spread in the Miao villages in Hezhang County, the Miao dialect area of Bijie. Legend has it that in ancient times, the Kenji Chiyou Yanglu tribe and the Shalu tribe, the two tribes had a war, Kenji Chiyou Yanglu was defeated and migrated to Settle in Guizhou. Migrating remains as an early miao wu dance, dance is mainly composed of single or double acting in miao young men an analog ancestors battle scenes lusheng dance, the dance is still retained the "battlefield point soldier" "combat training" combat action, such as style atmosphere, stable, straightforward bold step that miao lusheng dance is one of the more representative type.

③ Lusheng Solo dance -- Common in major Miao dialect areas in Guizhou, lusheng solo dance is a kind of slightly competitive dance. After one party finishes performing, the other party performs again. The latter party must repeat the dance movements of the former party. The pace appeared in the lusheng solo performance, also known as "chasing footsteps", has been handed down from the ancestors of the Miao people from generation to generation, and there are excellent performers in each generation. In the long competitive performance of lusheng solo dance, the movements and steps of the feet have evolved extremely.

④ "Changshanlong" Lusheng dance, called "Akunjun" in Miao language, is mainly distributed in Xinchang District and Xinpu Township of Guiding County in The Miao dialect area of Southern

Guizhou. "Changchanglong" Lusheng dance is a male duo dance with strong performance. The dancers wear a black or blue long gown, with caragana feathers on their heads and caragana tail feathers on their loins. The performers hold their lusheng in both hands and dance with the sound of the lusheng. In the performance, two changlong dancers keep synchronized movement start, law bla bla parallel, step when stepping when stomping, dancers with a tacit understanding, vigorous and agile dance, dancers wearing changlong dancing in the air with the dance movement, just like two dragons play beads.

⑤ The Lusheng dance, which is called "Agengzhatou" in Miao language, is mainly popular in Bajiang Township, Longli County and other miao dialect areas in southern Guizhou. This dance was originally a kind of sacrificial dance, offering sacrifices to the "god of crows and birds" who saved the lives of the clansmen. With the evolution of history, the sacrificial form gradually disappeared and evolved into a lusheng dance for self-amusement and entertainment. When performing the Lark dance, the young women should wear the lark suit, and the young men should insert a bamboo cigarette pole into their head pariere, and draw a beard on their upper lip as a costume. When dancing, the dancers' heads are broken evenly and move downward, which vividly reflects the action of "lark nodding".

⑥ "jump hole" the lusheng dance, also known as the jump hole, are mainly distributed in guiyang city high miao village, lunar calendar January 4 to 8 township of bivouac miao shan ping, guiyang, kerry and a village, will hold a one-day jump "hole" folk custom activity, "jump hole" custom contains a poignant love story, a pair of lovers are truly in love, don't get the parents' wishes, Both died in love on the top of the mountain, and hid them in a cave, and danced lusheng dance to mourn their beautiful and pure love. Every time, miao young men and women will dress up to sing and dance. The lusheng used in "cave dancing" is the largest lusheng in Guiyang area. Limited by the stage play, the movements of the upper body and the range of activities are not large, while the movements of the lower body are rich, mostly dancing in place or moving horizontally from left to right.

⑦ "Rolling mountain beads" Lusheng dance -- mainly distributed in Nayong County, Bijie dialect area. Rolling mountain beads is a miao folk dance with high technical skills, which integrates lusheng performance, dance performance and acrobatic skills. The performers, holding six pipes of lusheng in their hands, play the traditional lusheng dance music and dance steps with vigorous agility and bold bold. Their main movement skills include tumbling, handstand and pyramid. In the early stage, the Lusheng dance and rolling mountain beads of the Miao ethnic group was to commemorate the ancestors of the Miao ethnic group who braved hardships and obstacles in life and opened up a broad road on the Guizhou plateau with their own flesh and blood. In the long history of evolution, the Miao people have further refined and processed the life prototype movement, and enriched it continuously. Now it has become a world-famous Lusheng dance of miao people -- Rolling mountain Beads.

⑧ "Dancing with Flowers" Lusheng Dance -- "dancing with Flowers" Lusheng dance is widely distributed in Guizhou. "Dancing with Flowers" is also called Tiaochang, Niannian and Lusheng dance, etc. "Jumping flower" is a traditional folk entertainment activity that miao young men and women love very much. Most of the activities are concentrated in the February of the lunar calendar every year. Most of the young people who participate in the jumping flower activity are Miao unmarried men and women, hoping to find their life partners through this activity. Most of the lusheng dance shows the love between young men and women. During the performance, the young men line up and play the lusheng with their hands in their arms, while the young women line up and follow the men in another line. The dance steps are balanced from left to right and unified in front and back^[5].

5. Conclusion

Lusheng dance of Miao nationality in Guizhou, China has a long history. It embodies the profound cultural essence of miao nationality for thousands of years, carries the ancient and simple cultural gene of Miao nationality, and tells the world the cultural history of Miao nationality in a unique form of music and dance. Because no native words, miao miao long civil first dance in the form of its record, the ethnic migration, war, and the production, marriage, funeral, such as natural relations, through the understanding of the objective, and follow the nation's aesthetic ideal, aesthetic psychology, abstraction and generalization, exaggeration and deformation to its record, created the style chic, unique rhythm of the miao nationality dance. Up to now, the Lusheng dance of miao nationality still retains the simple and primitive state of thinking and the pure expression of life itself, which highly summarizes the dual needs of physiological and psychological nature of life and contains the profound connotation of Miao nationality culture.

In recent years, many experts and scholars at home and abroad have tried to inherit, sort out and innovate the Lusheng dance of the Miao people, so as to make the lusheng dance of the Miao people shine with a higher level of artistic charm. The lusheng dance of the Miao people is not only an ornamental and entertaining song and dance performance, but also contains the cultural connotation of the Miao people, which is an important part of the Miao culture^[6]. With the strong impact of the new social trend of thought, the inheritance and innovation of the Lusheng dance of the Miao people are also facing great challenges. Therefore, while appreciating the beauty of the lusheng dance of the Miao people, we should seriously consider its inheritance and development.

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