

Thoughts on the Spatial Change and Transformation of Sawuerdeng Inheritance of Mongolian Ethnic Group in Xinjiang

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Abstract: *Based on the field investigation of Sawuerdeng, a Mongolian in Bozhou, Xinjiang, from the theoretical perspective of Sawuerdeng cultural changes and spatial production, firstly describes the spatial evolution of Sawuerdeng, a Mongolian ethnic group in Bozhou, and summarizes its changes in cultural changes and spatial production. It divides Sawuerdeng's inheritance and development into three historical stages, and holds that Mongolian yurts, song and dance troupes and schools are the main spatial ways of Sawuerdeng's inheritance in different stages. With the development of history, from the inheritance centered on yurts to specialized dance troupes and colleges, it is determined that the road of Sawuerdeng's inheritance and development in the future will become systematic and standardized. Secondly, it is concluded that the transformation of Sawuerdeng's family education concept, the catalysis of "internet plus" and cultural industrialization are the important factors leading to the transformation of contemporary Sawuerdeng.*

Keywords: *Sawuerdeng; Spatial change; transform*

1. Introduction

Social change directly affects the spatial change and transformation of traditional art inheritance, because "cultural change is always accompanied by social change"^[1] Social "spatial production" will also change at the same time. Lefebvre, the father of daily life critical theory, believes that the naturalness, spirituality and sociality of "space production" are the thought of "triple dialectics" of space.^[2] Spatial production not only shows the state of production relations, but also reflects the standard of productivity and ideological appearance. Therefore, Sawuerdeng, as a non-legacy dance, has changed from a space flowing symbol of self-entertainment in Mongolian yurts, in the past to an educational space inheritance system of dance troupes and schools now, from a folk self-entertainment dance mode in the past to a systematic dance presentation now. The change of the performance space of Sawuerdeng reflects the replacement of Sawuerdeng's inheritance space, and at the same time, the modern education model and the exhibition of intangible cultural heritage have promoted the transformation and reproduction of Sawuerdeng.

At present, Xinjiang Mongolian Sawuerdeng is mainly distributed in Bazhou, Bozhou, Yili and other places. Among them, the research on Sawuerdeng in Bozhou is a little inferior, but Sawuerdeng in Bozhou still retains its own original dance rhythm, which has been arranged by colleges and universities and entered the folk dance teaching system. It is one of the representative Sawuerdeng of Xinjiang Mongolian. At present, the overall research on Sawuerdeng in Bozhou area mainly focuses on dance forms, dance composition, Tobxiuer music and other fields, but the research on Sawuerdeng's inheritance and change is insufficient, mainly due to the lack of a long-term perspective based on change. There is still a lack of relevant research on the evolution process and leading transformation factors of Sawuerdeng in Bozhou, such as inheritance space, skill mastery and performance form. Therefore, with the help of the theoretical perspective of spatial change, this paper expounds the course of spatial change of Sawuerdeng in Bozhou area, and further deepens the cultural inheritance and development of Sawuerdeng in Mongolia.

2. The period with Mongolian yurts as the inheritance center

Mongolian yurts contain the customs and habits of nomadic people's production and life, as well as their aesthetic consciousness and ideological wisdom, which is a unique symbol of nomadic residential

culture.^[3] During the nomadic period, Mongolian yurts were not only the venue for major events such as festivals, rituals and customs, but also the primary space for Sawuerdeng's inheritance and development. The first dances "Sawuerdeng" and "Yu Danxia Sawuerdeng" among the twelve kinds of Tobu Xiuer music and dances all show the scene of Mongolian yurts, which shows that the action form of Sawuerdeng is closely related to Mongolian yurts. After the founding of New China, the residence of Mongolian people in Xinjiang changed from Mongolian yurts to Chinese-style houses. Although the strength of Mongolian yurts carrying Sawuerdeng's words and deeds gradually faded, the family-based inheritance mode continued. The reasons why Bozhou Mongolians take Mongolian yurts as the center of Sawuerdeng inheritance are as follows:

First, Mongolian yurts are the center of living, living and implementing education of Mongolian in Weilate. "Living by water plants" is the way of life of the Mongolian people in Weilate. As a nomadic people, the Mongolian people in Weilate have great instability in their living environment. Therefore, in order to facilitate the migration, yurts provide convenient accommodation for the people of Huilat. In addition, through the analysis of Sawuerdeng's dance morphology, for example, Sawuerdeng's dance movements are characterized by rich upper limbs and single pace of lower limbs, and the main factors that cause the dance style are the narrow residence of the yurt and the limited space, so the yurt is one of the factors that affect Sawuerdeng's dance style characteristics.

Second, yurts are an important space for people to communicate with each other in Huilat. Mongolian yurts bear the ethical relationship, social relationship and sacred relationship between people and god among Mongolian people. In a society with common psychological affiliation, Mongolians live in harmony with common behavior norms.^[4] Therefore, Mongolian yurts are an important place for the Mongolian people in Weilate to worship their ancestors, conclude marriages, live and multiply, and hold festivals. The first dance "Sawuerdeng" among the twelve kinds of Tobu Xiuer dances is described, in which Sawuerdeng is performed when a major ceremony is held in a yurt or important guests are greeted. Sawuerdeng is a music and dance that pays special attention to etiquette. The dance form is usually performed by the elders inviting the younger generation, and the guests enter the center of the dance floor in turn to perform, which shows the vibrant and lively scene of Mongolian people in the yurt. Mongolian yurts are an important bridge for Mongolian people to build their emotions, and also an important shelter for them, which proves that Mongolian yurts are an important space for people to communicate with each other in Weilate.

Third, the need for self-entertainment. The nomadic people's free and easy, unrestrained personality characteristics have created the randomness and self-entertainment characteristics of Weilate Mongolian dance. There is a saying among Mongolians, "As long as I am happy, I will dance Sawuerdeng!" . It shows that dancing in Sawuerden is only a reflection of people's enthusiasm without the help of a stage. For example, in the book *Deep Carnival Turhut*, it is described that "as long as there is a place where Tobxiuer plays, people will come out from every felt bag and pasture and gather in the place where the music plays, dancing with joy and excitement"^[5]. It further demonstrates the dance activities carried out by Savordendo centered on the living gathering area.

3. During the period of taking the song and dance troupe as the inheritance center

After 1957, Bozhou Song and Dance Troupe was formally established. The period when Sawuerdeng took the song and dance troupe as the inheritance center mainly originated from three social and environmental factors. The first aspect is social transformation. In the 1980s, with the integration of urban and rural areas, the floating population between urban and rural areas increased, the housing, transportation, economy and education of Mongolian people improved, and the pursuit of art and culture gradually improved, so song and dance troupes gradually emerged among Mongolian people. Secondly, with the support of the national intangible cultural heritage policy, the music and dance of Tobu Sauer have been included in the intangible cultural heritage. In order to better explore, organize, protect and inherit Sawuerdeng, a song and dance troupe was established, and its mission was to carry forward the excellent local traditional culture and make the local culture flourish. Third, the rise of cultural industry has devoted traditional culture to popularization, diversification and modernization. In recent years, Bozhou has consciously integrated the local cultural industry with tourism. In order to improve the cultural and economic level of Bozhou, the policy proposal of "building a brand, arranging a performance and building a closed loop" has been put forward.^[6] Cultural resources, such as historical sites, intangible culture, customs and people's feelings, will be developed into tourism resources. Therefore, the song and dance troupe not only undertakes the task of sorting out and protecting, but also undertakes the important work and responsibility of publicizing the cultural tourism in Dizhou. During this period, the dance

troupe assumed an important inheritance center, as follows.

First, the song and dance troupe has satisfied the people's pursuit of culture and art. Since the integration of urban and rural areas at the end of the 20th century, the economy, transportation, communication, culture and education in pastoral areas have gradually improved and improved, and the Mongolian people in agricultural and pastoral areas have higher and higher demand for living materials and their ideas have gradually changed. Therefore, the rich people need more spiritual food to supplement their spiritual world, and the traditional single artistic way of entertaining themselves in yurts can't satisfy the people gradually. Since Bozhou Song and Dance Troupe was formally established in 1957, Qingqi teams in various counties have been gradually established, and the emergence of grassroots literary and art groups has met the needs of the people like a timely rain, adding color to people's lives. At festivals or grand ceremonies, the song and dance troupe will arrange a lot of short, pithy and lively song and dance programs, which will be performed for the herdsmen, and will be integrated into other ethnic song and dance programs, such as Kazakh dance, Uygur Maixilaipu and other ethnic songs and dances. The wonderful programs have been warmly welcomed by the herdsmen.

Second, the dance troupe undertakes the important task of protecting and carrying forward the intangible cultural heritage. It is the important duty of the Song and Dance Troupe to excavate, collect, create and develop local folk minority music and dance cultural and artistic works. Since 1987, the National Intangible Cultural Heritage Survey Team has come to Bozhou, Xinjiang, and collected and sorted out relevant materials about Sawuerdeng dance and Tobxiuer music. Since then, Bozhou Song and Dance Troupe has been collecting and sorting out the local music and dance culture. Now, the presentation of twelve kinds of Tobxiuer music and dance in Bozhou area has been completed by the older generation of artists. Bozhou Song and Dance Troupe has a long way to go on the road of inheritance and protection of intangible culture, and it is obvious to all that the song and dance troupe is the center of inheritance.

Third, the needs of the cultural industry. The Outline of the National Cultural Reform and Development Plan during the Twelfth Five-Year Plan pointed out: "Culture is the blood of the nation and the spiritual home of the people." The state recognizes the importance of culture to the nation, the country and even the society. This understanding has played a positive role in the healthy development of folk art groups. In recent years, in order to improve the social and economic level, Bozhou has consciously integrated the local intangible culture with tourism, and developed the local intangible traditional music and dance culture into tourism resources. For example, the intangible song and dance drama compiled by the song and dance troupe has been promoted and performed all over the country, and the government has promoted the intangible music and dance recorded by the song and dance troupe to its hometown, and invited the non-genetic inheritors of the dance troupe to teach. These propaganda measures have added icing on the cake to the development of tourism industry in hometown, and also promoted local intangible arts and culture to all parts of the world. With the rise of cultural industry, the functions of song and dance troupes are more diversified, industrialized and touristic.

4. School as the center of inheritance

After entering the 21st century, Savorden's inheritance mode has become more diversified, and he has gradually moved from the stage to the professional education system. Why did he go to school? From a macro perspective, national folk dance has entered the education system and gradually moved towards a professional, systematic, elite and competitive development path. From the meso-level, the path of inheritance and development of non-legacy dance by local groups is too narrow, and non-legacy dance entering the campus is conducive to inheritance, protection and promotion, so that students can understand the traditional non-legacy dance culture and enhance national self-confidence. From the micro level, Sawuerden paid more attention to its acquisition and the modern transformation of performance form when he entered the school. Taking the school as the inheritance center, it is officially on the road to the development of non-vocational education and professional education.

First, in Bozhou, Sawuerdeng went to universities for the aged and recess exercises in primary and secondary schools. First of all, Sawuerdeng non-genetic inheritor was hired to teach in the university for the aged, where she led the students to understand Mongolian history and culture, taught Sawuerdeng dance, arranged Sawuerdeng dance works, and set up dance courses in the university for the aged, which made the elderly more active physically and mentally and healthier. Secondly, Savorden is integrated into the exercises between classes in primary and secondary schools, and the simple broadcast gymnastics is integrated into Savorden's typical dynamic rhythm. From the simple and standardized gymnastics

movements of upper limbs, Savorden's shrug, alternating shoulders, wrist-driven arms dancing form, unique dance form and cheerful music rhythm make students feel happy physically and mentally. The integration of exercises between classes in primary and secondary schools into Savorden not only deepens students' memory of local traditional dance culture, but also enhances their interest in Savorden traditional dance.

Second, Sawuerdeng in Bozhou entered the professional dance education system. For example, in 2016, the Dance Academy of Xinjiang Arts University organized and created the Sawuerdeng dance elements in Bozhou, and published a set of systematic Sawuerdeng dance teaching materials in 2021. On the basis of retaining the original dance movements, the teaching materials are more standardized in arrangement, combination and creation, so that students can learn and understand Savorden more systematically. In 2019, excellent works such as Savorden Performing Dance Combination, Savorden Combination and Hi-Deng Savorden were arranged to participate in the recording of the dance world. Sawuerdeng's entry into professional institutions of higher learning not only makes students understand the charm of intangible traditional dance culture, but also opens up a new development path for the inheritance, protection and promotion of Sawuerdeng in Bozhou.

5. Influencing factors of contemporary Savorden transformation

In addition to the environmental factors mentioned above, the "protection and development of intangible cultural heritage" promoted by the state in 2006 and "promoting the creative transformation of Chinese excellent traditional culture" put forward by General Secretary all affect the inheritance and contemporary transformation of Savorden dance in Bozhou area. Although the macro environment is important to the transformation of Savorden, we need to pay more attention to the influencing factors of the transformation of Savorden in contemporary Bozhou.

5.1. *The change of contemporary inheritance mode*

First, the renewal of family education concept. However, with the country's attention to intangible culture, the intervention of online media and the innovation of traditional art and culture, Savorden has incorporated new elements on the basis of retaining its own characteristics, and has gradually been understood and recognized by young people. From learning western musical instruments, ballet and pop dance to learning the traditional art and culture of the nation, parents are increasingly willing to let their children learn the traditional art and culture of the native nation, so that they can understand the historical background of the nation and enhance their cultural self-confidence. Second, with the birth of modern academic school, with the upsurge of "non-legacy" dance entering the campus, many colleges and universities have integrated local traditional and regional dances into folk dance classes, and teachers have made folk dance enter the "academic school" class through the artistic processing of collecting local customs, sorting out and creating. "Non-legacy" dance enters the campus, which is the creative transformation and innovative development of inheriting the cultural consciousness of national excellent dance in dance education.^[7]

5.2. *"Internet plus" catalysis*

With the development of science and technology, the Internet has become an indispensable and important communication tool for everyone, and people can search for cultural features around the world through self-media platforms such as Tik Tok. Bozhou, as one of the cities that punch in Xinjiang tourism, publicizes local characteristics through the network form, integrates intangible cultural heritage with tourism culture, and creates a unique tourism IP. For example, Bozhou has the "Last Tear of the Atlantic Ocean" Sailimu Lake Scenic Area, where the government recorded the non-legacy dance Sawuerden and Tobxiuer music. The moving dance, stirring music and beautiful scenery were combined, and the uploading of the video attracted a large number of tourists. With the rapid spread of the Internet, not only the local culture has been publicized, but also the traditional intangible dance Sawuerdeng has been presented to more people's field of vision. The catalysis of the Internet has enabled more people to understand the local culture in Xinjiang and Sawuerdeng in Bozhou.

5.3. *Cultural industrialization*

"In China, cultural industrialization is to transform cultural undertakings and specific cultural resources into cultural industries and form a cultural product and service system with core

competitiveness in the cultural market under the background of market economy and globalization.^[8] As an intangible traditional art, Sawuerdeng has also made some achievements in the development of cultural industry. For example, in the 1970s, Bozhou held the Nadam Conference in the grassland, which included not only the exchange of small commodities in various states, but also competitions such as traditional ethnic sports, national aerobics, Mongolian Jianger rap and Sawuerdeng dance in Weilat. Until today, the Nadam Convention in Bozhou is held as scheduled every year, and various traditional art and culture exhibitions and competitions will be held at the Convention. These activities have become well-known brands of traditional Mongolian art and culture in Bozhou, and each Nadam Convention will attract tens of thousands of visitors. In recent years, Bozhou Song and Dance Troupe has also compiled and created a non-legacy dance drama "Snow Mountain Qin Affection" with the theme of Sawuerdeng Music and Dance, which has been performed many times in Xinjiang by ticket sales, and has been welcomed by the people in all corners of the country. There is also an online training class on "Learning Talent" held by Bozhou Cultural Center, where Savor is registered as a teaching video, so that everyone can learn Savorden dance online without leaving home. Practice has proved that the development mode of Sawuerdeng cultural industrialization in Bozhou is conducive to increasing the income of local economy, expanding the publicity of local intangible culture in Sawuerdeng, and the contemporary transformation of traditional art in Sawuerdeng.

6. Conclusions

From the research on the change and transformation of Sawuerdeng's inheritance space in Bozhou, we can find that Sawuerdeng's inheritance centered on yurts is gradually fading, and the change of the inheritance space between dance troupes and schools is the main mode of Sawuerdeng's inheritance and development. Sawuerdeng in Bozhou inherits the spatial changes and contemporary transformation, which makes Sawuerdeng present systematization, elitism and modernization, which may provide reference and inspiration for the development of other intangible traditional arts and culture in Bozhou area in the future. In the future work of inheriting and publicizing intangible art and culture, we should not only rely on the inheritance and protection of local non-genetic inheritors and local song and dance troupes, but also need our contemporary fresh-blooded literary and art workers to walk into it, understand it, learn it and publicize it. Let it fall on all territories like dandelion seeds, let people all over the world know the charm of Chinese native art and culture, and let the "Hua Liu" culture carry forward.

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