

The Styles and Features of the Nuo Dancing-Culture in Linchuan

Shaobo Deng

School of Arts, East China University of Technology
Nanchang, Jiangxi Province, 344000

Abstract—The styles and features of the Nuo Dancing-culture in Linchuan show its connotation from three aspects. First, the primitive form of the ancient festival to drive away the devil causing any plague, its mythoi still contain the ancient sacrifice of driving away disease and ghost; Second, merging the forms of celebrating religious festivals and enjoying people in the village theatrical performance during Ming-Qing Dynasty, this merging is manifested that many Nuo-faces are saturated with god-men or are god-men themselves; Third, implying the cultural theme of traditional imperial examinations. That is, the literature education thought implied in the jolly atmosphere, demonstrates the most unique connotation of Nuo dancing-culture in Linchuan.

Keywords—Linchuan Culture, Nuo Dancing-culture, Styles, Features

I. INTRODUCTION

Nuo-culture in Linchuan refers to the sum of Nuo activities in the existing rural Nuo classes in Nanfeng, Chongren, Yihuang, Le'an, Lichuan, Guangchang and Nancheng counties. According to the author's pastoral investigation of the above-mentioned counties and townships, such as the pastoral investigation of the Nuo presentation and the content of activities, the appearance and characteristics of the existing Linuo Nuo Presentation System can be simply summarized. It shows three levels of connotation: First, the original form of the driving Nuo. The second is the fusion of the Ming and Qing dynasties entertainment folk music form; the third is to incorporate the traditional imperial examination into the theme of the official culture, that is, the humanities education thought in the lively atmosphere, showing the most unique connotation of Linchuan Nuo.

II. THE ORIGINAL MORPHOLOGICAL FEATURES OF NGUYEN NUO ARE AS FOLLOWS: THE THEMES OF LINCHUAN AND NUO PRESERVE ANCIENT ANCESTRAL CONTENT OF GHOST-KILLING.

Linchuan Nuo retains the ancient ancestral ghost-destroying content, which is typical of Nanfeng Stone Post Nuo. Since ancient times, the ancient Nuo of Shiyou Village has followed a set of rituals of "from Nuo", "play Nuo", "search Nuo", and "round Nuo", which are mysterious and primitive. "Search Nuo" is the core of the whole Nuo movement. The role of Nuo God, "opening the mountain", "Judge" and "Great Ghost" hold hands on the chains of God, and search for rooms between families, expelling epidemics or evil spirits in houses. In the shadows of the house, under the bed, under the table, etc., the mountain was driven out of the shadows. Three guns from outside the door exploded from time to time. Each time a search was completed, the door was immediately closed to prevent ghosts from reentry. [1]The content of this kind of plague-imposed ghosts continued from the sixteenth night of the first month to the early morning of the next day, until all the ghosts in the village were expelled from the village. Such a Nuo Ritual of Nuo of Shiyou Village was recorded in the "Wu Clan Genealogy and Rural Nuo Notes" edited during the Qing dynasty. It says: "After the night of Yuanxiao, the candelights were brilliant, and the golden drums sang together, the poems sang each other, and the iron chain was utterly vocal. The house halls were expelled all over the world to remove ominous, divine Vida, and... Searching for Nuo, such as the method used by the ancients, is based on the yin and yang. From the way and time of searching for Nuo in Shiyou Village, it is consistent with the ominous countryman Nuo in the darkness of the ancient area of the ancient palace. This shows the evolution of the ritualistic nature of Shiyougu Nuo. The "Ying Jing" of Nuo Liugong's "Ying Jing" is used when a plague occurs in the village. The selected young warrior wears a mask and Zhong Zhuo and the gods will hold various weapons to lead the mighty people into the room to drive the disease and go to the village. In the streets of the Ming Dynasty, the sound of gongs, drums, and iron gongs rang through the village and beyond, and all the epidemics in the village were expelled. The people threw fireballs and evil spirits out of the village and buried them. The content and form of "Yingjing" in Nuo, a village of Liukeng Village, is very similar to the court of the Northern Song Dynasty, and there is a certain origin relationship between them. The Nuo rituals in Linchuan Nuo culture, to varying degrees, demonstrate the essence of the ancient Nuo rites of worshipping ghosts, demonstrating their essence in the inheritance of Nuo rites since Zhou rituals.

III. LINCHUAN NUO IS A FUSION OF THE FOLK CUSTOMS OF ENTERTAINMENT FOLKS IN THE MING AND QING DYNASTIES. THIS FUSION IS MAINLY MANIFESTED IN THE ROLES OF NUO FACES IN MANY NUO CHARACTERS THAT INFILTRATED THE SACRIFICES OF THE COMMUNITY SACRIFICES, OR IT IS THE ROLE OF THE GODS AND PEOPLE IN THE COMMUNITY.

Such as Linchuan Nan Feng Stone Post Nuo in the "Lei Gong", "Nuo Gong Nuo Po", "paper money" and other roles. Although the essence of these roles is still Nuo Li's old system, the evolution since the Ming and Qing Dynasties has been mutated in the content of the ritual content, and these roles have been arranged at the beginning of the jump Nuo, demonstrating the plight of the locals for good weather, to the children and grandchildren. The prosperous advocating, the image of the hope of rich sources of finance, especially the "Nuo Gong Nuo Po", is completely the image of the customs of the land. This change in the theme of worship is accomplished by the penetration of the role of the Nuo face. The "Jumping Eight Immortals" in

Shadi Township, Chongren, is used to greet the Gods between the villages on the occasion of the celebration of the Temple of Earth. Its purpose and nature are full-scale social sacrifices. The “jumping ghost” of Yi Huang Yinyin was also the beginning of the local temple festival on October 12, and its role was also the theme of the festival. There is also a bamboo horse dance in Nanfeng Suixi, and a harmony dance in Shuibe. Both show the characteristics of the festival. The “playing joy” of Le'an Liukeng Village is festive and lively in terms of its existing characteristics. It is consistent with the content and characteristics of the ancient “New Year's Club”. Among the Nuo dramas, the role of “social public” has a white hair and a fair face, holding a walking stick, and the image of a Fulu Shouju is a typical representative of the theme of the festival. [2] The fusion of the Linchuan Nuo culture in the Ming and Qing Dynasties, the entertainment folk custom in the festival offerings, also showed the performing aspect of the role of the Nan God, its performance lively, humorous and funny, embodying the entertaining happy musicians, lively and joyful community festival entertainment gods atmosphere. Nanfeng Shuibe's Hehe Dance, the two baby faces with laughter and laughter, dancing, one person holding abacus, one person writing ink, shuffling shoulders and back, crushing and simple and natural, humorous, the local people's image of the harmonious dance is said to be “itch” and “catching”. The show's "Drama" program was mostly based on the story of the Three Kingdoms and the Seal of God. Eight pairs of seventeen masks both played against each other. The movements were rough and unrestrained. They were beautifully shaped, and the atmosphere was tense and lively. The performance was strong. Nuo opera in the pit is more focused on theatrical performances. Thirty-two Nuo face characters perform fifteen programs. The performances can last up to four or five hours. When performing, the generals are majestic and majestic; The civil servant is full of air, a bureaucratic style of work, and walks three shakes. It is very similar to the Ming and Qing Dynasties. The seven fairies introduced a tweaking gesture, and they were charming and charming, and played with pipa. They provoked the audience to laugh. In addition, the “Monk and Fense” program, the old monk is in a cloak, holding a Buddha sweeping brush, adding oil, broomstick dust, burning incense for the series, one by one; When the young monk introduced his eyes, he stretched his eyes, stretched, yawned, stumbled and walked. The action was exaggerated and humorous. The performances were vivid and natural, delicate and moving, and the images were contrasting, giving a strong comic effect. The atmosphere of the entire Nuo drama is very lively and shows strong features of a festive and joyful New Year's festival. [3]

IV. WITH THE TRADITIONAL IMPERIAL EXAMINATION INTO THE THEME OF OFFICIAL CULTURE, THAT IS, THE IDEA OF HUMANISTIC EDUCATION IN A LIVELY ATMOSPHERE, LINCHUAN NUO SHOWS THE MOST UNIQUE HUMANISTIC SPIRIT.

Linchuan is famous for its talent culture. Since ancient times, it has been known as the “Home of Talent” and “State of Literature”. Since the Song and Ming dynasties, only Linchuan County, Jinshi and the first person of more than 2,000 people, in the history of the development of the Chinese nation's culture, the literary world, a few words in the literary world, with a small command to create a precedent for the Song Ci Yin, Zeng Gong, Wang Anshi Yiwen Eight people in the Tang and Song Dynasties, Lu Xiangshan and Li Yan in the field of philosophy, Wang Anshi, a political reformer, and Tang Xianzu and others in the drama. These famous artists became the pride of Chinese culture. The Linchuan cultural tradition with the background of talented scholars, advocating Confucianism, rituals in poetry and books, and following Zhou Li's old system, thus constituting the core of Linchuan culture; Being strong and unyielding, and daring to innovate, is an important spirit of Linchuan culture; being diligent and down-to-earth and forging ahead in unity is a solid foundation for Linchuan culture. [4] Under the influence of this cultural tradition, the cultural and educational ideology of talented scholars is manifested as hard reading of poetry and writing, actively enters the profession, and has the courage to open up. Specifically embodied in Linchuan Nuo culture, it is the worship of the imperial examinations, the obedience of Zhou etiquette's old system, and the courage to overcome disasters and dilemmas.

In the totem worship of Linchuan Nuo culture, the worship of Kuixing is a concentrated embodiment of Linchuan's gift of culture and education. Quebec is commonly known as Wen Quxing and the legend is that the deities are in charge of the imperial examinations. Wenchang Bridge of Linchuan is named after Wen Quxing's popularity. The image of Kuixing in the culture of Linchuan Nuo was generally caused by the appearance of a sudden, violent eyes, two horns on the head, two large tusks, a pen in the right hand, and a bucket in the left hand. In terms of clothing, the Kuixing stars in the Nanfo Nuo dance are dressed in a more elaborate manner. They wear garish floral garb, red trousers and red trousers. They are lighter and livelier in performing movements, and even match modern dance postures, such as Kuixing Dance and Water of Nanfeng Yaopu. Wenquxing in the North shows the tradition of the new Nuo absorbing the characteristics of the times; The Kuixing star in Nuo Liujin Nuo is more unique, and its clothing is worn and shabby. The upper body only wears a waistcoat, and the lower body is also a short dress and a skirt skirt. The bare chest is barefoot, and it looks like a poor person. [5] Point, casting and other simple and rugged, more ancient tradition. The image of the wood carving of Kuixing in the Qing Dynasty preserved by the villagers who survived the pit was in agreement with the image of the wood carving of the Kuixing in the Qing Dynasty. The worship of Kuixing in the culture of Linchuan Nuo reflects the pursuit of the imperial examination. It is a manifestation of the cultural and educational ideas of the Linchuan talented scholar in the folk custom. This form has a certain degree of universality, almost throughout the cultural area of Linchuan, and its roots lie in the traditional offerings of Linchuan culture to the venerating of Wenquxing, and the historical background of Linchuan scholars who have been scholars in thousands of years.

Kui, ancient star name, “Historical Records • Tian Guan Shu” said “Big Dipper”. Kuixing, the god of ancient Chinese mythology, commonly known as “Kui Xing,” dominates the rise and fall of the article. Taoism built the Kuixing Pavilion to Chongzheng, and Kuixing's statue was like a ghost on the head. He tilted his foot backwards, such as the big hook of the first character, and the bucket, such as the word “bucket” in the middle of the word, and wrote in one hand. [6] The name of the tester is determined with a pen. The old school palace was dedicated to Kuixing, and it was believed that its main character,

Kuixing's image was blue-faced and ghost-like. Kuixing's belief in the school palace began with what fashion cannot be determined, but it began to flourish in the Song Dynasty, and later generations lasted until the end.

Kuixing is also known as Wen Changxing or Wenquxing. According to "Shih Chi • Tian Guan Shu", there are six stars above the Beidou, collectively known as the Wenchang Palace. Wenchang stars are the most affected by the fate of the order. "Customs and Generality" is also a cloud. The wooden ruler II is a portrait, the walker is in the hometown, and the homestead is not a hut. The Qidi respects it. There are also many Yujun County in the south, all of them are pigs, and the rate is in the spring and autumn months. In The Romance of the Gods, Biqian was named Wen Tongquxing, and Dou Rong was Wu Quxing, both of whom were Beidou Xingguan. In Fuzhou culture, Quebec and Wenchangxing are the same star gods, and they are the stars of the main article of the Imperial Examination. Since the Song Dynasty, Fuzhou has come out as a talent village, which is inseparable from the worship of Kuixing in Linchuan culture. "Communications in Jiangxi" said "Wenchang is fighting to the north, that the main Fuzhou." Just because of the Wenchangxing Linchuan, Linchuan historical talents emerge in an endless stream. Today's Linchuan city, there are still many addresses named after Wenchang. For example, the famous Wenchang Bridge is regarded as the epitome of talent culture in the ancient Linchuan city.

Correspondingly, one of the most prominent features of Linchuan Nuo culture is the worship of Kuixing. No matter if it is Nan Wen's Wen Nuo or Le An's Wu Nu, the bogey star has become a must-have for Nuo classes around the country. Although the style of Kuixing dancing varies from place to place, the characteristics of the Nuo face and the purpose of the dance are basically the same.

Nan Feng Gan Fang Nuo Kuixing Mask Blue background, red head symbolizes red hair, hair tied with a golden hoop, a gold round mirror on the forehead, with two horns on top of the head, huge ears, eyebrows are flame burning Shaped, round eyes, twitching of facial muscles, mouth licking and exposing white upper teeth, upper teeth two teeth are terrible. The Nuo entertainer put his head on a red towel and put on a mask. He wore a red-white vest and red trousers. When he appeared on the field, his thumb was holding his middle finger and ring finger and revealed his fingertips. He used his index finger and little finger to make a three-finger trip. Incense and fire, it seems to be searching for Nuo, and then the left hand holds a good cloth wrapped in red cloth, and the right hand holds the pen, will be a little bit of a day, will be a point, will be a point person, body half awkward state, back hook full step dance, This represents the style characteristics of the ancient Nuo Kuixing Dance in Nanfeng. The Kuixing mask in Nanfeng's new Nuo is based on the black-on-black pattern, and then outlined with yellow and green lines to form a mask. This style of color matching reflects the typical folk comedy tradition. The head of the mask is reddish, and there are two horns between the two ears. The eyebrows, nose, and face are dotted with red. Plaques, strong comedic, eyes rolled, the mouth is open and exposing the upper and lower two teeth, the chin is also painted with red and yellow green tricolor line pattern, wearing a pair of green floral short coat, with a white belt He wears a red, white and white trousers. When performing, he holds a wooden square bucket in his left hand. He wears a red pen in his right hand. His body twists and turns half-time, similar to the rock in modern dance. He sometimes draws back and lifts his right hand over his head. The whole performance is lively and brisk, full of festive colors, and it is less primitive and solemn than the ancient Nuo.

Le Anwu Nuo The most distinctive feature of the Harvard Star Dance is the pit Nuo. The Kuixing mask is slightly smaller than the Nan Fengwen Nuo. However, the production is more rugged and simple. The mask is reddish, and the ears are erected on both sides. Only the horns, the cyan face, the red eyebrows, the fiery stance is not very strong, the eyes are large but not sharp, the squatting mouth reveals two upper teeth, the whole facial expression is not terribly frightening. According to the old artists of Liukeng Village, the existing Nuo mask was carved after the Cultural Revolution, and there was no previous exquisite work. When the imitation was slightly gone, the basic style remained unchanged. The Kuixing performance was dressed in a worn-out style, wearing a waistcoat. The lower body is just a short dress and apron, bare chest and bare chest, performing moves in full swing and half-finish martial arts in the step, the imaginary step as the basic step, the right foot back from time to time back, holding the red bucket in the left, right hand Pen, point, cast, throw and other actions. The artist's footwork is steady, and the changing footwork moves fast. It seems like jumping and non-jumping, swinging the upper body, and writing pens to the audience from time to time. It is said that he was named in the title list. The Kui Xing mask of Nuo Kui Hang Nuo is basically consistent with the image of Kuixing wood carving in the Qing Dynasty. The cusp shape of the light head of Kuixing's head is the horn in the middle of the mask. The two corners are erected like ears. The eyebrows under the burning eyebrows, a pair of big tusks, a shirtless shawl under the apron, standing barefoot one by one, the left hand holding a black veil cap, and the right hand writing a pen for a spot.

The hikers of the Nuo culture in Yihuang, Chongren, and Guangchang counties also have their own special features. Their basic makeup style is similar to Nan Fengwen's Nuo. They perform occasional dances during the performance, but more often they are in Nuo. Before or during the performance, intermissions were interspersed as one of the contents of the skipping officer. Looking at Kuixing's appearance and performance form in Linchuan Nuo culture, they are similar in different places. The purpose of their performance is to promote the high school gold list, to enter the official ranks, and to admire that Kuixing is the characteristic of Linchuan Nuo culture. In a word, this is the concrete embodiment of the popularization of spiritual folklore in the Linchuan talent culture that advocates Confucianism and actively enters the official school.

The character of Kuixing was not found in the Nuo classes in Ji'an, Ganzhou and Pingxiang, and Nuo in Shangrao's Wuyuan also had the habit of jumping quips. However, the purpose and significance of the play were not as specific as the Linchuan Nuo culture. The reason is that the ancient Linchuan straddles Wu and Yue, and according to the ancient people's division based on the starry sky, between the bullfighting and the Wenchang star Linchuan, the worship of Kuixing, Wenchangxing in the Nuo culture almost became Linchuan people. Patented.

The local operas in Guizhou Province have the roles of generals, military commanders, veterans, major generals, and female generals, as well as small army, clowns, scholars, widowers, lads, cymbals, Buddhists, etc. There are also many characters in Yunnan's customs masks. There are many characters in the stories of Liu Bei, Guan Yu, Zhang Fei, and Kong Ming, as well as legendary flowers, princesses, flowers, Bao Sanniang, and no Kuixing. There are no Kuixing characters in the Nuo operas and Shigong operas in Guangxi, Hunan and Sichuan. Only in the Nuo operas of Guichi and Qingyang in Anhui Province, people saw the show "Kujuishi Duandou". However, this is only a small, non-exuberant song and dance drama, unlike the Linchuan Nuo culture. The special performance program is not only featured in the Nuo drama, but also specializes in performing home dances. Even the Kuixing is worshipped as the god of regional culture. This is an internal spiritual source of the flourishing culture of Linchuan talented scholars for thousands of years. It is a folklore manifestation of Linchuan's gifted thoughts for education, reflecting the most humanistic spirit of Nuo-culture in Linchuan culture.

REFERENCES

- [1] Junhua Zhang. Linchuan Nuo Culture[M]. Nanchang: Jiangxi University Press, 2001
- [2] Junhua Zhang. Linchuan Nuo-dance Types [J]. Journal of Fuzhou Teachers College, 2001.3:5-7
- [3] Shao Weijia. The Artistic Tendency of Nuo Dance [J]. Journal of Fuzhou Teachers College, 1998.9:26-28
- [4] Junhua Zhang. The Origin of Fuzhou Frog Beliefs and Takkers [J]. Journal of East China Institute of Technology.2005.6: 118-122
- [5] Zhigong Zeng. New Posture of Thousand Years of Nuo Dance Show: A Glimpse of (the hometown of China's Nuo dance art) Nan Feng Nuo Culture Art [J]. Chinese and Foreign Cultural Exchanges.1997.5:23-24
- [6] Wujun Ding, Jian Wang. The Origin and Evolution of Nuo Culture in China and Japan [J]. Jiangxi Social Sciences, 2003.5:141-145