

An Analysis of the National Cultural Psychology of Tujia Nationality

Tang Ying

Baoji Vocational Technology College, Shaanxi Baoji, 721000, China

Keywords: Tujia; dance funeral; national culture, psychology

Abstract: The funeral dancing, also known as Salz, is an ancient funeral ritual unique to the Tujia people. It is mainly popular in the Tujia area of the Qingjiang River district. It corresponds to the popular area of hand-waving dancing. So there is a saying "hand-waving dancing in the south and the funeral dancing in the north". This paper mainly starts from the origin and manifestation of the funeral dance of the Tujia people, and analyzes the national cultural psychology of the Tujia dance.

1. Introduction

The funeral is almost a dying ceremony and ritual activity that any nation has. The Tujia people commonly known as the funeral ceremony are "White High", "White Hui", "Old Dragon Back to the Mountain", etc., and generally sing songs. When the Tujia people in the Qingjiang River Basin of Hubei Province held their funeral, their main activity was to mourn, that is, to sing a very magical and grand dance. This is a kind of sacrificial song and dance that the Tujia people mourn for the deceased, and the songs and dances are like dramas. The style is unusually simple and chic. The dance is very beautiful, sometimes elbows around the arm, shaped like a phoenix to spread wings; sometimes relative to the palm of the hand, like a scorpion sifting; sometimes twisting the shoulders, like a buffalo itching; sometimes the lips touch the ground, just like the spring Yan Mu mud; sometimes play each other like a shepherd boy Playing in the water and so on.

2. The origin of the funeral dance

Funeral dancing is a product of the organic combination of Tujia's ancestors witchcraft, ritual etiquette and song and dance art. The mourning dance has a long history. The "Han Han Shu" said that it originated from the Bayu dance. At that time, the Ba people danced in the face of the 700,000-strong army of the invincible Yin people. The purpose of the Ba people was twofold: one was to exorcise evil spirits; the other was to boost morale. In fact, the Bayu dance did play a huge role at the time, so that the end of the battle, the Wu Wang special ordered the Bayu dance to be a court dance. Later, the Bayu dance gradually evolved into a Tujia ritual dance, in Liu Xiang's "Shiben", Ruo Daoyuan's "Shui Jing Zhu", Tang Ren's "Jin Shu", Du You's "General Code", Fan Yi's " There are records in the book.

During the Sui and Tang Dynasties, the Tujia ancestors had the custom of "the parents were first mourned, the drums were mourned, their songs must be numbered, and their crowds must jump." According to the relevant historical records: "The family has fun, the neighbors come to hang, until the night does not go, we call it stay with the death, hit the drums next to Yu, sing songs and mourning words. The colony has been inherited for generations. Which of the dead old people, the villagers heard the news, all night long, this is called "people die in the family, a dozen funeral drums and two help", "cannot afford tofu to send love, jump a night of funeral drums to accompany the dead ". This funeral custom has been gradually passed down and gradually evolved into a funeral dance of the Enshi Tujia. Dancing mourning and singing funeral songs are all unique forms of art created by the Tujia ancestors in the long-term production and life.

3. The form of dance mourning

The funeral activity usually lasts for one night. If you encounter a day when you can't bury your

burial (the superstition is called "watching period"), you have to continue for two to three nights. But whether it is a few nights (no jumping during the day), the scenes of the funeral are very spectacular. The funeral home arranged a mourning hall in the middle of the hall, vacated the dance floor in front of the spirit, and placed a cowhide drum on the left side of the spirit. At night, the neighbors in the village, the relatives of the clan, gathered together in the hall, and began to mourn.

There are certain programs for mourning dance, which are generally composed of waiting for teachers, mourning, and crying. Or open the song field, libation, songs and so on. The performance is usually performed by two or four people in front of the coffin. When jumping to the climax, there are also hundreds of people, and hundreds of thousands of people participate in the funeral. The form of singing is a one-person drum sing, and everyone follows the easygoing. The drums and dance movements that are encouraged by the funeral are very characteristic. The drums of Padang are 3/4 beats. The beginning of the dance is 2/4 beats. The most prominent feature of the dance movements of Padang is the four major steps. When dancing, In addition to the constant shaking of the knees, the crotch swings to the left and right, and the upper limbs sway in front of the chest with the swing of the crotch. Laifeng and Jianshi's movements of the funeral drums and legs were mostly for the big eight-step step, and each step was on the ground with the soles of the feet.

The lyrics of the mourning dance are very rich, and there are praises for the ancestors of the Tujia dynasty to open up the territory and recall the history of the nation; there are reflections on the totem worship of the ancestors, fishing and hunting activities; and the story of the life of the deceased, the historical legend of the Tang and Tang dynasties The daily life fun is the theme of singing. The lyrics are mostly four sentences and seven words, the content is simple. After each sing, I finally sang a "sorrowful sorrow" in a loud voice, saying that the family of the deceased was distracted.

There are many types of mourning dances. According to the pattern of jumping funerals, there are more than 20 types of "four big steps", "to wait for the corpse", "how to connect with sorrow", "shake funeral", "slaughter" and "crying funeral". According to the simulated image action, there are "Phoenix Spreading Wings", "Rhinoceros Looking at the Moon", "Tiger Tigers Down the Mountain", "Tigers Holding the Head", "Cattle Scratching", "Monkey Climbing Rock", "Dog Eating Month", "Dog Peeing" "Yaner Mud", "Old Tree Packing", "Geng Gu Screening", "Playing Five Towels", "Wind Snow", "Rolling Body", etc. When jumping the funeral, the gongs and drums are masterpieces, the firecrackers burst, one person beats the drums to sing songs, the jumpers sing the songs, the heels drums the drums and the feet, the jumpers are two to four people, but the women can't jump.

4. The national cultural psychology of mourning dance

4.1 The dance of mourning reflects the positive outlook of life of the Tujia people and the optimistic and open-minded view of life and death.

From the content of the mourning dance, both the lyrics and the movements reflect the contents of migration, war, war, hunting, production and life in the historical changes of the Tujia. These contents not only reflect the historical development and changes of the Tujia, but also reflect the open-mindedness, cheerful life and death view and life philosophy of the Tujia people in applying these contents to funeral activities. When the god of death came, they bravely confronted each other and bravely greeted them. They believed that this is a law shared by mankind and nature. It is a natural phenomenon. If you take the "shuntou road", you must jump "follow the dance". They regard the funeral as a happy event, rather than immersing themselves in grief. It is precisely because of the open-mindedness, cheerful national character and personal attitude of the Tujia people that the whole rhythm of the mourning dance is powerful and powerful, just like the tigers go down the mountain. The posture of the leg half-squat and the upper body slightly leaning forward reflects a strong, powerful and brave inner temperament. These characteristics of these movements are not the ones of the dance movements themselves, but the external manifestations of the inner psychological traits in the depths of this national soul, which are the reflection of their

psychological characteristics and personality characteristics. The stability of the pace is an important feature of the dance mourning. In the Tujia family's tempo rhythm and its steady pace, it is not difficult to find its "squatting and straight" personality characteristics. This is inseparable from the simple psychological activities and character of the Tujia people. In the process of mourning, before the coffin of the dead, in the small area, several singers danced and danced back and forth, both vigorous and rhythmic, and they were very mobile and flexible. People feel bright and beautiful. This is also a concrete manifestation of the psychological characteristics of the Tujia open-minded, hearty and so on.

4.2 The mourning dance shows the national psychology and national spirit of the Tujia, including the Tujia's white tiger totem belief and ancestor worship.

The formation of the funeral dance of the Tujia people is related to the totem worship of the ancestors. The dance of mourning should be a branch of the culture and a unique folk art of the Tujia people. The Tujia worships the white tiger. For the concept of totem, the death of the Tujia tribe leader Jun Jun is regarded as the soul of the white tiger. The white tiger is regarded as the embodiment of the monarch in the Tujia people. In the dance of mourning, all of them show the shadow of the white tiger totem worship. The grand funeral of the dead is a concrete manifestation of the worship of the Tujia people and the sacrifice of their ancestors. The procedures of the Tujia people to do funeral are quite complicated, but the collective sacrifice activities of the funeral dance are different from other folk art in terms of performance form, combination form and social function, forming a unique feature. In the process of the primitive religious evolution of the Tujia people, the mourning dance as an externalized form, like other Tujia art forms, inherits the blood of the Tujia culture, and still preserves the traces of ancient rituals.

The ancestors of the Tujia nationality believed that from the creation of the homeland and the development of the ancestors, the princes had made great achievements for the survival and reproduction of the clan, so they highly respected him as "the song and dance of his ancestors." If we think about it in the context of the dead folklore, we will find that the bold and sinister dance has been integrated with the specific "death concept." In the sacrifices to the ancestors, the people prayed for the ancestors' blessings to the clan. At the same time, the worship and sacrifice of the ancestors also taught the people: they should bear in mind the enthusiasm of the ancestors and the perseverance of perseverance.

4.3 The mourning dance reflects the traditional ethics of the Tujia filial piety, fully demonstrating the national psychology and national spirit of the Tujia.

Funeral is the last step in repaying the elders' parenting. The emphasis on funeral is the concrete manifestation of filial piety, so the excitement of funeral is an important yardstick for measuring filial piety. The enthusiastic dance mourning on the one hand affirmed the life of the deceased. After the deceased went to heaven, he could protect the peace of the people and the descendants of future generations. On the other hand, it also expresses the apology and uneasiness of the living beings who did not fully filial to the deceased. One of the most distinctive features of the mourning dance is "Thirty Years of Pregnancy," which is the hard work from January to October, reflecting the psychological and physical pain experienced by the mother during her pregnancy in October. In the lyrics of "filial piety" and "exploration of the dead" can also feel the enthusiasm and deep gratitude for the parental parenting. These lyrics warn the world to work hard to be filial. It is pointed out that it is not easy for parents to raise their children to grow up. Children should be grateful to their parents, respect their parents, and honour their parents. On the other hand, it is also a spiritual sustenance of the living to the deceased. In the lyrics of the mourning dance, the efforts of the deceased for the family and the tribes were repeated to emphasize the greatness of the deceased. This is also a kind of affirmation and praise to the deceased, telling the living should remember the deceased. The lyrics of mourning dance can be understood as a traditional filial piety education unique to the Tujia people.

References

- [1] Xiong Xiaohui. Exploring the Rotation of Tujia Folk Songs in Xiangxi[J]. Folk Music. 2009(01)
- [2] Song Shiping. Cultural Implications of the Funeral Customs of Tujia People in Western Hubei Province [J]. Qinghai Social Sciences. 2005(03)
- [3] Li Jiguo. Sports Culture Characteristics and Social Functions of Tujia Nationality's "Salqin" Dance [J]. Journal of Shanxi Teachers University of Physical Education. 2005(01)
- [4] Zheng Yingjie. A Brief Discussion on the Characteristics of Xiangxi Culture [J]. Yunmeng Academic Journal. 2001(02)
- [5] Cai Yuanheng. The Mystery of Tujia Folk Songs——Tajia Folk Songs and Ba People's Religion III [J]. Journal of Hubei University for Nationalities (Philosophy and Social Sciences). 1999(04)