

Ideological Implication in the Drum Dance of the Miao Nationality in Southeast Guizhou

Lixiang Tang

Kaili University School of Music and Dancing College, Kaili, Guizhou 556000, China

Keywords: Southeast Guizhou; Drum dance of the Miao nationality; Ideological implication

Abstract: Southeast Guizhou Autonomous Prefecture is the largest inhabited area of Chinese Miao nationality in the world with bright folk culture and art on this land. Among several literary and artistic performances, dance comes first with its bold and cheerful rhythm as well as rich expressiveness. In the abundant Chinese Miao dance forest, the drum dance is the most unique form. The dance of each ethnic group carries the history and culture, contains the ideology and aesthetic orientation, and reflects the psychological characteristics of the ethnic group. The drum dance, which is closely related to the life of the Miao people in Southeast Guizhou, also reflects the ideas of the local people, the cultural implication and spiritual pursuit of the Miao people, and it consequently acts as a cultural window to explore the deep imprint of Chinese Miao people's soul.

1. Introduction

Over thousands of years, the Miao ancestors have experienced many wars from the legendary Huangdi, Yan Di, Chiyao era to Yao, Shun, Yu period, then to the Xia, Shang, Zhou, Qin and Han dynasties, and finally to the Tang, Song, Yuan, Ming and Qing dynasties. In order to avoid frequent wars and chaos, the Miao ancestors had to leave their homes from the north to the south, from the east to the west, from the wide plains to the hills and rivers, and finally to the bramble southwest region. It is in this special migration, development, survival struggle and other factors that the Miao nationality has bred a unique national concept and national psychology. The view of nature, clan, outlook on life and art behind the drum dance of the Miao nationality in this work are actually the extraction and generalization of the whole national concept and psychological elements, and these qualities mirror the whole process of Miao drum dance.

2. Types and Expressions of Miao Drum Dance in Southeast Guizhou

Miao and Dong Autonomous Prefecture in Southeast Guizhou, known as "the sea of songs, the world of dance" reputation, is "the last home of human tired soul", and is currently one of the main areas where the original preservation of folk culture is relatively complete. There has mountains, beautiful environment, pleasant climate, rich and colorful culture and art, Dong grand songs, Miao songs, Miao reed pipe dance, drum dance and so on. In the colorful Miao dance forest, the drum dance is the most unique one, including wooden drum dance, bronze drum dance and leather drum dance.

2.1. Wooden drum dance and its performance

Wooden drum dance is the earliest dance form in Miao drum dance, with wooden drum as accompaniment instrument. In Southeast Guizhou, the most unique wooden drum dance is located in the Fanpai Village, Taijiang County. The Fanpai wooden drum dance is an important part of the local "Guzang Festival", describing the suffering course of the migration from north to south and from east to west after many wars of the Miao ancestors, and showing the tenacity of the Miao people in solidarity, mutual support, mutual love and never forgetting history. Its purpose is to sacrifice to the ancestors of all generations and pray for their ancestors to bless the prosperity of people and livestock, and the peace of villages.

2.2. Bronze drum dance and its performance

Bronze drum dance is a dance characterized by the beating of bronze drum, and its dance routine has a certain origin with wooden drum dance. Most of the bronze drum dance in Southeast Guizhou is performed with reed pipe dance, while the bronze drum dance in the Zhangao Village, Leishan County is the most famous among the form of dancing around the bronze drum alone. Zhangao bronze drum dance has a long history. At first, it was performed to the accompaniment of wooden drum dance, then it evolved into the accompaniment of bronze drum dance, and in 2008 it was listed in the second batch of national intangible cultural heritage list. Zhangao village will jump bronze drum dance in each Guzang festival, Miao New Year and other Miao traditional festivals, and its purpose is to sacrifice ancestors, and bless the prosperity of people, family happiness and peace.

2.3. Leather drum dance and its performance

Among the three great drum dances of Miao nationality in Southeast Guizhou, the leather drum dance appeared the latest time, but it is also the most common and popular drum dance today. The leather drum dance is the dance performed with the leather drum percussion as the rhythm. The typical leather drum dance in Southeast Guizhou mainly includes treading drum dance and water drum dance. Trampling dance is a group dance for women, which is popular in Taijiang, Jianhe and other areas, and also an important performance during the local folk festival. Miao water drum in Southeast Guizhou originated and only exists in Dagaowu Village, Jianhe County, which is a folk dance in which the Miao people beg for rain in the year of drought. Its purpose is to sacrifice ancestors, and bless the prosperity of people, family happiness and peace. Water drum dance is an important part of the local Miao water drum festival, which is attached to the water drum festival. It consists of the dance in the drum ceremony and the dance in the drum.

3. Ideological Implication in the Drum Dance of Miao Nationality in Southeast Guizhou

3.1. Natural view of the harmony between human being and nature

The so-called view of nature is the understanding of the nature of heaven, earth, man and thing, and the basic world outlook of human beings to understand nature and conform to nature. "The subjective characteristic of ancient Chinese philosophy requires that it should take man as the basis and core of its argument, and the view of nature formed by the way of thinking of man also puts its key on man, so the treatment of the relationship between man and nature must be realized only through human practice" [1]. In the early days of human society, people could not understand all the unpredictable natural phenomena because of the backward production conditions and technological civilization, so they thought that the whole nature is a divine world, which is sacred and inviolable, therefore, man should not violate nature, but conform to nature and live in harmony with it, that is, the so-called "unity of nature and man". The Miao people have always taken farming rice as the main mode of production, but due to the constraints of geographical environment and backward productivity, agricultural production mainly depends on natural conditions such as timing and geographical location. In this situation, the dependence between man and nature is particularly important. Miao drum dance is a part of the life of the Miao people, but also a natural product of their farming rice production, and both its content and form reflect the ideological concept that Miao ancestors pray for harmony and unity with nature.

From the form and characteristics of dance, such as the water drum dance in the leather drum dance, people dance in the water, splashing and throwing mud at each other, shouting and cheering, showing a natural scene of life. Man and water dance together, and dance and drum are unified. This kind of water, drum, dance trinity expression form reflects the idea of harmonious coexistence between man and nature. From the formation of dance, its dance formation is mainly round, and round is the symbol of harmony, unity and perfection. The typical actions of opening the road, stepping on insects and crossing the river in the wooden drum, fishing, horse riding and driving ducks in the bronze drum dance, walking, stepping, dotting, and lifting legs in the leather drum

dance are mainly derived from people's usual production and work movements, and the main characteristics of these labor movements is the center of gravity sinking, reflecting the deep "land complex". Land is not only the material basis of their life dependence, but also the spiritual sustenance that can bring them happiness and auspiciousness. In the water drum ceremony, everyone dabbles with water and smears mud on each other, the more the better. The author once interviewed the priest, Wu Dingli, who said: "if we have more mud on our faces, we will be happier, because we will be luckier". From the belief pursuit of Miao people in Southeast Guizhou to the true return to nature of their life, they all reflect the ideological concept of living with nature, common destiny, harmony and unity.

3.2. The clan view of bloodline reproduction

The so-called clan view refers to people's identity of blood, culture and attribute. Morgan believes that "clan is a group of blood relatives descended from a common ancestor, which has the proper name of gens and is united by blood. It is a special social organization, which has been popular since ancient times" [2]. Clan is the premise of the emergence of the state, and each nation has basically had the evolution from the primitive society clan period to the modern society, "first from the clan to the tribe, then from the tribal chiefdom to the state, it is a natural and revolutionary evolution" [3]. In history, the basic form of Miao society is mainly drum society system, "in ancient Miao society, each clan has its own drum society, which is the center of these clans, the soul of unity and cohesion of ethnic groups, and also the symbol of each clan. The drum club becomes the command system of the Miao society. The ancient Miao society maintained the harmony and unity of the ethnic group in the leadership of its own drum club, maintained the common interests and ethics of the ethnic group, and provided strong spiritual support and organizational guarantee for the long-term development and reproduction of the ethnic group. At the same time, it made the ethnic group complete the task of passing on their own culture in the process of development" [4]. In Southeast Guizhou, the organizational form of drum society system still exists, which can be seen from the activities of drum society sacrifice. Drum sacrifice is one of the most grand ancestor worship activities in the drum system, which is divided into "black drum" and "white drum", all reflecting the pursuit and worship of the ancestors, and the worship and sacrifice of the ancestors are also for the better reproduction of offspring and the inheritance of clan blood. Before the Miao drum dance, a brief solemn ancestor worship ceremony would be held, at this time the drum is the artifact and the ancestor soul rest place, symbolizing the ancestor. In the process of sacrifice, people not only pray for smooth weather and good harvest, but also hope that their ancestors can bless their children and grandchildren safe and prosperous, which is the most important and best way to pass on the blood of ancestors.

3.3. A contented outlook on life

Laocius Thrifty Desire 46 once said "there is no guilt greater than to sanction ambition; no calamity greater than to be discontented with one's lot; no fault greater than the wish to be getting. Therefore the sufficiency of contentment is an enduring and unchanging sufficiency". Confucius also once said "a man who is eager to pursue knowledge will forget food and who is in the joy of the attachment will forget sorrows, without perceiving that old age is coming on; a man with coarse rice to eat, with water to drink, and bended arm for a pillow will still have joy in the midst of these things". "This spirit is not only the Confucian doctrine, but more importantly it has become the universal consciousness or subconscious mind of the Chinese people, becoming a cultural psychological structure or national character [5]. It can be seen that holding an optimistic attitude, even living a hard and difficult life, is easy to be satisfied. From the content and form of Miao drum dance in Southeast Guizhou, it shows the view of the contentment and happiness of Miao people.

Miao people are tough and tenacious, but also open-minded and optimistic. After many migrations and trudges from north to south and from east to west, the Miao ancestors finally settled in the steep mountains of the southwest region. They cut through the mountains, literally building stilted towers between the tops of the mountains and the mountainsides, carving out terraced fields and living a subsistence farming life. In the difficult and backward natural environment and social

environment, the Miao people can always retain the living customs of their own nation and continue to this day, which is impossible without a tenacious spirit and a contented and optimistic heart.

4. Summary

Human being is the spirit of all things, and the ideology is the core, since ideas can determine their attitude to the world and life. A good and optimistic attitude towards life will promote the development of a good direction, and vice versa. It can be said that the people's ideology and inner identity are the root of the nation and the soul of the nation. The Miao nationality suffered a lot, but it is also tenacious. For thousands of years, after many wars and ethnic migrations, it has become a cosmopolitan nationality, spreading in the provinces and regions of Guizhou, Hunan, Guangxi, Hubei, Aichuan, Laos, Vietnam, Thailand, Europe and the United States, and it has become a worldwide nationality. They are also known as "Chinese Jews" for their diligence, courage, honesty, kindness and wisdom. The hardships and turbulent life have molded the tenacious, open-minded and optimistic national character of the Miao people, and also developed their strong cultural identity from the deep soul of the nation. Although the Miao drum dance of Southeast Guizhou Autonomous Prefecture has lasted for thousands of years, it is still active in the life and production of the local people. The key lies in the fact that the national root and soul remain unchanged for thousands of years and are deeply imprinted with the Miao people's ideology, humanistic character and national psychology.

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