

A Study of the Spread and Evolution of the Yi Moon Jumping Ritual in Yunnan

Hongyu Chen ^{1a*}, Neng Zhao ^{2b*}, Ru Jia ^{3c}

¹Lecturer, College of Architecture and Civil Engineering, Kunming University. PhD student, Faculty of Architecture and City Planning, Kunming University of Science and Technology.

²Senior Engineer, Advanced engineering towel Yunnan Design Institute Group.

³Student, College of Architecture and Civil Engineering, Kunming University.

Email: ^a*385603495@qq.com, ^b*1296265@qq.com, ^c1463174138@qq.com

ABSTRACT

The traditional ritual space of the A HSI TIAO YüEH negotiates modernity and secularisation in the context of capital's transformation of the village of Xishan Township in Mile, Honghe, Yunnan, in the age of consumerism: capital drives the transformation of everyday space and shifts the ritual space. The study uses ethical observation to analyse the transformation of the ritual space of the A HSI TIAO YüEH. It calls for local attention to be paid to the continuation and preservation of ritual traditions in the process of the spatial transformation of a fully developed rural society, and the need to guide the behavioural changes brought about by the loading of ritual space in the face of the A HSI villagers, paying attention to their psychological inner perceptions and ways of thinking; to weigh more and seek a structural balance between traditional ritual culture and modern consumer culture.

Keywords: A HSI TIAO YüEH; Ritual Communication; Ritual fluxes; Yun Nan

1. INTRODUCTION

The space in which the contemporary A-Shi people live has been renewed and protected in a multi-dimensional way under the coordination of many parties, and the A-Shi moon dance as intangible cultural heritage is a key object of protection and heritage: in the text of the village protection plan for Xishan Town provided by the Yunnan Provincial Planning Institute, it says: "The A-Shi Yi people have a profound cultural heritage, and the A-Shi moon dance as a national intangible cultural heritage still needs to be inherited and passed on. Many historical cultures have been accumulated and developed and carried forward here. The folklore is distinctive and, as an important branch of the Yi people, the culture of the A-hsiu Yi way of life and production still has significant research value." It is true that the correlation between the two of vernacular settlements and ritual activities exists to maintain order, and arguably to manifest culture and values. To this point, the presentation of villagers organising ritual performances of the A-hosi jumping moon has been frequent, allowing visitors to experience a different kind of traditional ethnic culture through participation in the traditional dances of the A-hosi people. For how the series of spatial changes brought

about by the entry of capital into the village will bring about changes in the traditional A-hosi ritual behaviour of moonlight jumping is the key to be addressed in this paper.

2. A FINE MOON JUMPING CEREMONY TAKES PLACE

The first base of the A-Su" and the relevant local history books write the origin of the A-Su people: the historical Dali State, A-Su was ordered to lead the soldiers camped to guard the border, cantonment set up tribes, and A-Su has a relationship with the A-Su, that is, the Yi A-Su people. The A-Shi people moved from the north-west of present-day Sichuan to "Guohuotimi" (near Dianchi), and from "Guohuotimi" to settle in Mile. From the fifth year of the Shunzhi era of the Qing dynasty, when the village was inhabited by the A-hosi people, the town of Xishan was closed for a long time and the villagers were engaged in agriculture and farming. The villagers were engaged in farming and farming, cutting down wood to build straw huts and earthen houses, and were in a small peasant economy for a long time, weaving linen, cultivating land and eating wheat and coarse grains, carrying goods on their backs and horses through the

sheep's intestines, and keeping fires in each family's firepit all year round, presenting a quaint picture (Fig. 1).



Fig.1 The Arseny Sinki

Before 2013, the village was severely deprived of facilities and the villagers of A-Su had a difficult life. In 2019, after the creation of a special town, the villagers of A-Su have since embarked on a happy and prosperous path. In 2019, the village of Koyi in the Xishan township of Antshang was renamed by the Yunnan provincial government as a 'Special Town of Yunnan Province'. The rituals form the conclusion of the community's housing behaviour, local culture and bloodline, and the basic pattern of the settlement's living space and village family life is established by the rituals and their spatial boundaries. The village is the place where the song "A fine first base" is sung, and is also one of the birthplaces of the A fine jumping moon. Legend has it that in the old days, during the spring ploughing season, the A fine people helped the head of the Tusi to work during the day, and at night they drove the seeds on the "fire land". When people were barefoot and working on the hot floor, they would "tsk" a few times, which formed the basic pace of the dance. Later it evolved into a dance for young men and women in love, known as the "A-hsio moon dance".

3. A STUDY OF RITUAL AUTHENTICITY AND FLUX

3.1. Ritual authenticity

According to the Khoi town science and culture scroll, the contemporary ritual is similar to this: in front of the gate of the fortress, the young men and women in festive dress line up in two rows, singing and dancing.

The young men and women are divided into two rows, holding what looks like a "trident" and using the "trident" to build a "knife hill". In front of the "knife mountain", there is a pile of burning green incense branches, and the guests must enter from crossing the "knife mountain" to crossing the "volcano". When they enter the gatehouse, the girls inside hold a tray with many glasses filled with wine, singing songs and inviting guests to drink. There is also a group of young men playing a large sanshin, singing and dancing as they do so. It has been observed that the ceremony is now simplified and not so elaborate^[1].

The village of Phoenix has long been remembered as a village that can sing and dance well. The villagers have developed some of the village's regular songs and dances, which have been handed down from father to mother and from elder to elder. One of the most representative songs and dances is the "A-hsiu moon dance", which is the main instrument and symbol of the village. The first sanshin, which is the main and central instrument of the 'A-hsiu moon dance', comes from the village. In 1921, Duan Jiaying, a young man from the village, made his first large sanshin based on the small sanshin. It was 2.1 metres high and weighed 30 pounds, with a barrel diameter of 53 cm and a length of 63 cm, and was known as the "King of Sanshin". It is still kept in the village today and is displayed during major events in the county or town. Wang Mingshan says he saw Duan Jiaying make the big sanshin in 1921, while Liu Jiashou, a native of the village, says he heard his grandfather say it was made in 1936, and Bi Gang, a villager, says the big sanshin only appeared in 1949. According to the village headman, this big sanshin was indeed made in 1927. Yue Junfang, nephew of Duan Jiaying, also affirmed that this sanshin was made by his uncle's hands in 1927. The appearance of this big sanshin dance soon created a great craze around Mile and Lunan. Duan Jiaying himself never married and spent his life guarding this "King of Sanshin". Later on, his nephew Yue Junfang took over from his uncle the task of guarding the "King of the Sanshin" and has performed many times across the world with this 30 kg large sanshin^[2].

3.2. Ritual rheological

There is an old saying in the village: "If you don't live to dance the moon, you live in the world for nothing". Nowadays, the city of Mile High has designated the 7th, 8th and 9th of August as the "A-Shoe Moon Festival", a huge and lively celebration that takes place at the Moon Festival Square and throughout the city. In the evening, the square has a beautiful light show, a large curtain open-air cinema and the grandest bonfire of the Asean people(Fig. 2).



Fig.2 Traditional ceremonies

According to Guo Fei, the director of the scenic spot, the general tourist reception process is predetermined and in order to create an overall atmosphere for tourism, a series of "folk spaces" serving tourism began to be spread all over the village. The process of welcoming visitors requires passing through these spaces, which become places to stop or points of interest. The space for the rituals of the A-hosi moon dance changes according to the task of reception. In recent years, some village lane spaces have become the ritual space for "A-hosi's songs and dances along the way", with a kind of cabaret-style performance as the spatial paradigm in the village streets. The story of the song and dance is often based on the 'A-hsiu moon dance', which is a portrait of the process of love between young people^[3]. The space encompasses a range of performances: the growth of the A-hosi crop, the love of the A-hosi people or the culture of marriage rituals are all expressed in the best possible way. There are no seats for visitors and no furnishings around the space, the backdrop for the performance is the life of the A-hosi villagers. During the visit, visitors feel as if they are part of the whole drama, even imagining that they are ordinary A-hosi people^[4] (Fig. 3).

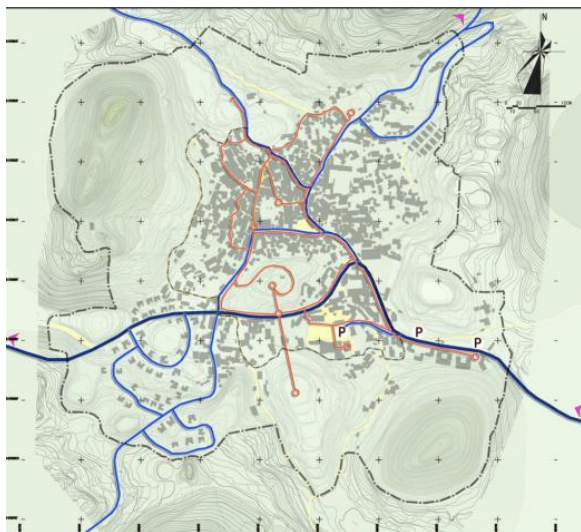


Fig.3 Ritual communication paths

3.3. Ceremonial Communication

In the old days, moonlight jumping was almost the only way for the Asean people to obtain love. The ritual form of the moon dance is accompanied by uncertainty and randomness, and the ritual is mysterious and spontaneous. The author argues that the ritual is the repetition of a collective that continues to exist with changing members. It has a compulsive effect on transmission. The change in the ritual space and the wide range of channels of access has reversed the main purpose of the moon dance, with tourism and cultural communication becoming the most crucial communication purpose of the moon dance. The Asean moon dance. The spectacle is set, the costumes are fancy, and the visitor often watches with curiosity the reconstruction of the A-hosi moon dance in this particular place.

With the village becoming a consumer society, this top-down ritual is a way for urbanites to experience the culture of the A-hosi minority; to have this ritual presented in a more perfect performance so that their subconscious curiosity can be satisfied. However, this ritual has perhaps evolved into a ritual of attached curiosity in the rotating species of space, with many travel agency staff stating that it has become an agreed arrangement to guide visitors to the villages to observe the A fine moon jumping, and that the purpose of visiting the villages is to see the A fine moon jumping. As I saw in one of the speciality restaurants in Konyi, a space dedicated to the performance of the A-hosi villagers, the ritual is perhaps being transformed into a prescribed paradigm encompassed by the role of consumption and encompassing a large number of objective factors. Each person can acquire a sense of their place in history and in society by establishing a connection between where they are and the centre.

The sense of place of the Asean moon hoppers is based on their borders with tradition. Tradition is not simply inherited or discarded; it is not only a memory of a history that has passed, but today it may be that the symbols of tradition are used to justify certain actions. The change from an amorphous flow of ritual activities to a figurative ritual spatial behaviour has led to the interpretation of new social rules for the ritual behaviour that takes place in real physical space. This social rule emphasises the reshaping of public space, while the spatial transformation of the A-hosi jumping moon emphasises a process of change in which public space is transformed into a space of communication, and the modern interpretation of the A-hosi jumping moon is a process of human communication and interaction, belonging to an intersectional form of spatial production, with a clear role of interpersonal communication. As a secular ritual, it requires the support and interpretation of the most basic living space in human society in order to achieve the greatest integration.

4. CONCLUSION

The traditional ritual process is often accompanied by special village monuments, public spaces, pagodas, ancestral halls, village wells, trees, etc.; with the village environment as the backdrop, it has a special spatial significance due to its sacredness and centrality; the village environment triggers the values and interpretations of the ritual participants. In reconstructing the ritual space, the emotions and ethical perceptions of the original villagers must not be lost. The ethical values of goodness and truth are used to constantly examine whether the current spatial reconstruction is suitable for the transmission and development of traditional folk customs. Are the basic spatial rules that have been imbibed by the ear, which have been twisted by modern consumer culture, able to gain the psychological resonance of the kin or the ideological recognition of the present.

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