

Ximeng Wa Muguwu Evolution of Function Analysis

Yuting E^{1, a}

¹Yuxi Normal University, Yuxi, Yunnan, 653100

^a email

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Abstract .The wa wooden drum dance is one of the most representative types of dance in the Wa, with Ximeng VA historical and cultural development and change, Ximeng wa wooden drum by past the wooden drum worship sacrificial dance in evolution for exhibitions and activities of the performing dance, the function realized change from amusing gods to entertain the people and the nature of the dance also by religious worship in the transformation stage.

Introduction

In this paper, the fund project: This article is the National Social Science Foundation of China in the 2013 western project "Yunnan national traditional encouraging research" (project number: 13EE143) stage results.

Author brief introduction: amount of Yu Ting, female, Bai, Yuxi Normal University associate professor, dancing master, in dance education and research.

Ximeng VA Autonomous County was established on 5 March 1965, is Yunnan Province wa inhabited border county, located between the longitude 99 degrees 18 'to 99 degrees 43', north latitude and 22 degrees 25 '~ 22 degrees 57', West, northwest and the Burmese border, East, northeast, Southeast ring connected to the Lancang County, Menglian County in the south border, 89.33 km long border, land area 1353.57 square kilometers. Territory inhabited by the Wa, Lahu, Dai, Yi, Hani, Bai and Han 25 national, ethnic minorities accounted for 93% of the county's population, of which 70% for wa.

Ximeng VA in the past mainly belief that all living things have the spirit of primitive religion, Buddhism in the late 19th century afferent Ximeng, but its inherent religion is still quite popular. The wooden drum worship is the main performance of the Wa nationality's primitive religion, it and to the early liberation still retain the headhunting practices and related arts and cultural integration, become the important mark of the Wa nationality. The wooden drum is an important part of the drum culture is indispensable.

Ximeng wa wooden drum as a religious ritual dance, with the characteristics of religious dance, entertainment God, God, and the spirit of communication and exchange function and role. At the same time, because it is an important content of the wooden drum culture festival, with the wooden drum religious ritual practices to withdraw from the stage of history, the religious ritual entertainment function of God has faded. With the minority culture gradually into people's vision, and to pay attention and explore, wooden drum dance again with new features appear in the performing arts stage and get praise and applause, the function realizes the change from amusing gods to entertain the people and the nature of the dance also by religious worship in the transformation stage.

The disappearance of sacrificial wood

According to the literature research and field investigation: muguwu wa dance around the drum is a group of ritual activities are generated. In the past, the more significant religious activities to do, the wooden drum cover, sub big house, cut the cow tail, offering beheaded valley. One of the most grand sacrifice is the wooden drum Festival, in the wooden drum festival dance called "wooden drum dance", also known as the "drum sacrificial dance". According to the wooden drum worship process can be divided into "carrying the wooden drum", "jump the wooden drum room", "cattle nimble dance", "knock on wood

drum", "behead knife dance", "head-on dance" and "to send the first dance" and so on many kinds of programming routines. [1]During the festival, people were encouraged to worship God, and to entertain the gods. Past Ximeng VA belief "animism", that everything in the world of ghosts and gods is Muyiji (also known as the "dragon Meggie") and "Aida Russia". God the creator of all things is Kiyoshi, people carrying the wooden drum, Kelpie, for the head of cattle nimble and activities is dedicated to the worship of Kiyoshi, dance is for entertainment Kiyoshi, knock drum is to enable it to hear the drums, down and accept the people worship. People choose wood, cutting down trees, make the drums and the wooden drum room in the process, pulling wooden drum, jump the wooden drum room, knock on wood drum is because believe selected wood, and later it is used to make drum is a spiritual and divine, so to welcome it with song and dance, entertainment it to coax it quietly in the back to the village. It's been built home to live in, the wooden drum room, bless the village people Xu Ankang, grain harvest. Wooden drum, to show all the village people to worship, to other villages to head hunter for offering it, and jump "decapitation knife dance", "head-on dance" and "to send the first dance entertainment it. Therefore, the festival of the drum dance has entertainment function of God, belongs to the religious sacrificial dance.

Malinowski said: "treat cultural traits, so as to make it into an atom or isolation,..... This is no effect, because the meaning of culture, including the relationship between its many components." [2] Ximeng wa wooden drum from the entertainment gods to entertainment place functional evolution, is closely related to the evolution of its cultural connotation, Ximeng VA social, historical and cultural changes of the results. In addition to the wooden drum and dance and primitive society, everything has spirit, and wadi, divination, headhunters, grain offerings, cattle nimble, village, MoBa, headman, socialist society, production technology, tourism, festivals, cultural undertakings, stage art, market demand, choreographer, actor, inheritance, folk artists, scientific and technological development, etc. a number of related components. Analysis of the above many components, can be summarized as the social system, production methods, inheritance, morphological characteristics, etc.. Ximeng wa society qualitative change is the social system from primitive society to socialist society leapfrog development. This leap forward development has caused a rapid change in the mode of production, which led to the development of social politics, economy, culture and art. Therefore, it is the decisive factor that leads to the transformation of the function of the wooden drum into the entertainment by the entertainment God, which is the transformation of social system and the change of production mode.

Cultural and artistic heritage needs the carrier. Vector sacrificial muguwu inheritance is the drum festival. The literature, as the sacrifice for the purpose of Ximeng wa last held the traditional wooden drum activity time is 1958. Because the crops fail, Ximeng never Ling stockade braved denounced the danger of tension wood Drum Festival in 1958 after the liberation. After that, the traditional wooden drum Festival and worship of muguwu disappeared.

The primitive society period, the science and technology is backward, the natural knowledge and the physiological knowledge which people master, the understanding to many natural and social phenomenon is quite fuzzy, thus has produced "everything has the spirit" the natural worship. After the founding of new China, national team in-depth Ximeng society, get rid of the effect of Wa society advance the development of feudal superstition and stereotypes. Ximeng VA gradually accepted and the use of advanced production technology, improve the agricultural production, and gradually realize that tension drum head hunter the grain offering is a quite barbaric act of production without any help. To act from the heart, the drum worship ritual activities has gradually fade out of production and living in Ximeng wa. The accompanying sacrificial muguwu wa Ximeng society also will fade. The old man said "Ximeng drum sound, Wa village will have great things happen. I was most afraid to hear the sound of drums." According to the survey, today this kind of sacrificial wood inspired has no way to find a place.

The rise of performance wood inspired

After the founding of new China, dance professional workers in-depth Ximeng wa villages, the traditional

wa wooden drum of mining, processing, finishing, and innovation and development become today we can see, to beat the drum of the main action and accompaniment of the dance. It is in the stage of aesthetic demand, the purpose is to meet the audience to obtain aesthetic pleasure, its function for the entertainment, belonging to the performance of dance.

The origin is Austroasiatic mon Khmer palaungic languages of ethnic minority. Compared with other ethnic groups in China, its appearance is distinctive. "Black beauty" of human aesthetic standards, the wa girl with dark skin, deep eyes, Changshun black hair, toned body, and "a white cover 100 ugly" of many other nations form the distinctive shape of the feature. Wa long-term reside in the mountains, good at hunting, men brave and fierce, and pay attention to the elegance of the nation, forming typical character. Due to the existence of Ximeng wa society in the long run, everything has the spirit of religious worship in the primitive society, tension wood drum hunting ritual and custom, the fear to the outside into the AWA mountain. With the liberation of the early national team further awa mountain, people gradually know wa culture, and was a special "mysterious" culture deeply attracted. Thus, when dance workers will have rich wa culture and morphological characteristics of the wood drum "to move on the stage, you get applause from the audience.

It is understood that 1978 Cangyuan County dance workers creation and performance of the drum sound to Beijing "caused the attention of capital and external after encouraging wa culture workers will further advance the wooden drum dance to the stage art, some dance repertoire, and awards. 1992 the third session of the China Art Festival, show song and dance art of Yunnan ethnic minorities patrol the street performances, Simao Prefecture (now the city of Pu'er) tissue wa dance regiment, the majority of the audience acclaim and praise. So far, I remember: only a wooden drum propulsion performance in a square, dressed in Wa dress, long hair shawl beautiful female actors, in the sound of the drum, or the smoothing step dance, or the hair flip jump, strong young actor, passion over, struggling to swing with a mallet percussion drum wood, upper body and head to Dayton wrong sense full steps, with drums helplessness. At the end of a passionate dance, female dancers standing on the wooden drum, also male actors pushed installed pulley drum playing. The majority of the audience through television, the taste of the wa muguwu artistic charm. It can be seen that as the Wa people once lofty spirit of reverence and faith drum culture, has completely changed. Over to knock on the wooden drum have strict rules, not just moving, sounded drum the numerous traditional wooden drum taboo in the show completely disappeared. While women stand on the drum show on is to change the status of the sacred drum too high to be reached in the past. In the performance of the drum is just to show the identity and status of the national culture and art of dance for the purpose of props and musical instruments. Wa muguwu has been away from the sacrificial dance space into the dance world.

"All cultures are functional," says the functional school of nationalism. Malinowski believes that culture is a means to deal with all kinds of problems in the process of satisfying the needs of people, and the function is to meet the requirements." [3] is because of the social system reform has brought about the change of relations of production, as well as the science and technology development to improve the productivity, making traditional sacrificial wood drum has lost its original function, to meet the aesthetic needs of the stage art, gave birth to the performance of wooden drum, and due to welcome and the gradual development and innovation, in order to achieve the Ximeng wa wooden drum from the entertainment gods to entertain the functional evolution of people.

The conclusion

Ximeng wa muguwu divided into sacrificial muguwu and performing muguwu respectively, with amusing gods and entertaining function. The dance is the fitness and entertainment function, so the above two are both self function. According to the survey found that today Ximeng VA sacrificial wood drum has disappeared, and Ximeng wa dance is flourishing, Ximeng wa wooden drum has been entertaining gods change for entertainment. The evolution of this kind of function is brought about by the change of social system, the development of science and technology, the development of productivity, and the increasing

demand of culture. Ximeng wa muguwu wa Ximeng sacrificial is indelible historical memory. Ximeng wa performance of wooden drum with the development of the times and the demand, continuous and Ximeng Vazu's traditional dance cultural restructuring, development and evolution. From the entertainment gods to entertain people, the evolution of Ximeng wa muguwu. Lose the "divine" Ximeng wa muguwu, more "human nature". The loss of "God", how to "human" forever? Through the Ximeng wa wooden drum inherited form of evolution that, living ", is a necessary condition for the existence of" people "is Ximeng wa wooden drum.

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