

Study of the Ethnicity Identity of the Yao Music in the Nanling Corridor and the Cultural Identity of the Chinese Rites

Tianhui Zhang, Qiaowei Li

College of Music, Hengyang Normal University, Hengyang, Hunan, China

Keywords: The cultural identify, Chinese rites, Nanling yao music

Abstract: This article studies the impact of contemporary social changes on Yao's traditional ritual music and ethnic characteristics. On the one hand, Yao prayed for the catastrophe, the Yao people kept taboos, continued to use traditional ritual music to worship their ancestors, and continued ethnicity in order; on the other hand, driven by the tourism economy, Yao ritual music was transformed and reconstructed. A form of dispelling witchcraft appears, and there is still an interactive relationship between the "reproduced" music and ethnic expression in this recreating context.

1. Introduction

"Rites" and "happiness" are the core values in the Confucian ideological system created by Confucius, a great educator and thinker in ancient China. The culture advocated by the Confucian school represented by Confucius is the "ritual and music culture" based on the theory of "rites" and "happiness". In the Confucian ideological system, "rites" refers to the normative system and behavior norms that regulate society and life, as well as the ideological concepts or moral rationality that suits them. "Music", a category comparable to "rites", is not only music and dance to entertain people, but also an important means and method of coordinating "rites" to educate members of society. Therefore, "Book of Rites · Le Ji" said: "Rites are based on their ambitions, they are reconciled with their voices, and politics is based on their actions, and punishment is used to prevent their rape. Rituals, music, punishments, and politics are also very common, so they are the same the people's heart is the rule of law. "Rite "and" Music "complement each other and work together to lay the theoretical foundation for Confucian" Rite and Music Culture ". The "rites" and "happiness" advocated by Confucianism originated from some ancient religious cultural activities in ancient society. As Mr. Wang Qiqiu said: "The most primitive 'rite' in ancient China had the nature of primitive religion, which originated from various ghost and god worship and various witchcraft, taboo, sacrifice, divination and other witch cultures in the prehistoric period." ③ "Ritual" originated from the activities of the prehistoric people in the sacrifice of ancestors and gods and gods, as well as some action programs and ceremonial norms in other witch activities; and "le" is music and dance matching these ceremonies. Later, with the development of human society, the contents of "rites" and "music" were gradually expanded and systematized, and the etiquette and rituals in other aspects of human social life, as well as the music and dance matching them, were gradually incorporated into "rites" and "music" Category.

2. Yao Nationality's Persistence in Music

The yellow mud encouragement in the ancestor sacrifice ceremony has two levels of practical significance: The first level is to pray for blessings, and seek the protection of the ancestors through drumming, in order to achieve the real purpose of "human beings, six animals prospering", and "five grains harvest". The two hidden meanings are that it is the cultural symbol and cultural behavior of the Yao nationality identity and the activation of group consciousness, the cultural operating mechanism of the internally maintained ethnic community, and the Yao nationality's absorption during the centuries of migration. At the same time as the Chinese culture, it can still adhere to the cultural mechanism of ethnic characteristics. Panhuang Temple is one of the venues

for the “jumping disciple” ceremony, which itself is also a symbol of ethnic groups. It establishes a “cultural map” of the Ao Yao ethnic group with the corresponding sacrificial ritual “Jumping Plate Emperor”, which is the cultural boundary that divides the “My Clan” from the “Other Clan”. The East is regarded as the supreme position. The “Panhuang Temple” is usually located in the dense jungle of the east of the village, and the place where the water flows through is specially selected. There are 6 Panhuang Temples in Ao Yao in Jinxiu County, including 1 Guchen Village; 2 Luoyuntun Villages in Luoxiang Township; Bainiu Village, Longjuntun Village and Dazhang Township. There is one each in Yokota Village. In addition to temples, the design style of Ao Yao's traditional residences also reflects ancestral beliefs. The residence has two gates, called “yin and yang gates”, with a height of 5.8 feet and a width of 3.3 feet, “Yin Men” on the left and “Yang Men” on the right. “Yinmen” is not used in daily life, people come in and out of “Yangmen”. The “Yin Men” were opened only when the sacrificial priests held three days and three nights. Drive away evil. Nowadays, the new houses in Xiaguchen Village no longer have yin and yang gates. The village only has one old house with yin and yang gates. This house has long been abandoned and uninhabited, and it has become a landscape architecture in the village. Has disappeared. Therefore, religious yellow mud drum music and dance can only be seen in the “jumping disciple” ceremony.

How do you view the relationship between “reproduced” traditional music and ethnic expression in the context of re-creation? The use of traditional Yao music is mainly based on religious purposes and customs that serve daily life. At present, radio, satellite TV and the Internet have brought diverse music cultures to the village, and the popular songs and dances of the Han, Tibetan, and Mongolian people have also been moved onto the stage by the Yao cultural team. Members of the literary and art team, both ordinary farmers and associate teachers who are studying religious law, as well as men and women, are a combination of tradition and modernity. It is worth noting that the programs performed by the literary and artistic team for the “other” must include [Yellow Mud Encouragement]. This also shows that in the process of “modernization”, the Yao people recognized and adhered to our cultural identity. Reconstructed art stems from traditional rituals. “Artisans or artists who produce these reconstructed arts often choose to emphasize characteristics or revive art forms that have cultural heritage symbols. Such art can be used as a reconstructed national identity Discriminatory signs ... In order to prove their nationality, they started to show in festivals ... in music, some even in language “. At this level, tourism has a positive significance for awakening the cultural heritage of those unique groups. Although the traditional music in the cultural performances has broken away from its original context, it is still a symbol of the “real” ethnic identity. “When ethnic identity and ethnic boundaries need to be expressed or highlighted in order to maintain a 'host-guest' interactive tourism situation, cultural differences become a kind of 'involvement', which is maintained at all times because it serves as a symbol of the ethnic group, Performing the most traditional music culture of ethnic groups is an effective way to present ethnic characteristics. Regardless of whether music and dance are used in religious ceremonies or extended to ethnic cultural exhibitions, the ethnic differences between Ao Yao and tourists from other countries have been further emphasized. In the context of globalization, “the gradual convergence of the economy has not brought about the gradual convergence of the ideographic culture, but the respective ideological cultures of various nationalities continue to develop their characteristics, and continue to innovate and re-construct, making the diversity of ideological cultures of various nationalities Sex continues to exist, and there is a certain degree of further specialization and expansion “[8]. Music performance is a kind of “truth on stage” and a true expression of ethnic identity. Because ethnic culture has never existed in isolation, it has always been included in a constantly changing social and cultural environment. The real “original” music that people desire is only the music of a specific time and space, and is an integral part of the music life of the Yao nationality. The wave of intangible cultural heritage protection and the rise of tourism have inspired the Yao nationality's pride in regional and local music culture. In the contemporary era, the staged processing of ritual music is a spontaneous change of the Yao people's musical culture. Although the “history” is still very short, it is also their true musical cultural behavior. Reconstructed in traditional music and dance performances, the characteristics of the Ao Yao ethnic group have been

highlighted and strengthened.

3. Research on the Recognition of Chinese Ritual Music Culture

National spirit is an excellent historical tradition inherent in a national culture that reflects a certain value orientation and continues to develop. It is formed by a nation through long-term development in a certain historical background, geographical environment, cultural tradition, and lifestyle. Group consciousness, style and characteristics of the psychology, concepts, ethics, customs, beliefs, norms, science, art, etc. recognized by members of the nation. For any nation, the national spirit has the function of cohesion and education of members of the nation to varying degrees. The national spirit is the core content of a nation's self-identity, the concentrated expression of a nation's cultural identity, the spiritual pillar on which a nation depends for survival and development, and the identity symbol of a nation independent of the world's forest. The ritual and music culture advocated by Confucianism played a key role in shaping and perfecting the Chinese national spirit. In a nutshell, the value orientation of "Guihe" advocated by the ritual and music culture, that is, the value orientation of advocating benevolence, morality, and harmony with nature, others, and society, has become the core value of the Chinese national spirit. In the ritual and music culture advocated by Confucianism, "harmony" is the most important core value. "Harmony" not only advocates the harmonious coexistence of man and nature, but also the realization of the ideal state of "unity of man and nature", and also emphasizes the harmonious coexistence between people to realize the ideal society of great harmony. After a long history, this concept has become an important essence of the Chinese national spirit.

Until today, the value orientation of Confucian ritual and music culture has a rich enlightenment and reference significance for the construction of China's modern harmonious society. Every individual in society has its own various desires and interests, so everyone will inevitably encounter conflicts and even conflicts between individuals and others, individuals and society. How to face and deal with these contradictions and conflicts? Confucian ritual music culture advocates a tolerant and modest attitude, looking for identity and common ground in the diversity and difference of things, so that different members of the society, even opposing parties, mutually Respect, tolerance, understanding, understanding, help, love, communicate, sense and approach each other, find common ground, narrow differences, resolve conflicts, avoid confrontation, and seek symbiosis to reach a new level of harmony. This is not only conducive to the establishment of harmonious interpersonal relationships and good social order, but also helps to form a strong cohesive force for the entire nation. The national spirit of tolerance and courtesy, humility and kindness, and seeking common ground while reserving small differences that the Chinese nation has formed over thousands of years is, in a sense, the result of the long-term influence and accumulation of the value orientation of "guihe". Broadly speaking, the concept of "guihe" also applies to the exchanges between different countries and nations. Due to the difference in history and current situation and different national conditions, in the process of communication between various countries and nations, it is inevitable that differences, conflicts and confrontations will occur. In general, from ancient times to modern times, Western cultures have advocated the elimination of contradictions and conflicts through competition and struggle. However, historical facts show that simply resorting to or threatening to use force will ultimately pay a heavy human, material, and financial cost to any party, and even to the lives of people in warring countries and neighboring countries and regions. Property security caused severe damage and endangered world peace. Therefore, the best way to resolve contradictions and conflicts among countries and nations is to resolve differences and conflicts among them through peaceful consultations, rather than resorting to force or threatening force to solve problems.

4. Conclusion

The traditional "jumping disciple" ceremony and its music are the cultural factors and source of strength for the Yao nationality to adhere to the characteristics of the ethnic group and maintain the

group cohesion. Although the “fragment” of ritual music performed in modern culture breaks away from the original religious context, it is also a “characteristic” symbol that expresses ethnic identity and strengthens group awareness. When the authenticity of the ancestral culture was “speaked” and experienced to varying degrees in ceremonies and performances, the ethnic characteristics of the Yao people were also activated, strengthened and extended. “Rites” and “happy” are the core values of Confucianism. The Confucian school represented by Confucius created a social ideal aimed at harmonious coexistence of all classes and classes of society under the constraints of “rites and music”, and gradually promoted the ancient concept of “rites and music” to all levels of society. And recognized social ideology.

Acknowledgment

Fund: National Social Science Fund Project “Study on the Music Cultural Form and Ethnicity Identity of Yao People in Nanling Corridor” (Project approval number: 18BMZ091)

References

- [1] Zhang Chunyan. Elegant style and solemn connotation--2013 Chinese Ritual and Music Conference and Hanfu Culture and Art Exhibition. *Cultural Exchange*, no.12, pp, 76-78, 2013.
- [2] Xiang Yang. The Historical and Modern Significance of the Chinese Ritual and Music Civilization and Ceremonial State. *Chinese Music*, no.1, pp. 12-15,2013.
- [3] Wu Xuefeng. Inheriting the May Fourth Tradition and Reconstructing the Culture of Ritual and Music--On the Local Writing of Taiwan Sansan Literature Group. *Journal of Huaqiao University: Philosophy and Social Sciences*, no. 3, pp 46-53, 2019.
- [4] Wen Xiaoqiang, Jia Kui, Wang Haifeng. A Brief Talk on the Thought of Legal System of “Ritual and Music Criminal Policy and Comprehensive Governance” in Ancient China. *Journal of Lanzhou Polytechnic College*, no. 03, pp. 75-78, 2006.
- [5] Shu Dagang. Filial Piety: A Brief Discussion on the Basic Features of Chinese Culture. *Journal of Sichuan University: Philosophy and Social Sciences Edition*, no. 05, pp. 47-54, 2013.