The Changes of the Folk Dance Art in Tujia Minority under the Background of Cultural Integration—A View on the Changes of Traditional Crying Marriage Customs from the Dance Drama The Rustic Ba People

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Abstract. Under the background of cultural integration, social customs in our country is also changing quietly. Etiquette has always been highly appreciated. Weddings and funeral are major events in life. Marriage customs in today’s status is not only existed as a kind of etiquette, but also as an traditional art, passed from one generation to other generations. This paper includes following two aspects: the current social public overlook on the traditional ethnic minority art from a macro perspective, as well as the national workers’ efforts to protect the tradition under the context of global integration. As for the revival of traditional art, such as the preservation and artistic change of the traditional customs from life to stage, and the movement and retention of art in the field of cultural exchange collision, all of these have made a clear orientation to the analysis and development on the phenomenon of art changing through cultural integration.

Our Chinese nation is a nation that pays much attention to etiquette since ancient times. It is known to us all that people advocate etiquette since Zhou Dynasty. Confucius once said, ‘No etiquette, no independent’, which emphasized the importance of etiquette in ancient China. It is the history of thousands of years that generates the etiquette culture with oriental characteristics. The ritual form of life customs is the periodical recognition of oneself in the cultural evolution, among which the traditional etiquette is growing in the passing of thousands of years, and has become a customs music dance with unique styles. In the era of environmental development and changes, folk customs are gradually evolving. Music dance is not only exists as a form of etiquette, but also penetrated to people's life slowly. Under the context of the development of world diversification, cultural integration and cultural exchanges, the traditional customs is widely spread. Under the premise of retaining the original historical heritage, people have already created a lot of folk dance combining their current living habits.

The Reservation of the Wedding Customs in Dance Drama The Rustic Ba People

‘No etiquette, no independent’ put by Confucius was set as an historic signal, which shows the importance of the etiquette in our ancient times. Thousands of years of historical accumulation also gives birth to a national etiquette culture with oriental characteristics. Weddings and funerals are important stages in the process of people’s life, which can be glimpsed from the conservation of relevant forms of etiquette. What we discuss here is the
reservation and development of marriage customs in Tujia Minority, taking dance drama \textit{The Rustic Ba People} as an example. The Ba cultural customs depicted in the dance drama are culture in the Three Gorges of Hubei province, namely Ba, Shu and Chu culture. The dance drama takes the marriage customs of Tujia people as the breakthrough, clued by the love story between sister Feng and brother Hu, artistically shows the unadorned and special customs etiquette, which not only praises love and celebrates life, but also inherits the legacy of Ba culture and stimulates people's enthusiasm to create a happy life. The Ba culture is an ancient cultural phenomenon full of mystery. As an old saying goes, each place has its own customs and traditions, even in a quite short distance. Thus, the Ba culture has its own unique charm. The drama director Chen Hong puts it, "To explore the Tujia customs resources and build a typical minority art in Qingjiang district are the motivation of creating of this dance drama."[1]

It is easy to see teacher Chen's responsibility from his nearly 40 years art practice. He deeply felt as an artist, a promoter of traditional minority art, it's responsible for him to preserve the classic, to carry forward to the public and make it a part of people's lives, which benefit the further protection and sustainable inheritance of minority art. From production to display, the purpose of a work is not just to meet the people's momentary impulse and desire, but to leave a certain aesthetic value. So the existence of the dance drama \textit{The Rustic Ba People} contributes to the cultural sediment of survival and development of ethnic art. It shows eight unique cultural customs of Tujia traditional wedding customs to the audience: namely Mohui (touch the dust), Mamei (scold the matchmaker), Zhijin (brocade), Beishan (carry betrothal presents), Kujia (crying marriage), Shuaikuai (throwing chopstick), Chuanxie (put on shoes), Qiangchuang (grab the bed), thus build an interesting and far-reaching structure of drama.

There are many traditional customs inherited from traditional elements, but also some being integrated and transformed in the new era. Here we focused on the customs of crying marriage in the dance drama.

Wedding customs in Tujia ethnic minority we are familiar with is an important part of Chinese Tujia Geshi culture—a complete system which is made of a series of links.[2] Although wedding tradition of Tujia ethnic minority formed has break the feudal culture in a certain period since ancient time, it's still standing in the cultural corridor with a unique style and marked the position of customs of Tujia traditional wedding culture "crying marriage" in hundreds of thousands of years. Traditionally, crying marriage is explained as a traditional etiquette customs of Tujia ethnic minority. Women of Tujia ethnic group have the "weeping tradition" before marriage. They start to sing wailing songs for half a month, or even one month before the wedding day. They may sing the wailing songs alone or with many people.[3] The wailing songs signify the love and care received from parents from childhood, reluctance to leave brothers and sisters, abusing matchmakers and feudal ethical codes on marriage. Neighbors sing songs to persuade the girls to marry, expressing their congratulations to the newly wedded, praising the bridegroom, extending good wishes and luck. A crowd of people's crying is usually held in the room. Those who was stopped by the song should take the turn to companion beside the bride. The climax atmosphere usually arrives at the night before the wedding with families and sisters crying around. And it is also different from a single customs but covers different levels of meanings: firstly, it express the sadness of parting with relatives and friends and appreciation for the kindness of their parents. In this meaning, it represent their reluctant to leave. The larger their crying, the more reluctant and filial piety they are, to their parents as well as their relatives and friends. Secondly, it express the changes of their roles and arouse their confusion about the future. Marriage is a very important part in the
rituals of life, is also an important turning point in their life. Farewell to the role of daughter and stepping into the new social role and family relations will cause panic pressure and uncomfortable feelings of the new bride, which will become the source of their crying. That is to say, they need to find an outlet in their heart to adapt to the transition in a specific way. Thirdly, it illustrates their complaint about the feudal marriage system. Women in the age of blind marriage were taking a very low position, so everyone has her anger in their heart. Resentment will be put on matchmakers. While now, crying wedding is not only full of hate and puzzled, but also shoulders the continuation and development of cultural tradition.

With the development of our times, the customs content form is also in constant renovation and improvement. It gradually appears from the previous ceremony to an art form of culture propaganda. Now this customs disappeared in many parts of our country, only can be seen in Chongqing and Hubei Province. What's more critical is that the Tujia ethnic minority is a nation with no written language, so most of the inheritance for generations of people are inherited by word of mouth and watching the show after the memory. But now the crying marriage is more popular in the form, rather than to feel the emotion and meaning of them covered, one of the culture and customs of the pan-entertainment is the risk for traditional crying marriage to face with. The ethnic workers today are also making efforts to protect this customs in the Three Gorges area especially the Ba people's living area, for example setting up special cultural groups, collecting customs materials and applying for intangible culture heritage. The local ethnic arts workers collect the songs and make up dances, so as to let the masses know more about traditional customs. At the same time, the customs also gradually transformed from this original reservation to the stage performing through artificial recreation and processing, from folk customs to culture and art industry chain, making this folk treasury to be known to the public. In this sense, this dance drama made a sense.

Meanwhile, *The Rustic Ba People* also gives artists a chance to reflect on themselves, on whether they should comply with the social trend to chase emerging things and give up the traditional ones. Lenin once said,"Even if the work of art is 'old', we should keep it as an example to introduce the new. Why should we put the real beauty aside and abandon it only because of it's old? Why don't we take it as a starting point for further development? Why is it only because it is new, so we have to worship the new things as God?"[4] The charm of the traditional art lies in the experience for a long time, which still have a reservation in life served as a necessary part for people's lives. It is the direction to which our traditional art workers should pay more attention to, for example combining visual art and music through the form of dance drama so that we can provide a multidimensional expression, which is more conducive to the coordinated development of the spreading and promotion of traditional art.

**The Changes of Traditional Culture in the Art of Stages**

Cultural change is defined as a national or inter-national development due to the contact between different ethnic groups in a culture system, ranging from the content to the structure, pattern, style in today’s ethnology. Obviously, the cause of change is nothing more than two reasons, one is the development of the national society, the other is the communication and innovation resulted from external factors through cultural exchanges between the nations.[5] Different from the common stage art, it may have hidden motivations in every word and act, which is not always occur in our life. The ethnic minority art on the stage may lack of original elements, but it magnified the role to audience's perception and understanding. In my opinion, bring ethnic minority art to the stage is conducive to the development of China's ethnic
minority art. Only by keeping a relatively fixed form can customs be inherited in different styles, take *Saerhe* (a kind of funeral dance) in Tujia ethnic minority as an example. *Saerhe* is a grand funeral ceremony for the dead. As a kind of funeral customs in Tujia people in Qingjiang district, the peculiarity lies in that people treat funeral as a happy event, manage to express their sorrow through joy. Tujia people have such sayings, "When one is dead, all the family are dead; people are playing drums and helping to arrange the funeral." It is difficult to see its richness in melody and performance forms in surrounding areas as a kind of folk dance. There are sense of grief no matter in its music, dance and lyrics. *Saerhe*, as an ideological culture, is an important part of China's intangible cultural heritage, whose inheritance is mainly by setting up examples for others with both precept and practice. The lack of the text records caused its lost in the society, which is difficult to avoid and has been the common cultural phenomenon. As a traditional Tujia art form, its inheritance is usually carried by Tujia native language, so that the Tujia language is not only a kind of language, but also a carrier of Chinese regional culture, as well as a splendid Tujia culture. Tujia language is rich in emotional expressions, which has a more subtle distinction in actions and the nature of things. That's the reason why the Tujia language *Saerhe* is more interesting, vivid, winning more visibility and popularity in performance. But in order to promote the funeral dance culture in Tujia ethnic minority, we shall take a more well-known art form or cultural elements to enrich them. The Bashan dance is emerged in this background, which is a new type of collective dance for entertainment produced in 1980s, a type of collective folk dance created, reformed and developed by the Changyang Qin Fachi folk dance workers. But this folk art form only take place on special occasions of funeral, which has a huge limitation on its performance and range. Art workers are anxious about this excellent form of folk art, which can not be widely performed and spread. It was until 1980s that folk dance workers made bold innovations on the excellent folk art form and worked out a set of entertaining square dance to people's joy, hence the Bashan dance has been introduced to the world.

As for the reasons for cultural change of ethnic art changes, we can consider the internal factors from the following aspects, such as minority's separation from its original wild times, its getting rid of the shackles of feudal society and advocating new cultural. Take the former dance drama *The Rustic Ba People* as an example, it is produced in a specific period under the feudal oppression when women enjoys a rather low position in society and unable to resist. While in current time, with the collapse of the feudal society and the equal position that women and men achieved, a social environment has come to an end so that people will no longer live in such an environment. If the unique traditional art was not well-protected and inherited, it will gradually disappear in the near future. The external factor is more obvious, which can be seen from the global economic and political integration, national unity and prosperity and harmony between nations, then we will get the fusion of ethnic art in this environment, which will be experienced and shared by most people, so art tradition on stage will surely change driven by the current environment context. The dance drama we have explored is a spirit of Tujia ethnic minority expressed by traditional concept of marriage, which includes following 8 chapters, namely Mohui (touch the dust), Mamei (scold the matchmaker), Zhijin (brocade), Beishan (carry betrothal presents), Kujia (crying marriage), Shuaikuai (throwing chopstick), Chuanxie (put on shoes), Qiangchuang (grab the bed). The art is a combination of virtuality and reality formed from the traditional wedding customs. It is not a simple copy in the traditional sense, but a break from the traditional concept of imprisonment and obtain new art elements, which can be regarded as the combination of the
Art Trend in Cultural Changes

Artistic Reservation under Impact of the Cultural Collision

We are living in an economic globalization and the informationization age driven by the Four-modernization (modernization of agriculture, industry, national defence and science and technology). It greatly influence people's lives and mindsets, which is also destroy the intangible cultural heritage step by step. To accept the new things and abandon the old ones has been a storm sweeping people's heart. The inheritance and development of the intangible cultural heritage is experiencing a sharp trend. At this time, ethnic cultural workers recognized their responsibility, and are ready to contribute themselves in carrying out in-depth inevitable investigation. Lucjan Malinowski revolution has opened a new era of Ethnology fieldwork, it emphasizes the importance of experiential participation of in-depth investigation. With the introduction of new information flowing and the promotion of the Four-modernization, the development of our ethnic art is inevitable. But how to maintain the original ethnic culture in this era has become the core problem in the process of art heritage. In our study the dance of Tujia Waving Dance which has a broad influence, we found it reflect people's production and life, such as hunting dance is performed by imitating animals activity, including 10 movements, such as to catch the monkey, drag on the tail drag, rhinoceros watching the moon and Eagle grinding flash fin, jumping frog etc. In the later inheritance, the movement waving appears in different dance works, such as The Waving Daughter. The integrated use of traditional elements shows the shy and carefree characters of Tujia daughters, which remains the traditional elements of music and novel form, and will be conducive to the preservation and promotion of the original art cultural.

Nowadays, in the face of the development of the traditional art of ethnic minority, our country also has its protection measures. Facing with the situation that old traditional artists are passing away one by one, the inheritance and protection of Saerhe is imminent. So how to protect this historic folk dance? Enshi Tujia, Miao Autonomous Prefecture and Badong county have implemented some protection measures: the state government allowance for two top Saerhe singers namely Deng Xiwen, Huang Zaixiu every year in Badong County, and honor them for their outstanding contribution to the inheritance of Tujia Saerhe; the art workers in Badong county collect written Qingjiang basin Saerhe for many years and published their research in early 2006; a heritage base was set up in Yesanguan town and many Saerhe teams was organized which gives annual training. People in 75 village of this county can play Saerhe. There are nearly more than 3000 people in the town can play it. At the same time, the county made a lot of research work including make surveys, establish archives and putting these message into the database, in order to further implement the protection. However, as for rare-known but unique folk art, we can find inheritors to further protect them. For example, the movie Shadow deeply records an old artist spirit in facing with the commercial world, even if no one really learn the traditional arts and culture by heart. What he believes is that he must carry the burden of artistic inheritance. We are facing with the impact of multiple modern culture of traditional art. We need to have a strong backing to support the continuation of our traditional art. It is precisely due to such cultural needs that endless works of art will emerge. We are not familiar with the traditional arts because we have never experience the transition in the history, so the crucial role cultural industry chain plays...
is to memorize and spread the classic, thus people can get a better understanding in different ways.

Our country is established for its cultural accumulation. Our culture is spread because of its uniqueness. Only by keeping the original intention can we make our nation enjoy a longstanding position in the world and make constant cultural integration rather than fusion.

**Artistic Flows in Cultural Exchanges**

The world today is undergoing cultural changes between countries and nations. Under this context, our art is also experiencing such changes. When we come to the difficulty to inherit the traditional art, we can learn from modern advanced technology to reserve them by using video, audio etc. At the same time, modern art also has also absorbed the element from national characteristics which achieve a synchronous development.

The development of art is diversified. The art of ethnic minorities in China covers a number of aspects: ethnic music, ethnic minority dance, painting and so on. In order to make a good inheritance of ethnic minorities, we must make flexible change on its characteristics. To be accepted and spread, it should win the popularization in public. How to promote it? We can make an analysis from the following points. The first is to promote cultural awareness of the mass, then to understand. Take music and dance art as an example, music is a kind of auditory art, but with the combination of dance, it will become a visual feast for senses. The crying marriage mentioned is just a kind of music form, which is originated from labor and social practice attributed to a natural reaction to the social life in the specific historical period. But it is hard to promote to the public in a singular form now. Bringing it to the stage can better reproduce the scene and help people better accept this traditional art through dance drama which takes a good use of the art integration. Combine the traditional crying marriage customs with real life through a visual dance can make people better understand the traditional customs and build a multidimensional traditional thinking structure, then we can preserve the traditional culture to its fullest.

But the flow of art does not represent the replacement of art, it represent the coordination of favorable factors. Artistic elements were integrated in the dance *Married daughter*, such as waving hands, crying marriage which show the feelings of the married daughter from various aspects, from the anxiety and joy of waiting to the end of facing the gratitude to her parents. From here, we can deeply see the function of cultural elements in the process of cultural exchanges.

We need to pay attention to the situation that ethnic minorities’ modernization is in consciousness, so when we update the the national modernization, we should focus on its characteristics through education, science and technology. Try to create conditions via multiple channels, art forms to realize culture popularization for the development of ethnic minorities, to put forward material the spiritual civilization construction of the ethnic minority districts, as well as the political and economic development, in order to lay a solid foundation for the development of art in China's ethnic minorities.

**Conclusion**

The foundation of a nation is not a moment but a long-term of cultural accumulation. Its culture gives the reason to the foundation of a nation. At present, there is an imbalance in economic and cultural development in ethnic minorities in our country, so we should enhance the awareness of the protection of traditional art. With the introduction of new information
flowing and the promotion of the Four-modernization, the development of our ethnic art is inevitable. But how to maintain the original ethnic culture in this era has become the core problem in the process of art heritage. In the processing of this era, how to maintain the original national culture without losing mass appeal has become the core of national art heritage. Different from the common stage art, it may have hidden motivations in every word and act, which is not always occur in our life. The ethnic minority art on the stage may lack of original elements, but it magnified the role to audience's perception and understanding. In my opinion, bring ethnic minority art to the stage is conducive to the development of China's ethnic minority art. Only by keeping a relatively fixed form can customs be inherited in different styles.

Cultural integration is a big environmental trend in today's society, during the process, our art will naturally change. In facing with this transitional phenomenon, we should viewed it from two aspects, adapting to the changing part of society ideological as well as making good reservation of the left part of the essence of our cultural. The combination of traditional and emerging multidimensional culture in this era is the key we should pay most attention to.

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Note

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