



Dynamism of Yi ethnic dance at Sichuan China

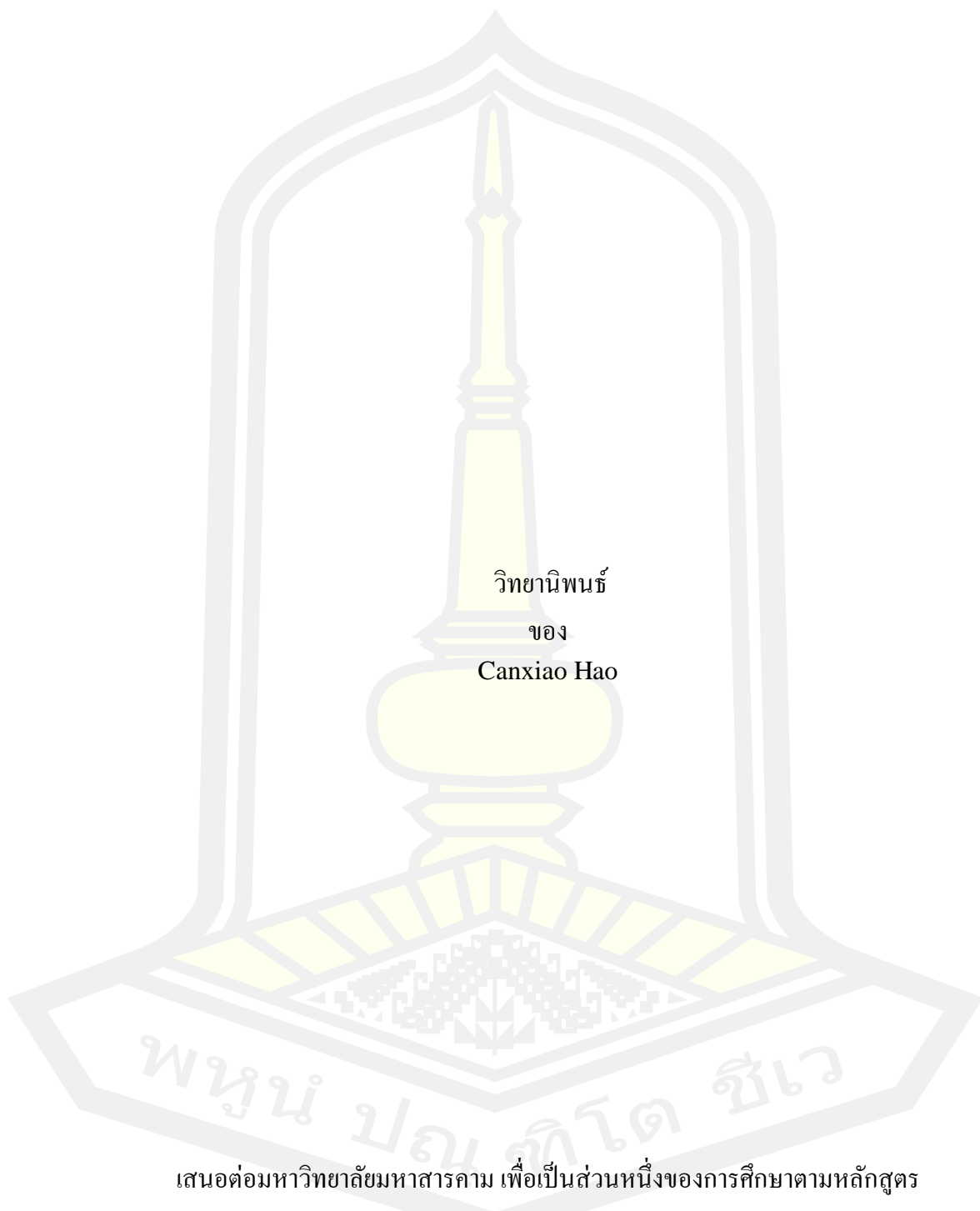
Canxiao Hao

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine Arts in Performing Arts

May 2022

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พลวัตนาฏศิลป์กลุ่มชาติพันธุ์หิฉีฉวน เมืองสีฉวน ประเทศจีน



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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ABSTRACT

This qualitative research aims to study the dance structure of Suni dance and analyzed the dynamism of Yi ethnic dance at Liangshan Sichuan, China. research Methods, That is the information study of documents, field works. In this study, the population are Suni dancers, Yi music and dance teachers, Professional Yi Dancers, etc and Sampling area by Yi minority villages for 10 areas at Liangshan Sichuan, China. Reseach conclusion by descriptived analysis.

The research found that the structure of Suni dance was divided into 3 points ; 1.) Dance movements 2.) Music and Songs and 3.) Costume for dance. In addition, The dynamism of Yi ethnic dance at Liangshan Sichuan, China was effectively to 7 factors ; 1.) Traditional Activities 2.) Tourism 3.) Economy 4.) Education 5.) Art society of Sichuan 6.) Riligious and 7.) Art management

In conclusion, Under the influenced of external factors made the dynamism to the traditional dance of Yi people in Sichuan, China, has changed included The "Suni Dance" of the Yi people at Sichuan, China, has been broken down and may be lost by the rapid economic development and the traditional dance of the Yi people has not been effectively protected. At the same time, the traditional dance of the Yi people in Sichuan, China, has not been effectively developed.

Keyword : Yi minoroty, Yi ethnic dance, Suni dance Dynamism

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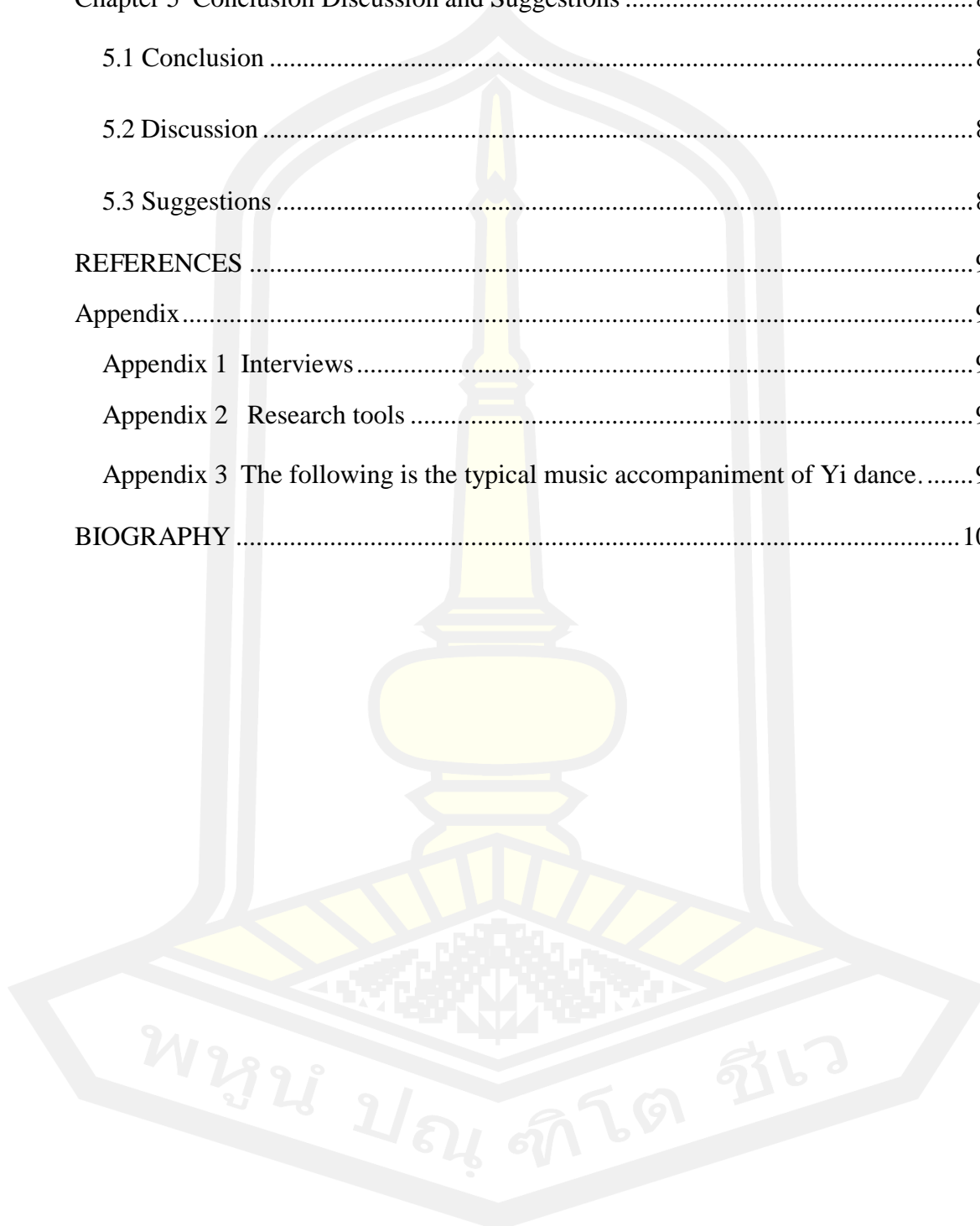
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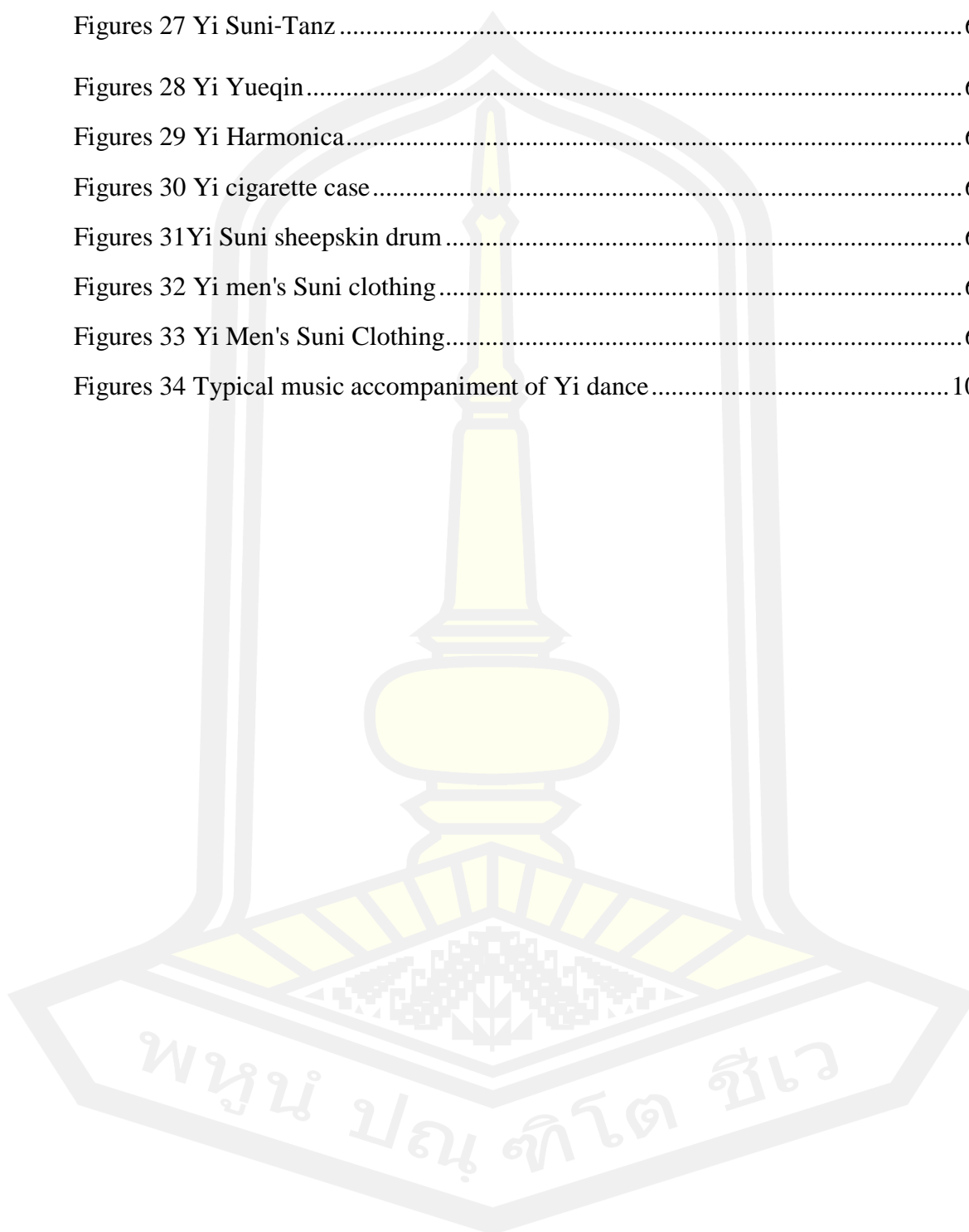
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Chapter 1

Introduction

1.1 Research Background

China, the full name of the "People's Republic of China", was established on October 1, 1949 and is located in eastern Asia. There are 34 provincial administrative regions in China. At the same time, China is also an ancient civilization. It has a long history and splendid culture. China is a unified multi-ethnic country composed of 56 ethnic groups, of which the Han ethnic group is the main ethnic group in China, and the other 55 ethnic groups are Chinese ethnic minorities. In the long process of historical development, various ethnic groups have formed a rich and splendid culture. Dedicated his wisdom to the inheritance and promotion of Chinese civilization.

Sichuan, or Sichuan for short, is located in southwest China and is one of China's 23 provinces. Sichuan Province is a place where many ethnic groups live, and there are three ethnic minority autonomous prefectures. The Yi people mainly live in Liangshan Yi Autonomous Prefecture, Sichuan, and there are other ethnic groups such as Tibetans, Mongolians, Huis, and Lisu peoples who live in Liangshan Prefecture.

The Liangshan Yi people have large, medium and small trousers (clothing: the bottom of the pants) due to the wide variety of Yi ethnic groups in different languages and regions. The regional language of the big trousers, "sunset" native language. The regional language of the middle trousers, the local language of "Shengzha", the regional language of the small trousers, and the local language of "Sodi", so that the dances in each place have their own characteristics and different forms of expression. The Liangshan Yi ethnic dance has a rich ideological background, and the social, religious, and moral concepts of the Liangshan Yi ethnicity are all implicit in their songs and dances. Liangshan Yi people are good at venting emotions, imparting knowledge, expelling ghosts, and comforting the dead by singing and dancing, so that

singing and dancing can achieve contentment, unite the people, calm anxiety, and inspire fighting spirit.

The traditional dances of the Yi minority in Liangshan, Sichuan, China are mainly divided into: "Festival dance", "Wedding dance", "Funeral dance", "Sacrificial dance", "Game dance", "Self-entertainment dance", "Simulated labor dance", etc. It has accumulated rich ideological heritage. The historical background, cultural characteristics, religious beliefs, social concepts, and moral concepts of the Yi people in Liangshan, Sichuan are all latent in their national dances. The Yi people are good at expressing their feelings, imparting knowledge, expelling Sneaky, comforting the dead.

Judging from the book "Overview of Liangshan Yi Autonomous Prefecture", there was also court dance in Liangshan. "From the court of the Nanzhao Dynasty more than a thousand years ago to the Yi chieftains in subsequent dynasties, there are such dances. Such as sacrificial dance, fan dance, peacock dance. Dance, snake dance, welcome dance, etc. This type of dance has many movements of waist twisting, hip swinging, arms and shoulders, and the costumes are more gorgeous. The dancers wear peacock feathers and pearl headdresses. The style is very similar to the dances of Myanmar and Thailand. However, it has not been circulated in Liangshan at present, so from the perspective of the dance forms of the Yi minority that have been handed down to the present, the dance of the Yi minority has been lost in the long river of history.

By comparing the current traditional dance of the Yi people in Liangshan, Sichuan with the records in related literature, the study found that the traditional dance "Suni" dance of the Yi people in Liangshan, Sichuan, China has been lost. Dance culture has not been effectively protected and developed by relevant departments.

The performer of Pi Drum Dance is called Suni-and because Suni dances the witch dance, he holds the Drum Drum, so it is also called "Pi Drum". The sacrificial dance of mankind has a long history, and the Liangshan Yi people's "Suniqie" is no exception.

The props for leather drums-sheepskin drums. The drum rim is made of bamboo; wild sheepskin is used to stretch the drum surface; the drum handle is made of wood. Generally, a sheep's head and a cow's head are engraved on the head of the drum.

There are two to three small copper bells attached to the belt; the drum contains a wild plant pit; the drumsticks are made of bamboo, and some are wrapped in sheepskin around the head and tail of the drumsticks; cowhide tendons are used as the ears of the drumsticks. The Pi Ding of Liangshan can be traced back to before the flood in Xishu. According to the records of "Muse East" in Yi language, Pi Drum Dance first originated in Shimengmengha (meaning from the heavens). A man named Siwu invented Pi Drum. (Zizhong J. Wang, 2012 :4)

Following the national reform and opening up in 1956, China's social economy has developed rapidly, making Liangshan's traffic situation better and better, allowing Liangshan Yi ethnic dance to smoothly exit the Liangshan area, creating a more or less relationship with the art and culture of other regions.

At the same time, the Liangshan Yi ethnic dance was greatly impacted by foreign cultural thoughts, and the original ethnic dance of the Yi ethnic group has undergone earth-shaking changes. During this period, we can clearly see the changes in the ethnic dance of the Yi ethnic group in Liangshan.

Judging from the history of the original dance development of the Yi people, the "Suni" dance of the Yi people has an important influence on the development of the Yi nationality dance. Through its superb dance skills, the "Suni" convinces the Yi people that they are the incarnations of gods, thus making the Yi people's minds are deeply shackled by religion. However, with the rapid development of Chinese society, culture and economy, the Liangshan Yi people's "Suni" skin drum has been passed down to this day, and there are very few people who can master the essence of its dance.

The current Yi "Suni" Pi Drum Dance performers are seriously aging. Because the Yi "Suni" Pi Drum Dance is an exquisite primitive dance of the Yi minority, it

needs unique qualities and can be well controlled after many years of hard work. The "Sunì" dance of the Yi people is facing the severe challenges of this era. If we don't protect it, the "Sunì" dance is likely to be lost in the torrent of history, and the world will lose a kind of intangible culture. National culture. It is also a major loss for China's national culture and art.

This research mainly focuses on the ethnic dances of the Yi people in Liangshan, Sichuan since the national reform in 1956. The investigation is carried out in Liangshan Prefecture, Sichuan Province, where the Yi people live in China. The historical background, cultural characteristics, religious beliefs, and geographical distribution of the Yi people in Liangshan, Sichuan are investigated. Learn about the types and development of primitive dances of the Yi people in Liangshan, Sichuan. Focus on the Liangshan Yi ethnic dance as the survey object. In-depth understanding of the influence of the religious culture of the Yi people in Sichuan Liangshan on the original dance of the Yi people, and sort out the historical changes of the original dance of the Yi people in Liangshan, Sichuan.

1.2 Research purpose

1. Study the dance structure of Sunì dance
2. Study and analyzed the dynamism of Yi ethnic dance at Liangshan, Sichuan China

1.3 Research Questions

1. what changes have taken place in the dance of the Yi minority at Liangshan Sichuan xin 21st century.
2. What is the original structure of the "Sunì dance" of yi people in Liangshan, Sichuan, China?

1.4 Research Significant

- 1.Help people discuss in depth the ethnic dances in different regions of China.
- 2.Sichuan Liangshan Yi ethnic dance has been inherited and protected in China.
- 3.Fully understand the dance culture, form and characteristics of different styles of Yi ethnic dance.
- 4.Enrich and perfect the theoretical research results of Chinese national art research, and provide artistic reference for China's modernization process.

1.5 Definitions

The traditional dance of the Yi minority in Liangshan, Sichuan, China is the most primitive traditional dance in the dance of the Yi minority in China. At the same time, due to the large-scale development of the cultural resources of the Yi minority in the Liangshan area of Sichuan, China, the local government is engaged in the construction of tourism economy in order to improve economic benefits. the development of Yi minority culture has been raised to a certain height. However, in the early stage of development, it was only blindly focusing on economic benefits, ignoring the protection of many traditional Yi minority cultures, so that some of them have historical and cultural value and research value. Art culture was severely damaged.

The traditional dance of the Yi ethnic group in Liangshan, Sichuan, China has undergone serious changes under the impact of foreign culture. The performers of the Yi "Suni" dance are aging. Due to the influence of foreign cultures on the younger generation, the old Yi minority who have this skill cannot find their own inheritors. Therefore, this paper mainly studies the traditional dance of the Yi nationality in Liangshan, Sichuan, China.

Yi ethnic dance

The Liangshan Yi ethnic dance is a manifestation of the traditional culture of the Yi people in Liangshan. It includes the social living conditions, religious beliefs and moral concepts of the Yi people. It is an indispensable spiritual food in the life of

the Yi people. It has enriched the national culture of the Yi people and played an important role in the history of the Yi people.

Dynamism

The Adaptation of Yi ethnic dance in the socio-cultural context in China during times of economic transformation. Society and culture appearing in Liangshan, Sichuan, China.

Suni Dance

"Suni Dance" is the main dance used by the Yi minority at Liangshan to perform sacrificial rituals. The sacrificial ritual activities have accompanied the entire history of the Yi people. In this way, it is not difficult to see the importance of "Suni Dance" in the lives of the Yi people. The performer of "Suni Dance" is called Suni and because Suni dances the witch dance, he holds a leather drum, so it is also called "Pic Drum Dance". At the same time, "Suni" is also an important inheritor and disseminator of the traditional culture of the Yi minority.

Yi minority

The Yi minority is the sixth-ranked minority among the 56 ethnic groups in China, with a population of 9,830,327 in China. The Yi people belong to the alpine minority, and most of the places where they live are in the mountains.

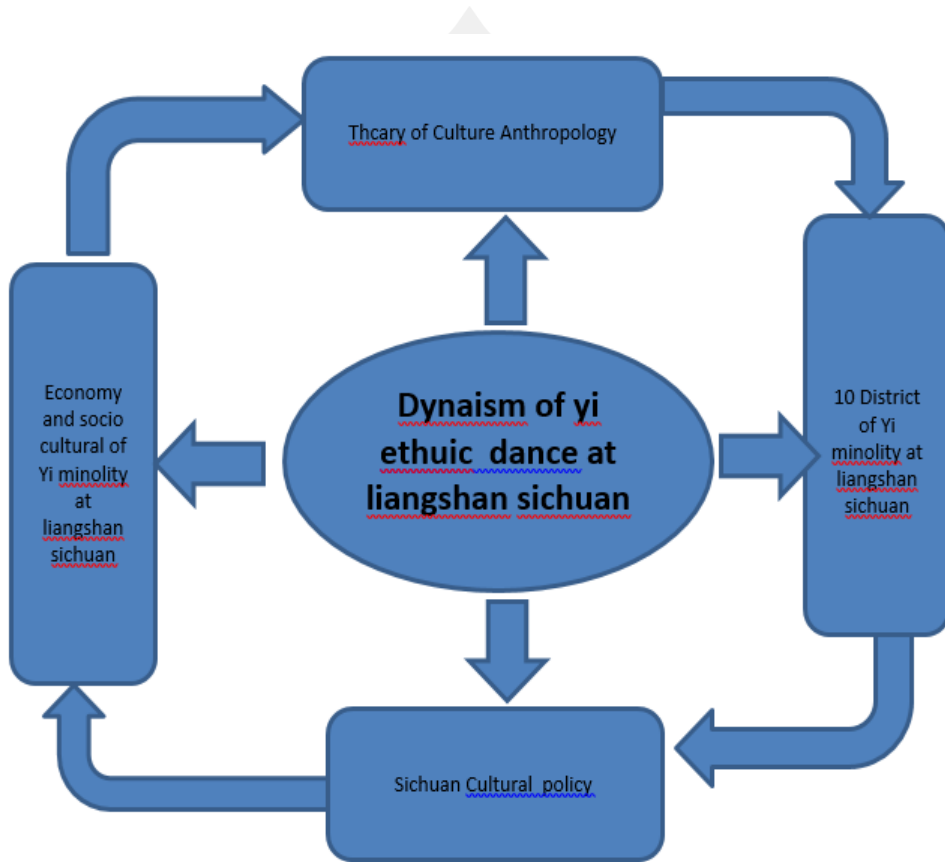
There are many branches of the Yi minority, and there are many different names and self-pronouns in China. The main ones are "Yi", "Black Yi", "Bai Yi", "Red Yi" and so on. "Su" and "Nie Su", Guizhou calls itself "Nuosu", "Na", "Nuo" and so on.

The religious beliefs of the Yi people are basically at the stage of primitive religion. The main beliefs are nature worship, totem worship, and ancestor worship. The Yi people believe that all things have animism.

The Yi minority is a nation that pays equal attention to both civil and military affairs and pays attention to civility and courtesy. Between the old and the young, who is older and who is younger, who is older and who is younger, not only in terms of age, but also according to the age of the father's genealogy butterfly or the mother's genealogy butterfly, and don't make mistakes. In special public occasions, the seats should be arranged according to the number of generations, and elders are not allowed to speak first when they are present. The Yi people have a saying that "the guest is three hundred years old", and when a guest comes, he must give way to the top.

The Yi people have the characteristics of living in large dispersion and small settlements, so the residences of the Yi people in different places are different. However, most of the houses have a fire pit, and the fire does not go out all year round. In addition to being used for heating, lighting, stewing or baking food, it is also a center for gathering friends and guests. Do not step on the pot stone or tripod of the fire pond, and it is strictly forbidden to spit into the fire pond. Barbecue unclean things, and it is forbidden to expose your body beside the fire.

1.6 Conceptual Framework



Figures 1Conceptual Framework
(by Researcher 2021.12. 19)

Chapter 2

Literature reviews

In this chapter, the researchers propose that literature is divided into three main points,

1. Knowledge involving with Yi Minority dance at China
Introduction to Yi culture in China
2. Cultural area of study
3. Research related

The researchers will describe the literature in detail in the following three topics

2.1 Knowledge involving with Yi Minority dance at China Introduction to Yi culture in China

The Yi people are an aboriginal people in the great southwest of China. Mainly distributed in Sichuan, Yunnan, Guizhou, Guangxi and other places in China.

The Yi minority was originally a matriarchal clan society, and after a long history of changes, it has become the current patrilineal clan society.

Writing is the greatest invention of mankind and one of the most important symbols of civilization and nation formation. The Yi minority is one of the first ethnic groups to invent writing in human history. As early as the prosperous period of their matriarchal society, the ancestors of the Yi minority invented and created the pictorial script as a communication tool, which is called "writing and shadowing". After that, the pictorial script developed into pictographic characters, and

then pictographic characters evolved into ideographic Yi characters. (Wang Tianxi and Zhang Xinchang, 2012 : 113)



Figures 2 Map of China

(Online) Available from <https://www.163.com/dy/article/GCQDENL10518TC0V.html>
2022.3.13

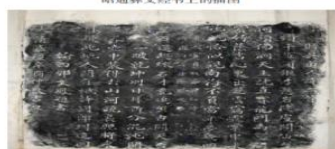
Chinese Yi culture



2011彝文书



昭通彝文书上的插图



清代彝族诗人郑文凤诗文碑拓片



昭通彝文碑拓片

Figures 3 Yi minority script

(by General History of the Yi minority in China Volume 2 by Wang Tianxi and Zhang Xinchang ,2012 ; p.19)



Figures 4 Yi minority script

(by The General History of the Yi minority in China Volume 3 by Wang Tianxi and Zhang Xinchang , 2012 ; p.20)

By reading the general history of the Yi minority in China, we can understand that the Yi minority has its own writing and language. Yi has developed into a mature script in a very long time, and it has its own rules of character creation and grammar. It is worth noting that from the structure of the characters to the order of strokes in the Yi language, it is adapted to people's physiological habits. The Yi-language classics that have been handed down to this day are all from top to bottom, from left to right, ligatures into sentences, sentences into paragraphs, and paragraphs

into chapters. It writes, looks, and reads quite smoothly. With the progress of society and the development of science, the material carrier of Yi language has successively included leaves, bamboo chips, animal bones, animal skins, and paper. The ancestors of the Yi nationality used these material carriers to leave extremely valuable ancient Yi documents to later generations. The earliest ancient Yi literature is the Rock Danshu.

Through investigation, we developed the characters of the Yi people, also known as "Cuanwen" and "Cuanwen". Many books in the Ming and Qing dynasties say that this type of writing is "like a tadpole" and "one thousand eight hundred and forty letters". The carrier forms of Yi documents that have been passed down and survived in the Yi area mainly include rock books, cloth books, leather books, paper books, tile books, wooden slips, bamboo slips, bone carvings, wood carvings, gold and stone inscriptions, seals, etc. Most of them are paper Book. According to the paper and the date of the transcription of a very small part, it can be seen that most of the Yi documents were formed in the Ming and Qing dynasties.

Yi is an ideographic script. Yi writing was very inconsistent before the 1960s. In 1975, the Sichuan Yiwen Standardization Work Conference discussed and approved the "Sichuan Yiwen Standardization Plan", which was officially approved by the State Council in 1980.

The Yi language belongs to the Yi branch of the Tibeto-Burman family of the Sino-Tibetan language family. The Yi language in China is divided into 6 dialects in northern, eastern, southern, southeastern, western and central regions, including 5 sub-dialects, that is, the eastern dialect is divided into the Yunnan-Guizhou sub-dialect, the northeastern Yunnan sub-dialect and the Panxian sub-dialect; The dialects are further divided into northern sub-dialects and southern sub-dialects. Also divided into 25 local languages. The northern dialects are distributed in the big and small Liangshan areas of Sichuan, the eastern dialects are distributed in Guizhou and

northeastern Yunnan, the southern dialects are distributed in Yunnan and Guangxi, and the other three dialects are distributed in Yunnan. Use population of about 4 million.

Yi food culture

The food culture of the Yi people has a long history, and the formation of food customs is deeply restricted and influenced by agriculture, handicrafts, medicine, literature, crafts and etiquette customs. Its characteristics reflect the rich connotations of national psychology, natural conditions, production conditions, and living standards in the custom area. In the Qing Dynasty, due to the lack of relevant materials, we could only use techniques based on the collected sporadic data to get a glimpse of the Yi people's diet and customs. (Wang Tianxi and Zhang Xinchang, 2012 :459)

By looking through relevant materials and current visits and surveys, we can understand that the current Yi people mainly eat potatoes, corn, buckwheat, rice and other staple foods. Non-staple foods include meat, beans, vegetables, seasonings, and beverages. Meat food is dominated by cattle, sheep, pigs and chickens, and it is necessary to kill animals to entertain guests. Killing cattle is the most expensive, followed by sheep and pigs. Soybeans are mostly soybeans, broad beans, bowl beans, etc. One of the ways of eating soybeans is called "Duraba" by the Yi people, also known as "Yi bean curd".

The seasoning category mainly collects three kinds of wild plants, one is the leaves of "Halagu", the other is the roots and flowers of the arbor "Muku", and the other is the root of the herb "Cipicek". All three plants have peculiar scents.

Beverages are mainly wine, and the Yi people treat guests mainly with wine. Yi proverbs say that "the Han people value tea, and the Yi people value wine", "if you have wine, you will have a feast. of attention. The wines of the Yi people mainly include altar wine (also known as sipping wine), barrel wine, and water wine.

The meat is mainly pig, sheep and beef. It is mainly made into "tuotuo meat", beef soup pot, sheep soup pot, or roast sheep and piglets. Deer, bears, blue sheep and wild boars obtained from hunting are also supplements to daily meat. In addition, the mountains are also rich in mushrooms, fungus, chicken (soil + from), walnuts, and vegetables produced in vegetable gardens, making the sources of B-group vegetables very extensive. In addition to fresh eating, most of them must be made into sauerkraut, and sauerkraut is divided into dried sauerkraut. There are two kinds of pickled cabbage and pickled cabbage. Cook sauerkraut in boiled meat soup and add a little pepper, which can relieve oiliness, thirst, hangover, and relieve mild food poisoning. Every meal is a lot. Another dish known as "Doraba" is also the most common folk dish. When making "Doraba", the soybeans are first ground into pulp, and the pulp and residue are cooked together with sauerkraut, which is delicious.

Yi Religious Culture



Figures 5 Yi religious instruments
(by Researcher 2021.12. 19)



毕摩诵经作法



苏尼驱鬼



十二张桌子叠成的石屏祭大竜祭台



毕摩法具



彝族葬礼插幡与摇钱树

Figures 6 Yi religious figures
(by The General History of the Yi minority in China Volume 3 by Wang Tianxi and Zhang Xinchang , 2012 , p21)

During the period of the Republic of China, the primitive religions in the Yi society still remained, and the belief in Taoism and Buddhism was still flourishing, and Christianity, which had been passed down to the dance area since the end of the Qing Dynasty, had been widely spread among the Yi people.

Totem worship is a kind of religious belief in primitive society, which originated in the matriarchal clan commune period of human society and existed in all parts of the world. The ancestors of the Yi minority derived many totem objects along with the branch of the clan. In the period of the Republic of China, there were still extensive totem remains in the Yi society. Before and after the outbreak of the Anti-Japanese War, with the emergence of the frontier crisis and the westward migration of a large number of cultural institutions, many inland experts and scholars gathered in the southwest. (Wang Tianxi and Zhang Xinchang, 2012 : 404)

Through the investigation of relevant data, we found that the present Yi minority religious beliefs are basically still in the stage of primitive religion. Now the main religious beliefs of the Yi minority can be divided into nature worship, totem worship, ancestor worship and so on.

The Yi priest "Bimo" and the sorcerer "Suni" have a certain influence in the Yi area, and this situation is more prominent in the Dalian and Xiaoliang Mountains adjacent to Sichuan and Yunnan. In Yunnan, Guizhou, and Guiyi districts, in addition to retaining the primitive religious beliefs inherent in the ethnic group, Taoism and Buddhism are also popular in some areas. Since modern times, Christianity and Catholicism have also been introduced into minority areas of the Yi ethnic group.

The Yi people's worship of nature comes from the concept of animism. Due to the low productivity in the past Yi areas, people lacked the ability to control nature, so they regarded everything as a spiritual thing, with the same life and will as human beings. This worship of nature developed at the same time as the worship of the human soul. The Yi people believe that the soul is attached to the body at birth, and the soul leaves the body and exists after death. From this concept of soul, it is inferred that everything in the world has a soul, and their activities or natural phenomena are regarded as the result of the soul's domination, thus forming the worship of nature. It generally exists in the Yi society in the form of folk beliefs. There

are mainly sky worship, earth worship, water worship, stone worship, fire worship, mountain worship and so on.

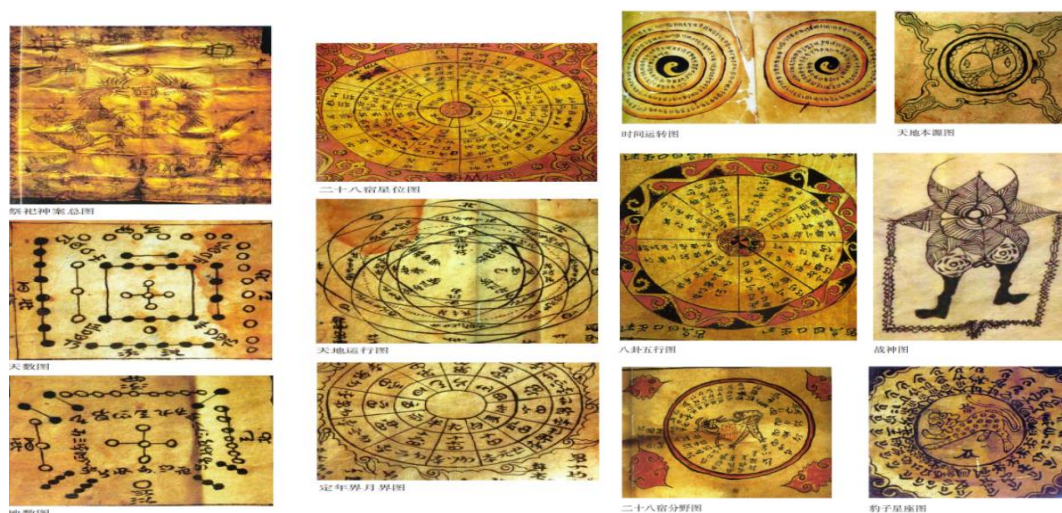
The Yi people believe that the human soul is immortal. During life, the soul is attached to the body, and after death, the soul exists independently; or it dwells on other things; Such free spirits are called ghosts. According to legend, in the past, each Yi people had three names, which represented three souls. After death, one of the souls was guided by Bimo (priest) into the "heavenly kingdom"; one lived in the tomb with the bones; worshipped by descendants. They believe that the ghosts transformed by these three souls are in charge of people's life, old age, sickness and death, good and bad luck. Ghosts are further divided into three categories: good ghosts, evil ghosts, and both good and evil. Good ghosts are gods, and the spirits of deceased parents are good ghosts. Therefore, they attach great importance to ancestor worship. It is mainly manifested in the re-burial ceremony and the worship of ancestors.

The Yi people believe that souls still exist after the death of their ancestors, which can bring blessings and misfortunes to the living, so they worship them and pray for their blessings to their descendants. The Yi people believe that there are three souls after death, one of which guards the crematorium and tomb, the other returns to the ancestral realm to gather with the ancestors' souls, and the other at home to worship the ancestors' spirit tablets. But no matter which soul, its safety or not is related to the prosperity and fortune of future generations, so it is necessary to pray for the protection of ancestors. The ceremonies of calming the spirit and sending spirits are two important ancestor worship activities popular in the Yi people. The reassurance ceremony is held on an auspicious day a few days or months after the funeral and is presided over by Bimo.

The ceremony includes several procedures for selecting spirit bamboo, recruiting spirit and attaching bamboo, making spirit plaques, offering medicines to cure diseases, and offering sacrifices to spirits. Sending spirits is to send the ancestral spirit tablets enshrined at home to the ancestral spirit cave of the same clan in the

wild. The ceremony of sending the soul is the most solemn. After the delivery time is determined, relatives and friends should be notified. After hearing the news, relatives and friends should bring cattle, sheep, pigs, wine and other gifts to participate. The most important activity in the sending of spirits is a series of religious ceremonies held under the auspices of Bimo, each of which has a certain meaning.

Yi astronomical calendar culture



Figures 7 Yi astronomical calendar
(by The General History of the Yi minority in China Volume 3
by Wang Tianxi and Zhang Xinchang ,2012 ; p16-17)

In ancient times, the ancestors of the Yi people have created and used different calendars in different times and regions. Among them, there are the December calendar, the eighteenth calendar, etc., but the most scientifically significant is the October solar calendar. In the 1930s and 1940s, scholars and experts from the Western Chinese Academy of Sciences and Yunnan Anthropology found out that the Yi minority had used a special calendar in the history of the Yi nationality-the October solar calendar. After the 1980s, Liu Yaohan, Chen Jiujin, Lu Yang and other

scholars have conducted more in-depth research on it. (Wang Tianxi and Zhang Xinchang, 2012 : 121)

According to the records of ancient books in Yi language and related books in modern times, the astronomical knowledge of the ancient Yi people is quite rich, and there are many kinds of calendars, including solar calendar, lunar calendar, and yin-yang calendar; there are 18 months a year, 12 months a year, and other There are 10 months a year. Due to the different living areas of the Yi people, the observation of celestial phenomena will be somewhat different, and most of the current Yi people live together with different ethnic groups and influence each other. Therefore, it is natural for the same ethnic group to have multiple calendars.

The Yi October solar calendar is a year with 10 months and 36 days in a month. After the end of 10 months, add another 5 to 6 days as "New Year's Day". Usually, the New Year's Day is 5 days. Every 3 years, the fourth year's New Year's Day adds one day to 6 days. The average is 365 days per year. Astronomical observations are based on the sun. When the sun's motion reaches the southernmost point, it is the winter solstice, and when it reaches the northernmost point, it is the summer solstice. At the same time, pay attention to observe the operation of the Big Dipper in the evening. The handle of the Big Dipper is directly down (south), which refers to the Great Cold, and the Yi people have determined the "Xinghui Festival This determines the "torch festival

Residential culture of the Yi people in China



Figures 8 Yi folk houses
(by Researcher 2022.01)

Through relevant investigations, we found that the current Yi dwellings have some differences in their living culture due to different regions. E.g:

Liangshan Yi dwellings are "tile houses"

The northern and central parts of Guizhou and Yunnan are "earth palm houses", "square watchtowers", "stacked wooden houses" and "Xiadian houses"

Guangxi and eastern Yunnan are "dry column" dwellings.

The Yi villages generally live in groups, mostly on the hillsides, which are surrounded by mountains and rivers, sunny and sheltered from the wind, with lush trees, fertile land, and open terrain, which are conducive to farming and grazing and military defense. They live in scattered places in the high mountains, and in the mid-mountain and river valleys. A blood family gathers together to form a natural village, ranging from a few households to dozens of households.

According to Yi custom, the son needs to build another house after marriage, and the parents live with the youngest son. The building materials of the "tile house" are very simple, most of which are mountain grass, bamboo, wood, sand, stone, etc., and few bricks and tiles are used.

The valleys are slightly different from the alpine regions. Most of the river valleys are earthen houses, with earth as walls and wood as shingles, with wooden boards for internal partitions, and wooden tenons for the connection of beams, columns and rafters. Bamboo walls and slabs are often used in alpine areas, and bamboo walls are also used for internal intervals. The beams, columns and rafters are mostly made of bamboo or bamboo and wood, and bamboo strips and vines are often used for binding. The slabs are compacted with stones, and the floor is generally rammed earth.

Brick and tile houses have been generally built in today's Yi areas, and in some places, buildings with ethnic characteristics in appearance and very modern interior decoration have been built.

Chinese Yi social customs and culture



Figures 9 Yi festival
(by Researcher 2019.08)



Figures 10 Yi festival
(by Researcher 2019.08)



Figures 11 Yi festival
(by Researcher 2019.08)

The Yi people have common festivals such as the Torch Festival, which are common to the whole nation, as well as festivals such as "February 8th" which are popular in a wide range of areas. There are also festivals such as the competition costume festival and the dance festival, which are only spread in a small area, but with strong national characteristics. festival. At the same time, due to the cultural exchanges between various ethnic groups, the Yi people in many regions also celebrate the Lantern Festival, Qingming Festival, Dragon Boat Festival, Ancestor Festival, Mid-Autumn Festival, Winter Solstice Festival, Lantern Festival, Temple Fair and other festivals)(Wang Tianxi and Zhang Xinchang, 2012 :456)

According to the records of relevant materials and the investigation of the current festival activities in the Yi area, the festivals in the Yi area include agricultural festivals based on agricultural production; sacrificial festivals based on worshiping gods and ancestors; some are commemorating heroes and major events. There are festivals to commemorate the Lord; there are festivals that focus on celebrating harvests and victories; there are social entertainment festivals that focus on singing, dancing, and opera activities. The main festivals are:

Year of the Yi minority: The Year of the Yi Nationality is a grand traditional festival of the Yi nationality in Sichuan, Yunnan and Guizhou. It is called "Kushi" in Yi language. The time of the New Year varies from place to place. Generally, auspicious days are selected for the New Year from October to the middle and late November of the lunar calendar every year.

Torch Festival: It is a traditional festival of the Yi nationality. During the festival, people dressed in costumes gather on the flat dam or gentle slope near the village, singing, dancing, horse racing, bullfighting, sheep fighting, wrestling, beauty pageants, etc. The content of the activities is colorful and lively. In the morning, people would kill animals to sacrifice to their ancestors; in the evening, they would swim around the crops with torches, meaning to burn the pests and pray for a good harvest.

In addition, the Yi people in western Guizhou and eastern Yunnan celebrate the Mountain Festival on the third day of the third month of the lunar calendar; the Yi people in Shiping, Yuanyang and Weishan in Yunnan celebrate the Dragon Festival twice a year, the first on the first day of the second month of the Xia calendar. This is the day of the dragon. For the second time, before the autumn harvest, it is called "forfeiting the dragon", which means to thank the Dragon King for the rain and dew; the Yi people in Chuxiong, Yunnan hold a flower arrangement festival every year on the eighth day of the second lunar month to wish happiness and health and the prosperity of the six animals. The Yi people in Napo, Guangxi and Funing, Yunnan hold the Bow Jumping Festival in the fourth month of the lunar calendar, and the third month of the lunar calendar is the forest protection festival of the Yi people in Longlin, Guangxi

The marriage relationship is the vertical and horizontal coordinate point of the Yi social structure. Vertically, marriage can make one's own ministries, departments, branches and family cells continue, increase and expand; horizontally, marriage can establish a close social network between ministries, departments, branches and families. The Yi people are monogamous, but high-ranking people are often polygamous. Because of multiple wives and multiple children, they can enrich and expand their level of strength (Wang Tianxi and Zhang Xinchang, 2012: 117)

The characteristics of Yi marriage are intra-ethnic marriage, extra-family marriage, hierarchical intra-marriage, preferential marriage to aunts and uncles, and forbidden marriages to aunts. This characteristic is most prominent in the Liangshan Yi area. Before the founding of the People's Republic of China, if an interracial marriage was found, the customary law required execution or expulsion from the family. Intermarriage within the family is strictly prohibited, and intermarriage of the same clan and surname is considered incest, and offenders are punished by death. Intermarriage is strictly enforced. Intermarriage is prohibited between the ruling class's Zimo and Nuohe and the ruled class's Qunuo, Ajia, and Xiayi. Extramarital

sexual relations are also strictly prohibited. Violators will be sentenced to death. Qu Nuo and Ajia do not intermarry, but the restrictions are not as strict as the former. The main difference is between the descendants of the Yi ethnic group and the descendants of the non-Yi ethnic group. Lower its level as a penalty. In traditional Yi marriages, there is the custom of transferring houses. After the husband of a fertile woman dies, the children must be passed on to the deceased's siblings or close relatives and nephews. If there are no children in the Yi family, the family has the right to distribute their property, which is called "eating and dying". After the founding of the People's Republic of China, the restrictions on intra-ethnic marriage and intra-class marriage have been broken. Young men and women of the Yi minority fall in love freely on the basis of feelings.

Overview of Yi culture at Sichuan



Figures 12 Sichuan map
Available from

<https://baijiahao.baidu.com/s?id=1668093468163541985&wfr=spider&for=pc>

The Yi people in Sichuan are mainly distributed in Liangshan Prefecture, Sichuan Province, Mabian County and Ebian County, Leshan City, Sichuan Province.

Daliangshan refers to the area centered on Liangshan Prefecture.

Xiaoliangshan belongs to Leshan, Yibin area. There are four counties in Xiaoliangshan, namely Leibo (Liangshan Prefecture), Mabian (Leshan), Pingshan (Yibin) and Ebian, referred to as "Lei, Ma, Ping, E" for short. The place is called "Xiaoliangshan", which is Xiaoliangshan in Sichuan. It does not mean that Daliangshan is big and Xiaoliangshan is small. There is a proverb that says "Daliangshan is small, and Xiaoliangshan is big", which means that the mountains of Daliangshan are relatively gentle, and there are some inter-mountain basins, on the contrary, the mountains of Xiaoliangshan are very steep.

The languages of the Yi people in Sichuan are mainly divided into four types, namely (Adu, Shengzha, Sodao, Rinuo),



Figures 13 Sichuan Liangshan Yi beauty pageant
(by Researcher 2019.08)

Sichuan Yi costume culture



Figures 14 Yi men's clothing
(by Researcher 2022.04)



Figures 15 Yi women's clothing
(by Researcher 2022.04)

There are more than 1,000 kinds of costumes of the Yi minority in Liangshan, most of which are hand-sewn, with exquisite craftsmanship and ingenious composition. Various patterns are closely related to real life and have distinct ethnic characteristics. Its flower making process mainly includes cross-stitching, applique and embroidery. The main patterns are sun, moon and stars, mountains and rivers, flowers and leaves, fire sickles and so on. Among them, the clothing of Zhaojue County is the most representative. In 2005, Zhaojue County held the first Bi Nationality Costume Festival, which well explained the charm of Liangshan Bi Nationality Costumes. (Wang Tianxi and Zhang Xinchang, 2012 :231)

According to relevant surveys, the clothing colors of the Yi people in Sichuan are mainly closely related to the nature worship, production and life of the Yi people. Its formation is determined by the natural conditions of the environment, people's aesthetic psychology, customs and culture in the long-term social life of the Yi people. There are many kinds of clothing of the Yi people in Sichuan, mainly including wedding clothing, mourning clothing, priest clothing and other clothing with different uses. There are also differences in gender, age, festival clothing, and daily clothing. Therefore, Yi costumes can be said to be the Yi culture worn on the body, and the crystallization of the cultural history and wisdom of the Yi people.

The colors in the clothing of the Yi people in Sichuan fully reflect the unique aesthetic concept and cultural heritage of the Yi people, which are closely related to the history, culture, living environment and religious beliefs of the Yi people. Black, red and yellow are the three main colors of Yi people's clothing, and they express their beliefs and concepts through colors.

In the color view of the Yi people, black is the most noble and the most popular, black symbolizes the land and harvest; while red comes from the Yi people's dependence on fire, the fire pond is a very important part of the life of the Yi people;

Yellow represents vitality. Favoring black, liking red, and loving yellow are the main color tendencies of the Yi people. In addition, different colors also distinguish

the different classes of the Yi people. The Yi people value black as the most valuable. In the slave society with strict hierarchies and great disparity between the rich and the poor in the past, only the nobles could wear black clothes to show their dignity. Secondly, there are strict regulations on the use of materials, colors and styles of clothing. The identity level distinguished by color is a unique living habit of the Yi people, and it also has a great impact on the contemporary Yi people's clothing concept.

Sichuan Yi clothing is mainly divided into three different clothing areas due to the different sizes of trousers.

The first is the Japanese clothing area represented by Meigu, also known as the "big trousers area" because of the wide trousers of men's clothing

The second is the Shengzha Tu language clothing area represented by Xide, also known as the "middle trousers area"

The third is the Suodi language clothing area represented by the cloth mop, known as the "small trousers area"

In the large trouser leg area, men's clothing is simple, elegant and suitable. On the other hand, young women tend to wear tight and gorgeous clothes, and like to wear beeswax beads and silver earrings and collars.

In the middle trousers area, both men and women wear white, black and blue fringed charwas, and their clothing is mainly black and blue. Among them, the young men's clothes are beautiful with tight sleeves and narrow sleeves, and the shoulders, front and hem are all decorated with colored cloths with fine tooth stripes. Middle-aged and elderly men's coats are divided into two fronts and large fronts, which are generally wider and neither trim nor embroidered. The body of the young woman is longer than the knee, the sleeves are narrow, the waistcoat is decorated with beautiful patterns, the armband and the hem are decorated with rabbit fur, and the top of the head is in the shape of a tile cover, mostly with several layers. The most obvious

difference between an underage girl and an adult woman is the silver medal. The underage silver medal is nine bubbles of silver jewelry, and the adult is seven bubbles.

In the small trouser area, men's clothing is characterized by a large waist and a wide crotch, while the trousers are very small. Men usually wear chaerwa (felt) sewn from sheepskin, wrap heads, and hold heavenly Bodhisattvas. They do not tie hero knots like in other districts. Women's clothing is often shorter than the navel, and the skirts are mostly made of wool, which is heavy in texture and good in breathability. Except for the pleated skirt, the skirt has no or few pleats.

Sichuan Yi food culture



Figures 16 Yi food
(by Researcher 2021.12)

In today's Sichuan Yi area, the etiquette of receiving guests is mainly determined by the economic situation of each family, and at the same time it depends on what kind of guests are received. Most of the guests are entertained by killing chickens. The head of the chicken is presented to the guests to show respect. Although the chicken is killed for the guests, it should not be eaten too much. People eat chicken heads and necks. Chicken livers and stomachs should be dedicated to the elderly, and chicken legs should be dedicated to children. When entertaining distinguished guests, pigs or sheep are usually slaughtered. Sometimes when multiple distinguished guests arrive together, in order to show respect, pigs and sheep must be slaughtered in pairs, but all the meat to be entertained is cooked in lumps of meat or even soup. When a very respected guest comes, they will kill cattle to entertain them, but there are not many families who kill cattle to entertain guests. Generally, it is the mother's uncle's family who comes and there are many people who kill cattle to entertain guests.

When entertaining guests, if the pig is killed, half of the pig's head, along with some lumps of meat and buckwheat cakes, are to be given to the guests after the meal; On the other hand, the cow will send the meat on the hind leg of the cow, weighing about 5-15 catties, to the guests to take away after the meal. However, the guests must give the pig head or sheep fan meat or beef hind leg meat presented by the host's family to a family whose hostess has the same surname as himself.

Among the special foods in the Yi nationality region of Sichuan, Tuo Tuo Pork is the most famous. "Tuo Tuo Meat", as the name suggests, looks like "Tuo Tuo". The Yi people put the meat in a dustpan, and a piece of meat is the size of a fist. The characteristics of Tuo Tuo Meat are that the fat meat is not greasy, the lean meat is crisp and tender, the meat is fragrant and delicious, the Tuo Tuo meat taste is special, and it is a natural and less polluted national characteristic food. Today, when people pay attention to eating, Tuo Tuo meat shows the original taste of pork, which reflects the traditional food culture of the Yi minority

Sichuan Yi lacquerware culture

Sichuan Yi lacquerware is a folk handicraft developed on the basis of the ancient tableware of the Yi minority with a history of thousands of years. While retaining the original and simple style, the lacquer art and decoration technology boldly borrows and adopts modern scientific and technological achievements, making it more and more mature. Its products include traditional tableware, wine utensils and newly developed tea utensils, tourist souvenirs, modern interior decoration utensils and other products. "Nationality, handicraft and high taste" are its main characteristics.



Figures 17 Yi lacquerware

(by. General History of the Yi minority in China Volume 4 by Wang Tianxi and Zhang

Xinchang ,2012 ; p.15-16)



Figures 18 Yi lacquerware
 (by. General History of the Yi minority in China Volume 4 by Wang Tianxi and Zhang
 Xinchang ,2012 ; p.15-16)

Sichuan Yi Religious Culture



Figures 19 Yi Bimo
 (by Researcher 2020.12)



Figures 20 Yi bimo
(by Researcher 2018.04)

Bimo is a transliteration of Yi. "Bi" means the person who presides over various religious sacrifices, and who recites the scriptures or chants when exorcising ghosts and disasters. "Mo" means mother, teacher, and wise man. Due to the differences in Yi dialects or free translations in different places, Bimo is called by various names in Chinese historical chronicles, ancient books in Yi language and in various Yi districts. White horse, white end, must be ground. Penmu, Baila, Boumu, Boumo, Shibo, Lamo, Aqi, etc. (Wang Tianxi and Zhang Xinchang, 2012 : 47)

Bimo is a priest in the traditional religion of the Yi people in Sichuan. In Yi language, "Bi" means praying and chanting sutras when holding religious activities, and "Mo" means elder or teacher. Bimo has been around for a long time. According to Yi legends, the earliest Bimo family was the family of "Shi Zi Shide", and later families such as "Liang Lin" and "She Tongue" became Bimo. There are two famous Bimo in the legend, Abdulpo and Biashila, who are famous for their powerful mana. According to legend, Bimo was originally held by Zimo, the highest ruling class of the Yi minority, and then by the Nuohe class, and then passed on to the Qunuo class of the ruled class. Before the founding of New China, Bimo in the Zimo class was

very rare. There are also only a few families in the Noh class who are engaged in this business. A large number of Bimo are held by Qunuo. The famous Qunuo Bimo family includes "Jike", "Shama", "Qubi", "Ayu", etc. These families are hereditary Bimo families with a long history.

Bimo culture is jointly created and inherited by Bimo and the Yi people of Sichuan, with scriptures and rituals as the carrier, gods and ghosts and witchcraft rituals as the core, scripture recitation or oral chanting as the means, sacrificial objects as the medium, and involves and A special religious culture that includes the social history, philosophical thought, ethics, literature and art, astronomy, geography, medicine and health of the Yi people. As the cornerstone and core component of the Yi culture, the Bimo culture is broad, profound and all-encompassing. It involves all aspects of Yi culture, and has a wide and far-reaching impact on the production and life of the Yi people in Sichuan, and defines the psychological flow and value orientation of the Yi people in Sichuan. As a professional religious priest, Bimo takes "initiating memorial services, creating characters, establishing ordinances, setting up laws, beginning of culture, and beginning of ritual preparation" as his responsibilities. In the long history, he has continued to inherit the language of the Yi people in Sichuan. Characters regulate the ethics of Sichuan Yi society and publicize Sichuan Yi culture. As a cultural master, Bimo has played an irreplaceable role in the production and life of Sichuan Yi people.

Since the development of the Yi people, their folk dances are very rich, most of them are self-entertainment dances, and most of them are square dances. During the slack season of the Yi people, on the moonlight and clear nights during the slack season, when there are weddings or funerals in the stockade, or celebrating the harvest year, or at temple fairs, people play the moon qin, sanxian, reeds and flutes, sing and dance, singing and dancing. It is full of agile, optimistic and enterprising life atmosphere, with strong national characteristics

According to the survey on the daily life of the Yi people in Liangshan, Sichuan, we can also see traditional dances that have been passed down for thousands of years, such as harvest season, lively weddings, funerals to send off the elderly, and days to pay homage to ancestors, etc. What needs to be explained here is that some scholars have divided traditional Yi folk dances into "festival dance", "wedding dance", "mourning dance", "sacrificial dance", "game dance", "self-entertainment dance" and "simulated labor dance" according to their uses. "Wait. Here, I divide the traditional Yi folk dances into: "tread songs", "twirling dances", "foot dances", "samurai dances", "skin drums" and so on.

Tread songs

"Treading songs" dances refer to simple songs and dances in which dancers walk while stepping on a song. Such dances that we can see today include: "Duolehe Dance", "Dal Damuya", "Song of Offering Wine", "Ayia Branch" and so on.

Swirl dance class

"Spin dance" refers to the singing and dancing in which the dancers hold the shawl and swirl while singing. This type of dance (singing and dancing mostly occurs at weddings or funerals. Sometimes, they also dance while reciting white words, and both men and women can participate. Dancers often hold a shawl or even hold a wine glass in one hand, while rotating and changing positions, while singing. Sometimes they rotate One or two circles, sometimes several circles in a row, depending on the

length of the lyrics and the melody, and people squat and turn naturally during the rotation. The felt dances with you, like a roc spreading its wings, with a deep charm. Under the flickering light, The lingering singing surrounds the beams and courtyards of the dam, and the blue and white felts are spinning and flying, as if the elves are singing and dancing.

The swirling dances that can still be seen in the Yi area today are: "Amonija", "Zuo", "Juechi", "Asmomo Zuo", "Alevardushi", "Ishiwuge", "Amoa" Ni" and so on. These dances have different names because of the different singing content; however, the dance forms and the use of blankets are all the same.

Drums

Drums refer to the dances of the Yi wizards (Suni, Moni). "Sheepskin Drumming" is a dance performed by the Suni (shaman) of the Yi nationality in Liangshan when they pray for people and exorcise evil spirits to the sick. The dancer holds the drum in the left and the drumstick in the right, reciting words in the mouth, spinning and jumping while beating the drum. The dancer shakes the shoulders back and forth rapidly, and then shakes the whole body, or squatting or half-squatting, jumping vertically to the left and right, or jumping up. Suck legs from time to time to jump back or fall to the ground and turn around, etc. Piqu has many movements, rhythms and techniques, and is a rare cultural heritage of the Yi people.

Foot dance class

Foot dance refers to the dance that is mainly based on foot movements. Such dances include "Anti-foot Dance" and "Tip-foot Dance", which are often entertained at festivals, weddings, funerals, and gatherings. "Anti-foot Dance": popular in Xide, Yuexi, Butuo and other regions in Sichuan Province, there is no musical instrument accompaniment or singing during the dance. The dancers occasionally shouted "Chi, Ni, Suo, Er" (Yi: one, two, three, four) to unify the pace. Mostly two or more men dance opposite each other, the movements are rough and the rhythm is clear. If men and

women dance in pairs, the men's dance style is more resolute and vigorous, and the women's more gentle and graceful. When men and women dance "the mash dance with the feet and the west," they are tacit and reserved, as if they are expressing their feelings through dance. Fang Kai's hand movements are few, but there are many different ways of pulling hands. Zhe Bai also sometimes put his hands on his hips, or put one hand on his hips and the other on his shoulders, or shake Yunyun with his hands juxtaposed and crossed, and sometimes he turned his head according to the change of his footsteps. Release your hands and so on. There are many changes in the footsteps, and the main actions are: forward, backward, step on the ground to the feet, transform forward and backward, jump groups, etc. The unique continuous pair of feet, confident and cheerful communication, make people indulge in indulgence and stop having fun.

Martial arts dance

"Samurai" dance refers to the dance performed by people pretending to be samurai during funerals or ancestor worship. The samurai dances that can still be seen in the Yi area of Liangshan today include: "Knife Dance" (Yi: Wazilie), "Bell Dance" (Yi: Chage), "Iron Fork Dance" (Yi: Shedujie) and etc.

"Dance of the Sword": The dancers stand side by side or face to face with a sword in their right hand (in some places they also wear cowhide armor), speaking rhythmically while walking in pieces. The dancers swing the long, shiny knives in their hands from side to side, slashing down or side-to-side from time to time. Its rhyme content is mostly mourning the deceased, comforting relatives, or praising the history and heroes of the nation, and escorting the soul of the deceased to heaven through countless difficulties and obstacles. This dance is relatively common and can be seen in many places in the Liangshan Mountains.

Yi culture

Th women's clothing of the Yi people in Liangshan is similar, and they all wear a headkerchief (called "Rufa" in Yi language, also known as "wotie"). In the Yinuo area, a few feet of blue cloth is folded on the top of the head in several layers; the youth in Shizha area wear cotton. Make a double-layer embroidered headkerchief with red, black and black sides; the area is a long strip of blue cloth, with floral threads tied on the side and folded on the head. (called "Zi" in Yi language). ", commonly known as "hero knot") on the front of the forehead, and wrap the head with a long scarf; men in Shizha area usually twist the long scarf into a rope and wrap the head from bottom to top. The biggest difference in clothing for men in the three regions lies in the width of the trousers. The large trousers in the Yinuo region, the middle trousers in the Shizha region, and the small trousers in the region. (Bu Yongguang,2005, p. 138)

“ The lap dance performed by the ancient cha people in a counterclockwise direction is still visible in the ancient fire and trampling of the Yi people” (Wu Xiaobang and Peng Changdeng, 1993 : 488)

"This kind of folk dances of the Yi nationality, such as the stepping festival and the sheng, singing and ring dance, and the Lisu nationality's'Waqi, the Naxi nationality's Renren','Oh Mengda, the Laku nationality's gourd sheng', the Bai nationality's "Ligegao," The Tibetan'Guozuo, etc. have many commonalities. These common characteristics are the " Qiang ancient style" , which is the historical accumulation of the long-standing Yi culture and art." (Nie Ganxian,1999, p. 201)

"Among the characteristics of the nation, language is still the most stable and the slowest to change" (Lin Yaohua,1997, p. 69)

Every cultural form of every nation has its historical traditions, and they all extend in the long river of history. The cultural attributes of Liangshan Yi ethnic dances, from the perspective of historical and cultural traditions, are China's "ancient Qiang people's historical culture"; from the perspective of social background, they are

"hard-working social culture"; from the perspective of modern economic and cultural types, the Yi ethnic group National culture is "mountainous farming and animal husbandry culture"; from the perspective of art development history, it is "quaint art culture"; from the perspective of cultural complex, it is "single traditional culture". The Liangshan Yi ethnic dance with such cultural attributes should be achieved. For the Yi ethnic dance, we must not only let it pass on as it should, but also adopt various active measures to protect it and use artificial science. Save. Make the Yi nationality dance a solid foundation for the development of its national art, and play a certain role in the prosperity of Chinese national culture.

Dance Minority in china

Folk dances were originally abundant in China, but they have been maimed and lost too much in history! In the mid-1950s, under the organization and guidance of the Ministry of Culture and the Chinese Dancers Association, large-scale rescue work was carried out. In the 1980s, a 10-year census of "China's Top Ten Integrations" was launched nationwide by the Ministry of Culture, the National Ethnic Affairs Commission and the China Federation of Literary and Art Circles. The project is ambitious, and there is no room for sloppy, requiring "no leakage of villages, no dance styles, no leakage of artists,.". It is said that a total of 17,636 ethnic folk dances have been found nationwide (14,291 of the Han nationality and 3,345 of the ethnic minority). Yunnan Province has the largest variety of dances, totaling 1,552 (including 190 of the Han nationality and 3,345 of the minority ethnic group). What status does China's dance resources occupy in the world's treasure house? How much research value is there? The number of appeals seems to be an answer.

Ethnic dance is a very important carrier for the inheritance of ethnic minority culture. Its dance contains very rich cultural content of ethnic minorities, and has gradually formed a relatively stable dance style through the inheritance and

development of generations, thus continuously driving the inheritance of ethnic minority culture And development. The “inheritance” of ethnic minority dance is the embodiment of its historical and cultural inheritance and development, and “mass character” reflects that ethnic minority dance is the spiritual and cultural wealth created by the joint efforts of the masses. From this point of view, it is imperative to earnestly inherit and actively protect ethnic minority dances. The dances of Chinese ethnic minorities have a very unique sense of beauty, and have played an important role in the inheritance and development of the Chinese national culture. (Dong Yinghao and Liu Yuanlin, 2018)

Yi Dance and music

When did the Yi Suni come into being? There are two different views. One thinks that it happened later than Bimo. It is said that the earliest Suni in the Liangshan area was started by a man named Bujie (Heiyi) who lived in Zhuhe Township, Zhaojue County five hundred years ago. Another argument is that Suni existed in the Yi people a long time ago. Because in the relatively early Yi language classic "Oletyi", there have been mentions of "Bimo", "Degu" (people who can preside over civil judgments and have virtue), and Suni. (Meng Huiying, 2002, p. 36-37)

In the folk religious beliefs of the Yi people in Liangshan, Suni and Bimo possess mysterious magical instruments and are regarded as messengers with special qualities and abilities to communicate between people, gods, and ghosts. (Wang Tianxi and Zhang Xinchang, 2012 : 3-4)

Suni

Suni—The male Suni of the Yi nationality in Liangshan is called Barni, and the female Suni is called Mani. They do not know the Yi language, have no classics, and have a lower religious status than Bimo. The emergence of Suni is quite unique. They

are not hereditary or passed on by a teacher or elected to become Suni. Generally, someone who suddenly falls ill and does not heal for months or years. After divination and calculation, they are referred to as "Asa". I'm looking for this person to negotiate to let him be Suni, otherwise there will be accidents. The person involved asked Bimo to hold the ceremony of "Ah Salo" or "Nilo" to offer sacrifices to "Ah Salo" and receive a sheepskin drum. This person became Suni.

Suni is the general name of Yi people for shamans. According to interviews and investigations, the process of becoming Suni is roughly as follows. Suni is not an ancestor, nor did he learn from a teacher and be elected. If a person wants to become a "Suni", it is often because the person has a certain long-term disease that cannot be cured, or is calculated by divination, or is possessed by a deity of a relative or ancestor of Suni.

"The chanting verse identified this person as Suni, and then he was brought to the forest by his family to sacrifice white chickens and white sheep, and cut back the fir branches. Please "Bimo" to recite the scriptures and award a sheepskin drum. After this person recovers from his illness, he can practice "Suni" witchcraft. After several months or years, he can do it independently, and he will officially become "Suni".

Suni's practice uses mantras and dance as the main means, especially dance. The reason Suni uses dance as the main means is because the form of dance is different from other symbol systems. It uses the human body as a carrier to make Suni pass. Dance is easy to enter the realm of encounter with invisible ghosts and gods.

Suni mainly assumes the responsibility of exorcising ghosts from disasters, so "Suni" has a certain importance in the religious status of Yi society. The current "Suni" is rapidly decreasing. (Lei Rui and Shen Jaxiaozhen and Lighting Liu Yi, 2017 : 16)

It has been more than 60 years since the development of contemporary dance creation of Liangshan Yi people. In the time span of a Jiazi, Liangshan Yi dance

creation has gone through three periods: the successful grafting of political discourse and traditional Yi dance vocabulary in the 1950s and 1960s, the distorted domination of ethnic dance by ideology in the 1970s, and the end of the century.

In the 21st century, the traditional cultural spirit of the Yi nationality has undergone fission and sublimation in dance choreography. (Profile Compilation Group of Liangshan Yi Autonomous Prefecture, 1985 : 175)

" In 1987, in order to standardize Yi nationality dance and facilitate its popularization throughout the prefecture, Li Wenqiong, Ma Aqu, Long Yinhua, Zhang Xikun, Jin Azhi, Luo Xiaoling and Huangshi of the Song and Dance Troupe of the State Art Museum continued to create on the basis of traditional Yi dances. Two sets of "Da Ti Dance" were organized and several training courses were held through the state, counties, and cities, and they were soon promoted in government agencies, schools, rural areas, and factories throughout the state."

"After the liberation, especially after the establishment of the Liangshan Cultural Works Troupe, Yi and Han dancers went deep into the folks, processed and refined Yi dance materials, and compiled a set of "Yi Folk Dance Basic Training" for professional dancers and amateur groups. Textbook." (Profile Compilation Group of Liangshan Yi Autonomous Prefecture, 1985)

Following the national reform and opening up in 1956, with the rapid development of Chinese society, culture and economy, the Liangshan Yi area was severely impacted by foreign cultures, and the social nature of the Liangshan area and the people's life and production have undergone earth-shaking changes. The social productive forces of Liangshan have been developing rapidly, the living standards of the Yi people have been infinitely improved, and the people's thinking and concepts have undergone tremendous changes. However, the traditional ethnic customs and traditional cultural concepts of the Yi people are still being passed on and continuity. The Liangshan Yi ethnic dance is spreading and changing under the background of environmental changes and cultural continuity.

"According to the records of "Muse East" in Yi language: Pi Drum Dance first originated in Shimengmengha (meaning from the heavens), a man named Si Niao invented Pi Drum. Continue to pass down, according to the genealogy "Cuothis Special Clothes" It can be estimated that from the Ojiu Chuan Suya, Su Ya Chuan Langya, and Ya Chuan Gufang... About the Tang and Song dynasties, Pidan was broken by the ruler of the Yi area, Zimo. (Internal Information,1987, p. 62)

Some people also believe that the "first Liangshan" Suni was carved from the Heiyi Diwo of Zhaojue bamboo core in the early Ming Dynasty. Five or six hundred years ago. As the skin drum of "Liangshan Suni", its dance form must be closely related to the production of "Suni". Therefore, its history is relatively late in the traditional dance of Liangshan dance tribe." (Venkatraman N. and Ramanujam Vasudevan, 1987: 88-89)

The newly revised "Zhaojue County Chronicles" after the founding of the People's Republic of China also contains the same content: "The earliest Suni legend was that of the supplementary artist Hei Yila this Ojue 50 years ago. By 1956, there were more than 20 generations. When the early Ming Dynasty. (Compilation Committee of Zhaojue County Annals of Sichuan Province, 1999: 625)

First of all, witchcraft occurred in the early stages of human society, and its production is consistent with the development level of primitive social productivity and the cultural level of people at that time.

In the materials and essays I have reviewed, the opinion that the "Sunipi Drum Dance" of the Yi nationality originated about five to six hundred years ago depends on the dominant position. I believe that the specific age of the Yi people's "Sunipi Drumming" cannot be determined, but as a component of the Yi people's religious dance, its production history should be quite long. At the same time, it is found that the "Suni Dance" of the Yi people has accompanied the entire history of the Yi people,

and the importance of the "Sun Dance" is indispensable in the life and production of the Yi people.

2.1 Cultural area of study

Historical background of the Yi minority

In the 11th century BC, the ancient Yi language records entered the era of humanistic luck. The two periods of Wuluo Zuo and Zuozhu Du are the chaotic turning period of the humanistic development era, totaling 240 years, which is equivalent to the 11th to the 9th century BC. From the 9th to the 8th century BC, the six countries were entrusted, which is the famous "six ancestor era" in the history of Yi nationality. (Wang Tianxi and Zhang Xinchang, 2012 : 65)

In the early Qing Dynasty, the Yi area was under the jurisdiction of the Yi chieftain and the mansion, prefecture, county and guard. With the deepening of the rule, the Yi areas were all brought under the jurisdiction of the Fuzhou Office and counties, and some changes have taken place in the zoning. (Wang Tianxi and Zhang Xinchang, 2012 : 3)

In the current Liangshan Yi Autonomous Prefecture of Sichuan, in August 1950, the head of the delegation, Liu Geping, led the first branch to the Daliangshan area and started a sympathy activity to the people of all ethnic groups in the Yi ethnic communities. (Wang Tianxi and Zhang Xinchang, 2012 : 466)

To trace the origin of a national dance, we first need to find out the origin of this nation. When investigating the origin of the ethnic group, the academic circle usually adopts the method of investigating the etymology first, and then the origin of the ethnic group.

The history of the Yi nationality is very long. In the long history of China, we can always see the figure of the Yi nationality, which shows that the national culture of

the Yi nationality has a profound heritage. It is also an indispensable part of Chinese national culture.

For thousands of years of vicissitudes, the Liangshan area has always been a place where the Yi people live and perfuse for generations, and it is also the cradle for the development of ancient and modern Yi people's civilization. This thesis mainly describes the historical conditions of the social development of the Yi people in Liangshan, and a detailed document investigation began on the Yi people in the 11th century BC. The historical line from the 11th century BC to the modern age in the Liangshan Yi area is perfectly sorted out. According to the materials, the cultural history of the Yi people in Liangshan and all related historical materials have been sorted out.

The background and functions of Yi dance

"Men's and women's anti-ethnic people, whenever they perform weddings, they sing and describe their ancestors as the heroes of martial arts, but if they find that a certain generation of ancestors of both sides were enemies, they will immediately turn their marriages into enemies and fight for revenge." (Wu Shanchou, 1935, p.76)

"When Grandpa was alive, no one could beat you. When you were twenty-five years old, you galloped on the battlefield with no opponents, dressed in armor to kill enemies, born and died, regardless of safety. You have experienced wars, set up ambushes, day and night, Who is in the ambush. With three spears, you choose the heaviest one; when three people charge, you are the first one to evacuate the battlefield after you break." (Sichuan Province Butuo County Chronicle Compilation Committee, 1993 :426)

"Everyone dances wildly in accordance with the ups and downs of the sound and the rhythm. What the dancers feel is not only a kind of their own speech power, but more of the overall vitality. Not only their own strength, but the overall strength. As

one of them Members, there is a sense of pride of national identity, which obviously has the meaning of maintaining national unity." (Cui Shiyong, 1991, p.39)

Compared with the Yi dances in other regions, Liangshan Yi ethnic dance has few types, simple forms and single movements. But it is precisely in these few dance types, simple dance forms and single dance movements that we can see that the Yi nationality dance has accumulated rich ideological background of the Yi minority.

The ethnic dance of the Yi people in Liangshan contains their social, religious, and moral concepts. At the same time, the Liangshan Yi people used singing and dancing as a means to vent their feelings, impart knowledge, expel ghosts, and comfort the dead in the long historical years, thus enabling singing and dancing to achieve contentment, calming anxiety, and inspiring fighting spirit. Therefore, all people who study Liangshan Yi ethnic dance believe that Liangshan Yi ethnic dance has rich cultural connotations of Yi people in a simple form, and at the same time has many social functions in Yi people's life.

Previous classification

"As far as I know, there are roughly three ways to classify dance: one is based on the social function of dance, divided into two categories: performance dance and self-entertainment dance; the other is based on the form of dance (the style of dance movement Features) classification; the third is to classify according to the content and nature of the dance.

Most of the folk dances of the Yi people in Liangshan are often restricted by traditional etiquette. Only at a specific time and a specific place can dances with specific content and forms, such as funerals and sacrifices This is true for weddings, and festival dances. On the contrary, certain dances cannot be danced if they do not belong to a certain occasion. These dances have obvious social functions; in addition,

they are not bound by traditional etiquette and are not subject to specific time and place.

Some restricted dances, such as simulated labor dance, game dance, foot-to-foot dance, anti-foot dance, etc. Although these dances also have a certain social function, they also have the nature of self-entertainment. In this way, the first classification The method is general and inappropriate for Liangshan folk dance.

Liangshan Yi folk dance is characterized by short and small dances, and is not complete in form. It is also inappropriate to use the second form of classification. Therefore, there is only According to the content and nature of the dance, it is clear and reasonable to classify Liangshan Yi folk dance at this level." (Che Ying, 1986 : 75-76)

In the category of "dance", there are different types and forms. Various dances have their own characteristics due to their short segments, different spaces, and different social functions. When people are studying dance, in order to have a deeper understanding of the law of the production and development of various dances, and to grasp the characteristics of various dances more accurately, it is necessary to classify various dance forms.

The study of human dance culture is the same, as is the investigation and analysis of the dance of a nation or even a region. Therefore, when we are ready to study the traditional dances of the Yi people in Liangshan, we first need to classify its various dance forms, and on this basis, analyze the characteristics of the traditional dances of the Yi people in Liangshan.

The classification of dance varies from person to person and from perspective, and the same applies to the classification of Liangshan Yi ethnic dance

research field

The main research area of this paper is Xichang, Sichuan, China. Xichang, Sichuan, China is the area where the Yi people live the most. Therefore, the culture here is mainly centered on the Yi culture. Due to the geographical environment of Liangshan, Sichuan, China, the impact time of foreign cultural ideas is short. Therefore, in Liangshan, Sichuan, China, we can still see a very primitive traditional dance of Yi people. Now through the Dali protection measures of the local regional government, the local Yi culture and Yi dance have been relatively protected and developed.

2.3 Research related

There are always various factors that can affect artistic creation in an era. The author summarizes them into the following three points: one is the influence of social development and change on dance creation; the other is the influence of literary and artistic creation thoughts in different periods ; The third is the influence of foreign art forms. (duanshasha,2006, p.38)

The movements of each dance of the Liangshan Yi ethnic group are relatively simple, and there are even repeated movements, no artificial processing, and no performance for people to appreciate. Most of them are natural, simulating production and labor, simple and natural. (Shihuiming , 2012, p.29)

The creation of Yi dances is guaranteed by the traditional cultural foundation of the Yi ethnic group. The current Yi ethnic dances have always retained their traditional characteristics, but in comparison, the development and social awareness of the Yi ethnic group in Yunnan are relatively higher. (Zhangli, 2017, p.5)

As far as the original dances of the Yi people in Liangshan, Sichuan are concerned, they have not been well protected, nor have they realized the importance of the

original dances of the Yi people in the lives of the Yi people. Let the dancers bring great difficulties in the study of the primitive dance of the Yi nationality. At the same time, the development of modern dance of the Yi nationality also experienced a low period. The study of a nation's cultural heritage is the foundation of its national cultural development. Nowadays, the primitive dance of the Yi nationality is not only not well protected, but even its inheritance is broken.

Chapter 3

Research Methodology

This chapter includes an introduction to the research methods and how to conduct the research of this dissertation in order to find the results that answer the questions identified by the research objectives. The topics of this chapter are as follows

3.1 Scope of research

3.2 Research methods

3.1 Scope of research

3.1.1 Research content

1.) Research on the traditional dance of Yi nationality in Liangshan, Sichuan, China, including: traditional culture, living environment, main body of administrative area, cultural attributes, religious belief, and current situation.

2.) A survey of the performance forms of the Suni dance of the Yi people in Liangshan, Sichuan, China, including: the origin of the dance, the origin of the performers, dance forms, props and costumes, and the current development.

2) .The investigation of the changes of the traditional dance of the Yi ethnic group in Liangshan, Sichuan, China, includes: the background, function, type division of the ethnic dance of the Yi ethnic group, the development status of the ethnic dance of the Yi ethnic group, and the performance style, etc., to investigate the spread and variation of the ethnic dance of the Yi ethnic group.

3.1.2 Research period

2020-2022

3.1.3 Research area

Sichuan Liangshan, China

3.2 Research methods

3.2.1 Population and sampling group

1) Suni Dancer	10 people
2) Yi Music Teacher	5 people
3) Yi Dance Teacher	5 people
4) Yi History Teacher	5 people
5) Professional Yi Dance Performer	10 people
6) Yi Cultural Research Center	5 people
7) Liangshan Dancers Association	5 people
8) Liangshan State Song and Dance Troupe	5 people
9) Old Yi Artists	5 people
10) Elderly people of Yi minority	5 people
11) Youth of Yi minority	30 people
12) Liangshan Prefecture Ethnic and Religious Affairs Committee	10 people

population = 100 sample size = 80

3.2.2 Research tools

1) Collected documentaries data.

Collect relevant documents and find original ecological dance videos.

2) Indept-interviews

Visit the local inheritors of intangible cultural heritage and discuss with relevant personnel

3) Observation

Enter the local area to find the original Suni dance and observe the changes of Suni dance up close.

4) Questionnaire

Make related questions and randomly select people to investigate.

3.2.3 Data collecting

The pilot study data collection was conducted in three phases, as shown below.

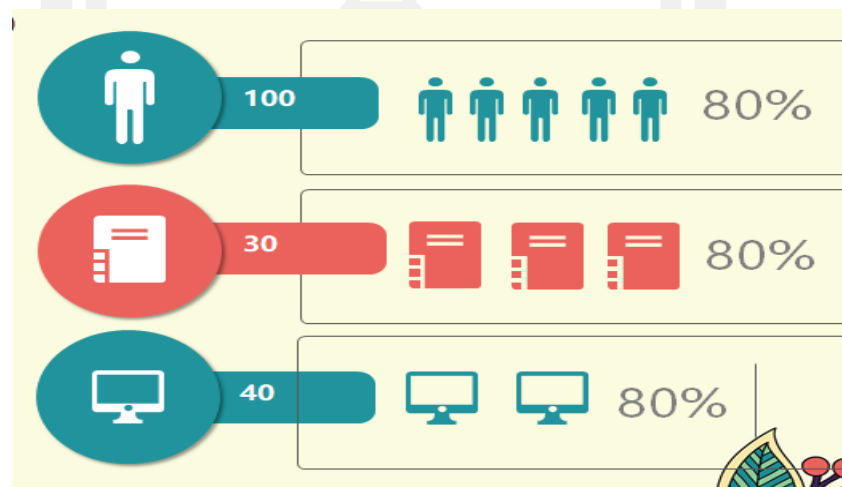
firstly stage, The researcher conducted a pre-test on 100 interviewees using interview methods, and conducted questionnaire analysis using questioning surveys and interviews. Suni Dancers 10 copies, Yi Music Teacher 5 copies, Yi Dance Teacher 5 copies, Yi History Teacher 5 copies, Professional Yi Dance 10 copies, Yi Cultural Research Center 5 copies, Liangshan Dancers Association 5 copies, Liangshan State Song and Dance Troupe 5 copies, Old Yi Artist 5 copies , Elderly people of Yi nationality 5 copies, Youth of Yi nationality (15-28 years old) 30 copies, Liangshan Prefecture Ethnic and Religious Affairs Committee 10 copies. The

result is 80 valid questionnaires. It shows that the questionnaire has high reliability and validity.

secondly stage, The researchers collected 30 related documents, 15 about Yi dance, 10 Yi culture, and 5 Yi religion. The result is 24 valid documents

thirdly stage, Researchers collected 40 related videos, including 20 original Yi ethnic dances and 20 Yi modern dance videos. The result is 32 valid videos.

As shown below:



3.2.4 Organizing and Analyzing Data

1. Analyze the development of the traditional dance of Yi people in Liangshan, Sichuan, China according to a valid questionnaire
2. Using the relevant videos and documents collected, make a detailed arrangement of the structure of the "Suni Dance" of the Yi people in Liangshan, Sichuan, China.

3. Investigate the development status of "Suni Dance" through a questionnaire survey of "Suni Dance" practitioners of the Yi people in Liangshan, Sichuan, China.

3.2.5 Research presentation

The researcher distributed questionnaires to 35 Yi elderly and young people to investigate their understanding of Yi traditional dance. Observing and interviewing 15 Yi teachers to learn about the cultural history, dance and music characteristics of the Yi people in Liangshan, Sichuan. Discuss with 5 Yi culture researchers how the traditional dance of the Yi people in Sichuan developed and evolved. Interviews with "sunni dancers" to understand the structure of "sunni dance". Details of each topic are explained below

3.3 Oral presentation

This paper mainly takes the traditional dance of the Yi nationality in Liangshan, Sichuan, China as the research object, and uses the historical research method and the comparative research method as the basic research methods. In-depth understanding of the historical development of the Yi nationality in Liangshan, Sichuan, China, and summarizing the role of the traditional dance of the Yi nationality in Sichuan on the Yi people's society from its history. Sort out the structure of the Suni dance of the Yi people in Liangshan, Sichuan. Learn about the changes in the history of Yi nationality dance in Liangshan, Sichuan. 1. Why is there serious variation in the traditional dance of the Yi people in Liangshan, Sichuan? 2. Why is there a fault in the "Sunni dance" of the Yi people in Liangshan, Sichuan.

3.4 Full paper presentation

3.5 Research article presentation

Chapter 4

Research Results

Data analysis in this chapter is applied in the presentation of research results. The researcher analyzes the topics mainly through the following points and summarizes the research results as follows:

4.1 The structure of suni dance

4.2 Analysis of The dynamism of Yi ethnic dance's at Sichuan China

4.3 Conclusion

The researchers will describe the literature in detail in the following three topics

4.1 The structure of Suni dance

Suni dance is a very primitive dance of the Yi nationality, but when did the Yi minority suni come into being? There are two different viewpoints. A kind of thought was produced later than Bimo. It is said that the earliest Suni in the Liangshan area started five hundred years ago when a Bujie family (Hei Yi), who lived in Zhuhe Township, Zhaojue County, started with this man. Another view holds that there were Suni among the Yi people a long time ago.

Most scholars now believe that the Suni culture and Bimo culture that coexist in the Yi religious culture are inherent cultures. Bimo culture and Suni culture are in the same strain,

Just at a different stage of development. Bimo culture was separated from Suni witchcraft culture and became a more advanced and complete religious culture. Suni dance is the representative of primitive religious culture in prehistoric without writing. Suni (shaman) dance originated in primitive times. In the earliest Suni, they had the

ability to communicate with the gods and the help of gods. They used magic and divination to find out all kinds of magical phenomena, and predicted good and bad things. The main social functions of suni dance are to cure diseases, sacrifice, eliminate disasters, and divination.

Suni dance is a kind of religious dance commonly found in Yi people all over the world. Suni dance is also known as "pi drum". The dancer is Suni alone. During the dance, Suni held the handle of the drum in one hand and the drumstick in the other to beat the drum face. The Yi people believe that by chanting incantations, jumping and beating drums, they can drive away all kinds of ghosts that haunt people.

The development of Suni dance is no longer a single Yi religious witch dance. Now the Suni dance in the Yi area has been integrated into the economy, education, entertainment, tourism and other aspects of the Yi area.

4.1.1 Dance Movements

The origin of the Yi Suni dance is closely related to the history of the Yi minority. The earliest Yi Suni dance originated from the religious beliefs of the Yi minority. The Yi people believe in their ancestors, so they hold grand ancestor worship activities every year. During the communication with the ancestors who have passed away, we can see the Suni dance performed by the Yi wizards.

Suni (dance) starts with sitting cross-legged, shaking the leather drum up and down with the left hand, and the legs of the sitting cross-legged keep shaking up and down.

The rhythm is relatively gentle: "Shasha, Shasha, Shasha, Shasha, Duo! Shasha, Shasha, Shasha, Shasha, Duo!" This repeated, and at the same time Suni began to call for his ancestors to come and possess himself, and then from slow to fast The whole body trembled, and the drum beat changed to "Noisy Sha, Whisper, Dusha, Noisy", as

if its ancestors had arrived; the next drum beat became: "Noisy Shasha, Dushasha, Benshasha, Dushasha", the cycle repeated, Suni's body also swayed briskly with the beat of the drum, making people feel that the gods have been possessed. Then Suni trembled greatly, and the sheepskin drum repeatedly beat the drum beat of "noisy, beep, beep, loud, beep, whine, loud". According to Suni himself: At this time, the trembling of his body was involuntary, and it was a natural tremor after the gods attached to his body.

Today's suni dance is mainly divided into two postures, one is sitting posture and the other is standing posture.

The sitting posture is the starting posture of the suni dance. The main posture is to hold the drum above the head in one hand and the drumstick in the other hand above the head, facing down and eyes closed. The hand holding the drum rotates the drum surface rhythmically, and the hand holding the drumstick taps the drum surface rhythmically. The rhythm is mostly "Shasha, Shasha, Shasha, Shasha, Duo! At the same time, the head swings with the speed of the rhythm. .

The standing posture of the suni dance is mainly based on running, jumping and circling. When running and jumping, the movements are from slow to fast, and the rhythm is from slow to fast. He trembled all over, shook his shoulders, shook his head left and right, and shook his hips. When turning the circle, the sheep for sacrifice is mainly held by the mouth, and the hands are placed on both sides of the body. One foot is the main force foot, and the other foot is the power foot, using its own pulling force relative to the sheep to rotate.

The difference between the movements of the suni dance is mainly due to the difference between the men's and women's dances. The men's dance is relatively fast and strong in rhythm and strength, and the women's suni dance is relatively slow and weak in rhythm and strength.



Figures 22 Yi men's Suni dance begins
(by Researcher 2020.12)



Figures 23 The middle of the Yi men's Suni dance
(by Researcher 2020.12)



Figures 24 Yi men's Suni dance begins
(by Researcher 2022.12)



Figures 25 The middle of the Yi men's Suni dance
(by Researcher 2022.12)



Figures 26 Yi Suni-Tanz
(by Researcher 2022.12)



Figures 27 Yi Suni-Tanz
(by Researcher 2022.12)

4.1.2 Music and songs

The distribution of the Yi minority is vast, and there are many branches. In addition, each region and each branch are in different social and historical development stages and different natural environments, making the music of the Yi minority not only rich, but also colorful, with regional and national characteristics. It is an important part of Yi culture.

(A) traditional folk song

The folk songs of the Yi minority are widely spread in the four provinces (regions) of Yunnan, Sichuan, Guizhou and Guangxi. It has a long history, most of the ancient Yi scriptures are in the form of five-character poetry, and they are still sung in the folk in the form of narrative ancient songs.

Traditional ethnic groups often also have works on dance music. For example, the music of the current (Aranniu) dance drama is based on the traditional Yi folk song (Aranniu) as the keynote.

(B) traditional musical instruments

The traditional musical instruments of the Yi minority are divided into wind instruments, pull instruments, playing instruments and percussion instruments. These instruments are mainly used for singing and dancing accompaniment.

The folk traditional musical instruments of the Yi people are very rich, the common ones are Yueqin, mouth string, reed, cigarette case, sanxian, big sanxian, erhu, sixianhu, bamboo flute, di, muffler, suona, cowhide drum, copper bell, bronze drum, big Hu, big flat drum, trombone, horn, bawu, gong, cymbal, armor, wood leaves, etc. Some instruments can be played alone according to the music, and some are played in conjunction with other instruments.

The following are the pieces that often appear in Yi dance music.

Yueqin



Figures 28 Yi Yueqin
(by Researcher 2020.10)

The Yueqin, widely popular in the Yi area, is one of the favorite musical instruments of the Yi people. The Yi Yueqin has a long history.

The production of Yueqin pays attention to the selection of materials, and is made of high-quality wood produced in the local area. Wooden speakers are flat round or octagonal, hexagonal, and frog-shaped. The surface of the piano is covered with pepper wood and paulownia wood. The sound windows with various auspicious patterns are carved with various patterns of dragon, wind and empty space, and some are also embedded with 6 sparkling mirrors.

The music of the Yi dance (happy long-winded) is based on the yueqin.

Mouth string



Figures 29 Yi Harmonica
(by Researcher 2022.10)

There are two kinds of mouth strings, bamboo and steel, made of bamboo and copper. Depending on the number of likes, there are single-piece strings and multi-piece strings. The bamboo chord is about 20 cm long and 5 cm wide, thin bamboo pieces are used with a knife agent, and a reed tongue is carved in the middle of the three sides. The tip of the chord piece is sword-shaped, and the nipple piece is cut to make the shank. The tongue of the bamboo-mouth string is similar to the tongue of the organ. When playing, hold the mouth string with the left hand and put it in the middle of the lips, and move the right finger together to drive the tongue to make a sound. The opening and closing of the clear lips and the size of the air flow control the syllable and the pitch, so as to play a pleasant sound. music. Its sound quality is round, deep, and low, and it is unique.

Cigarette case



Figures 30 Yi cigarette case
(by Researcher 2021.10)

Cigarette boxes, traditional percussion instruments of the Yi minority, percussion and body music, are popular in Yunnan Jianshui, Shiping, Gejiu, Mengzi, Kaiyuan, Maitreya, Jinping, Yuanyang, Honghe, Xinping, Eshan, Mouding and other Yi areas. Round, mostly made of bamboo, there are also wooden or leather cigarette cases. The diameter of the round surface is 9-10 cm and the height is 5 cm. Some are decorated with various decorations on the box, and some are equipped with small copper (silver) bells on the side of the box. When playing, take the box and the cover into the left and right hands, respectively use the thumb, middle finger, ring finger,

and little finger of both hands to grasp the cigarette case, and the index finger rubs the thumb holding and hits the cover of the inner cavity of the cigarette case, making a "click, click, click" sound. Cigarette case has many uses, it is a prop for cigarette case dance, and it is also used for dance accompaniment.

The music of the Yi dance (Caiqiao, Yunnan) is based on the cigarette case.

Sheepskin drum



Figures 31 Yi Suni sheepskin drum
(by Researcher 2022.04)

The sheepskin drum is a round double-sided hand drum, generally made of bamboo or wood chips, and stretched into double-sided by goat or antelope skin, and sewed together with rubber bands on the edge of the drum to make it tight on the drum ring. In addition, a cypress branch is bent into a drum handle, which is connected to the drum ring with leather strips in a triangle shape. The head of the

drum handle is carved into a sheep's head pattern. , hanging down two to three bells, with several five-color cloth strips on the beads, inside the drum is a raccoon (a kind of wild plant fruit pit) and drumsticks, which are made of mulberry branches and bent by fire, the upper part is S-shaped, with The head of the drumstick is also covered with woolen sheepskin, and the drum ear is made of rubber band, and the bottom end is tied to the drum ring with a cloth strip slightly longer than the outstretched hands. When dancing, the body moves rhythmically with the prioritization of the drumsticks and the rustling of the drums.

Suni Songs

The accompaniment songs of the suni dance are very special, and they are all rapped by the suni dancers themselves. At the beginning, the way of saying is generally used. It was only later that singing was adopted. The content of the singing has a certain relationship with the religious scriptures of the Yi people. The language of singing is all in the language of the Yi nationality, and the general content is to pray for blessings, keep people safe, keep disease away, and so on. Sometimes, the people next to them will roar together (oh ugh), which means that the Suni dancers will work together to disperse demons and diseases.

4.1.3 Costume for dance



Figures 32 Yi men's Suni clothing
(by Researcher 2022.04)

The costumes of the Yi people are colorful and unique, with nearly a hundred kinds of shapes. Historically, there were obvious differences in clothing in different places, with different styles, with strong regional colors, dazzling, and each with its own characteristics. In many areas of Liangshan, the four seasons are cold and the climate changes little, so the Yi nationality's clothing is not seasonal, and the (Za'erwa) felt is worn all year round. The costumes of the Yi people are rich in colors and styles, and are decorated with a large number of silver products and embroidery.

The costumes of Suni dance are relatively simple, the materials are generally linen and cotton, and the styles are generally the same as those of the people in the region. Whether it is Barney or Moni, his hair is usually combed into many small locks, so that he can dance with the dance of the body during the practice, so as to increase the ability of spirituality. The sheepskin drum is an important instrument

for Suni to practice. In addition, the wild boar tooth is also one of Moni's favorite spirits to wear.

Zirwa



Figures 33 Yi Men's Suni Clothing
by Research Institute

Both men and women of the Yi minority wear a felt (Zaerwa) outside. "Carwa" Yi name "Wala" is shaped like a cloak, sewed with thick wool thread, usually 13 pieces, each seven or eight centimeters wide, mostly dyed dark blue. The most gorgeous one in the Saint Chak area is inlaid with red, yellow teeth and cyan interlining, and a 30-centimeter-long rope tassels hanging from the bottom. The quilt is sewn with about two kilograms of wool, as thin as a copper coin, and folded into folds 6 cm wide. Generally, it is 30 to 90 fold, and the top is closed with wool rope as a collar. Mostly primary colors or blue. Tsarwa and Phi Felt are the must-have clothes of

the Yi minority, men and women, young and old. They are clothes during the day and quilts at night to keep out the rain and snow.

In many Yi men's dances, we can see that Yi costumes (Calwa) are the keynote of dance costumes.

4.2 Analysis of The dynamism of Yi ethnic dance's at Sichuan China

Liangshan, Sichuan, China is the largest settlement of the Yi people. The dance of the Yi people in Sichuan is very different from that of the Yi people in other parts of China. Among the many ethnic dances in China, the dance of the Yi people in Sichuan has its own unique style and characteristics. [Click here for an in-depth analysis of the vitality of Yi dance in Sichuan, China.](#)

4.2.1 Traditional Activities

There are many traditional festivals and activities of the Yi people in Liangshan, Sichuan, China. Let's start with the traditional activities in Liangshan. The traditional festivals in Liangshan, Sichuan, China mainly include Torch Festival, Shearing Festival, Yi Year, Menghuo Festival and so on. During these festivals, there will be quite grand Yi activities. for example,

The Torch Festival is the most grand traditional festival of the Yi people in Liangshan, Sichuan. The Torch Festival is mostly held on the 24th or 25th day of the sixth month of the Chinese lunar calendar, and the festival lasts for three days. At that time, families drink alcohol, eat meat, and kill animals to sacrifice to their ancestors. People wear new clothes and carry out cultural and sports activities with national characteristics. Men participate in bullfights, sheep, chickens, horse racing, and wrestling; women sing, blow chords, and play the moon lute. At night, the torches were swirling around the front and back of the house; on the third night, they held

torches in groups to travel around the mountains and fields, and the fire was full of fire, and then they gathered in one place to light a bonfire, lighted the torches, drank, sang and danced, and played all the time. end at dawn. Among these many traditional activities, the most powerful dance is the beauty pageant.

The Yi people love beauty and pursue beauty from generation to generation. Since ancient times, "beauty pageant" has been the most important and characteristic activity in the traditional torch festival of the Yi people. It is different from the "beauty pageant" that combines commerciality and artistry in today's world. The traditional folk "beauty pageant" activities of the Yi minority that have lasted for thousands of years are very strict. Beautiful Yi girls dressed up, holding yellow umbrellas, slowly danced around the fire on the lawn to perform "Dole He". The judges are all villagers. Reed is a respected old man. Their selection is both picky and natural. It depends not only on the girl's body and appearance, but also on their dress; it also depends on their usual filial piety to their parents and elders; more importantly, on their usual moral conduct and hard-working reputation to judge.

4.2.2 Tourism

In terms of tourism, we can clearly see the important items in the local tourism culture of Yi dance, which is not only conducive to the spread of traditional Yi dance culture, but also adapts to the idea of economic development in ethnic areas. Macroscopically, Yi dance resources and tourism The relationship between culture shows a two-way effect-the cultural feature of Yi dance brings direct economic benefits to the development of local tourism; on the contrary, tourism culture will also effectively promote the overall promotion and development of Yi dance. The transformation of culture and economic benefits has been realized between the two.

With the development and development of tourism, tourism is an economic and cultural industry, and national culture is an important tourism resource. In tourism

culture, national culture is very distinctive. How to develop the traditional national culture in the rapidly changing present is a question worth pondering. However, tourism operators carefully study the traditional culture of the nation, make appropriate choices, absorb some foreign cultures, and carefully process, organize and develop them into tourism cultural products for tourists to watch or enjoy, thus creating tourism culture; tourism objects It reflects people's wisdom and strength, and has considerable cultural factors. It is the external manifestation of people's inner values, aesthetics and other spiritual factors. It is also an indispensable part of tourism culture.

Tourism culture and Yi culture are closely linked, while the development of tourism culture, the Yi minority 's own national cultural form should be preserved in terms of clothing, life, singing and dancing, and customs. In this way, it can not only promote the development of tourism economy in Yi areas, but also promote tourists' understanding of Yi, and allow more Chinese and foreign tourists to understand Yi culture. The development of tourism culture promotes national culture, and in the long river of historical development, tourism culture gradually merges with Yi culture, and Yi dance also plays an important role in Yi culture. Therefore, tourism culture and Yi dance are also merging.

The emergence of various festivals provides good conditions for the mutual exchange and absorption of the folk dances of the Bi ethnic group and Chinese and foreign folk dances. The classic works created by folk dance will be welcomed by people at any time. This also provides conditions for the Yi dance to create better works, which is the crystallization of the fusion of tourism culture and Yi dance. Colorful Yi dances. The growing tourism culture has brought the local tourism culture and dance on the road of sustainable development, which also reflects that the development of Yi dance is inseparable from tourism culture.

Various art festivals, cultural festivals, tourism festivals, cultural villages and other forms have enabled the development of tourism and promoted Yi culture. It also

promoted Yi dance. Tourism culture and Yi dance are inseparable. Yi dance is a part of tourism culture, and tourism culture promotes the development of Yi dance in the process of tourism. Therefore, Yi dance and tourism culture complement each other.

The development of tourism culture can effectively protect Yi dance culture. On the one hand, the development of tourism culture can restore and excavate many funeral dance cultures, and the restoration and promotion of this culture can enhance the local people's national pride, which is conducive to the local people's conscious protection of Yi dance culture; on the other hand, Tourism is a highly interlinked industry, it can drive the development of other industries, and thus promote economic development, and economic development in turn can protect culture, and can also vigorously promote economic development and social benefits. and economic benefits can be organically integrated. We think this is especially suitable for the backward ethnic areas, because these areas are economically backward, but the tourism and cultural resources are very rich, and due to the influence of various internal and external factors, the cultures in these areas are in urgent need of restoration and protection. Therefore, I think that the development of Tourism is one of the effective means to promote economic development and cultural protection in these regions.

The most famous local large-scale song and dance drama (Aran Niu) was formed under the promotion of tourism culture. This drama is based on the ancient love story of the Yi people. It is also a local cultural brand. (If you don't watch "Aran Niu", it doesn't count as Liangshan.) From this sentence, we can deeply feel the importance of Yi dance culture in the tourism culture of Liangshan, Sichuan.

4.2.3 Economy

From the economic aspect, Yi dance has also made a corresponding contribution to the local economy.

We all know that dance is the best means of publicity, and there are many outstanding Yi dance works in Liangshan, Sichuan every year, and these works will also appear in different activities. For example, the Yi nationality song and dance drama "Yi Hong" has a national tour. , which made many people who did not know Liangshan know this place, but went to Liangshan for tourism.

Yi dance (happy long-winded) was founded in 1949, after the founding of the People's Republic of China, on the land of the Liangshan area in the southwest, and still maintains a cruel and backward slave system, the production method is extremely backward, and some places still use the most primitive slash and burn. The slave owner controls the life and death of the slave and everything, and the slave does not have any personal freedom. Therefore, no laughter can be heard on Liangshan, there are muffled, painful moans everywhere. In 1956, the Liangshan area implemented peaceful and democratic reforms, ending the thousand-year slavery system.

The slaves of the past have now become the masters of society, and the entire society has leaped from slavery to socialism. In a few years, it has increased by more than ten times compared with the past. A large number of factories and schools have been established, and roads have been built in all directions. Let the people of the whole country know for the first time, the Liangshan Yi Autonomous Prefecture in Sichuan, China. Let more people know about the Liangshan area.

Now Liangshan in Sichuan belongs to a comprehensive tourist area. In terms of tourism, Yi dance is a local national brand. We can see the shadow of Yi dance in any area, and people who travel there will come to watch Yi dance.

4.2.4 Education

In terms of education, Yi dance has a relatively complete education system through the research of several generations of artists. In colleges and universities

across the country, we can all see the shadow of Yi dance. The Yi minority dance is also a dance course that professional dance students must learn.

Yi dance is a culture, a custom and a meaning of the Yi people. Learning Yi dance is a kind of inheritance of customs, a kind of inheritance of national culture. As an emotional expression activity of human beings, dance can effectively promote students to establish beautiful and healthy aesthetics and stimulate students' creativity.

The education of Yi nationality dance can make every student of Yi n minority dance in school have a deep understanding of Yi nationality's culture, religion, beliefs, customs, customs and so on. In this process, the dance of the Yi minority has been fully inherited, so that this national art culture can be well passed down.

4.2.5 Art society of Sichuan

There are many art societies in Sichuan Province, and the Sichuan Dancers Association is the largest local dance association in Sichuan Province.

Sichuan Dancers Association was established in March 1964, formerly known as Sichuan Branch of China Dancers Association, and changed its name to Sichuan Dancers Association in 1991.

The Sichuan Dancers Association has more than 100 influential experts in theory, teaching, creation, performance, etc. in the whole province. It is the only industry association among the national professional organizations in the field of dance art in the province. The organization is affiliated to the Sichuan Literature and Art Federation. lead.

The Sichuan Dancers Association consists of the National Folk Dance Society Research, Dance Theory Academic Committee, and International Standard Dance Academic Committee.

Every year, the Sichuan Dancers Association will hold various dance-related activities. In these activities, we can all see the emergence of Sichuan Yi dance.

4.2.6 Religious

The primitive religions of the Yi people are systematic, diverse, and continuous. It arises from the concept of animism, and mainly includes several forms such as nature worship, totem worship, ancestor worship, ghost worship, and native worship. In the worship of nature, the Yi people believe that the gods in nature are always present and everywhere, so they have worshipped natural phenomena such as heaven, earth, sun, moon, stars, mountains, rocks, water, fire, and trees, and produced corresponding sacrificial activities. Totem worship has a certain degree of remnants in different Yi people, mainly in the worship of animals and plants such as tiger, eagle, bamboo, lantana, etc.

The Yi people believe that these totem objects have some kind of illusory blood relationship with their ancestors, they are the descendants of the totem objects, and the totem objects have the functions of blessing the prosperity of the descendants. Ancestor worship is the most widely spread in the vast area of the Yi nationality, and it occupies a central position in various forms of worship of the primitive religion of the Yi minority, especially the worship of the ancestors of the three generations, which constitutes the core content of the ancestor worship of the Yi minority. The funeral ceremony and ancestor worship ceremony of the Yi minority prominently reflect the concept of ancestor worship. The worship of natives is a relatively unique form of belief of the Yi people. Landlords can be natural objects or prominent figures in history. Native belief is an organic combination of nature worship and ancestor worship.

In these religious beliefs, we can see the shadow of the Yi people's "Suni Dance". Although "Suni Dance" is now more than commercialized. But we know the origin of

the Yi "Suni Dance" and the religious beliefs of the Yi people. It is mostly used in religious activities such as exorcising ghosts, divination, healing, ancestor worship and so on. Therefore, Yi religion and Yi dance are closely related. In other words, without the religious beliefs of the Yi people, there would be no "Suni Dance" of the Yi people.

4.2.7 Art management

The relevant art management department in Sichuan Province is the Sichuan Federation of Literary and Art Circles referred to as the Sichuan Federation of Literary and Art Circles, which was established in Chengdu, Sichuan in January 1953. The affiliated associations include Sichuan Enterprise Federation of Literary and Art Circles, Sichuan Writers Association, Sichuan Literature and Art Critics Association, Sichuan Filmmakers Association, Sichuan Dramatists Association, Sichuan TV Artists Association, Sichuan Musicians Association, Sichuan Dancers Association, Sichuan Province Artists Association, Sichuan Photographers Association, Sichuan Calligraphers Association, Sichuan Qu Artists Association, Sichuan Acrobatics Association, Sichuan Folk Artists Association.

For the related art evenings, the Sichuan Federation of Literary and Art Circles carries out industry education, industry self-discipline, industry service and industry management in the field of literature and art in the province in accordance with the law. The Sichuan Federation of Literary and Art Circles actively strengthens the connection between the literary and art circles and all sectors of society, and cooperates closely with relevant government departments to promote the unity of the literary and art circles of all ethnic groups inside and outside the province, and jointly promote the prosperity and development of the province's literary and art undertakings. The Sichuan Federation of Literary and Art Circles actively carries out non-governmental international cultural exchange activities, deepens exchanges and cooperation with various literary and art groups and people in the literary and art

circles in the country (overseas), expands friendly exchanges, promotes Sichuan's literature and art to the world, and safeguards national interests and cultural security.

The annual Torch Festival in Liangshan, Sichuan is funded by the government and organized by the Federation of Literary and Art Circles.

4.3. Conclusion

In this dissertation, the researcher has carried out a detailed study on the traditional dance of the Yi people in Sichuan, China, mainly from three aspects: the culture of the Yi people in China, the structure of the Suni dance, and the analysis of the dance vitality of the Yi people in Sichuan, China.

First of all, for the Chinese Yi culture, the researcher mainly introduced the Chinese Yi culture, food culture, religious culture, astronomical calendar culture, living environment culture and social customs culture.

For Sichuan Yi culture in China, the researcher mainly carried out research from four aspects: Sichuan Yi clothing culture, Sichuan Yi food culture, Sichuan Yi lacquerware culture, Sichuan Yi religious culture, etc.

For the history and development structure of Yi dance, researchers have carried out in-depth research mainly from five aspects: step song, spin dance, skin drum, foot dance, and samurai.

Then, for the structure of Suni dance, the researcher mainly carried out research through three aspects: the movements of the Sichuan Yi dance in China, the music and songs of the Sichuan Yi dance in China, and the costumes of the Sichuan Yi dance.

For the movements of the Yi minority dance in Sichuan, China, the researcher mainly starts from the initial movement of the Suni dance, to the analysis of the movements of the men's Suni dance, and the movement analysis of the women's Suni dance.

For the music and songs of the Yi minority dance in China, the researcher mainly studied the musical instruments mainly used in the dance of the Yi nationality in Sichuan. And the songs sung by the suni dance.

For Sichuan Yi dance costumes, the researcher mainly carried out research from the costumes and props of Sichuan Yi Suni dance.

Finally, for the analysis of the vitality of traditional dances of the Yi people in Sichuan, China, the researchers mainly focused on Traditional Activities, Tourism, Economy, Education, Art society of Sichuan, Religious, .Art management The above seven points have been studied.

Chapter 5

Conclusion Discussion and Suggestions

Through the investigation and research of this paper, the research purpose in the above research 1.) Study the dance structure of Suni dance 2.) Study and analyzed the dynamism of Yi ethnic dance at Liangshan, Sichuan China

the researcher researches and analyzes the structure and vitality of the traditional dance of the Yi minority in Sichuan, China. From this, the Institute learned that the traditional dance of the Yi minority in Sichuan, China, has emerged as a cultural landscape of "survival" and "mutation" since the democratic reform of China in 1956.

Through the investigation The researcher believes that the traditional dances of all ethnic groups in the world should not only be inherited and reproduced naturally, but also be protected artificially. Inheritance, making it a solid foundation for the development of national art and the prosperity of national culture. The same should be done for the traditional dances of the Yi minority in Sichuan, China.

5.1 Conclusion

The "Sun Dance" of the Yi minority in Sichuan, China, is one of the most distinctive Yi traditional dances that have been passed down to the present. important influence. Therefore, the in-depth study of "Sun Dance" is of great significance to the traditional dance of the Yi minority in Sichuan, China, and at the same time, it can also allow the "Sun Dance" to be well preserved.

1.The Structure of "Sun Dance"of Yi minority at Sichuan, China

Through the above, we have learned that the "Sun Dance" has a long history, and its structure also has certain differences. "Sun Dance" is a religious dance of the Yi

minority, and its structure mainly revolves around the religious beliefs of the Yi minority. Its function is also mainly to serve the religious beliefs of the Yi minority.

Since the development of "Suni Dance", there have been various dance performances such as men's dance, women's dance and group dance.

Researcher will explained the structure of suni dance bu yi minority at sichaun china by following;

1.1 Dance movements

Through investigation, the researcher found that the movements of the Yi Suni dance are basically the same. When dancing, they all sit cross-legged on the ground first. A drum in one hand and a drumstick in the other. Then slowly rotate up and move your feet back and forth around a central point. When the climax is reached, the actors will keep beating the sheepskin drum, and with the speed of the rhythm, they will rotate and beat clockwise or left and right in place. The only difference is that men's suni dances are more powerful, and women's suni dances are weaker than men's suni dances.

1.2 Dance pattern

The researcher's investigation found that the Suni dance of the Yi minority was only seen in the past during funerals, illnesses, ancestor worship and other activities of the Yi nationality. Today's Suni dance is more used for commercial performances. The current local government attaches great importance to tourism. In order to allow tourists to better understand their local culture, Suni dance, as the representative culture of the local ethnic group, is often organized and organized. commercial performances.

1.3 Song/music

The songs of Suni dance are very distinctive, and they are mainly sung by the actors themselves. Suni dancers also sing scriptures from the religious culture of the Yi minority. And there is only one kind of music in the suni dance, that is, the music that is beaten by the sheepskin drum in the hands of the suni dancer. The rhythm of the music is fast and slow. The percussive music is like "Swish, swish, swish, swish, doo! Swish, swish, swish, swish, doo!"

1.4 Dancers

Suni dancers, also known as "Suni", have no specific age limit for Suni dancers. But now, most of the suni dancers we can see are older and young, and we rarely see them.

1.5 Clothing

The costumes of Suni dance are traditional costumes of the Yi minority. The materials are generally linen and cotton, and the styles are generally the same as those of the local people.

Research on the traditional dance culture of the Yi minority at Sichuan, China With the stride of the times, Liangshan, Sichuan, China has achieved long-term development in all aspects, and at the same time, the "Suni Dance", a traditional Yi dance, has appeared and disappeared. Due to the impact of today's foreign culture, the younger generation of Yi people has lost interest in the traditional culture of their nation. Among them, there is the traditional dance of the Yi people in Sichuan, China, "Suni Dance". The older generation of "Suni dance" Yi artists are aging as a whole. Deterioration in all aspects of the body. If we do not protect and study the "Suni dance"

of the Yi people now, maybe in the near future, with the passing away of the old generation of "Suni dance" artists, the "Suni dance", a folk dance fossil, will also be Then disappear.

The above is the current situation of the "Suni dance" of the Yi people in Sichuan, China.

A Study on Traditional Dance Culture of Yi minority in Sichuan, China

Every cultural form of every nation has its historical traditions, which are perfunctory after the baptism of time. At the same time, each culture must occur and develop in a certain ecological environment. In this article, we fully understand and study the traditional dance of the Yi people in Sichuan, China through Chinese Yi characters, food, lacquerware, festival activities, religious beliefs, etc. Based on the above, the researcher will conduct a detailed analysis of the dance culture of the Yi people in Sichuan, China.

The Yi language is an important cornerstone for the development of its traditional dance culture. The Yi language plays a key role in the development of traditional Yi dance culture. Most of the Yi traditional dance culture that can be understood today is from the records of the Yi language. With these written records, we can have a deeper understanding of the development and changes of Yi dance culture.

The traditional dance of the Yi people in Sichuan, China is closely related to its national festival culture. The traditional dance of the Yi minority can be seen in all festivals of the Yi minority. Therefore, it can be understood that without the appearance of the traditional festivals of the Yi nationality, the traditional dance of the Yi minority will not develop to this day.

At the same time, without the emergence of traditional dances of the Yi minority, the festival activities of the Yi minority will not be as influential as they are today.

According to the researcher of this paper, the embryonic form of Yi traditional dance is completely influenced by its ethnic and religious culture. It is also because of the influence of the religious culture of the Yi minority that the traditional dance culture of the Yi minority has developed to what it is today. Of course, through the traditional dance of the Yi people today, we can also see its expression of its national religious culture. It can be understood that without the religious culture of the Yi people in China, there is no traditional dance of the Yi people in China.

Therefore, the traditional dance culture of the Yi people in Sichuan, China, is the most representative culture of the Yi people, and it is also an indispensable cultural expression in the culture of the Yi people. Whether it is the past history of the Yi people, or the current situation. Researchers can see the shadow of Yi traditional dance. The researcher believes that the traditional dance culture of the Yi minority will continue to develop and continue in a better way.

The development and change of traditional dance in of Yi minority at Sichuan, China

After China's democratic reform in 1956, all aspects of Liangshan, Sichuan, China have undergone earth-shaking changes. The ideology of the Yi people has also undergone great changes. However, the traditional Yi ethnic culture still continues. It is in such an environment that Chinese Sichuan traditional dance develops and changes.

The development of traditional dance of Yi people in Sichuan, China From 2021 to 2022, the researcher learned that most of the traditional dances of the Yi people in Sichuan, China before 1956, are still circulating today. During the visit, the researcher saw dances in funeral activities, dances in religious activities, traditional self-entertainment dances and ancient dances. However, I also learned that some traditional dances of the Yi people, such as religious dances and game dances, have begun to disappear. All in all, the dance of the Yi people in Sichuan, China, has been passed down to the present and there are also gradual news.

From the perspective of Yi culture, the spread and loss of traditional Yi dances in Sichuan, China, are closely related to their national ideology and culture.

Of course, traditional Yi dances complement each other with their national festivals. Therefore, the traditional festival activities of the Yi minority are still going on, so the dances in them will be spread to a certain extent. The traditional dance of the Yi people in Sichuan, China is based on the traditional festival activities of the Yi people.

The above is the natural inheritance of Sichuan traditional dance in China. In addition, due to the creation and teaching needs of art and culture, some home dance workers have also learned and retained some traditional dance forms.

The Changes of Traditional Dance of Yi minority at Sichuan, China With the social and cultural changes of the Yi people in Liangshan, Sichuan, China, their traditional dances have also undergone tremendous changes. The first is the change in the state of natural transmission, and the second is the variation in the state of change.

Changes under natural transmission: After the democratic reform of China in 1956, the most obvious changes were reflected in the content of dance. There have been many praises of the Communist Party and the local government, expressing the people's liking for turning over to be the master. The content has also changed from deep and heavy to relaxed and cheerful.

Variation in the context of human modification: can be divided into three aspects

Firstly, due to the needs of the Yi people's life, professional dancers process the traditional Yi dances and organize them into new Yi self-entertainment dances. The most typical ones are the new "Da Ti Dance", "Yue Qin Dance" and so on.

Secondly, due to the needs of modern dance education, professional dancers process traditional Yi dances and organize them into teaching materials for training

professional dancers. For example, Yi minority dance teaching materials "Yi folk dance basic training teaching materials" and so on.

Thirdly, due to the needs of economic tourism and culture, professional dancers use traditional dances as materials to process and create new dance works of the Yi minority. For example: "Happy long-winded" "Aran Niu" and so on.

5.2 Discussion

Yi dance is one of many dances in China, and it is also an indispensable part of Chinese folk dance culture. But with the passage of time, researchers found that the "Suni Dance" in the traditional dance of the Yi people in Liangshan, Sichuan, China has been broken.

As a native Yi dance worker, the researcher does not want to see the traditional culture of his own nation slowly disappearing in the long river of history. Therefore, with the help of the tutor, he has carried out in-depth research on the traditional dance of the Yi people in Sichuan, China.

At the same time, it is hoped that the research in this paper will enable more people to understand the traditional dance of the Yi people in Liangshan, Sichuan. It is also hoped that through this article, the traditional "Suni Dance" of the Yi people in Liangshan, Sichuan can be better protected. Let the art and culture of this nation not appear in a state of loss. Let him get more research and protection from art workers.

Through the research of this paper, the researcher has a deeper understanding of the traditional dance of the Yi people in Sichuan, China.

Compared with the Yi minority dances in other regions, the traditional dances of the Yi minority in Sichuan, China have few types, simple shapes and single movements. But it is also in these few dance types, simple dance forms and single

dance movements that we can see that the traditional dance of the Yi people in Sichuan, China, has accumulated a rich ideological heritage of the Yi people.

From the perspective of artistic development history, the traditional dance of the Yi people in Sichuan, China is a very "quaint art and culture". Therefore, through the study of the traditional dance of the Yi people in Sichuan, the researcher believes that the traditional dance of the Yi people in China has the richness of the Yi people in a simple form. The cultural connotation of Yi people also has many social functions in the life of the Yi people.

The researcher collected relevant documents and conducted a questionnaire survey on the people related to the traditional dance of the Yi people in Liangshan, Sichuan, China, and found that the main reasons for the variation and loss of the traditional dance of the Yi people in Liangshan, Sichuan, China are the following reasons.

1. The changes in the social production relations of the Yi people in Liangshan, Sichuan, China, accelerated the variation of the traditional dance of the Yi people in Liangshan.

2. The "assimilation" and "evolution" between foreign cultures and local traditional cultures has accelerated the disappearance of the traditional dance culture of the Yi people in Liangshan, Sichuan, China.

3. The local dance related personnel focus on using the materials that existed in the early stage, and pay more attention to the combination of the original materials and foreign techniques. The rescue and excavation work of the traditional dance culture of the Yi ethnic group in Liangshan, Sichuan, China is not enough, resulting in some Liangshan, Sichuan, China. The traditional dance culture of the Yi minority has disappeared in the long river of history.

4. Due to the impact of foreign ideas, there are only a handful of old artists engaged in the "Suni Dance" of the Yi people in Liangshan, Sichuan, China, and fewer

and fewer young artists are willing to continue to inherit the "Suni Dance" of the Yi people.

After completing the above research, the researcher read Teacher Park Yongguang's "Research on the Traditional Dance of the Yi minority in Liangshan, Sichuan", and found that Teacher Park Yongguang's structure of the traditional dance of the Yi minority in Liangshan, Sichuan, China is mainly distinguished by the costumes of the Yi minority in Liangshan, Sichuan, China, and this paper It is mainly distinguished by the Yi language of Liangshan, Sichuan, China. In the researcher's investigation, it was found that the traditional dance of the Yi people in Liangshan, Sichuan, China is mainly different from their language. Because the clothing of the Yi people in Liangshan, Sichuan, China, there are three types of trousers (large, medium and small) with the characteristics of the Yi people. So ignore the distinction between its national languages. As far as the researcher's investigation knows, due to the difference between the four languages of the Yi people in Liangshan, Sichuan, there is a considerable gap between their clothing and living customs. The final conclusion of the traditional dance of the Yi people in Liangshan, Sichuan, China, is mainly based on a detailed investigation of their ethnicity.

Before the researcher's study, he didn't know much about the structure of the "Suni Dance" of the Yi people in Sichuan, China. Now the researcher, through research, has a preliminary understanding of the structure of the "Suni Dance" of the Yi people in Sichuan, China. It is hoped that in future research, the structure of the "Suni Dance" of the Yi people in Sichuan, China can be sorted out in detail. This living fossil can be better sorted and classified, and I hope it can play a certain role in future researchers.

5.3 Suggestions

Regarding the traditional dances of the Yi people in Sichuan, China, the researcher just wanted to talk about a few issues related to protection, and at the same time give some personal suggestions to the following researchers.

We all know that the traditional dance of the Yi minority has made great progress in economic, life and other aspects today, and there is a great possibility of being lost. Then, why is the traditional dance of the Yi minority lost? What is the significance of preserving the traditional dance of the Yi people in Sichuan, China? How to take protective measures?

With the democratic reform of China in 1956, a large number of foreign ideas invaded. It has had a huge impact on the traditional dance of the Yi people in Sichuan, China, and it is very likely that the younger generation of the Yi people will lose interest in the dance of their own nationality. Then, the traditional dance of the Yi people that has been passed down to this day may be lost. Because dance is an art and culture with people as the carrier. Once the old generation of Yi traditional dancers dies, the Yi traditional dance culture they retain will disappear.

Through the sorting and research of researchers, the following points can be roughly taken to protect the traditional dance of Yi people in Sichuan, China. (The following protection measures are only the personal opinion of the researcher, the level is limited, and the wonderful theory is inevitable, please correct it)

Firstly, let it be passed on naturally. As we all know, the best way to preserve a nation's traditional culture is to pass it on naturally. Because of the needs of various aspects of the nation, it needs to be passed down from generation to generation. If there is too much human intervention, it will make the traditional culture of the nation mutate. Certain relaxations can be taken in policies, such as their ethnic religious beliefs, festivals, etc., so that the traditional dances of the Yi people in Sichuan, China can be naturally passed down.

Secondly, artificial protection, in the aspect of artificial protection, we should draw on the useful experience of preserving traditional culture from all over the world. For example, the state establishes institutions related to the preservation of traditional culture, etc., and each region can set up related departments and activities according to the folk customs of each region. To make some of the lost art culture survive in the artificial environment.

Thirdly, protect according to the law. It is well known that if the laws of a country are not perfect, various problems will arise, and this is still the case for the protection of art and culture. The Academy believes that traditional dance culture is just like unearthed cultural relics. Dance culture will die out step by step in the long river of history. Therefore, the protection of traditional dance culture is the same as the protection of unearthed cultural relics, and relevant laws and regulations are formulated. Let it have legal protection and call it a safe umbrella.

For the study of Sichuan traditional dance in China, the researcher suggested that the research should focus on the historical and cultural aspects of the Yi minority. Today, the traditional dance of the Yi minority in Sichuan in China has a precise relationship with the historical and cultural background of the Yi minority. It is a national art culture that has evolved in the development of history. In the selection of literature, you can refer to the county annals of various regions in Liangshan, Sichuan, China. In its local county annals, a large number of materials related to the traditional dance of the Yi people in Sichuan, China can be found. Field study, optional, Leibo County, Meigu County, Butuo County, Puge County, Sichuan, China. These four regions have strong traditional Yi culture and are also the most representative regions.

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Appendix



Appendix 1
Interviews



Interviews

Han Hua, Han nationality, lecturer, professional music teacher, Xichang, Sichuan, November 15, 2021

Lu Zhaotian, Yi minority, Music Teacher of Yi minority in Liangshan, Sichuan, China, Xichang City, Sichuan Province, 2021.12.30

Omsama, Yi nationality, associate professor, professional music teacher, Xichang, Sichuan, October 7, 2021

Tang Juan, Han nationality, associate professor, professional dance teacher, Xichang, Sichuan, October 5, 2021

Shama Quxi, Yi nationality, associate professor, professional dancer, professional choreographer and director, Xichang, Sichuan, November 10, 2021

Yang Xingrong, Yi minority, Eighth generation inheritor of Suni dance of Yi people in Sichuan, China; Pingdi Town, Renhe District, Panzhihua City, Sichuan Province, 2021.12.19

Zeng Xi, Han nationality, lecturer, professional dancer, Xichang, Sichuan, October 25, 2021



Appendix 2
Research tools

Questionnaire on Traditional Dance of Yi minority in Sichuan, China

Hello! Thank you for filling out the questionnaire in your busy schedule. We promise that the content of the questionnaire will not be leaked to any individual or institution, and will only be used for the research of this thesis. Please feel free to fill it out, thank you!

1. Your name

2. Your gender

- Male
 Female

3. Your nation

4. Your city and region

5. Your current industry

- Suni Dancer
 Yi Music Teacher
 Yi Dance Teacher
 Yi History Teacher
Other.....

6. Do you think the materials of the Yi traditional dance performance project come from

- productive labor
 Lifestyle
 Mimic animals/plants
 Religious beliefs
 Game entertainment
Other

7. What do you think about the material excavation of the local Yi traditional dance performance project?

- 5
- 4
- 3
- 2
- 1

8. What aspects do you think should be reflected in excavating the materials of Yi traditional dance performance projects ?

- National symbols
- National dynamism
- Entertainment
- Other

9. If you need to do material mining now, what do you think is the difficulty ?

10. The difference between traditional Yi dance performers and professional dancers ?

11. What is the difference between the actors trained by the troupe you know and the actors trained by the folk?

12. Do you have any suggestions for the protection of the traditional dance of the Yi people in Sichuan, China ?

13. Do you think the performers of Yi traditional dance performance projects need systematic basic skills training?

- Yes
- No

14. From your point of view, briefly describe how the performance project of Yi traditional dance can be better developed.

Appendix 3

The following is the typical music accompaniment of Yi dance.

快乐的啰嗦

记谱：王虎

荡裙

记谱：王虎

对脚

记谱：王虎

扶把

记谱：王虎

披毡舞

记谱：王虎

The image displays five separate musical scores for Yi dance accompaniment. Each score is written on a set of five staves. The first score, '快乐的啰嗦', uses a treble clef and a 2/4 time signature. The second, '荡裙', uses a treble clef and a 2/4 time signature. The third, '对脚', uses a treble clef and a 2/4 time signature. The fourth, '扶把', uses a treble clef and a 2/4 time signature. The fifth, '披毡舞', uses a treble clef and a 2/4 time signature. All scores are in a key signature of one flat (F major or D minor).

Figures 34 Typical music accompaniment of Yi dance
by Collection and Research of Liangshan Yi Dance Materials

by Lei Rui 2017.12. P79-80

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