

The Dance Morphological Characteristics of Wuyuan Nuo Dance

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Abstract—When the art of Nuo dance in Wuyuan County of Jiangxi Province is carried forward, people are more familiar with the dance of the Nuo dance art group, which is the only dance group in Wuyuan County that survives in the local folk and can continue to develop. The Nuo dance group can transmit this form of traditional dance to the whole world in the International Nuo Culture and Art Festival held in Jiangxi Province, and this dance art was included in the first batch project of intangible cultural heritage in China in 2006. In the process of exploring the artistic charm of Wuyuan Nuo dance in Jiangxi, the dance form and artistic characteristics of Wuyuan Nuo dance are fully displayed in the process of field investigation according to the relevant literature content.

Keywords—Wuyuan Nuo dance; dance form; characteristics

I. INTRODUCTION

"No ritual, no dance; no dance, no ritual". Nuo dance is always a key part of the Nuo rituals and it is also a more important form of expression. In the past study of the Nuo study, it focused more on the original cultural meaning and folklore of the Nuo. The art of Nuo dance pays more attention to the historical evolution of the Nuo opera and the folk art and its drama factors. The current emphasis on the phenomenon of "Nuo dance" is relatively scarce, and there is no more complete study of Nuo dance with its important status and independent cultural attributes. In fact, the Nuo dance can reflect the richer national information content, and has relatively high academic research value, which requires in-depth study of its cultural function [1].

II. THE DEVELOPMENT AND INHERITANCE OF WUYUAN NUO DANCE CULTURE

A. The Traditional Nuo Culture

The Nuo culture belongs to a relatively old culture. The Nuo culture in China was mainly produced during the Shang and Zhou dynasties, and gradually expanded in the Central Plains region of China. At the beginning, it held mainly some Nuo sacrificial activities to exorcise ghosts and epidemic disease, and in most cases it was dominated by the aristocracy and ruling class. Therefore, in the early days, Nuo culture became "palace Nuo". Wuyuan Nuo dance belongs to Jiangxi Nuo dance that entertains gods and people

and it is mainly derived from the evolution of Nuo sacrifice custom, which is integrated with local folk customs.

B. The Wuyuan Nuo Dance

Wuyuan Nuo dance is also known as ghost dance. It belongs to the dance of the ancient Yangtze River basin in China. In the early days, it can be traced back to the Spring and Autumn Period and the Warring States Period. The dance itself is a kind of dance with distinct style characteristics in the system of Chinese dance art and culture. Wuyuan Nuo dance is also the important material in the current research process of Chinese dance art, such as the stage programs that dance fans are more familiar with. These dance movements have their own rough features, and they can also reflect the simple nature of local residents. In the dance performance, there are many types of masks used. Most of these masks are woodcarvings, and the facial makeup is vivid, which can fully display the happy or angry, sad or joyous and loyal or evil, virtuous or fatuous characteristics [2].

III. THE DANCE STRUCTURE OF WUYUAN NUO DANCE

The content of Wuyuan Nuo dance drama is mainly different according to the different plots. The character shape of the Nuo dance drama is mainly influenced by the palace Nuo in the Han and Tang Dynasties. The Nuo dance dramas evolved from the palace Nuo are mainly from Shaanxi. The dramas, in most cases, are applied in the story of the ancient Qin Dynasty, but from the aspect of performance art, the characteristics as well as style and features of the Nuo can be seen.

After the ancient times, the traffic condition was not convenient enough in Wuyuan, and as a result, the external influence on the dance was relatively small, and the original appearance was preserved in the performing arts. It has its own simple image and unique features such as expressiveness. The movements of this dance include Shun Guai (顺拐), Chest Backward (含胸) and Expanding Belly (挺腹) and so on. The dance has the characteristics of being unrelenting but not slacking, straight but not stiff, and has its own outstanding characteristics. Its performing form includes solo, couple dances, three-person dances and group dances and so on.

The dance mainly originated from the "Witch". At the earliest time, it was mainly in the "Mister Lv's Spring and Autumn Annals Ancient Music" that can get relevant conclusions, and some Nuo dance shows can be seen in the process of the Nuo dance performance in Wuyuan County, for example, "Meng Jiangnv Sent Winter Clothing" and "Sending Medicinal Liquor". These dance programs have different artistic styles. They not only have the characteristics of rough and heroic, but also can present humorous and facetious dance content, and at the same time can present to the audience in a unique and beautiful and elegant posture.

Dance is still an important ritual in the current society. The function of dance is always the continuation and development of the current history. In the modern mode of thinking, dance is not only sought after because of its elegant art form, but also plays a role in the current rural folk with the function of praying for god and blessing. And the thinking patterns of dance often have the characteristics of intertwining.

Dance in the sacrificial ritual will continue to become the core content, and also is an important way for the executor to communicate with the gods. The eight tri-grams itself represents the model of the universe, which is the sphere and the four-dimensional space. According to the content of the eight trigrams, the southwest corner is mainly counterclockwise to the northwest corner, and will eventually return to the central mainland orientation. The Nuo dance takes the position of the eight trigrams as the target of dance movement, but it does not completely apply the name of the eight trigrams in the corresponding position. And it mainly involves the contents of the five orientations. The ritual process in Chinese traditional culture can also show the phenomenon of more complex dance space movement, which can be applied in the eight trigrams dance spectrum. In this dance spectrum, it mainly includes Tai Ji-related content, which continues the truth of the occurrence and continuation of Tai Ji's universe statement, and demonstrates its dynamic process in clockwise and counterclockwise directions.

Among them, the "Meng Jiangnv Sent Winter Clothing" with great characteristics is famous for Meng Jiangnv's graceful dance, and the program itself is with beautiful dance, which is famous for its distinctive style in different occasions. Meng jiangnv's movement is mainly the fixation of her left and right legs after repeated crossing, the body shaking back and forth to form a more unique charm. And the local dance calls these movements Ni Xing Step (妮行步), and its artistic features are mainly the steps people use in witchcraft or sacrificial dance. These steps imitated Yu the Great's walking style with feet disease when he was controlling the flood. When performing, the dancer lifts left leg first to cross the right leg, then lifts the right leg again to cross the left leg, then the legs does not move, the dancer's chest backward with his body slightly moving back, and then the dancer returns to the normal state. The dancer then follows the initial steps and loops back.

The history of dance has a long history, and its relationship with religion is relatively close. This art form itself is the main form of sacrificial ceremony. It is not the meaning expressed by the ultimate ritual. Dance is often the means to achieve the ultimate goal. Dance is more likely to be accepted by ritual participants, and is the art form that is most likely to attract attention, which is a process of patterning.

IV. ART CHARACTERISTICS OF JIANGXI WUYUAN NUO DANCE

Jiangxi Wuyuan Nuo dance is an important part of Nuo culture. It is also a traditional cultural and artistic content with relatively good inheritance and relatively comprehensive system. The historical origin and cultural heritage are relatively profound. Wuyuan Nuo dance itself is a relatively pure form of dance. If each element are combined, Wuyuan Nuo dance is called the treasure of ancient Chinese dance art. Wuyuan Nuo dance is a popular form of dance in the ancient Yangtze River basin in China. In the Chinese dance art culture system, Wuyuan Nuo dance itself has more distinct characteristics. In the process of stage performance, the main representative works include "The Drunkenness of the Judge" and the "King of the Monkey Defeats the Mouse Spirit", which are mainly derived from life and come from reality. After people's imagination and processing, they gradually develop into folk dances with more distinctive characteristics. [3].

On the basis of the previous collection and related materials, Wuyuan Nuo dance contains more than two hundred kinds of masks, which can be seen in the market. These masks are all formed by carving with camphorwood with different characteristics. In the process of its continuous development, the research on Wuyuan Nuo dance culture in the academic circle is also relatively extensive, and its research perspective itself has relatively distinct and targeted characteristics, but its general direction is consistent, which focuses on the effective mining of its artistic features. It mainly includes the origin of Wuyuan Nuo dance, the development history and understanding of the drama. In the process of researching and summarizing the music elements in the art of Nuo dance, it has been paid more and more attention. From the initial development to the present, Jiangxi Wuyuan Nuo dance has always been a dance with simple characteristics, and has developed and progressed with a more unique and close to humanistic dance style. On the basis of integrating more rich and diverse traditional cultural contents, Jiangxi Wuyuan Nuo dance culture and art is presented to the world in various forms of performances [4].

V. THE IMPORTANCE OF THE DEVELOPMENT OF WUYUAN DANCE

A. *It Is Conducive to the Rescue and Protection of the "Gene" of Endangered National Culture and Art*

Wuyuan Nuo dance has always been the main carrier of the current development of Jiangxi culture. It and other

traditional cultural forms are faced with the problems of inheritance and development. When carrying on its development, it needs to be able to explore the resources of Wuyuan Nuo dance and clarify the important mechanism for its protection and inheritance, so as to promote its development.

B. It Helps to Enrich the Jiangxi Nuo Research System

The Nuo dance of Jiangxi Nuo is always the important content in Nuo culture. Nuo dance, Nuo rituals as well as Nuo music all together makes up the "panorama" of Nuo culture. From the aspect of dance anthropology, when inheriting and developing Wuyuan Nuo dance, it can enrich the research perspective of the Jiangxi Nuo research system, fully explore the meaning of Wuyuan Nuo dance, effectively restore the cultural significance it should have and explore its cultural function, which also has an important impact on the clarification of the cultural essence of Nuo dance, so as to provide a basis for the deep interpretation of the Jiangxi Nuo culture.

C. It Helps to Broaden the Horizon of Folk Dance Research

In the study of Wuyuan Nuo dance, the study of Wuyuan Nuo dance and the context of local social culture are combined, and it is necessary to try to describe the original appearance as much as possible, and to express it on the basis of the in-depth interpretation of Wuyuan Nuo dance. The meaning and connotation should be effectively interpreted. When conducting the specific research, Wuyuan dance has a relatively large number of schools involving cultural anthropology. This content has an important influence and positive effects on the development of the research perspective of Chinese folk dance.

VI. CONCLUSION

As the living fossil of Chinese dance art, Wuyuan Nuo dance is the same as most of China's cultural heritage, that is, after experiencing the influence of historical development, it is also difficult to preserve. Since ancient times, Wuyuan has had the problem of the inconvenience of transportation and as a result, it is relatively less influenced by the outside world. In the process of social reform, Wuyuan Nuo dance still spreads with its primitive and natural style. Its rich and colorful Nuo dance dramas and more vivid Nuo dance performances provide more complete information for the researchers of folk art today. Wuyuan Nuo dance as the main form of Chinese folk dance is not only widely spread in China, but also when it develops, it gradually goes international, showing the Chinese nation's elegant demeanour to other countries [5].

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