

The Study of Folk Contradance in China

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Abstract: ContraDance studied in this dissertation is a form of dance by pairs of dancers, which involves social function and self-entertainment. In the west, ContraDance came from the folk, entered the palace latter, and then developed further in city hall. In China, although folk dance did not go through baptism, development and transformation of the etiquette in feudal court and capitalist urban industrialization like the West. However, it is a cultural phenomenon where Chinese dance occupies an important position in history of dance. When mankind enters the Neolithic age, the form of group marriage based on life reproduction gradually faded and private ownership society combining individual family slowly emerged, after the delicacy and attention of love between men and women entered the social form, the embryonic form of the contradance also surfaced along with the frequent communication among people in private. With the growth of human culture, folk contradance in China is booming in the long history and tells emotions of dancers its unique form.

Introduction

When the man appeared in the flood of remote antiquity, the mother of the culture and arts ---primitive dance appeared under the sky along with primitive, on which contemporary scholars achieved agreement. This cultural form of conveying affections appeared before the appearance of recording events with ropes and hieroglyphs was irreplaceable among tens of thousands of years with its unique form of body media. People drunk into them, expressed the understanding of self and the world in the order of madness, and created the achievements of dance culture with the continuous emotional climax..... They watched dancers appearing continuously in the history and speculated that the erratic phenomenon in today's world, but they may also tend to ignore the cultural phenomenon lasting and occupying an important position in the history of Chinese Dance since ancient times and no rest, seat of --- folk contradance.

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There was the word "contradance" early in the dance, the word "dance" has been used frequently by some dance experts in the Chinese and foreign books. "Contradance" also appears in much domestic literature. Luo Xiongyan said in the course of culture of folk dance, "Chinese folk dance is very rich and colorful..... Folk dance of Tajik "Qia pu Su Zi" preserved the contradance in pairs of ancient West characterized with 7 / 8 rhythm and accompanied by drum. Men and women dance face to face, and men lead dance and use the action of folding fan to suggest the female, and female cooperate them with no error. Some dancers perform the capture of butterflies flutter, looking moon, some dancers perform life action such as amusement, courtship. Duolangwu, a dance with custom, is a competitive group dance based on double dance." And so on.

(1)Combing the present situation of folk contradance in China, and summarizing its characteristics and analyzing the cultural roots through the study of folk contradance in China, providing more clear material, aesthetic basis and theoretical basis for the development of Chinese folk dance.

(2)The development of Chinese folk contradance is the need of the times.From the theoretical study abroad, social dance is the successful example of Western Folk Dance responding to urbanization development.Western ballroom dance appears in capitalist era taking the city culture as the center ,in which the superstructure of the feudal culture in Imperial Palace is not adapted to the economic basis of emerging industry . In the last ten years, the urbanization taking "the construction if international metropolis" as the objective of social development is develops very quickly. And existing Chinese folk contradance is the product of the nomadic culture. How to resolve the conflicts between it and the urban culture in the contemporary, and make contemporary living space of our nation more harmonious are the contemporary subject must be explored and solved.

(3)The study on rich city Chinese folk contradance has important significance on enriching ballroom dance in city and achieving nationalization of ballroom dance in city.

Chinese folk contradance:

From the distribution of provinces of contradance, Yunnan Province is the most, followed by Inner Mongolia, Sichuan, Heilongjiang, Xinjiang. Since Yunnan Province is inhabited by 23 minority nationalities. Minorities are good at singing and dancing, which is a part of their lives, so the resources of contradance is the most abundant.

The distribution of Chinese folk ContraDance, is naturally formed by distribution of Chinese nations .Generally speaking,the national folk dance spreads in the national residential area. At the same time ,because of the same national language, customs, and mixed ethnic and other reasons and some cross national, some dance forms of trans-national and trans-regional form.National migration, and the movement of large numbers of people will make the national folk dance spread in the central living area.This kind of national system has geographical features, and communicate and develop continuously are the distribution of Chinese folk dance.

The population of Han is the most, accounting 94% of the total population in China, mainly live in the Yellow River, the Yangtze River, Pearl River Basin this three river basins and Songliao plain.Vast residential areas and diverse natural environment form different styles of folk contradance in the Han nationality. The contradance between men and women in small field of North Yangko has simple, and bold style of the ancient Yan, Zhao, the lantern contradance of south are famous for the beauty of ancient JIng andChu. Apart from the Han, Yi have the most of contradance in the minority, Yi has a long history and is a Yunnan minority whose population is the most and distribute most widely, and it has the most branches and the most abundant folk songs and dances.According to the 1990 census, the amount of Yi is more than 6.57 million nationwide, and Yi in Yunnan have 4.04 million.The contradance of Yi people distributing in Yunnan and Sichuan Province, such as "Dage", "left foot dance" ,"step", "chase valley" and so on, is general term for self-entertainment dance and a kind of dance of the nation,and each kind of dance has contains hundreds of routines.The dance moves mostly on the legs. In the process of contradance in pairs, there are many contact actions of the foot, heel and so on , whose style is distinctive.

The dance form of Chinese folk contradance is mostly in a form of a man and a woman, and the contradance of men and women is the main type of Chinese folk contradance.

The folk contradance of Han is mainly the contradance of men and women. The folk dance of Han is performed by the dan and chou to express the theme of love."Gathering place" is a contradance by women and men in the Yangko of northern ShanXi, in which the men is called "hanging drum" and the women is called "Baotou", in the past, both roles played by men. Actions of "hanging drum" are simple and have explosive force of martial arts, while the actions of "Baotou" are simple and lively with characteristics of rural women. Their presentation has a certain routine, but they still have a huge ingredient of improvisation, which is full of life pleasure in the country of Northern Shanxi.

In the Chinese folk contradance, the dance with two women is less which only exists in the individual folk dance of minority. This kind of contradance of women is more concentrated in Heilongjiang, the north of China and Inner Mongolia area. Such as "Lu Spengler" of Daur Inner Mongolia also known as "Ahanbai".

Contradance with two men is relatively rare, most of which mostly concentrated on funeral dance of Tujia in Hubei, Hunan and wedding dance of Hui in Qinghai and the remaining contradance of primitive dance showing the hunting. Men contradance and national customs are closely related. Such as "funeral" of Tujia is in a form of men contradance. In accordance with the customs of Tujia, young and middle-aged men who have children but no parents, may participate in the funeral, and women can't jump in the funeral.

"Dance is a kind of cultural phenomenon and a form of art conveying emotions through people's form, and manner, whose formation is affected by the two factors of the nature and society."

The famous dancer Wu Xiaobang said

The folk dance is the farmer dance in fact. Folk dance is a kind of entertainment activities of mass and an art of the majority of farmers inherited from thousands of years of Chinese feudal society. China has inherited a self-sufficient agricultural economy before the industrial revolution, and the information revolution. Farming relies on land, and the growth of crops needs a plenty of water and sunlight and harvest takes a certain time. The agricultural nation loves the land and desires for harvest, which form a peaceful mind between man and nature, human and human. Chinese folk dance generally attached to farming work, and seasonal folk activities. Folk entertainment of Han is rooted in the farming culture, which is the most representative.

For a long time, because of the different cultural concepts of nations, there are also different attitudes towards folk dance. Han' has been bound by the feudal ethics and rites for a long time, causing their inward feelings and stiff, and combined with the rich cultural life of the city, most of people just watch it, do not personally participate in performance. When in festivals, folk dance activities are held in the rural areas and the paddock performance is held in the square. Performers are amateur or semi professional folk artists and ordinary people just watch, so folk dance of Han has some performing. As Luo Xiongyan said "after the Ming and Qing Dynasties, in the entertainment performances of slack, the Han folk dance whose contents are single and form is short has not been able to meet the needs of audience, so people learnt from the local opera, acrobatics, martial arts, instrumental music, folk songs and made the content of original form more rich and technique more excellent.

Many of folk Contradance of Han emphasis on the content including characters and antecedents, development, results of the story, and can tell a complete story and are integrated form of song and dance. "Chinese folk dance of Han is affected by drama, song, the rise of the opera in Song and Yuan

Dynasty and extensively absorb folk dance as material, becoming an independent art form, which has in turn promoted the folk dance performances. Especially in Qing Dynasty when the local opera were popular, Han folk dance absorbed the plot twists drama of and turns and beautiful texts, beautiful costumes, exquisite props and so on, strengthened the effect of performance and artistic. Folk dance and local opera are closely related, and some forms can hardly be separated.

The most basic position of Chinese folk contradance dance is "face to face". In most of the contradance, both of dancers face to face and hold on to each other. When dancers at the position of face opposite, the relatively common routine is walking opposite or the advance and retreat at the same time. The position of side by side position is also more common position, but folk dance of minority take face opposite and side by side as the main body. Apart from "surface field", there is "back field" in "jump funeral" of Hubei. That is, two people back to back, and within one meter apart; left back field, on the base of back field opposite to the left shoulder. In the "soft" of Inner Mongolia, men hold right sleeve of Tibetan robe, and stand approximately 2 step away from female face to face, they back to back after the action of "turned transposition". In the folk contradance of minority, the dancers often cross around round and horizontal 8 words to change position. Scheduling among Han folk dancers is free and postures are abundant. Because of the influence of the opera, folk entertainment dance of Han pay attention to the performing, coupled with the handheld props, increasing the range and expressive force of motions most of which are extended action. Due to there is no direct and persistent contact between dancers, and folk dance of the Han nationality choose square to dance in circle, space of dance is relatively large and scheduling of a man and a woman is more free and posture is rich. Over time, the fixed name with certain position formed in folk.

In Chinese folk contradance, most of the persistent contact between dancers is open dance with side by side and hand in hand, which is rich and free. In the Chinese folk dance, the persistent contact between dancers is less. However, in Inner Mongolia ethnic, the form of contact of Russian folk dance "Bu Wembley" is the same with holding dance of men and women in ballroom dance (closed dance between men and women). Chinese folk contradance is characterized with physical collision short contact between dancers. There is nearly no Physical contact in Self-entertaining folk contradance of Han. Due to the impact of Chinese feudal culture, There is nearly no Physical contact in Self-entertaining folk contradance of Han; on the other hand, due to both men and women hold dance props in most time, which limits the body contact of men and women in a certain extent. There is some support or contact function as fix only in when the individual do shape and there is entirely emotional eyes exchanges and cooperation in the contradance.

Chinese folk contradance is closely connected with the folk song, dancing with song, which form a form of singing and dancing. The form of singing and dancing is handed down from ancient art tradition and become a major feature of Chinese folk contradance today. Song and dance are used to express affections. Combining song with dance is lyrical, and can better express the thoughts and feelings of the people, and achieve the artistic effect of "song to be soundtrack of poem, dance to express feeling. The soundtracks of contradance are free and lively, whose lyrics are easy to understand, musical structure is short, melody is simple with regional and national characteristics. Contradance, the combination of song and dance, is loved by the masses of the people in china because of its unique charm.

Contradance, the combination of song and dance, can be divided into two forms: sing by dancers themselves and vocal accompaniment of dancers.

Dancers sing and dancing by themselves. 2. The dancers dance with songs of others.

There is a trend from freedom to tolerance, to the grim in the development of thousands of years of Chinese sexual culture. In the Tang Dynasty, the sexual control of the feudal dynasty is the most loose, and people enjoy a greater degree of sexual freedom. Neo Confucianism and feudal ethics and rites began to be strengthened in the Song Dynasty, and sexual closeness and sexual imprisonment reached unprecedented harsh till the Ming and Qing Dynasties, especially because the Qing Dynasty was the last feudal dynasty, the enormous pressure of feudal ethics and rites, the bound for women, sexual closeness and sexual imprisonment reached the extent incapable of further increase. Sex has its social attributes and natural attributes. Although Sexual culture with class brand reflecting the will of a ruling class occupied the mainstream status in the class society, it can't summarize completely all social attributes, nor deny and destroy its natural attributes. Therefore, no matter how many feudal preaching the ruling class can confine people's thoughts, no matter how many draconian laws the ruling class used to restrict people's behavior, people had strong interest on sex and had a hot pursuit to sincere love and happy marriage and carried on the unyielding fight against the pressure of feudal ethics and rites. Because minority is located in border, the influence of feudal ethical code on them was very little. Because some people live in the mountains all year round where traffic was block and still in a primitive state before liberation, their sexual conception is more open compared with the Han nationality.

Constructing new Chinese folk contradance to make it have a unique style of dance is not separated from rhythm of music. "The meaning of style is that any dance, when it is subjected to the characteristics of rhythm of the music, the cultural characteristics of a nation or the influence of popular action, presents special forms of activities.

The development of dance music and dance is not an easy and simple personal behavior, which requires efforts of a generation or generations. As the graceful dance of ballroom Samba, it is developed into what we are familiar with today through the hard work of a group of musicians and dancers. Samba was first popular in Brazil's black coming from Africa. In their spare time, they often beat the rhythm with a variety of striking hits and dance with it to relieve fatigue in front of the humble residence. The modern music in 19 century in the world and the influx of European immigrants had a great impact on the culture of Brazil. In the 1950s, a younger generation of musicians and dancers in Brazil carried out bold reform and attempts to traditional Samba, which brought new life and made it out of the original constrains and become more lively and full of vitality. So we expect people to work together.

Conclusions

Chinese folk dance comes to us with its unique style in the history of Chinese dance, perhaps we have neglected the cultural phenomenon of dance, but she spread out a dense aura only with whirling pose, but was covered in colorful culture of folk dance; and her unique charm urges us to uncover the mystery of this culture of dance, to discover more wonderful scene in the intimate space where two people are relative to dance and crazy together behind the veil. The dance has been like the sunshine, air and water which are the indispensable part of people's life. However, with the progress of social civilization, the text and image language have gradually replaced the function of the action language, and some folk dance also moved to the theater and became the performing arts. Chinese dance is often devoted to exploration of performing arts of fine stage and ignore the development of self-entertaining dance. People, especially most of those who live in the city people are basically

isolated from dance, and they may be keen to admire the art of dance, but unknowingly lose the pleasure dance by self.

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