

Research on the Protection and Inheritance of Achang People's "Deng Wo Luo" Dance

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Abstract—"Deng Wo Luo" dance is a long and easy to learn dance, it has a complete routine and procedure, content form and method have many changes, and gradually spread throughout the country. Based on various materials and researches, this article puts forward some suggestions for the protection of the dance heritage. I hope this art treasure will not lost in the long history.

Keywords—Achang; Deng Wo Luo; dance inheritance

I. INTRODUCTION

The rich historical and cultural heritage of Achang nationality has a variety of forms of artistic expression. Achang Husa knife forging technology and Achang ethnic folk literature "Zhepama and Zhemimai" were listed in the first batch of national intangible cultural heritage of Longchuan area. But when it comes to dance, Achang dance is not rich, especially against the background of the Dai and Jingpo people, it seems even less. The Husa Achang nationality is represented by "Deng Wo Luo" dance, Achang people changed in harvesting festivals, weddings and funerals, and traditional festivals, especially during the Wo Luo Festival, people around the altar sing old simple Wo Luo song and dance Wo Luo until late night.

II. THE FORMING FACTORS OF ACHANG'S "DENG WO LUO" DANCE

A. The Historical Origin of Achang People's "Deng Wo Luo" Dance

According to legend, the "Deng Wo Luo" dance originated from people's memory of heroic creations, "Zhepama" and "Zhemima". In "Zhepama" and "Zhemima" which created the mythological sphere, "Zhepama" and "Zhemima" the two gods sacrificed themselves and created all the things in world. They fight against the "Five Devils" and shoot the sun to reform the world. So during the Wo Luo Festival and other major festivals and weddings the Achang people "turned upwards, danced on the feet and prayed God for blessing".

The origin of "Deng Wo Luo" has a "fire" closely related to the culture of Achang. In the original hunting period, evening bonfire could prevent wildlife. When tribe members go hunting, they make a sound like "Wo Luo" and called on all members of the tribe to share food. After eating, everyone

danced around the fire. One was to thank God and pray for the success of next hunting; the other was to share the happy mood with songs and dance expressions.

B. The Art Form of Achang People's "Deng Wo Luo" Dance

In the developing process of "Deng Wo Luo", it has formed its own artistic characteristics. The characteristics and laws of the dance were summed up by folk artists, and named after the animal's movements, so that to outlined the basic characteristics of the dance in image descriptions. The Achang people's "Deng Wo Luo" dance is a collective dance to celebrate festivals, family gatherings, weddings, and family and friends often gather together and dance "Wo Luo". At first, there was no music for Achang people to dance the "Deng Wo Luo" dance, the dancers sang old folk dance songs such as "Ze le za" and "Ze le ma" and danced counterclockwise.

After a long period of development and experimentation, now the Achang people have added bass drums, snare drums, gongs, small cymbals, trumpet, trombone, cymbals and other equipment to "Deng Wo Luo" dance. Audio equipment used in large events often plays modern creation with Achang songs. In this way, the traditional "Deng Wo Luo" dance form gradually changes, singing and dancing mainly from the concert, now the major actor is dancer, "Shao Gan" gradually faded from dance into leading dancer.

C. Cultural Background of Achang People's "Deng Wo Luo" Dance

Since the establishment of the "Deng Wo Luo" dance culture, the rapid development of transportation technology and the economic reasons for the increasingly powerful functions of the media have evolved during its development, Achang people have changed in production and lifestyle in different historical stages which is closely related to globalization, rapid economic development and scientific and technological progress. The most direct influence on the form development has evolved from form to cultural connotation and constantly changed in the long-term social development. In the new century, with the rapid development of communication technologies, the role of the media has become more and more powerful. Achang villages communicate more easily with the outside world and have more opportunities. On one hand, Achang people gradually came out to the outside world and introduced new and popular things. On the other

hand, more and more foreigners came to the Achang area to feel and understand traditional culture in terms of promoting role of the media. In this process, Achang people on one hand generally accepted modern pop culture; on the other hand, the traditional culture of self-respect and self-confidence has been greatly improved. It also helps to ease the conflicts between foreign cultures and traditional ethnic cultures.

III. CURRENT SITUATION AND PROBLEM ANALYSIS OF THE INHERITANCE AND PROTECTION OF ACHANG'S "DENG WO LUO" DANCE

A. *The Current Situation of the Protection and Inheritance of Achang's "Deng Wo Luo" Dance*

About the inheritance of "Deng Wo Luo", now the Achang community only has few people who can fully grasp the skills and dance culture of "Deng Wo Luo", and they all are old people, their physical condition limit the ability and degree to perform "Deng Wo Luo". Achang gathered together and "Shao Gan" who is good at singing and dancing will be the leader, but now among this small group of people, the role and technology of the Shao Gan" is still significantly reduced. When the "Deng Wo Luo" dance was passed down, it focused on the "Alu Wo Luo Festival", which was held once a year and the preparation period is in March. "Deng Wo Luo" dance from the village of the ordinary people to the Alu Wo Luo event square, the location changes. All in all, the time of the "Deng Wo Luo" dance heritage is significantly shorter than before. During the festival, more and more events are concentrated in the official festivals. Dances and places are easier than ever before, but less and less.

B. *Problem Analysis of the Protection and Inheritance of Achang's "Deng Wo Luo" Dance*

1) *The living space is getting narrower and the communication channels need to be expanded:* If it is necessary to dance the "Wo Luo" in Achang people's lives, but today it is no longer important to dance "Deng Wo Luo", and the Achang people's participation in the dance "Deng Wo Luo" has always been inactive. On one hand, due to the fact that some of the cultural elements and forms of the dance itself that incorporates the features of the modernization process which are not suitable to gradually dilute people's lives; on the other hand, the preferences, thoughts and aesthetic psychology of Achang people has changed under the influence of the external environment. The result is that "Deng Wo Luo Dance" is no longer loved by Achang people. "Deng Wo Luo Dance" is less and less appearing on occasions, so it is imperative to develop new channels and to develop and expand the dance.

2) *The dance itself is constantly changing and the cultural element is gradually disappearing:* Part of the dance culture element gradually disappears. As mentioned earlier, the long-term spread and development of "Deng Wo Luo" dance, economic, political, social and other factors have undergone the final dance in varying degrees. This change not only reflects the progress of the times, it makes the content of the

"Deng Wo Luo" dance formally adapt to the needs of social development and people's requirements, so it inevitably loses some of the original dance, which is closely related to traditional cultural elements.

According to a study of the Husa Achang ethnic group in Dehong Prefecture, there are few occasions for the dance of "Deng Wo Luo" now, and the arrangement of dance venues has changed significantly; people gather together to dance "Deng Wo Luo" and the dance movement and form all have some innovations which is different from the traditions; there is no fixed and complete tradition in the dance program of "Deng Wo Luo", which is not conducive to the national traditional culture to better inherit the Achang culture. The intrinsic essence of the "Deng Wo Luo" dance and the dance culture in the process of evolution have gradually reduced. These are all realistically affecting the Achang people's understanding of "Deng Wo Luo" dance.

3) *Differences in cultural identity, affect the transmission between generations:* From the point of view of the dance heritage and develop process of the "Deng Wo Luo" dance, under the pressure of living environment and the change of living habits, the dance has undergone changes, and the external evaluation factors have affected the country's "Deng Wo Luo" dance culture. Identify increase or decrease in different historical periods. The change of cultural identity directly affects the dance itself and its development and cultural orientation in next stage. The Achang people's conscious awareness of national culture continues to strengthen, and this culture shows a thriving vitality. On the other hand, when the cultural identity is weakened and the momentum of the "Deng Wo Luo" dance culture is often alienated, the dance culture begins to die away.

It is not difficult to find that there are often some Achang people, cadres, cultural workers, folk artists and higher education, traditional culture including "Deng Wo Luo" dance, that show a strong sense of identity and cultural awareness, the national cultural heritage encountered problem is more focused and strives to be resolved. On the contrary, the general public did not perform too strongly. Since "Deng Wo Luo" is produced in people's lives, it is extremely normal for people to show their own concern and love. When facing racial discrimination, such as modern art in many ethnic cultural heritages, young people generally receive modern science education and they are influenced by popular culture, so they have ethnic prejudices in traditional culture, and learn to participate in the rare opportunity of "Deng Wo Luo" dance.

IV. SUGGESTIONS ON THE PROTECTION AND INHERITANCE OF ACHANG'S "DENG WO LUO" DANCE

A. *Actively Promote Different Levels of Intangible Cultural Heritage, Obtain Policy Support and Legal Protection*

The law plays an important role in protecting the art of ethnic minorities. According to our limited financial resources, the current protection goal is to focus on the very important intangible cultural heritage. Achang does not have any type of dance to enter the national intangible cultural heritage, only Yunnan Province's "Deng Wo Luo" dance and folk songs and

intangible cultural heritage. Therefore, the increase in local government supports and the effective integration of government and private resources together make efforts to promote the “Deng Wo Luo” Festival enter national intangible cultural heritage, and indirectly promoting the culture of the inheritance and development of “Deng Wo Luo”.

B. Establish and Improve the Protection Mechanism of Achang Ethnic Dance Culture

The establishment of a good cultural and artistic work guarantee mechanism has a bright future and a tortuous road. But once it is established and gradually improved, the country will play an important role even in the longer-term strategy of protecting and inheriting traditional culture. The policy will be the direction of “Deng Wo Luo” culture heritage and protection: gather funds as a fiscal policy, encourage and support national cultural heritage, national culture collection, disseminate the traditional culture and be the material foundation of organization works, and establish art organizations; The relevant non-governmental organizations and the society will make better cultural exchanges, including “Deng Wo Luo” dance. Culture and art between the middle and neighboring Achang brothers, which is conducive to the development of “Deng Wo Luo” dance. Of course, every part of this mechanism has very detailed works, such as folk artists and cultural heritage, encouragement and support, including the ability to master and complete the country's art appraisal and art classification.

C. Strengthen the Excavation, Restoration and Propaganda of Dance Culture

Nowadays, the development of “Deng Wo Luo” dance has a long history. Some cultural elements have the trend of deform, weakened and disappearance. A large number of “Deng Wo Luo” dance-related cultures need continuous in-depth exploration, restoration and protection, which makes the “Deng Wo Luo” dance continue to enrich. The sense of identity and confidence of Achang people's dance culture gradually increased, mainly due to the interest and attention of Achang's traditional culture. Therefore, it is necessary to increase the propaganda of dance and related culture, and meanwhile the media must also play an active role. Through organizing and publishing some books and image products related to Achang culture and arts, the “Deng Wo Luo” annual network holiday celebration and space reality are vigorously promoted, so that the outside world is interested in the slums, and then they will understand the traditional culture in a certain extent and promote the local economic development and the exchanges with foreign cultures.

D. Try to Pass on the “Deng Wo Luo” Culture in School Education

The author's hometown Dehong is a place where ethnic minorities lived more concentrated. In some local ethnic elementary schools and ethnic high schools, the school has adapted ethnic dances to class exercises in order to allow students to learn and understand their own culture and arts. It is obviously a way to spread national culture on campus so that students can not only learn science and knowledge but also

learn traditional folk culture and art. Allowing students to understand their own national culture and create awareness of protecting national culture, this plays a crucial role in protecting and inheriting traditional national culture. We can also learn from this method to formulate a similar plan to disseminate knowledge about “Deng Wo Luo” dance on campus or organize activities about “Deng Wo Luo” dance so that more ethnic minors, especially Achang Young people could understand and learn this ethnic culture. In the course of the actual operation, although the school would encounter difficulties while educating the Achang people's “Deng Wo Luo” dance culture, we should do everything we can to protect and pass on the ethnic culture.

V. CONCLUSION

In the process of the protection and inheritance of “Deng Wo Luo” dance, it can be said that it is mingled hope and fear. Today, Achang people respect the folk dance culture and beliefs and maintain traditional aesthetic tastes. Although political, economic, and social forces have influenced the survival and development direction of “Deng Wo Luo”, Achang people are still trying to find and maintain the traditional “Deng Wo Luo” dance culture in the colorful real world. However, it cannot be ignored that the problems encountered in the inheritance process of “Deng Wo Luo” have become more and more prominent and have directly affected the smooth progress of dance culture. Cultural changes show the influence of differences in age, occupation, and education on cultural heritage. Dances spread all over the world. In addition, the cultural integration and innovation protection of “Deng Wo Luo” is lack of financial support. According to the protection and inheritance of “Deng Wo Luo” dance's current predicament, the author suggests to proactively announce the protection in different levels of intangible cultural heritage in order to obtain more policy support and the legally established Achang ethnic dance culture protection mechanism. The “Deng Wo Luo” dance culture related to cultural excavation, restoration work and propaganda, try to pass the “Deng Wo Luo” dance culture in school education, make the modern inheritance of Achang “Deng Wo Luo” dance out of the predicament, and make better inheritance and development in the future.

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