



Dahougu Dance of Maonan Ethnicity Guizhou Province : Cultural Identity in the
Process of Intangible Cultural Heritage Preservation of Contemporary China

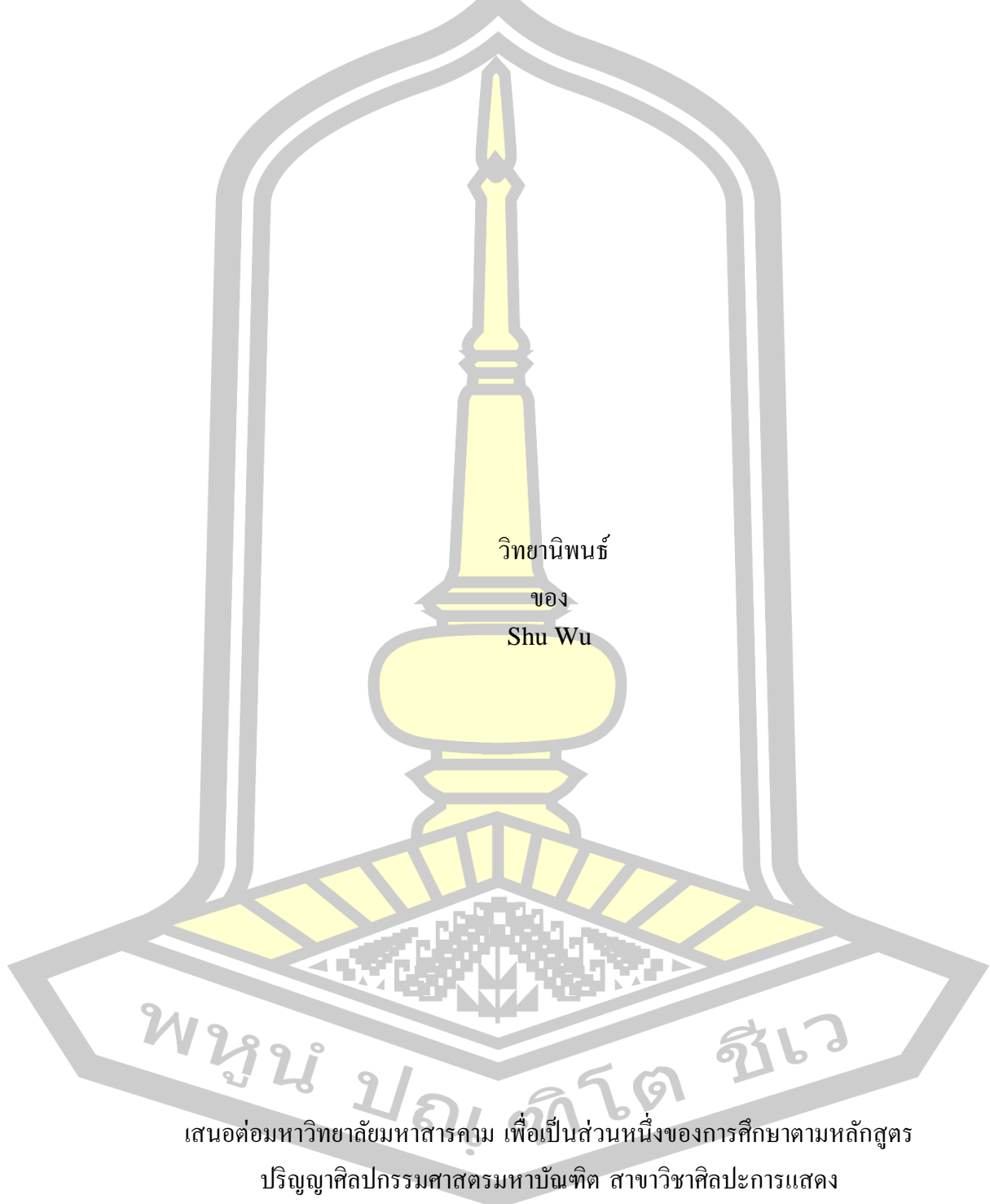
Shu Wu

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

June 2023

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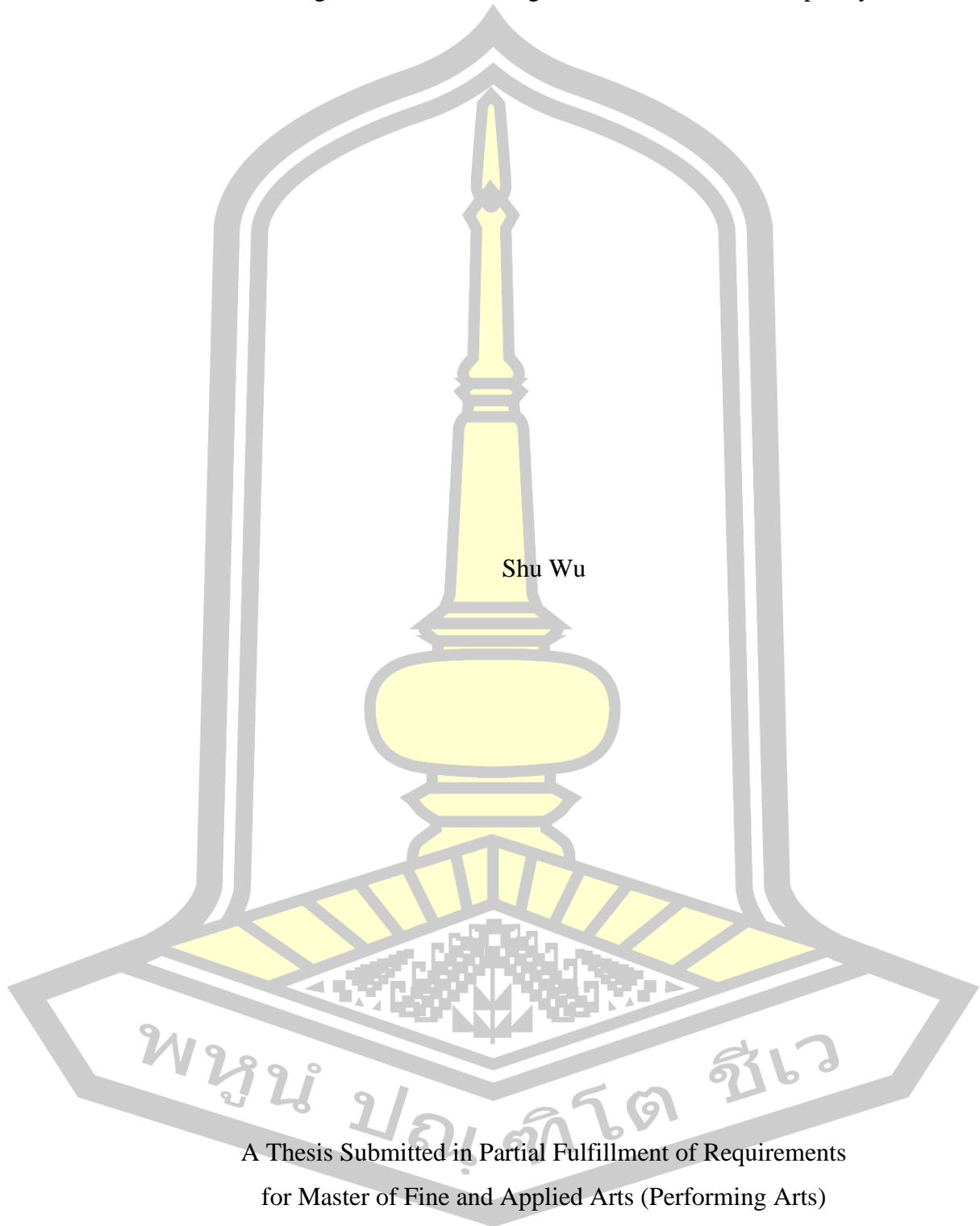


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June 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Shu Wu , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Maharakham University

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ABSTRACT

The title of the paper is: Da Hougu Dance of Maonan Ethnicity Guizhou Province: Cultural Identity in the Process of Intangible Cultural Heritage Preservation of Contemporary China. Using qualitative research, we conducted a field survey in Kapumaonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, China, and combined with relevant literature analysis to draw conclusions. The research objectives are: 1) To study the history and development of Da Hougu Dance of Maonan Ethnicity in Guizhou; 2) To study the cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou in the process of modern Chinese intangible heritage protection.

Objective results: 1) Da Hougu Dance of Maonan Ethnicity in Guizhou can be divided into four historical stages: The initial formation period ; Tortuous development period; Excavation and collation period; Intangible cultural heritage protection period. Da Hougu Dance is a reflection of the political and economic life of the Maonan ethnic group in Guizhou, and has functions and values in worship, exorcism, education, dissemination, entertainment, and other aspects. 2) Researchers found that for Maonan people in Guizhou who have no words, "Da Hougu Dance" not only carries the national cultural memory, but also maintains and inherits the national cultural memory. Da Hougu Dance of Maonan Ethnicity in Guizhou plays an irreplaceable role in their ethnic cultural identity. This research is conducive to the protection and inheritance of Da Hougu Dance in the new era and environment of modern China's intangible cultural heritage protection, so that the ethnic memory can be continued and the national cultural identity can be strengthened

Keyword : Da Hougu Dance, modern China, cultural identity, intangible cultural heritage

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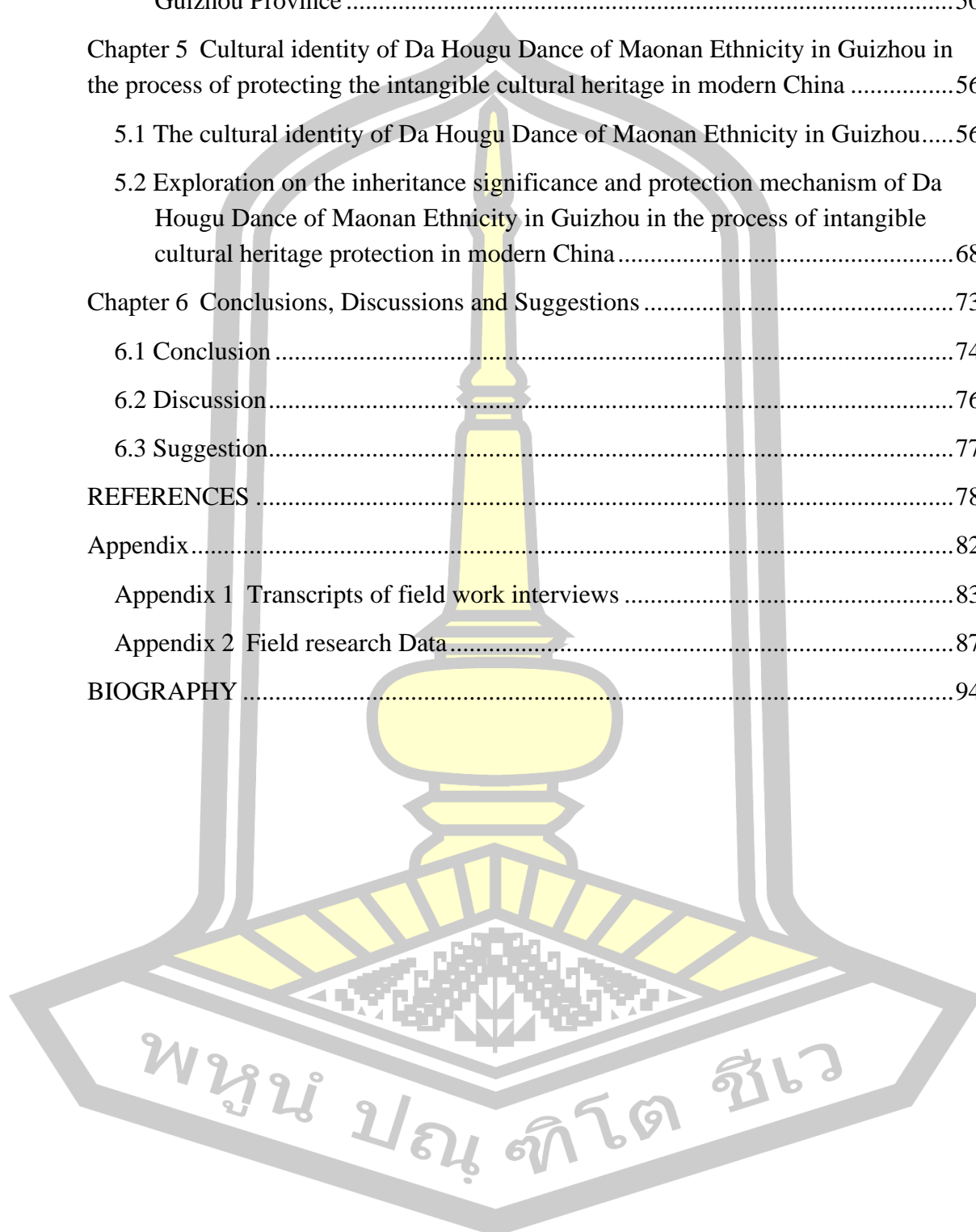
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Shu Wu

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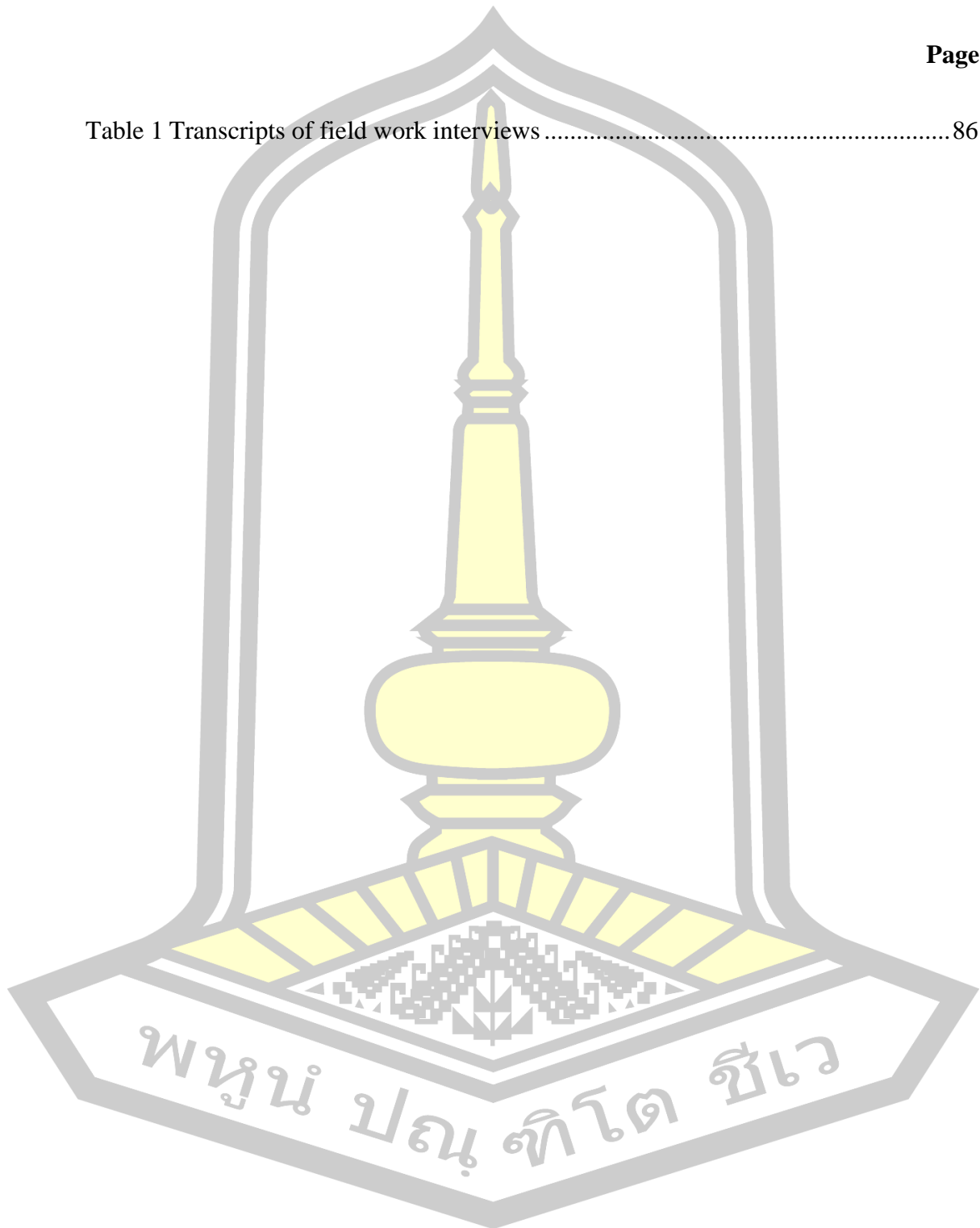
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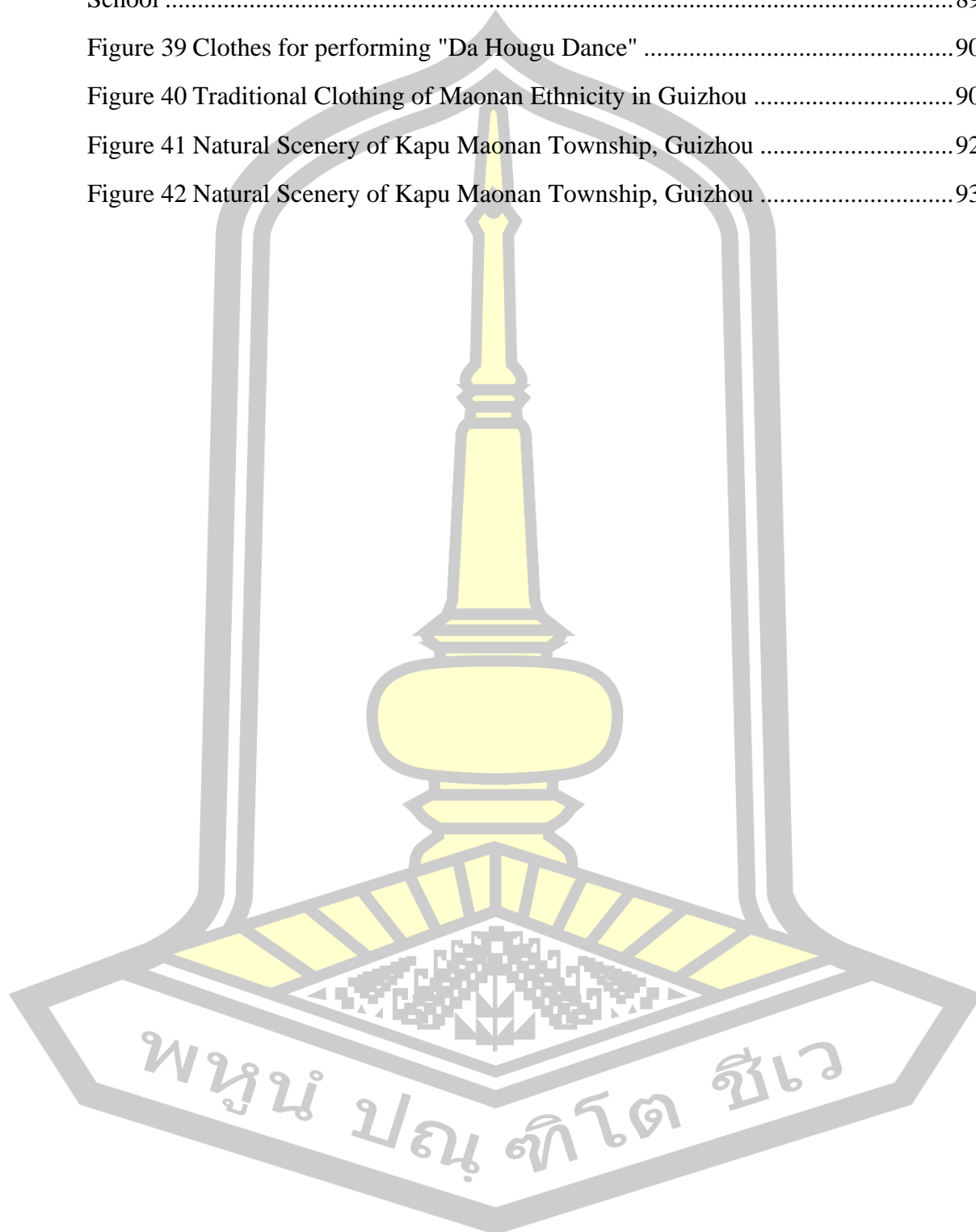


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Chapter 1

Introduction

1.1 Problem statement

1.1.1 Geographical background

Maonan Ethnicity is one of the mountainous ethnic minorities with a small population in China. Maonan Ethnicity is differentiated and developed from the "Liao" in ancient "Baiyue". They have their own language, belonging to the Dong Shui language branch of the Zhuang Dong language group of the Sino Tibetan language family. Due to the long-term interaction with the Buyi, Miao, Han and Shui ethnic groups, many people of the Maonan Ethnicity can speak Chinese or Buyi language, and use Chinese to record their folk songs, folklore, historical stories, ballads and so on. Maonan people mainly live in Shangnan, Zhongnan and Xianan mountain areas of Huanjiang County, Guangxi, and the valley of Kapu River and Liudong River at the junction of Pingtang County and Dushan County, Guizhou. The rest of Maonan people live scattered in towns and townships such as Shuiyuan, Mullen, Chuanshan, Luoyang and Sien in Huanjiang County, and counties (cities) such as Hechi, Nandan, Yishan, Du'an and Huishui in Guizhou. According to China Statistical Yearbook 2021, the population of Maonan in China is 124,092, and the distribution of Maonan population is characterized by "large mixed residence and small concentrated residence". (Cao, X. 2020, March 10. *Maonan nationality.*)

The Maonan Ethnicity in Guizhou was called "Yang Huang people" in history, as well as Yang Huang for different homonyms in historical records. It is said that they are descendants of Panhu. The Yang Huang people lived in Guizhou more than 1400 years ago. As one of Guizhou's ethnicities, it was officially identified as the Maonan Ethnicity on July 27, 1990. According to the sixth national census in 2010, the Maonan Ethnicity in Guizhou, with a population of 27,300, is one of the 22 ethnic groups with a small population in the country. Maonan Ethnicity is mainly distributed in Pingtang, Huishui and Dushan counties of Qiannan Buyi and Miao Autonomous Prefecture, among which Pingtang County is the largest, accounting for more than 90%, Huishui County is the second, and Dushan County is the least. Maonan Ethnicity in Pingtang County is mainly distributed in five towns, namely Kapu, Hezhong, Liudong, Zhemi and Jiaqing, which are connected with the Maonan Ethnicity living in Yangfeng Township on the border of Dushan County, forming a residential area. (Wu, J. 2013.312)

Maonan Ethnicity has a long history. In the long course of history, from the most ancient myths and legends to modern development, it looks like a picture from black and white to color. Whether it is the simple past or the colorful future, it is shown in front of us one by one from this picture. As time goes by, the Maonan people have followed the legacy system of their ancestors and adhered to the tradition of ancient times. They have preserved the primitive memory with their simple dance, exquisite stone carving and embroidery. In the years of carving, they moistened this ancient

Maonan mountain village with rich and colorful history and culture, wandering in this antique picture scroll, making people have endless aftertaste.

1.1.2 The Cultural Background of Dahougu dance of Maonan Ethnicity

Kapu Maonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province is the only Maonan Township in China at present. Over thousands of years, Kapu Maonan Township has multiplied nearly 3000 households and 13000 people, accounting for 97.9% of the total population of the township. The song of the local people goes like this: "Da Qi Village, Xiao Qi Village, are all Maonan villages." In 2002, the Bureau of Culture of Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province named Kapu Maonan Township as the "Town of Dahougu Dance". After being declared as the intangible cultural heritage of Guizhou Province in 2007, it was successfully declared as the national intangible cultural heritage in 2008. At present, Dahougu Dance has been attached importance to, subsidized and strongly supported by governments at all levels. It is being rescued, protected, utilized and inherited in accordance with the "sixteen character" policy of "protection first, rescue first, rational utilization, inheritance and development" of national intangible cultural heritage protection. (A, T. 2013.154)

On June 14, 2008, Dahougu Dance of Maonan Ethnicity was approved by The State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list. "Dahougu Dance of Maonan Ethnicity", also known as "Dahougu Dance", is one of the traditional folk dances of Maonan Ethnicity, which originated in the production and life of the Maonan people in Guizhou Province. Now it is mainly spread in Kapu Maonan Township, Pingtang County, and originated in Jiaba Village of Kapu Maonan Township, Diweng Village, with a history of more than 200 years. Dahougu dance is a kind of dance specially used by the Maonan people to make a "noisy scene" in the funeral etiquette. It is performed by the priests. The dance is rough, simple, vigorous, lively, humorous and passionate, reflecting the contents of witchcraft etiquette, funeral exorcism, avoiding evil and seeking good fortune, and worshipping spirits. During the performance, the atmosphere was solemn and reverent, showing the remembrance and respect for the gods and ancestors, expressing the distinctive national will, reflecting the valuable national spirit, and focusing on the folk customs of Maonan Ethnicity. (Lei, Y., & Nie, Z. 2009.90)

1.1.3 Cultural Identity Background of Dahougu dance

As Naribilige said, "The issue of ethnic groups is not a purely theoretical issue, but one involves theory, practice, history, cognition, emotion, belief and cultural structure. In China, the concept and reference of ethnic groups are closely related to ethnic identification, reform and opening up, and the process of modernization". How to reconstruct their ethnic identity and construct their ethnic symbol boundary has become a problem that some ethnic groups, especially those with a small population, must face. (Shang, Z.2014)

Maonan Ethnicity is one of the minority nationalities with a small population in China, and it is also a very ancient mountain nationality. The Maonan population is mainly distributed in Guangxi and Guizhou, but there are obvious differences in ethnic

identity between the two places for a long time. Compared with the Guangxi Maonan Ethnicity, Guizhou Maonan Ethnicity is a relatively special minority community. Its predecessor was “Yang Huang people”, and the nationality is called “Yang Huang Ethnicity”. Yang Huang people lived in Guizhou more than 1400 years ago, and they were a permanent ethnic group in Guizhou. Until July 27, 1990, the People's Government of Guizhou Province officially approved the recognition of more than 30000 Yang Huang people in Pingtang County, Dushan County and Huishui County in Guizhou Province as Maonan Ethnicity with the document (1990) Qian Fu Tong No. 106 “Transfer to Pingtang County, Dushan County and Huishui County for Instructions on the Recognition of Yang Huang people as Maonan Ethnicity”. Although the legal ethnic attribute of Guizhou Yang Huang people is “Maonan Ethnicity”, in order to show their ethnic identity and cultural identity more clearly, Maonan people who have long lived in Kapu Maonan Ethnicity township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, call themselves “Guizhou Maonan Ethnicity” or “Yang Huang people of Maonan Ethnicity”, and have a high sense of self-identity. For the “Yang Huang people”, how to build their own ethnic identity and their own ethnic symbol boundary and maintain the common bond of ethnic identity under the new ethnic identity of “Maonan” is a major problem to be solved. Fortunately, their ancestral ritual dance, “Dahougu Dance”, has become one of the core ties of this ethnic identity. (Chen, G. 2020.59-60)

As a unique cultural custom of Kapu Maonan (Yang Huang people), “Dahougu Dance” has become a concentrated form of expression of Maonan culture. The funeral ceremony is its original performance venue, endows it with solemn and profound cultural connotation, and is an important cultural symbol for the Maonan people to express their national identity and an important cultural treasure that exists in history and lives in the present. However, it is regrettable that the current research results on “Dahougu Dance” of Maonan Ethnicity, as well as the reference and data that can be used for reference, are relatively scarce, which leads to the backward development of research in this area. At the same time, since the beginning of the 21st century, due to the impact of young people going out to work, “Dahougu Dance” is facing an increasingly serious crisis of intergenerational inheritance.

From the perspective of the problems and crisis faced by the Maonan Ethnicity in “Dahougu Dance”, the reasons are as follows: 1. Many young people in the village go out to earn money, and have no time to learn to dance. The inheritance problem is obvious. 2. Dahougu Dance is connected with sacrificial activities. Many people believe that learning Dahougu Dance means bad luck, and engaging in sacrificial activities has little economic income, so young people are reluctant to learn. 3. “Dahougu Dance” is very difficult and can only be learned with a certain foundation, so many young people are not interested in learning it. 4. Because of the impact of modern culture on the cognition of our national culture, many young people lack the recognition of our national culture. 5. At present, those who can perform “Dahougu Dance” are all old artists and inheritors who are over 70 years old. Due to physical reasons, they can no longer perform. And as they grow older, when they die, “Dahougu Dance” will gradually disappear. Through literature collection and interviews, we know that “Dahougu Dance” should be performed by young men in their prime of life. However, at present, the inheritors of “Dahougu Dance” are all primary school students.

6. Through the literature collection, it is found that the previous academic research on “Dahougu Dance” has not systematically discussed the cultural identity implied in the “Dahougu Dance”.

To a large extent, the value of cultural identity comes from the specific cognitive system of people of all ethnic groups, which establishes the unique attribute of “cultural species” to distinguish the boundary between us and them. This study mainly takes “Dahougu Dance” of Maonan Ethnicity as the research object. By sorting out the traditional culture of the Maonan from the aspects of ethnic origin and historical development, the cultural connotation and dance form of “Dahougu Dance” are studied, so as to reflect its national spirit, which has important practical significance for its cultural inheritance.

This paper explores the cultural value and inheritance spirit of “Dahougu Dance” from the cultural connotation of dance movements, so as to provide certain research ideas for the ontological connotation, inheritance form and cultural identity of “Dahougu Dance” of Maonan Ethnicity, which is on the verge of disappearing or undergoing great changes.

1.2 Research objectives

1.2.1 To study the history and development of Dahougu Dance of Maonan Ethnicity Guizhou Province

1.2.2 To study cultural identity of Maonan ethnicity Guizhou province in the process of intangible cultural heritage preservation of contemporary China

1.3 Research questions

1.3.1 What is the history and development of Da Hougu Dance of Maonan Ethnicity Guizhou Province?

1.3.2 How is the cultural identity of Da Hougu Dance of Maonan Ethnicity Guizhou Province reflected in the protection of intangible cultural heritage of contemporary China?

1.4 Importance of the research

1.4.1 We can understand the historical development of Da Hougu Dance of Maonan Ethnicity Guizhou Province.

1.4.2 By analyzing the performance form and cultural connotation of Da Hougu Dance of Maonan Ethnicity Guizhou Province, we can understand its dominant ethnic symbols, and further explain that Da Hougu Dance plays an irreplaceable role in cultural identity.

1.4.3 The protection of intangible cultural heritage is of great practical significance to the confidence of ethnic culture, the cohesion of ethnic cultural identity, and the mutual growth and integration of ethnic dance and modern ecological culture.

1.5 Definition of terms

1.5.1 Maonan Ethnicity Guizhou Province: historically known as the “Yang Huang people” who lived in Guizhou more than 1400 years ago. It is a traditional ethnic group in Guizhou and one of the 22 ethnic groups with a small population in China. Maonan people in Guizhou have their own language, but no written language, which is mainly distributed in Pingtang County, Dushan County and Huishui County of Qiannan Autonomous Prefecture.

1.5.2 Dahougu Dance: also known as “Hougu Dance”, is one of the unique folk dances of the Maonan Ethnicity Guizhou Province, which has a population of less than 100,000. It originated from Jiaweng Group, Jiaba Village, Kapu Maonan Township, Pingtang County, Guizhou Province, and has a history of more than 200 years. Now it is mainly spread in Kapu Maonan Township, Pingtang County, Guizhou Province. It is a folk dance performed by witches in the funeral custom of Maonan people. The dance combines witchcraft sacrificial movements with religious ritual movements, which has distinctive national and local cultural characteristics. As one of the national intangible cultural heritage, it is known as the “living fossil” in dance.

1.5.3 Intangible Cultural Heritage: It refers to various forms of traditional cultural expression passed down from generation to generation by people of all ethnic groups and regarded as an integral part of their cultural heritage, as well as physical objects and places related to traditional cultural expression forms. Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and a nation, and an important component of excellent traditional culture.

1.5.4 Cultural identity: It is the positive recognition of the most significant things of a nation formed by people living together in a national community for a long time. Its core is the identification of the basic values of a nation. It is the spiritual bond that binds this national community together and the spiritual foundation for the continuation of its life.

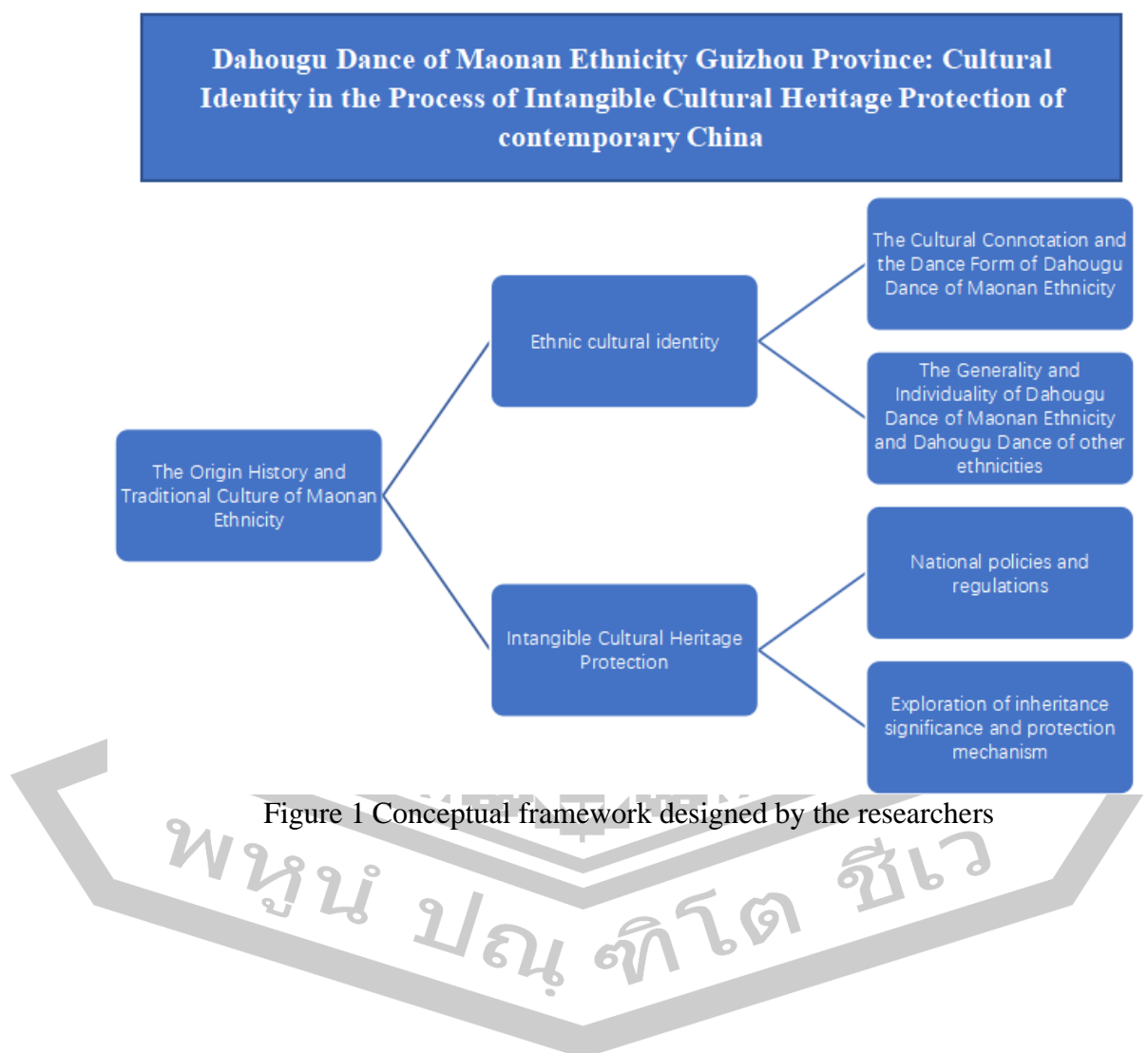
1.5.5 Modern China: Modernization is the key word and theme of human social development, and also the main symbol of civilization progress. For a sovereign country, the process of entering modernity is also the process of entering the world. Examining the process of modern China from the perspective of globalization not only provides a clearer understanding of China's trajectory and driving force towards becoming a modern country, but also allows for a better understanding of China's modernization path, which is different from other countries.

1.5.6 Cultural connotation: It refers to the thoughts, concepts, behaviors, customs, habits, representative figures formed by a group (it can be a country, a nation, an enterprise, or a family) in a certain period, and all the activities radiated by the overall consciousness of the group.

1.5.7 The study of dance form: It focuses on the noumenon form of dance and radiates to dance history, classification, works, material structure and other aspects. In the way of concrete demonstration, the dance noumenon is deeply analyzed from bottom to top, which can be divided into two levels: the first is the study of the historical and cultural forms of dance, summarize the dance forms formed by long-term accumulation, and explore their cultural form characteristics and historical heritage; The second is the study of the cultural form of dance creation. Through the in-depth analysis of the field of dance creation, the aesthetic concept and essential law of its dance form creation are explored.

1.5.8 Generality and individuality: Generality refers to the universal nature of different things; Individuality is the special quality of something that distinguishes it from other things. Generality and individuality are the inherent nature of all things, and each thing has both generality and individuality. Generality determines the basic nature of things; Individuality reveals the difference between things. Individuality embodies and enriches generality. Generality is absolute and unconditional, while individuality is relative and conditional. Generality can only exist in individuality. Any generality can only roughly include individuality, any individuality can not be completely included in the generality. Under certain conditions, generality and individuality will transform each other.

1.6 Conceptual framework



Chapter 2

Literature review

In this study, the researchers reviewed relevant literature on the issues involved in the study to obtain theoretical information that can be used in this study. The researchers reviewed the following themes:

1. Historical knowledge of Maonan Ethnicity Guizhou Province, China.
2. Knowledge of Dahougu Dance in Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province.
3. The theory used for research
4. Related research

2.1 Historical knowledge of Maonan Ethnicity Guizhou Province, China.

2.1.1 Origin history of Maonan Ethnicity

In the past, few people studied the origin and development of Maonan Ethnicity. At present, the academia and the Maonan people hold two opinions. The first one holds that the ancestors of the Maonan Ethnicity came to Maonan of Guangxi Province from Hunan, Shandong and Fujian and other places in the late Yuan and early Ming dynasties for official work, refuge or business. The second one believes that that the place where Maonan people live now has been inhabited since ancient times. Maonan people are developed from local aborigines, but also incorporate foreign ethnic elements.

The predecessor of the Maonan Ethnicity in Guizhou are Yang Huang people. They are distributed in many areas of today's Guizhou during the Yuan Dynasty. Previously, Baiyue was an ancient resident of Guizhou during the long historical period from ancient times to the Qin and Han Dynasties. In the Wei and Jin Dynasties, they were collectively called "Liao". After Tang and Zhu Dynasties, Liao people diverged and formed some single nationalities. (Compiling Group of Maonan's Brief History, 2008)

Maonan Ethnicity is one of the ethnic minorities with a small population in China. Maonan Ethnicity in Guizhou, historically known as the "Yang Huang people", was first seen in the Yuan Dynasty. Yang Huang people lived in Guizhou more than 1400 years ago. As one of the ethnic groups in Guizhou, Maonan Ethnicity has the origin relationship with Baiyue Ethnicity, and Maonan has a long history of agricultural production. It is said that a long time ago, Maonan ancestors and a group of foreign people competed for territory. The two sides often had disputes, and later decided to negotiate with representatives of each faction. Maonan people dug a hole in the mountain across the river, hid many sheep in the hole, and covered it with wooden boards for camouflage. During the negotiation, the two sides quarreled. The representatives of Maonan Ethnicity pretended to be angry and jumped and kicked on the hole, which made the sheep in the hole cry "baa baa". They said to the other side, "This is our place. If you come to fight, the dragon gods of the earth will not agree. They shouted." The other side did not know the details and had to leave here to live elsewhere. The ancestors saved the land and also got the name of "Sheep panic", So it

is called "Sheep Panic people", as well as Yang Huang people. From this legend, we can see the survival wisdom of Maonan ancestors. (Wu, J. 2013)

2.1.2 Geographic location and climate

Maonan Ethnicity in Guizhou is mainly distributed in the east longitude of 106°37'50"~107°28'20", North latitude 25°36'50"~26°36'50" among Pingtang County, Huishui County and Dushan County in Qiannan Prefecture. The altitude of the settlement area is 685~1200 meters. The population is mainly distributed around Kapu and Zhemi, and most of them live together in one village. There are many flat grounds, near the mountains and rivers, and the villages are rich in natural resources. July 27, 1990 The People's Government of Guizhou Province, in accordance with the spirit of the document (1986) No. 252 issued by the National Civil Affairs Commission and with the official reply (1990) No. 106 issued by Qianfutong, agreed to identify 31904 Yang Huang people living in Pingtang, Huishui and Dushan counties as Maonan people.

The inhabited area of Maonan Ethnicity in Guizhou is 685~1200m above sea level, located in the subtropical humid monsoon climate zone, with an annual average temperature of about 17 °C and rainfall of about 1200mm. There is no severe cold in winter and no intense heat in summer. It has abundant heat, abundant rainfall, long frost free period and distinct four seasons. According to the principle of agricultural climate similarity, Maonan inhabited areas in Guizhou are divided into three climate types. (Zou, H., & Yang, Z.2012)

2.1.3 Traditional Culture

Guizhou is a multi-ethnic province with 17 ethnic minorities. For a long time, all ethnic groups have lived in harmony, united and helped each other, and created a colorful national culture. In the long history, Maonan Ethnicity in Guizhou have formed their own rich and colorful culture with national characteristics in the process of long-term social practice and historical development.

Maonan Ethnicity in Guizhou Province believe in multi gods, mainly including ancestor worship, totem worship, animal and plant worship, rock worship, ghost worship, etc. Festivals include the Torch Festival, the Spring Festival and Mother's Day. Customs include unique funeral customs and strange marriage customs. These festivals and customs have a legend, such as The Origin of The Torch Festival and the Legend of Dahougu Dance. It can be seen that the distinctive characteristics of Maonan culture are pluralistic and diverse, ancient and mysterious, unique and strange. (Wu, J.2018)

2.2 Relevant knowledge of Dahougu Dance in Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province

2.2.1 Kapu Maonan Township

The origin of "Kapu" is said to be that the big rock mountain is cultivated into strange vine trees, which makes the water billow downstream, submerging crops and houses and endangering human beings. Under the guidance of the immortal, the brave

Yang Huang people cut down the vine, destroyed the grape monster and saved the lives. "Chopping Vine" got its name. Later, "Chopping Vine" evolved into "Kapu"(a homonym in Chinese). Kapu became one of the settlements of Maonan Ethnicity in Guizhou, which is not only a place of geomancy for their survival, but also the birthplace of national culture.(Zou, H., & Yang, Z.2012)

Maonan Ethnicity is one of the earliest nationalities living in Pingtang County. Kapu is the only Maonan Ethnicity township in Guizhou Province, covering an area of 107 square kilometers. Maonan Ethnicity accounts for 98% of the total population of the township and is located in the east of the county. A considerable number of villagers, especially middle-aged and elderly people, still speak Maonan language and wear traditional Maonan costumes. The villages in Kapu Maonan Township are scattered, and the intact villages include Dahe Village and Jiaweng Village. The two villages are composed of several stockaded villages, with relatively complete dwellings and costumes. The township is one of the main residential areas of Maonan Ethnicity in the county. (Yang, Z. 2014)

Kapu Maonan Township is known as the hometown of Dahougu dance art because of Dahougu dance. At the same time, Dahougu dance has the reputation of "living fossil" of Maonan Ethnicity, and has won many awards in art performance competitions. With the evolution of history, today's Dahougu dance has become a concentrated display of Maonan's traditional dance and cultural classics. (Shen, M. 2018)

2.2.2 Origin and evolution of Dahougu dance

"Dahougu Dance of Maonan Ethnicity", also known as "Hougu Dance", or "Ye Dongman" in Yang Huang language, originated in the production and life of Guizhou Maonan people, and now it is mainly spread in Kapu Maonan Township, Pingtang County. Originating from Daweng village, Jiaba stockaded village, Kapu Maonan Ethnicity Township, it was handed down from generation to generation from the end of the Qing Dynasty to the Republic of China. It was stipulated that Maonan's descendants should learn Dahougu Dance to distinguish themselves from other ethnicities. Shi Youhua, the first old man who could perform Dahougu Dance, passed it on to Shi Guangqun. Shi Guangqun passed it on to Shi Qiyi and Shi Zhihong. Shi Qiyi has passed it on to Shi Ruizhou and others for more than 200 years. In the 1990s, on behalf of the Maonan people in Guizhou, he performed Dahougu Dance in Shanghai, Kaili, Duyun and other places, which was highly praised by people at home and abroad. In 2002, Qiannan Prefecture Cultural Bureau named Kapu Maonan Township as the "Town of Dahougu Dance". In 2008, it was successfully declared as a national intangible cultural heritage. (Wu, J.2018)

The origin of Dahougu Dance. According to legend, there was a widow living in the Maonan Mountain village with her three sons on the back hill. One day the widow took three tools and asked her three sons to pick up the green corn seeds. The third child took a bamboo tube. In the process of picking seeds, he accidentally fell down and broke the bottom of the tube, but he did not notice it. He still put the green corn seeds into the tube. When it was dark, the tube was still not full. The third child didn't know how long it was before he could find his way out of the mountain. He shouted hoarse and cried his tears dry. For several days, the mother did not see the third child go home,

and hurried out to look for him. She climbed ninety-nine mountains, crossed ninety-nine forests, and crossed ninety-nine rivers. Finally, she found the third child in the dense forest of the last mountain. But the third child was covered with fine hair and could no longer speak. He painfully said to his mother, "I can't go home any more with my appearance. Let me make a bed on the mountain with rocks and make a quilt with fern leaves. Please take care of yourself." Then he ran into the forests. After her mother returned home, she died soon because she missed her third child. The two elder brothers were very sad. They buried their mother on the opposite slope and beat bronze drums at home day and night. When the third child heard that his mother died for him, he was so sad that he came to his mother's grave and knelt down and cried. The sound of copper drums in the room inspired him. He cut down trees, hunted animal skins, and made a leather drum. He struck and danced with the rhythm of copper drums. The sound of the leather drum kept on day and night, alerting the villagers, who secretly came to the dense forest and jumped in imitation of the dance of the third child. Dahougu Dance has been handed down in this way. Later, when the dead elderly were buried, the Maonan people not only used bronze drums for sacrifice, but also performed Dahougu Dance to express their remembrance of their loved ones. The funeral custom was quite spectacular. The strange custom of Dahougu Dance of Maonan Ethnicity adds rich content and mysterious color to the Maonan burial custom.

Dahougu Dance used to be performed in funerals and ancestor worship, but it has become the most popular self-entertaining dance and the most representative dance program with the national characteristics of Maonan Ethnicity in Guizhou. (Fan, M. 2010)

2.2.3 Contents and forms of Dahougu Dance

In the Kapu Maonan minority inhabited area, the people are simple and honest, and the tradition is profound. The idea of ancestor worship is deep-rooted, and the sacrificial ceremony is diverse. Dahougu Dance is also a manifestation of the sacrificial ceremony. It not only hopes that the souls of the dead can enter the Blissful World safely, but also prays for the souls of the dead to protect the prosperity of people and animals, the bumper crops and the peace of villages. When an old man dies, a sacrificial ceremony of "opening mourning and transcendence" should be strictly held to "offer sacrifices to ghosts and pray for blessings". Generally held in the ashram, the ritual procedures include three parts: leading the funeral, driving the funeral and sending for the funeral. Dahougu Dance performance is mainly concentrated in the second part, which is the most solemn ceremony in the funeral, pushing the whole sacrificial ceremony to a climax. (Compilation by the Editorial Department of Qiannan Prefecture Volume of Ethnic and Folk dance integration. 1991)

Some local folklorists explained that the "Dahougu Dance" has a clear "dance narrative", which is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first paragraph "The birth of the Monkey King" mainly shows that Maonan ancestors fought with storms and beasts during their migration. The second paragraph, "The monkey striking the pile", reproduces Maonan people's tenacious survival and hard entrepreneurship in the mountains and their brave and united spirit. The third paragraph, "Monkey Fire Leading the Way", shows the Maonan people's spirit of not forgetting their ancestors' wishes

and moving forward bravely. The dance steps are vigorous, powerful and flexible, and the scene is moving. If experiencing hardships is a helpless choice, perhaps most ethnic groups are not willing to accept it; But to face it frankly is already a belief of the ethnic group. (Yang, Z.2014)

The performers of Dahougu Dance are males. One person beats the leather drum, and three people dance in the nave or the courtyard dam with filial piety clothes and filial piety handkerchiefs according to the beat of the drum. One person first appears, and then two people carry drums and sticks. There are two people dance and individual solo dance. They imitate the monkey's various actions, learn the monkey's voice, sometimes jump to the table, sometimes jump to the ground, about twenty minutes to end. (Another saying is that "Dahougu Dance" is generally performed by 3-8 people, one playing bronze drums and the other playing leather drums. Drum beats are mainly divided into funeral tunes, reception tunes, mourning tunes, flag pole tunes, funeral tunes, etc.) "To a small extent, Maonan people perform Dahougu Dance, which represents the labor process of the deceased during his lifetime, such as farming, planting rice seedlings, pulling rice seedlings, harvesting, and so on. To a large extent, it represents Maonan people's remembrance and respect for the gods and ancestors. To dance to the gods and ancestors, we pray for good weather, bumper crops, developed descendants, disaster elimination, and good luck, which reflects the folk customs and totems of Maonan people Awareness. " The dance preserves some long lost monkey movements, especially the monkey's chest movements, which are living fossils for studying the Maonan Ethnicity culture and customs. (A, T.2013)

2.2.4 Musical instruments for Dahougu Dance

Kapu Maonan Township, Pingtang County, is one of the main places where Maonan people live and multiply, continuing the ancient and simple Maonan ethnic culture. Maonan Ethnicity is a nation that can sing and dance. It has profound historical and cultural heritage and rich ethnic customs. The folk arts are rich and colorful. Among them, the bronze drum culture has become one of the unique and most distinctive art forms among various folk arts. In the funeral ceremony of Maonan people, if the bronze drum is not used, it is disrespectful to the elderly and is not lively. The bronze drum is the most noble sounding instrument of Maonan people. When Dahougu dance is performed, it requires one person to beat the bronze drum and one person to beat the skin drum together to beat the drum beat rhythm. The drum beat is very complex like a "password". The drum beat directs the whole dance, and the rhythm gradually increases from slow to fast, while the climax becomes intense. (Lei, Y.,& Nie, Z.2009)

2.2.5 Contemporary development of Dahougu Dance

Dahougu Dance of Maonan Ethnicity is a popular folk art form of Maonan Ethnicity. It keeps the traditional form and style on the basis of the inherent with the changes of the times. There is a new development, which is historically inevitable. So in the development of contemporary society, as Dahougu Dance is moving towards modernization, we should not only return to the origin of life, keep pace with the times, but also continue the historical tradition and create a new chapter.

Dahougu Dance of Maonan Ethnicity was once discriminated against and prohibited from performing. Since the state has increased its support for the

development of ethnic groups with small populations and the "12th Five Year Plan", Dahougu Dance has developed and flourished. The social status of folk artists has been significantly improved and the government has paid attention to and protected them accordingly. However, as the inheritors of Dahougu Dance grow in age, Dahougu Dance gradually showing a succession crisis. Although Dahougu Dance has appeared on CCTV, performed in Shanghai, and entered the national intangible cultural heritage list, the inheritors' income is still very small, and it is difficult to make a living by performing Dahougu Dance. With the living environment moving from closed to open, many young people have gone out to seek development, and learning Dahougu Dance is difficult to sustain their lives. Moreover, due to the complexity and difficulty of Dahougu Dance, and the limitations of professional trainers, training funds and other conditions, Dahougu Dance is gradually lacking in successors. For these reasons, Pingtang County and Kapu Maonan Township paid enough attention to the children, arranged funds to train instructors of Dahougu Dance, strengthened the training of Dahougu Dance's enthusiasts, and timely created conditions, such as providing performance platforms in large-scale recreational activities and folk activities to display Dahougu Dance. And through carrying out the activities of national culture into the campus, the inheritance of Dahougu Dance "starts from the young". For example, in Kapu Primary School, Dahougu Dance is combined with physical training to let students learn about Dahougu Dance, and a Dahougu Dance performance team composed of 100 students has been established. While learning scientific and cultural knowledge, they also learned traditional national culture, actively inherited Dahougu Dance, and became an important main force and new force in protecting and inheriting Dahougu Dance of Maonan Ethnicity. (Wu, J.2018)

The society is developing and the times are progressing. As an important aspect of the history and culture of the Maonan Ethnicity, Dahougu Dance is increasingly valued and concerned by the society. The unique rich content and profound connotation of Dahougu Dance of Maonan Ethnicity are also deepening, becoming more and more profound, widely loved by people of all ethnic groups, consciously integrating into the world culture, and co-prosperity with the world culture.

2.3 Theory used for research

2.3.1 Dance Anthropology

From the anthropological perspective, folk dance is a special observation that reduces the art of dance to some local knowledge. This observation is quite different from the conventional view that dance is a stage art. In fact, the concept of "folk dance" is full of ambiguity. From the perspective of anthropology, those dance programs created by professional dancers from the field of folk dance and absorbing some elements of folk dance in the theater can not be called strictly folk dance. From the anthropological point of view, ethnic (or minority) dances refer to those dances that still have various cultural functions within the ethnic group. Anthropology holds that ethnic dance in a real sense is the identity of a nation, the mechanism by which a nation's body language constructs ethnic identity and cultural identity, and its ritual function is far greater than its entertainment function. It accumulates and inherits a nation's cosmic consciousness, cultural memory, religious feelings, aesthetic taste and living skills, etc. (Huang, Z., & Lu, X. 2006)

Based on the anthropological research of dance, this paper conducted field investigation and interviews with relevant personnel in Kapo Maonan Township, Pingtang County, Buyi and Miao Autonomous Prefecture, Qiannan, to collect relevant data for the thesis research.

2.3.2 Theory of dance morphology

The study of art often exists as a branch of aesthetic study. Dancing, as a branch of art, its research is similar to the object concerned by aesthetic research, which functions on perception and depends on comprehend. The author thinks that the research of dance morphology should be carried out from these aspects: 1. Aesthetic research of dance towards scientific . 2. From dance morphology analysis to dance morphology. 3. Research on cultural dissemination of natural ecology and dance patterns. 4. Research on the symbol creation of social mentality and dance form. 5. Research on dance classification as the essence of dance morphology. (Yu, P. 2001)

In this paper, when studying Dahougu Dance of Maonan Ethnicity, by combining the theoretical knowledge of dance morphology with the basic knowledge of multi-disciplinary related research theories, the author makes a detailed analysis of the external performance of the "Dahougu Dance" in terms of action, posture, movement and breathing, and explores the internal cultural connotation and cultural value of the "Dahougu Dance" of Maonan Ethnicity.

2.3.3 Dance performance theory

Through the theory of dance performance, this paper studies and explores the characteristics and rules of the performance theory and practical aesthetics of dance performance art with Chinese characteristics, and constructs the Chinese dance performance system through horizontal comparison, vertical interlacing and parallel interaction. On the basis of the aesthetics of stage performing arts, the characteristics of dance performance are summarized and refined, and the elements are refined. (Wang, P. 2017)

The researchers used dance performance theory to study the dynamic rhythm, style and aesthetic characteristics of the "Hougu Dance", and compared and analyzed the performances of "Hougu Dance" Maonan, Yao and Miao nationalities in Guizhou.

2.4 Related research

The researchers collected and sorted out relevant books, journals, periodical literature and foreign literature, and found that the available literature covers the period from 1991 to 2022. Among them, there are 14 papers on the origin and performance form of Dahougu dance, 6 papers on the ethnic identity of Maonan Ethnicity Guizhou province, 12 books on the origin and development of Maonan Ethnicity Guizhou province and the introduction of Dahougu dance, and 6 reports on meetings and newspapers related to Dahougu dance.

1991. *The Volume of Chinese Folk Dance Integrated in Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province* is the first book to introduce the Dahougu Dance of Maonan Ethnicity Guizhou province, which records in detail the origin,

performance form, music, clothing, modeling, props, action description and scene description of Dahougu Dance.

Wang Yaqiong. *Research on the Historical Origin of Dahougu Dance, Torch Festival and Fire Dragon Dance of Maonan Ethnicity in Guizhou*, 2009. It was the first paper published to record the Dahougu Dance of Maonan Ethnicity in Guizhou. The paper investigated the historical origin and living conditions of Dahougu Dance of Maonan Ethnicity in Guizhou. The research results show that the traditional Dahougu Dance of Maonan Ethnicity has a long history with a mysterious religious color as well as a high value of entertainment, fitness and appreciation. It deeply represents the unique cultural expression of Maonan people in Guizhou and the track of national cultural changes.

Yu Weiren. *Aesthetic Characteristics of Dahougu Dance of Maonan Ethnicity*, 2010. He believed that the movement of Dahougu Dance was purely from the folk. It was real, with the flavor of the mountains coming from the face, and had its own artistic value and characteristics. To inherit and carry forward this "original ecology" dance, we must respect the aesthetic characteristics of the folk "Dahougu Dance", not only to dance its movement form, but also to dance its charm and soul, and dance its national spirit.

Li Weiyang. *Research on the Current Situation and Countermeasures of Cultural Inheritance of Ethnic Minorities with Small Population -- Taking the inheritance of Dahougu Dance of Maonan Ethnicity Guizhou Province as an example*, 2014. It was said that in the process of modernization, the traditional culture of Dahougu Dance of Maonan Ethnicity, a small population ethnic group in Guizhou Province, is facing difficulties in inheritance. The schools in Maonan Ethnicity areas have carried out education activities of ethnic culture inheritance in different degrees, and have achieved certain results, but there are also many problems. As an important platform for cultural inheritance, school education in Maonan Ethnicity areas should shoulder the responsibility of inheriting national culture, and fully understand the importance of cultural inheritance and development of Dahougu Dance. Attaching importance to the role of school education in encouraging and inheriting Dahougu Dance; To build a team of teachers to encourage cultural inheritance.

Chen Guoyu, Zheng Yifan. *A study on the Oral History of Maonan Yang Huang People Dahougu Dance in Guizhou Province*, 2018. It was said that in recent years, the inheritance practice of local Dahougu Dance has shown a trend of becoming more and more over performative and gradually deviating from the traditional nomenclature connotation. By using oral history research methods, we put Dahougu Dance into the deep historical background and specific cultural context on which it depends to survive, and to "rediscover" the nomenclature connotation and deep cultural significance of folk dance, which will help us understand the true shape of the transformation and development of Dahougu Dance. To contribute wisdom to the protection and development of Dahougu Dance.

Yao Xinyi, Li Chaofu. *Research on the transformation and development of Maonan Yang Huang people in Guizhou province "Dahougu Dance" based on oral history*, 2020. It was said that, as a key symbol of the local culture, "Dahougu Dance" was not only an expression tool for mourning the dead at funerals, but also an important

way to educate future generations and publicize Maonan Yang Huang culture. The historical development of Maonan Ethnicity "Dahougu Dance" has gone through three stages: the original form of "Dahougu Dance" and its endangered state, the transformation and development of "Dahougu Dance" in the folk dance rescue movement, and the transformation and development of "Dahougu Dance" in the intangible cultural heritage protection movement. At present, the research results on "Dahougu Dance" of Maonan Ethnicity have not attracted the attention of the academic community for a long time. Among the few existing achievements, the vast majority of scholars have missed the research on the deep historical background and specific cultural context of the survival of "Dahougu Dance", and ignored the "theme" position and view of the local inheritors or performers of "Dahougu Dance". With the progress of the times, it is necessary for people to look at the culture of "Dahougu Dance" with a critical eye again.

Chen Guoyu ¹, Yao Xinyi ², Long Yuxiao ³. *The inheritance mechanism of intangible cultural heritage of minority sports from the perspective of actor network -- a case study of "Dahougu Dance" of Maonan Ethnicity Guizhou Province, 2021.* Referring to the actor network theory, the inheritance mechanism of intangible cultural heritage of minority sports was empirically studied by using the field survey method, oral history method, and thematic and interposition method commonly used in sports ethnography research. Focusing on the initiative of human actors and non-human actors, it aims to break through the limitation that previous scholars one-sidedly emphasized the initiative of human actors while ignoring non human actors with the same initiative in the study of sports intangible cultural heritage, and provide a reference for the innovation of theoretical methods of sports ethnography research in China.

To sum up, through literature analysis, the researchers found that these works on Dahougu Dance of Maonan Ethnicity Guizhou Province only focus on the basic overview, origin, legend, performance form, etc. of Dahougu Dance, and the papers and newspapers on Dahougu Dance of Maonan Ethnicity Guizhou Province only focus on its performance form, aesthetic characteristics, value research, inheritance and protection, etc. However, there is a lack of research on the cultural identity of Dahougu Dance within the Maonan Ethnicity Guizhou Province. Therefore, this paper will be based on the study of the importance of Dahougu Dance ethnic cultural identity under the trend of intangible cultural heritage protection, and seek research results.

Chapter 3

Investigation techniques

From the perspective of dance anthropology, the researchers used the methods of literature research, field investigation combined with folklore and culture conformity, dance ecology and morphology to examine the dance form and related content of Dahougu Dance of Maonan Ethnicity Guizhou Province, focusing on the

analysis of its structural characteristics, morphological characteristics, cultural connotation, ethnic identity, and artistic functions.

3.1 Scope of study

3.1.1 Content of study

3.1.1.1 Study on the history and development of Dahougu Dance of Maonan Ethnicity Guizhou Province.

3.1.1.2 Study on the cultural identity of Dahougu Dance of Maonan Ethnicity Guizhou Province in the process of intangible cultural heritage protection in contemporary China.

3.1.2 Study location

The geographical location of this study is in the eastern part of Pingtang County, Kapu Maonan Township, Qiannan Prefecture, Guizhou Province, China. It is the only birthplace of the Maonan Ethnicity in Guizhou, and is known as the "East gate" of Pingtang County. Covering a total area of 107 square kilometers, Kapu Maonan Township is located in the original valley area of Qiannan Mountain. The terrain is dominated by mountains, basins, hills and platforms, which is a typical valley basin area, with an average altitude of 800 meters.

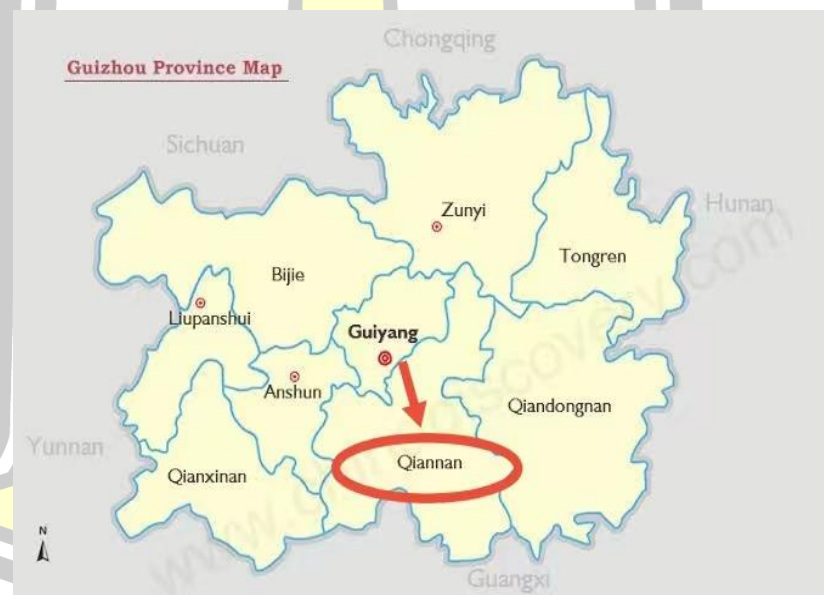


Figure 2 Map of Guizhou Province

Photo credit: <https://www.chinadiscovery.com/guizhou-tours/maps.html>,2022



Figure 3 Maonan Township, Kapu, Guizhou Province
Photographer: Shu Wu, 2022



Figure 4 Cultural Square of Maonan Township, Kapu, Guizhou Province
Photographer: Shu Wu, 2022



Figure 5 Field scenery of Maonan Township, Kapu, Guizhou Province
Photographer: Shu Wu, 2022



Figure 6 Natural scenery of Maonan Township, Kapu, Guizhou Province
Photographer: Shu Wu, 2022

3.2 Study methods

In this study, through qualitative research, the researchers analyzed and sorted out the historical origin, structural characteristics, morphological characteristics, cultural connotation, ethnic identity and artistic functions of Dahougu Dance of Maonan Ethnicity. Specific steps include literature research, field investigation and group discussion.

3.2.1 Literature research

Every nation has its unique cultural history, and the study and explanation of its contemporary cultural phenomenon cannot be separated from the historical background. In literature research, these historical backgrounds become indispensable materials for research and analysis, and they can explain their significance and the continuous development process of the culture correctly.

3.2.2 Field investigation

Fieldwork is a kind of field investigation or field research method commonly used in dance anthropology, taking participation in the investigation as the main research means. Researchers are required to participate in their activities, interview and communicate with local artists, learn to observe typical movements, so as to understand their social culture and dance behavior, and obtain valuable field data to provide data for completing the study.

3.2.3 Group discussion

Through group discussion, we can better determine the practicality of the data, make more targeted recommendations based on the data obtained, and provide research quality.

3.2.4 Study time

1) From July 2022 to August 2022, relevant literature was collected through the library and the Internet, and the research content was sorted out.

2) From September 2022 to December 2023, I will go to Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province for field investigation, ground visit, analysis and sorting out related content.

3) The study will be completed from January 2023 to April 2023.

3.3 Study process

3.3.1 Select the study site

Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province

3.3.2 Key information providers



Figure 7 Key Information provider: Teacher Shi Zhiyu, provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity
Photographer: Shu Wu, 2022

Shi Zhiyu, male, born in 1959, is of Maonan Ethnicity, a native of Pingtang County, Guizhou Province. He is a provincial representative inheritor of the second batch of national intangible cultural heritage project, Da Hougu Dance of Maonan Ethnicity, a speaker of the Chinese Language Resources Conservation Project, Guizhou Pingtang Yang Guang Language Project, an outstanding exemplary individual of national cultural inheritance, and an outstanding member of Pingtang folk art. Led by Mr. Shi Zhiyu, “Da Hougu Dance” has won the first, second and third prizes in provincial, municipal and county dance competitions for many times.

Mr. Shi Zhiyu was the principal of Jiaweng Primary School in Maonan Township of Kapu (Who is retired now). He actively participated in the inheritance and protection of folk culture. Now his students also continue to inherit Maonan excellent traditional culture in different positions. In September 2017, Shi Zhiyu was awarded the honorary award of "Making positive contributions to the development of rural education for 30 years".

3.3.3 Research tools

In the process of field investigation, the researchers visited and investigated Kapu Maonan Township, Pingtang County through field research. Using mobile phones, tape recorders, cameras and other devices to record the conversations of key information providers and shoot Dahougu Dance, collect first-hand information, and use SD cards, computers, hard disks and other mobile tools to store related data.

Observation:

At present, researchers have completed the field survey of Kapu Maonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province. In 1991, the original Kapu Township and Hezhong Township were merged into Kapu Maonan Township, which is the only “Maonan Township” in China. During the course of the interview and investigation, the researchers watched “Hougu Exercise” and “Da Hougu Dance” in after-school service learning at Kapu Primary School, took pictures of the relevant materials of “Da Hougu Dance”, and learned about the relevant information of “Da Hougu Dance”.

Interview:

During the field survey in Kapu Maonan Township, the researchers interviewed the provincial representative inheritors of Da Hougu Dance of Maonan Ethnicity and the headmaster of Kapu Primary School. The topic of the interview focused on the relevant information of "Da Hougu Dance" and the development of inheritance and protection, in-depth study the national cultural content of "Da Hougu Dance", and collected research data purposefully.

3.3.4 Data collection

Literature data collection: 20 related papers, 12 books, 6 conference and newspaper reports.

On site data collection: the text is formed by analyzing and summarizing in the form of field survey and interview.

Data management:

For the collected data, the researchers classify and manage the information according to the investigation in the field; In this process, data authenticity and reliability are ensured.

3.3.5 Data analysis

Researchers use the collected literature and field data for classification, archiving and analysis.

- 1) Examine interview data from the crowd.
- 2) Get classified information.
- 3) Summarize and analyze the data.
- 4) Get the edited information.

3.3.6 Research Results

Present research results in full text and published journal articles.

Chapter 4

The History and Development of Dahougu Dance of Maonan

Ethnicity Guizhou Province

By consulting the relevant documents such as the Brief History of Maonan Ethnicity, Volume IV of the Cultural History of Ethnic Minorities Inhabited in Guizhou Province, the researcher drew the following conclusion: "Dahougu Dance", also known as "Hougu Dance", originated in the production and life of the Maonan people in Guizhou Province, and is now mainly spread in the Kapu Maonan Township of Pingtang County, and originated in the Jiaweng Group, Jiaba Village, Kapu Maonan Township, Pingtang County, Guizhou Province. It was passed down from generation to generation during the Qing Dynasty. It also stipulates that the descendants of Maonan Ethnicity should learn "Dahougu Dance" to distinguish themselves from other ethnicities. The first man who can perform Hougu Dance is Shi Youhua. He passed it on to Shi Guangqun. Shi Guangqun passed it on to Shi Qiyi and Shi Zhihong. Shi Qiyi passed it on to Shi Ruizhou and others for more than 200 years. Jiaba Village, a Maonan ethnic group with the surname of Shi, has lived in the valley areas along the Kapu River for generations. These valleys are covered with thorns, dense forests, and fertile land. Maonan people have the habit of slash-and-burn farming. They open up wasteland. The men plough and the women weave with less emigration. They also maintain the ancient national customs, so the "Dahougu Dance of Maonan Ethnicity" is still in circulation.

After 1949, especially in 1960-1978, the "small tradition" of Dahougu Dance of Maonan Ethnicity as Maonan people's "local knowledge" was considered by the government to be feudal, foolish and dross activities, and was banned as "four old". Since the 21st century, with the continuous promotion of the protection of intangible cultural heritage, Dahougu Dance has gained new development opportunities. Under the protection of intangible cultural heritage, in order to meet the needs of the local government, Dahougu Dance of Maonan Ethnicity began to perform on the stage in a new dynamic with the efforts of Shi Zhiyu and other inheritors. On June 14, 2008, Dahougu Dance of Maonan Ethnicity was approved by the State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list. (Cheng, G., & Zheng, Y. 2018.190-190)

Dahougu Dance is a reflection of the political and economic life of Maonan people. Due to backward production and culture, Maonan people have insufficient understanding of natural phenomena. They believe that everything in nature has spirituality. They believe that dancing to God can bless good weather, good harvest, prosperous descendants, eliminate disasters and diseases, and good fortune. Therefore, Dahougu Dance of Maonan Ethnicity not only plays the role of sacrificial entertainment, but also expresses the desire of Maonan people for a better life.

4.1 Maonan Ethnicity of Guizhou Province

4.1.1 The origin and historical development of Maonan Ethnicity of Guizhou Province

The Maonan Ethnicity of Guizhou Province has language but no characters. Its predecessor was Yang Guang people, which was first seen in the Yuan Dynasty. The Yang Guang people lived in Guizhou more than 1400 years ago, and is one of the ancient ethnic groups in Guizhou. The Maonan Ethnicity has a long history of agricultural production and has a close relationship with the Baiyue ethnic group. So far, there are no more written materials except for the simple records and several pictures of the people who pretend to be debtors in dozens of historical books such as the Records of Guizhou, the Records of Duyun County, and the Annals of Sinan County.

"Yang Guang people" are the self-proclaimed of a national community living in Pingtang County, Huishui County and Dushan County, Qiannan Buyei and Miao Autonomous Prefecture, Guizhou Province. The title of "Yang Guang" has been recorded in relevant Chinese historical books. In August 1950, the first edition of Xinhua Dictionary, compiled by the compilation group of Xinhua Dictionary, said: "Yang Guang" is the ethnic name of China's ethnic minorities, living in Guizhou. The Distribution Map of Ethnic Minorities in Guizhou Province drawn by the Ethnic Affairs Commission of Guizhou Province in 1957 also said that Yang Guang is one of the ethnic minorities in Guizhou Province. (Zou, H., & Yang, Z. 2012.1-1)

After the founding of the People's Republic of China in 1949, the state organized an in-depth investigation into the composition of ethnic minorities nationwide. After several years of efforts, on the basis of full respect for history, science and the will of the people of all ethnic groups, and in combination with the actual situation of ethnic minorities in China, the ethnic composition of the country's people has been identified. A single ethnic minority has been identified 54, making the vast majority of ethnic minorities have established their due status in the family of the motherland. However, there were still dozens of "ethnic groups" to be identified at that time, and the ethnic composition of the community with a total population of more than one million people was not finally determined - this was due to a variety of reasons. Among them, there is a national community distributed in Qiannan Buyei and Miao Autonomous Prefecture of Guizhou Province. The language of this ethnic group calls itself "Airao", "Yinrao", "Yintun" and "Aitun", and it is called "Yang Guang people" in Chinese.

In the national identification work organized by the state around 1952, the Yang Guang people were classified as Buyi. However, the Yang Guang people living in Pingtang County, Guizhou Province, have not accepted the name of Buyi people, and they insist that they are Yang Guang people rather than Buyi people. As a result, the ethnic composition of the national community of Yang Guang needs to be identified, while the title of Yang Guang has continued. This situation continued until the late 1970s. After the Third Plenary Session of the 11th Central Committee of the CPC was held, the state organized the ethnic identification of several "ethnic groups to be identified" in the country, and Yang Guang people was one of them. From the beginning of 1980 to the end of 1983, after nearly four years of painstaking work, a working group composed of experts on ethnic issues at provincial and prefectural levels and representatives of Yang Guang, organized by several levels of Party committees and governments, submitted detailed identification and research data and reports to the superior. After nearly six years of careful, in-depth and scientific analysis and comparison, on July 27, 1990, the People's Government of Guizhou Province issued

issued No. 106 document (1990) Qianfu Tong, approved that the identification of 31904 Yang Guang people living in Pingtang, Huishui and Dushan counties as Maonan. Since then, Yang Guang people has had a formal ethnic name, and the Maonan Ethnicity has become a new member of the ethnic family living in Guizhou. On October 16, 1991, Pingtang County merged Kapu Township with Hezhong Township to establish "Kapu Maonan Ethnic Township". (Compilation group of Brief History of Maonan Nationality.2008)

4.1.2 Traditional culture of Maonan Ethnicity Guizhou Province

The reason why China can stand proudly in the forest of world culture is that China has a continuous, extensive and profound Chinese excellent traditional culture as its rock and foundation. In the long process of historical development, all ethnic groups in China have produced their distinctive and colorful national traditional culture.

Maonan Ethnicity Guizhou Province is a minority nationality with strong national characteristics and rich traditional culture in southern China. In its long development process, the traditional culture has an important impact on the social development of Maonan people throughout. For a long time, Maonan Ethnicity Guizhou Province and the Buyi, Shui, Zhuang, Han, Yao, Miao, Dong, Mulao and other ethnic groups have lived in close proximity and mixed communities, learning from each other, and playing their wisdom and power in production and life. Their distinctive characteristics are pluralism and diversity, and because of their small population, they live in mountains and deep valleys, which is ancient and mysterious, unique and strange. The long-term influence of various ethnic cultures has made Maonan people, who have the same character as mountains and the same tenderness as water, possess many intangible and internal national spirits that reflect the cultural value of Maonan.

1) Language culture

Language is a unique tool for human communication, a carrier of culture, and a main tool for the spread of culture. The diversity of languages means that the diversity of human culture and human ecology can be inherited and maintained. Maonan language is the carrier of Maonan culture, which has accumulated and contained rich cultural phenomena. Maonan's colorful stories, myths, legends, fables, poems, riddles and other literary works rely on language to express. For the Maonan people who have no words, language is the most direct and concentrated manifestation of their inheritance of national culture and traditional experience.

Maonan language belongs to the Sino-Tibetan language family, Zhuang Dong language and Dong Shui language branch. There are differences between local Maonan languages. The remarkable characteristics of Maonan language are as follows: initial consonants and vowels are relatively complex, with about 70 consonants, 75 vowels and more than 60 vowels at least. There are 8 tones, 6 soothing tones and 2 promoting tones. Since the beginning of history, Maonan Ethnicity has only language, but no written language, and its history and culture are passed down from mouth to heart. Due to the development of The Times and the influence of Han culture, multiple ethnic groups have frequently intermingled with each other. In recent years, the geographical range of communication through Maonan has become smaller and smaller, and the people who speak Maonan in the Maonan inhabited areas have become less and less.

Less than 10% of the population in Maonan areas can understand Maonan language, and even fewer can speak the language of Maonan, which has been designated as an endangered language by UNESCO. (Fan. M. 2010.1-2)

2) Dietetic culture

The living area and natural environment of Maonan Ethnicity Guizhou Province determine the production and living conditions and living conditions of this ethnicity, as well as the dietary cultural characteristics formed in the long-term development. Maonan Ethnicity is an agricultural ethnicity, focusing on farming culture and rice culture. And the food culture is quite distinctive. Maonan people are fond of glutinous food. Festivals, hospitality and sacrifice to the gods are inseparable from glutinous rice and glutinous rice cake. They also use glutinous rice with other foods to make pumpkin glutinous rice, rattan bean glutinous rice, etc. Maonan people like to eat pickled, sour, spicy food which are not only delicious and tasty, but conducive to appetizer, increase appetite and promote digestion. The Maonan people eat hot pot all the year round. There is a metaphor of "Eating hot pot in June means hospitality".



Figure 8 The hot pot at Zhiyu Shi's home, the provincial representative inheritor of the Da Hougou Dance Maonan Ethnicity
Photographer: Shu Wu, 2022

Maonan people can brew wine every family. Maonan wine is home-brewed. The industrious Maonan people cook rice, then sprinkle wine and medicine into the rice, stir, and put into the earthen vat for about 15 days. When the rice is fermented in an earthen vat, one should pour the fermented rice into a big pot on the stove at home, cover it with a homemade wooden wine steamer, sprinkle a thick layer of rice bran on the joints of the big pot, then put a pot full of water on the steamer and light a fire in the stove. In the process of smoking and roasting, the wine drips out of the steamer and integrates into the fragrant "Maonan wine" in the wine pot. Maonan people not only use rice, but also corn, sorghum, sweet potato, etc. They can also soak bayberry and rosa roxburghii in wine, making rice wine into bayberry wine and rosa roxburghii wine, which are different in color and taste, but also mellow and delicious.

Maonan dietetic culture is the dietetic concept, dietetic style, dietetic skills and other aspects developed by Maonan ancestors in the long history. It reflects the thoughts and feelings of Maonan people, social customs, and is full of local characteristics. Many profound connotations in traditional culture can often be observed from the diet culture. The charm of food culture cannot be replaced by landscape scenery and cultural relics.

3) Traditional festival culture

Festival culture is a cultural phenomenon shared by all nations in the world. Since ancient times, festival culture has a profound history and rich cultural connotation in China. It takes national psychology, moral ethics, spiritual temperament, value orientation and aesthetic taste as the deep connotation, takes specific time and region as the spatial and temporal layout, and takes specific theme as the activity content. As a Chinese nation that pays attention to etiquette and ceremony, festival culture is an important embodiment of Chinese civilization. The traditional festival culture of Maonan has the universal characteristics of Chinese national festivals, such as timeliness and periodicity, sociality and collectivity, regionalism and nationality, comprehensiveness and richness, stability and variability, but its specific manifestations and forms are unique.

There are many traditional festivals of the Maonan Ethnicity Guizhou Province, such as Xiaonian (the last day of the winter month), Torch Festival (New Year's Eve), Mother's Day (the Spring Festival, which is held on the day of the beginning of the spring, and the participants are all elderly women), Dragon's Head Picking (also called the Snake Cave, which is held on the second day of February), Bridge Festival (which is held around March when the peach blossoms bloom every year), Ox King Festival (April 8), Daughter's Day (June 6), and Machiao Festival (before and after the autumn harvest) September 9th Double Ninth Festival (Sai Shedong) and other unique national festivals, of which the Spring Festival and Daughter's Day are mainly female festivals.

With its rich cultural connotation and great cultural charm, the traditional festival customs of the Maonan Ethnicity Guizhou Province make the Maonan people full of attachment to the traditional culture supported by traditional festival customs, which makes the Maonan people in Guizhou Province strengthen their sense of identity with their national culture in the festival cultural atmosphere, and unconsciously inherit the Maonan national culture.

4) Belief culture

Maonan Ethnicity Guizhou Province is a nation that believes in polytheism. In the long-term life, people are full of fear and anxiety about the mysterious nature because they can't control the natural phenomena such as thunder, lightning, rain and snow. Thus, the primitive belief and worship of the Maonan Ethnicity came into being. It mainly includes ancestor worship, totem worship, animal and plant worship, ghost worship and so on.

Ancestor worship: Maonan people believe that all things have spirits, that there are gods in heaven and gods on earth. The gods in heaven are unpredictable and can dominate everything. The gods on earth are everywhere and are closely related to people's lives. In daily life, the most revered thing of Maonan people is their ancestors-the family god. The hall is the place where the family holds major sacrificial activities.

The shrine in the hall is a sacred place. It usually worships the ancestral throne, and it must be worshipped at the New Year's festival. If there is a major event in the family, it must be reported to the ancestors for their protection. Every year from the first day of the first month to the fifteenth day of the first month, the ever-burning lights must be lit, and special drinks and vegetables should be purchased for the ancestors. On the third day of the year, there was a special "Song dienai" ceremony, burning incense and paper, putting the food and gifts prepared for the ancestors on the burning paper money one by one, turning clockwise for several times, and then putting them into the basket. At the same time, people should say that the ancestors should be invited to accept the food and gifts, to protect future generations from disease and disease, and to ensure that everything goes smoothly. After that, children are ordered to carry it out of the gate and let the ancestors take it away and enjoy it.(Zhang, Y. 2021)

Totem worship: "Fire Dragon worship" is called fire dragon dance or play fire dragon, and in Maonan language it is called "Shua Gan", which is a sacred sacrificial activity of Maonan Ethnicity. The production, pasting and decoration of the dragon body and its clothes, as well as the steps and postures of the dragon dance are carried out in a traditional way, which contains the profound and ancient essence of the Maonan culture. Every Spring Festival, the Maonan people live in the area will perform fire dragon dance. It says that the house which the fire dragon enters will be happy in the coming year. "Sheep worship", is formerly known as "Yang Guang people" of Maonan Ethnicity in Guizhou. The origin of "Yang Guang people", a folk legend of Maonan Ethnicity, which tells the story of Maonan ancestors using sheep to compete for territory with other ethnicities in ancient times. The Maonan people first dug a hole on the ground, hid the sheep in the hole, covered it with a board, and stomped their feet during the negotiation, so that the sheep in the hole shouted "baa baa", so the Maonan people called themselves "Yang Huang people(the homonym of panic sheep people)", and later evolved into "Yang Guang people", and thus became the object of worship of Maonan Ethnicity.(Zhang, Y. 2021)

"Buffalo worship", the Maonan Ethnicity is a typical farming nation, whose main auxiliary animal power is cattle, and most of them are buffalo. In daily life, the worship of cattle has different forms. For example, Maonan people have the tradition of killing buffalo when a man dies to "transcend", and the "Cattle King's Day" on the eighth day of the fourth month of the lunar calendar is the birthday of cattle, which all reflect the importance of cattle.

Although Maonan people in Guizhou once worshipped fire dragons and sheep, their totemism should be more about buffalo worship. The direct and concrete manifestation is the hanging of Lianti buffalo horns on the door of every household, which has become the landmark symbol of Maonan people.

Plant worship: In Guizhou, almost every Maonan village enshrines a big tree, called Baozhai Tree or sacred tree. The tree has various species, including cypress, pine, maple and camphor tree. The Maonan people believe that the divine tree has great power and no one is allowed to harm it. Especially the village with tall camphor tree, there are many legends, if someone cut this camphor tree, it will bleed and bring disaster to the whole village.(Zhang, Y. 2021)

Worship of ghosts and gods: The clergy in Maonan inhabited areas who are specialized in worshipping gods mainly include "Tangpiao" (ghost master), "Guo Yin

nai", etc. They are people who deal with ghosts. "Tang Piao" is specially designed to open funeral ceremonies, hang portraits and chant sutras for the deceased elderly. In daily life, it also holds rituals for Maonan people such as making bridges to ask for children, avoiding disasters and curing diseases, which are indispensable figures in the Maonan inhabited areas. Guo Yin nai is a special person who is psychic. If Maonan's family is sick or has bad luck, they will ask Guo Yin nai to "look at clothes" to solve. Maonan people believe in polytheism, mainly including family gods and external gods. The family gods include the ancestor, the kitchen god, and the god of wealth. The external gods include the land god and the Avalokitesvara. The Maonan people in Guizhou think that the most authoritative external god is the land Bodhisattva in every village. (Zou, H., & Yang, Z. 2012)

In addition, the Maonan people in Guizhou also worship snakes. When they encounter a snake blocking the way at the door, or when a snake comes into their home, or when they dream of a snake, they think it is the ancestors who have come to tell us that there may be an accident at home. They must light three sticks of incense and burn paper money, and ask the ancestors to bless them to turn bad luck into good, the whole family to be healthy, and the six animals to prosper. Maonan folk festivals include special "Snake Cave Opening Festival" and "Snake Cave Plugging Festival".

5) Music and dance culture

Both music and dance originated from human productive labor and social practice. The rhythm of collaboration and movement in labor is the primary driving force that produces music, ballads, and dances. In Kapu, Zomi, Yangfeng, and Gaozhen, where Maonan people live in Guizhou province, the Maonan people still keep folk songs and dances, as well as instruments such as suona, bronze drum, and leather drum, which reflect their national historical memory. These songs, dances and musical instruments accompany many aspects of Maonan people's life such as weddings, funerals and weddings. They are an important part of Maonan people's history, social life and traditional culture.

Maonan Music in Guizhou: Maonan music is used in weddings, funerals, festivals and other important occasions and seasonal nodes. Folk songs are classified by function, including labor songs, banquet songs, toast songs, Pangu songs, love songs, plaintive songs, etc. The ancient folk songs of Maonan Ethnicity belong to the pentatonic mode of the Tonggong system of Chinese folk music. The melody is flat, the rhythm is vigorous and powerful, the structure of lyrics and songs is rigorous, and the last note of each phrase is on the stress. It's generally seven-word each sentence and is not only neat and beautiful in appearance, but also easy to sing and remember. Some love songs belong to the national minor music, with angular mode, beautiful and implicit melody and smooth melody.

Maonan ethnic musical instruments mainly include suona, tuba, bronze drum, leather drum (wooden drum), small gong, bamboo flute, etc. In particular, the Maonan people have separated the percussion part of the suona team, which is common in the surrounding ethnicities, and called it "sound instrument", while there are only two suona players.

Among these dances, monkey beating dance, fire dragon dance and torch dance are typical. Among them, the unique "Monkey Drum Dance" is known as the "living

fossil" of national culture. In 2008, it was successfully selected for the national intangible cultural heritage list.

Maonan dance in Guizhou: Traditional folk dances include "Da Hougu Dance", "Torch dDance", "Door Blocking Dance", "Rattler Dance", "Coir Raincoat Dance", "Fire Dragon Dance" and "Lion Dance", etc. The dances are diverse in forms, flexible in expression and simple in language, with strong ethnic flavor. This kind of dance is often produced in the background of farming production and life, the content of the main expression of farming production, faith and the joy of crop harvest. Among these dances, Da Hougu Dance, Fire Dragon Dance and Torch dance are typical. Among them, the unique "Hou Gu Dance", known as the "living fossil" of national culture, was successfully selected for the national intangible Cultural Heritage list in 2008.

The origin of Maonan music and dance in Guizhou is the authenticity of Maonan's social life, cultural consciousness and performers' original mentality. This is also an aesthetic feature of national folk music and dance. Through music and dance, we can reproduce the life interest and unique lyrical style of Maonan people, and understand the cultural and artistic charm of Maonan people.

4.2 Da Hougu Dance of Maonan Ethnicity Guizhou Province

4.2.1 Historical Review of Da Hougu Dance of Maonan Ethnicity Guizhou Province

The origin of dance is the basis for understanding the early dance form. The Maonan people's "Da Hougu Dance", also known as "Hougu Dance", is also known as "Ye Tong Man" in Chinese, which originated in the production and life of the Maonan people in Guizhou, and is now mainly spread in the Maonan township of Kapu in Pingtang County. Originating from Jiaweng Group, Jiaba Village, Kapu Maonan Township, Pingtang County, Guizhou Province, it is mainly distributed in Jiaweng, Upper Courtyard, Lower Courtyard, Masan, Pingyan, Xiaozhai and Changhe Village, Jiaba Village, Kapu Maonan Township. It is a folk dance performed by witches in the funeral custom of Maonan people. Due to the low level of productivity, relatively backward economy and culture, and closed rural areas, and the combination of Da Hougu Dance with witchcraft, sacrificial rites and religious rituals, it has been spread and preserved.

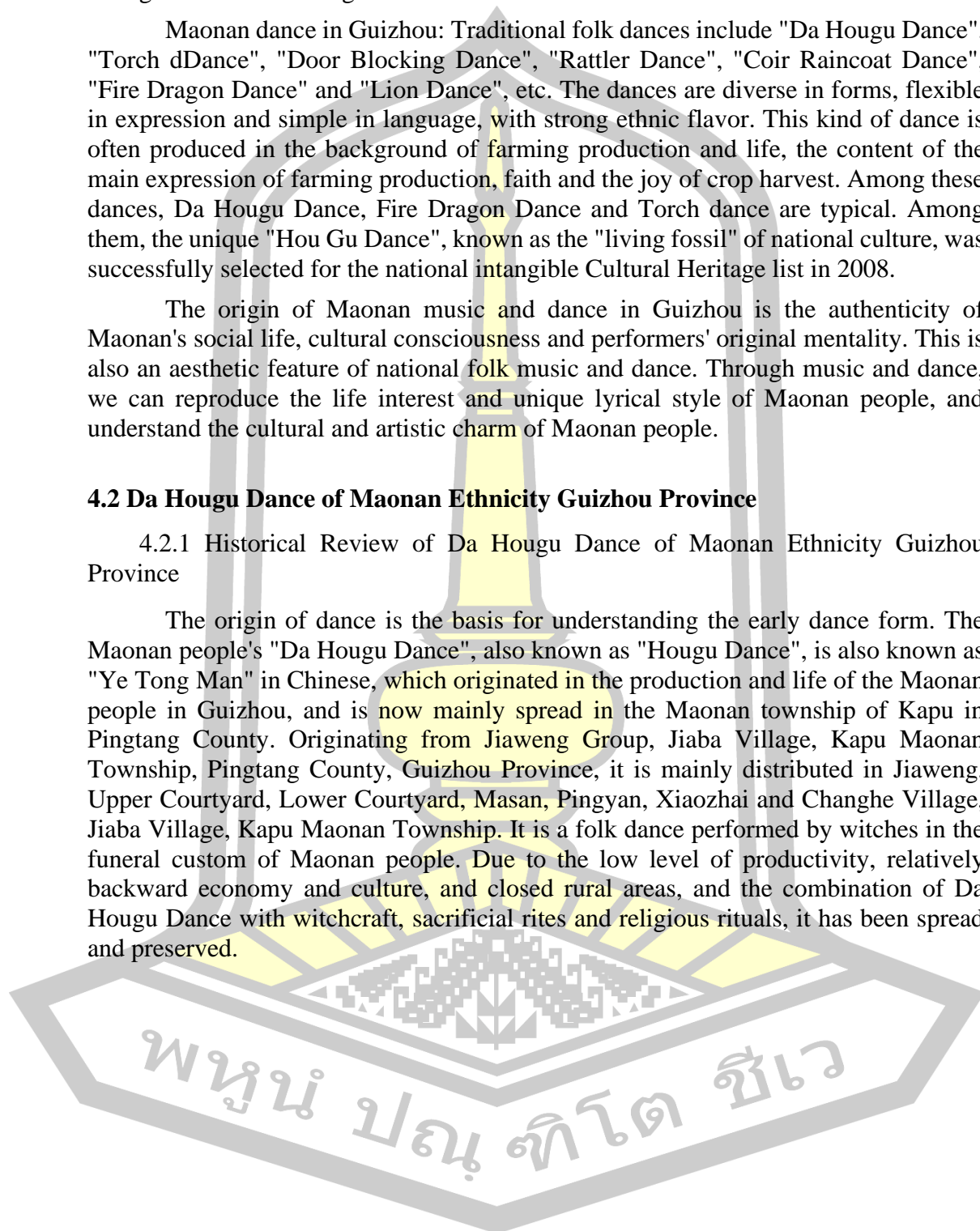




Figure 9 The birthplace of Da Hougu Dance: Jiaweng Group, Jiaba Village, Kapu Maonan Ethnic Township, Pingtang County, Guizhou Province
Picture provider: Zhiyu Shi, 2022

a) Initial formative period (before 1949)



Figure 10 The mountain behind the house is the legendary mountain where the mother and three sons lived
Photographer: Shu Wu, 2022

According to the memory of Shi Qibang, the seventh generation inheritor of "Da Hougu Dance", it was passed down by an old man named Shi Youhua in about the Qing Dynasty. He passed it down to Shi Guangqun, Shi Guangqun to Shi Qiyi and Shi Zhihong, and Shi Qiyi to Shi Ruizhou and so on. It has a history of more than 200 years. And stipulated that the descendants of Maonan should learn "Hou Gu Dance" to distinguish from other ethnicities.

"Da Hougu Dance" is the original ecological dance of Maonan Ethnicity Guizhou province. Since Maonan Ethnicity has no written language of its own, the historical origin of "Da Hougu Dance" can only be passed down through legends and oral transmission. The emergence and spread of Hou Gu Dance originates from a long-passed legend about Maonan people's love for their mothers.

The origin of Dahougu Dance. According to legend, there was a widow living in the Maonan Mountain village with her three sons on the back hill. One day the widow took three tools and asked her three sons to pick up the green corn seeds. The third child took a bamboo tube. In the process of picking seeds, he accidentally fell down and broke the bottom of the tube, but he did not notice it. He still put the green corn seeds into the tube. When it was dark, the tube was still not full. The third child didn't know how long it was before he could find his way out of the mountain. He shouted hoarse and cried his tears dry. For several days, the mother did not see the third child go home, and hurried out to look for him. She climbed ninety-nine mountains, crossed ninety-nine forests, and crossed ninety-nine rivers. Finally, she found the third child in the dense forest of the last mountain. But the third child was covered with fine hair and could no longer speak. He painfully said to his mother, "I can't go home any more with my appearance. Let me make a bed on the mountain with rocks and make a quilt with fern leaves. Please take care of yourself." Then he ran into the forests. After her mother returned home, she died soon because she missed her third child. The two elder brothers were very sad. They buried their mother on the opposite slope and beat bronze drums at home day and night. When the third child heard that his mother died for him, he was so sad that he came to his mother's grave and knelt down and cried. The sound of copper drums in the room inspired him. He cut down trees, hunted animal skins, and made a leather drum. He struck and danced with the rhythm of copper drums. The sound of the leather drum kept on day and night, alerting the villagers, who secretly came to the dense forest and jumped in imitation of the dance of the third child. Dahougu Dance has been handed down in this way. (Chinese Folk Dance Integrated Editorial Department. 2001)

b) The tortuous development Period (1949 -- 1978)

After the founding of the People's Republic of China, most of the Maonan people in Guizhou lived in karst mountainous areas with remote terrain, inconvenient traffic and blocked information, which to some extent seriously restricted their communication and contact with the outside world. It is also because of this environment, the Maonan people have maintained their primitive religious beliefs for a long time and frequently held various sacrificial activities. Among them, the "Da Hougu Dance" is considered by the host of the folk ceremony as the core link between human beings and the divine world, and is very popular in the sacrificial activities in the

Maonan inhabited areas, thus becoming an important part of the Maonan sacrificial activities.

From 1960 to 1978, Da Hougu Dance of Maonan Ethnicity, as the "small tradition" of Maonan people's "local knowledge", was regarded by the government as a feudal, foolish and dross activity, and was banned as "four old". Therefore, the "Da Hougu Dance", a sacrificial ritual dance that was once popular in the Maonan ethnicity area of Guizhou, is in a state of turbulence.

It was not until the Third Plenary Session of the 11th CPC Central Committee held in Beijing in December 1978 that the countryside had taken place tremendous changes. At the same time, as the ideas of the local people broke through the shackles of traditional old ideas, people lived a prosperous life, and the demand for culture became increasingly strong. "Da Hougu Dance" was not only performed during funerals, but also performed in festivals and gatherings. It has become an ornamental and performing folk dance, which is deeply loved by local people.(Yao, X .2022)

c) Excavation and Consolidation Period (1979-2005)



Figure 11 Pingtang County Cultural Museum collected and collated related materials on Da Hougu Dance at Kapu Maonan Ethnic Township
Picture provider: Zhiyu Shi, 2022

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Figure 12 The training class of "Da Hougu Dance" held in the early days of Kapu Maonan Ethnicity Township
Picture provider: Zhiyu Shi, 2022



Figure 13 The Kapu Maonan government held a children's training course on "Da Hougu Dance" in the Lower Courtyard Group of Jiaba Village
Picture provider: Zhiyu Shi, 2022

In September 1981, the Ministry of Culture, the State Ethnic Affairs Commission and the China Dance Association issued a joint notice to the whole country, deciding to set up the editorial department of "Chinese Ethnic and Folk Dance Integration" to mobilize and organize the whole country to conduct the general survey, collection, collation and compilation of ethnic and folk dance art. In order to coordinate the implementation of relevant work, the Pingtang County Cultural Center conducted a comprehensive excavation and arrangement of folk dances including "Da Hougu Dance", and organized local Maonan people to perform "Da Hougu Dance" on the stage.(Yao, X .2022)

The venue of "Da Hougu Dance" has gradually shifted from solemn funerals to lively stage performances. This change is strongly supported, encouraged and guided by relevant government departments. During the field trip, the researchers interviewed Shi Zhiyu, the provincial representative inheritor of Da Hougu Dance, and saw relevant information at Shi's home.

In 1982, the People's Government of Pingtang County allocated 1000 yuan to the Pingtang County Cultural Museum to collect and sort out data in Kapu Maonan Township.

In 1988, the Pingtang County Cultural Museum invested 3000 yuan to hold a children's training class on the folk dance "Da Hougu Dance" in Pingtang County.

In 1997, the People's Government of Pingtang County invested 2000 yuan to organize a 10-day training course in Kapu Maonan Township by the County Cultural Bureau and the County Ethnic and Religious Affairs Bureau, and organized 19 young people to form a Maonan folk art troupe to perform commercially for half a year in the "Grand View of the Chinese Nation" in Pudong, Shanghai.

In 2002, Pingtang County Cultural Bureau reported to Qiannan Prefecture Cultural Bureau for approval, and named Kapu Maonan Township as the "Da Hougu Dance of Maonan Ethnicity" art township.

In 2004, the county Culture Bureau and the Kapu Maonan government held a children's training course on "Da Hougu Dance" in Xia Yuan group of Jiaba Village.

During the Spring Festival from 2002 to 2004, the People's Government of Pingtang County invested 3000 yuan annually to organize the team of Da Hougu Dance of Maonan Ethnicity to perform in the county, which was highly praised by people at home and abroad.

Pingtang County Cultural Museum actively participated in the protection and inheritance of the "Da Hougu Dance", so that the mysterious "Da Hougu Dance", a little-known traditional culture of the nation, can be inherited and carried forward.



Figure 14 The researcher interviewed Zhiyu Shi, the provincial representative inheritor of Da Hougu Dance
Photographer: Yi Shi, 2022

d) Protection Period of Intangible cultural Heritage (from 2006 to present)



Figure 15 The National Intangible Cultural Heritage Plaque of Maonan Ethnicity's "Da Hougu Dance"
Photographer: Shu Wu, 2022



Figure 16 "Da Hougu Dance" performed by Jia Weng Primary School in KapuMaonan Township
Picture provider: Zhiyu Shi, 2022

In March 2005, The General Office of the State Council issued the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage, taking active and effective measures to rescue the traditional culture of all ethnic groups. In October 2006, in order to earnestly implement the "Opinions of The General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage" and ensure the smooth development of the survey and protection of the intangible cultural heritage in Pingtang County, Pingtang County government set up the County Committee for the Protection of Ethnic and Folk Culture and the expert guidance group for the survey of the protection of Intangible Cultural Heritage. And organize relevant professionals to Pingtang County townships to carry out the survey of intangible cultural heritage.

In 2000, the Chinese government defined ethnic groups with a population of less than 100,000 as "Ethnic groups with a small population" and listed them as development objects requiring priority support, among which Maonan is one of the "Ethnic groups with a small population". In 2006, the document "Notice on Applying for the Second Batch of Provincial Intangible Cultural Heritage List" issued by the Guizhou Provincial Department of Culture clearly pointed out that the intangible cultural heritage projects of ethnic minorities, especially those with small populations, should be paid attention to. Therefore, the "Da Hougu Dance" of Maonan Ethnicity Guizhou Province is highly valued by governments at all levels when applying for intangible cultural heritage projects. It is under the great attention of Pingtang County People's Government and other government departments that Maonan "Da Hougu Dance" can be timely included in the intangible cultural heritage list at the state level, and later gradually become the provincial and national intangible cultural heritage list. On June 14, 2008, Da Hougu Dance of Maonan Ethnicity was approved by The State

Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list.

During the field investigation, the researchers sorted out relevant information about the protection measures of "Da Hougu Dance" by the people's government of Pingtang County and other government departments since 2006 from the materials provided by Shi Zhiyu, the provincial representative inheritor of the Maonan ethnic group.

In January 2006, the People's Government of Kapu Maonan Township issued the document "Decision on the Protection of National Folk Culture".

In February 2006, in order to promote the folk culture of Maonan Ethnicity, the People's Government of Pingtang County invested 2 million yuan to build the Maonan Folk Culture Garden in Changhe Village, organized and trained more than 40 young people to hold the folk art performance of Maonan Ethnicity on the festival day, and set up exhibition hall and performance field.

In August 2006, the People's Government of Pingtang County invested 100,000 yuan to organize the Maonan square team to participate in the state celebration in Duyun City, where the state capital is located.

In December 2006, the Bureau of Culture, Sports, Radio, Film and Television of Kapu Maonan township and county jointly invested 5000 yuan to hold the Maonan "Da Hougu Dance" youth training class.

In December 2006, Pingtang County Bureau of Culture and Kapu Maonan Township Government held a training class of "Da Hougu Dance" for 100 students at Kapu Middle School.

In May 2007, the People's Government of Pingtang County invested money to package "Da Hougu Dance". As the original ecological dance of Pingtang County, it won the first prize in the selection contest of Colorful Guizhou Dance Competition in Pingtang District and Qiannan District.

In September 2010, the team participated in the "Colorful Guizhou" competition and won the third prize.

In 2012, the township government issued and implemented the "Provincial Demonstration Town Construction Plan Scheme of Kapu Maonan Township" (general and detailed regulations).

In 2012, he participated in the performance of large-scale harvest celebration and celebration of the 18th CPC National Congress.

In 2013, the township government issued and implemented the Work Plan for the Establishment of the "Five Ones" Project of Kapumaonan Ethnic Culture.

In 2014, it participated in the Maonan Cultural reception activities of the international expert group for the investigation of the large radio project.

In 2015, it participated in the reception of hundreds of writers to watch the performance of Pingtang Wind Collection.

In August 2016, a team of "Hundreds of people performing Da Hougu Dance" participated in the celebration of the 60th anniversary of the founding of Qiannan Prefecture.

In 2017, it joined in the survey and reception activities of the national party newspapers and party magazine media on the economy, society and Maonan culture of minority ethnicities.

In January 2018, the township government issued the "Plan for the Revitalization of Ethnic Culture and Countryside in Kapu Maonan Township".

Since 2006, Da Hougu Dance has participated in various large-scale reception and performance activities at the central, provincial, prefectural, county and township levels for more than 300 times, and has formed a team to participate in the opening ceremony of Pingtang County Water Dragon Festival for 4 times, becoming one of the classic original ecological dance programs for foreign guests, tourists and viewers. CCTV1, CCTV2, CCTV4, CCTV7, CCTV13, Phoenix Satellite TV and other column media have relevant reports.

4.2.2 The content and performance form of Da Hougu Dance of Maonan Ethnicity Guizhou Province

In the funeral custom, the performers of "Da Hougu Dance" are males, and females are not allowed to participate in the performance. One plays bronze drums and the other plays leather drums. Drum beats are mainly divided into funeral tunes, reception tunes, mourning tunes, flag pole tunes, funeral tunes, etc. Three people dance in the nave or the courtyard dam with filial piety clothes and filial piety handkerchiefs according to the beat of the drum. One person first appears, and then two people carry drums and sticks. There are two people dance and individual solo dance. They imitate the monkey's various actions, learn the monkey's voice, and chant and sing in Maonan language with words in their mouth. The content is mainly about exorcism, history, and blessing. They sometimes jump to the table, sometimes jump to the ground. Their movements are simple and vigorous, lively and humorous, and warm and unrestrained. The wooden stick in the actor's hand swings left and right, flips up and down, sometimes hits each other with two sticks, sometimes turns around and flies, sometimes hits under the knee. The action is simple and rough, agile and vigorous, and the monkey's crazy, wild, rough and agile characteristics are fully displayed. With the change of drum strength, weight, speed and rhythm, the dance movement also changes. The movement is changing fast or slow, and the range of movement is sometimes large and sometimes small. Although the cheerful tone of Da Hougu Dance is not consistent with the sense of burial, it deeply expresses the yearning and mourning for the deceased, reappears the labor process of planting and harvesting before the death of the deceased, and recalls the joys and sorrows of the life of the deceased. At the same time, the deep connotation of Da Hougu Dance is to express the memory and respect of the Maonan people to the gods and ancestors. They actually dance to the gods and ancestors, praying for good weather, bumper crops, developed descendants, disaster elimination, and good luck.

Monkey is the Maonan people's favorite animal. It is smart, brave and unyielding, and has strong team spirit and cohesion. For hundreds of years. The ancestors of the Maonan people have gone through many migrations, and they just rely

on the spirit of monkeys to survive bravely and tenaciously. "Da Hougu Dance" has a clear "dance narrative", which is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first section mainly shows the origin of Maonan Ethnicity; The second section shows the tenacious, brave, sincere and united spirit of the Maonan people and the scene of hard work and continuous prosperity; The third section shows the Maonan people's spirit of not forgetting their ancestors' wishes, inheriting their ancestors' wishes, and marching forward bravely in their footsteps. The performance time of Da Hougu Dance can be long or short, about 10-20 minutes, depending on the performer's mood. (Wu, J. 2013)

4.2.2.1 Basic dance postures and movements of "Da Hougu Dance"

Basic dance posture: feet in the "goose-step" half squat, stand up and down together, squat and jump forward, at the same time, hit the two sticks accompanied by kneeling, rolling and other skillful movements, which are coordinated by all parts of the body.

The basic movements include: jumping with sticks, hitting with two sticks, the birth of Monkey King, shuttling with two sticks, slanting point with two sticks, flying with two sticks across, jumping with two sticks vertically, hitting the sticks under knees, hitting on head and back, jumping with sticks, moving with sticks, lifting with sticks, turning with sticks, planting seedling sticks, hitting sticks after turning, squatting with swinging sticks, jumping with one foot and hitting sticks.



Figure 17 Basic movements of Da Hougu Dance

Scanned from: Integration of Chinese Ethnic and Folk Dance in Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, Volume, 2023



图九



图十



图十一



图十二



图十三

Figure 18 Basic movements of Da Hougu Dance
Scanned from: Integration of Chinese Ethnic and Folk Dance in Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, Volume, 2023



图十四



图十五



图十六



图十七

Figure 19 Basic movements of Da Hougu Dance
Scanned from: Integration of Chinese Ethnic and Folk Dance in Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, Volume, 2023



Figure 20 The researcher learned the action of "Da Hougu Dance" with Shi Zhiyu, the provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity
Photographer: Yi Shi, 2022

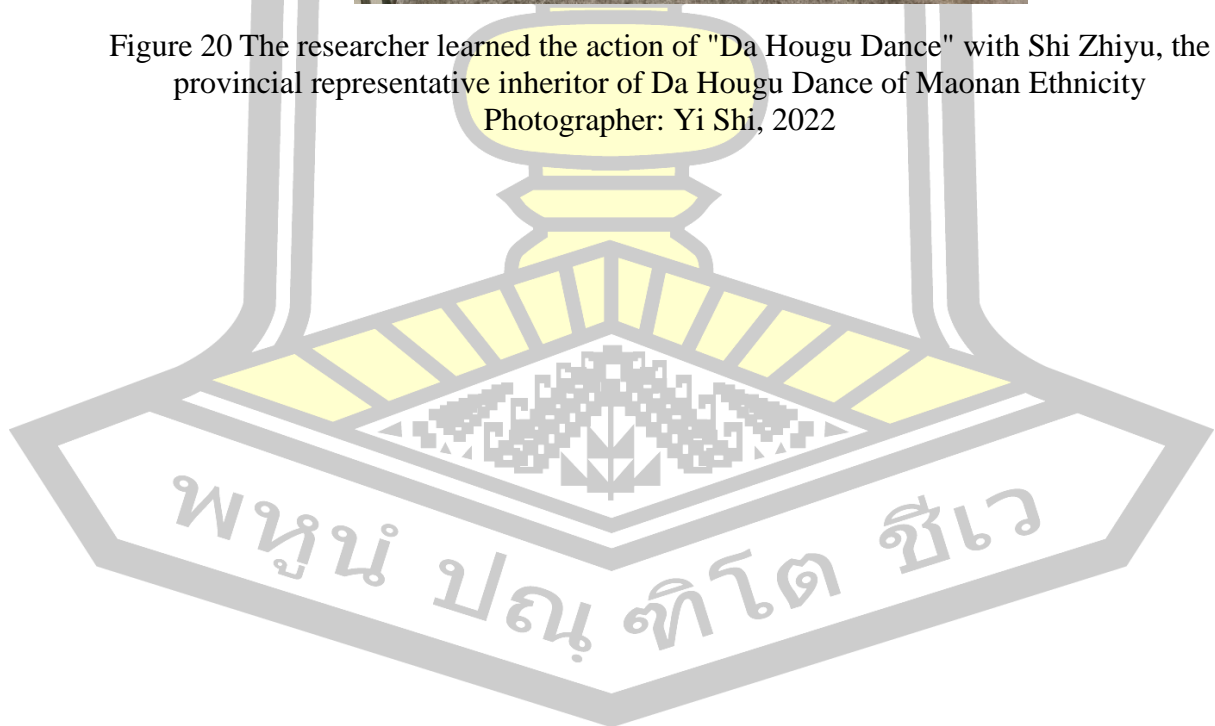




Figure 21 The researcher learned the action of "Da Hougu Dance" with Shi Zhiyu, the provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity
Photographer: Yi Shi, 2022

4.2.2.2 Action requirements of "Da Hougu Dance"

Holding the stick: both feet are squatting in "goose-step". Bend your elbows and "lift your lapel(A dance action in which the arms are bent to the side of the body into an arc, the forearms are rotated inward, the hands clench their fists, the tiger's mouth is tilted forward to the hip joint, and the feeling of lifting the lapel)", hold a short stick on both sides of the waist with both hands, the two sticks are parallel, the tip of the stick is forward, and the body is upright.

Holding the stick horizontally: Goose-step squat with both feet. Bend the elbows with both arms and "lift the lapel" to hold the two parallel short sticks horizontally in front of the chest, hold the left and right ends of the two short sticks with both hands, with the palm down and the body upright.

Holding the stick vertically: Goose-step squat with both feet. Bend the elbows of both arms and "lift the lapel", hold a short stick and stand it in front of the chest, with the two sticks parallel, the stick tip facing up, the palms facing each other, and the body upright.

Holding the stick obliquely : Goose-step squat with both feet. Bend the elbows of both arms and "lift the lapel", hold a short stick at the same time to the left (left

oblique grip) or right (right oblique grip) of the body, the two sticks are parallel, the tip of the stick is oblique to the left or right waist side of the body, the upper body is bent forward with the chest, and the palms are opposite.

Cross holding the stick: Goose-step squat with both feet. Bend the elbows of both arms and "lift the lapel" in front of the chest. Each side holds a stick on the left and right sides of the body. The two short sticks cling to the upper arm, with the tip of the stick facing up, and the upper body with the chest bent.

Stick lifting: Goose-step squat with both feet. Bend the elbows of both arms in "separate palm positions" and hold a short stick parallel to the ear, with the palm facing each other, the tip of the stick facing up, and the upper body with the chest bent.

Stick insertion: Goose-step squat with both feet. Both arms are slightly bent in the "drooping position", each holding a short stick and sticking it vertically on both sides of the hip, with the tip of the stick facing upward, and the upper body with the chest bent.

4.2.2.3 Dynamic characteristics of "Da Hougu Dance"

The unique dynamic charm of Da Hougu Dance originates from its unique rhythm law, which forms its overall dynamic style and features. Both in the performance scene and in the movement characteristics, it highlights the characteristics of bold, smart and simple. The movements not only have a single body vocabulary, but also the rotation and jump with dancing posture changes. These movements are composed of comprehensive movements coordinated by all parts of the body, thus producing the unique rhythmic characteristics of the dance. For example, the basic movements such as "planting seedling stick", "rocking stick squat jump", "double stick horizontal flight", etc., with the powerful dance of the two sticks, form the unique movement law of the upper body's up-and-down twist, the chest's inside and out, the shoulder's forward and back, the arm's alternating flexion and extension, and the head's lifting and low point detection, and run through all the movements. There is the combination of tenacity and rigidity based on tenacity, the combination of flexion and extension based on flexion, the combination of rigidity and softness based on rigidity, and the combination of twist and straightness based on twist, which makes people feel an internal strength in flexibility and shows an extension charm from twist.

4.2.2.4 The style characteristics of "Da Hougu Dance"

(a) The performance is characterized by craziness, wildness, coarseness and agility.

The performers hold a stick in each hand, swing left and right, and fly up and down. Sometimes they hit each other with two sticks, sometimes they turn and fly the hammer, sometimes they hit below the knee, sometimes behind the back, and sometimes on the head. The movements are simple, rough, agile and vigorous, showing the characteristics of the original dance style. It embodies the spirit of Maonan people living in the mountains and all the characteristics of craziness, wildness, coarseness and agility, and shows the character of Maonan people's brave dangers and tenacious survival with the rough, simple, honest, witty and flexible.

(b) The performance shows the characteristics of big, small, fast and slow.

The rhythm is mainly controlled by the percussion music of bronze drums and leather drums, and the dance movements and changes are demonstrated by the strength, weight and speed of the drums. This rhythm produces the contrast between big and small, fast and slow, light and heavy, moving and static, forming the changes of cadence. The movements of the whole body are subject to the leaps of legs and feet, and the movements are natural and smooth, and rich in charm.

(c) Double leg squat jump becomes the throughout movement of the dance.

In the performance of the whole dance, people squat and jump with both legs from beginning to end, which has the characteristics of Maonan people living in the mountains and walking in the foothills, so the legs and knees are particularly flexible, reflecting the production mode, living environment and living habits of Maonan people. The legs of double rise and double fall, double rise and single fall jump, the soles of the feet jump up and down in turn forcefully, and the body fluctuates accordingly. The hands and head change various movements, but the center of gravity is always between the legs, which makes the movements simple and vigorous, revelry unbridled, and exudes unique charm.

4.2.2.5 Musical Instruments and rhythm of "Da Hougu Dance"

The bronze drum is the sacred instrument of the Maonan people and the core of "Da Hougu Dance". The rhythm of the copper drum and the leather drum is the same. Generally, those who can play the copper drum will also play the leather drum. Da Hougu Dance is accompanied by a bronze drum and a leather drum. The drum beat is very complex, like a "code". The drum beat directs the whole dance. Although there are 2/4 and 4/4 beats in percussion rhythm, its core is 5/4 beat. This rhythm is very rare, that is, a complete movement is completed in 5 beats. The rhythm changes from slow to fast, and the climax becomes intense.

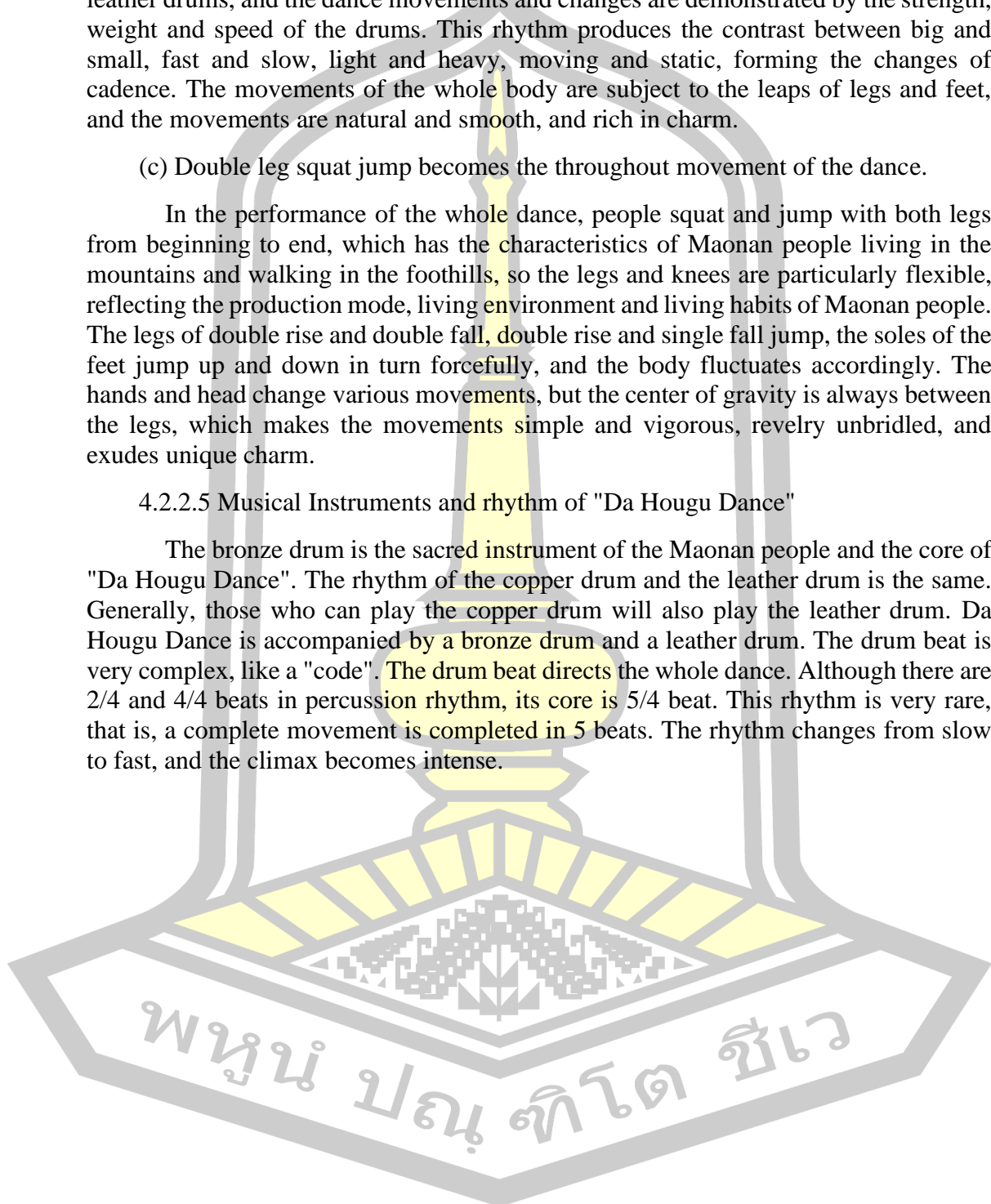




Figure 22 The instrument "Leather drum" used in the performance of "Da Hougu Dance"
Photographer: Shu Wu, 2022



Figure 23 "Bronze Drum" used in the performance of "Da Hougu Dance"
Photographer: Shu Wu, 2022



Figure 24 "Guchui" and "Gubang" (Drumsticks) used in the performance of "Da Hougu Dance"
Photographer: Shu Wu, 2022

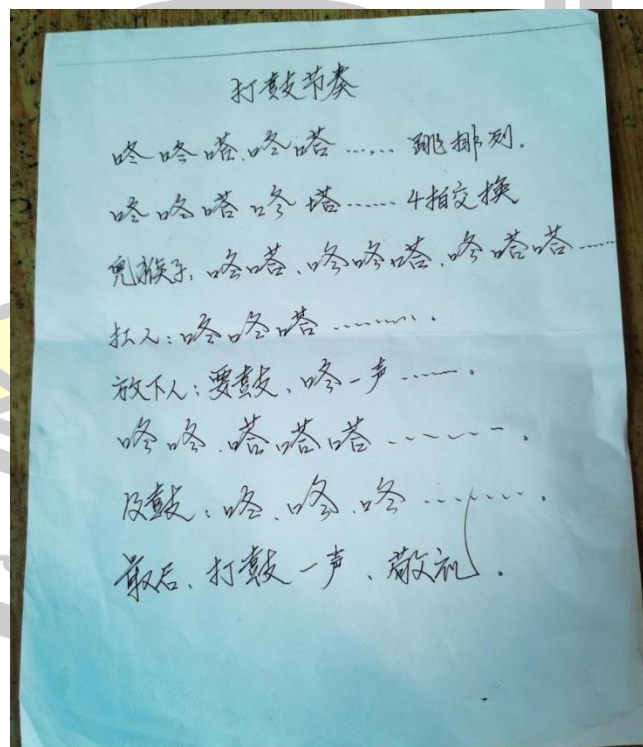


Figure 25 "Drum beat" of "Da Hougu Dance"
Photographer: Shu Wu, 2022

4.2.3 Cultural connotation of Da Hougu Dance of Maonan Ethnicity Guizhou Province

All nationalities in the world have their own kinds of dances with different characteristics and styles, among which ethnic and folk dances are the most diverse, with the most abundant connotations and styles, and the most elegant movements and gestures, thus making folk dances occupy an important position in the whole dance culture of mankind. In the performance of specific, vivid and complete artistic images, dance gives people aesthetic perception, so it is neither pure material culture nor pure spiritual culture, but a fusion of material culture and spiritual culture.

As the unique cultural custom of the Maonan people in Kapu, "Da Hougu Dance" is the concentrated expression of the Maonan people's Yang Guang culture. The funeral, as its original performance venue, has given it a profound, heavy and solemn cultural connotation. Its rich and varied legends and stories reveal its unique historical origin. The costumes, songs and music it plays are the windows for it to tell national stories and reflect the people's psychology. The emotional content expressed by it is also the inheritance of traditional Chinese filial piety culture.

4.2.3.1 Aesthetic characteristics of Da Hougu Dance

(a) Modeling beauty: Whether it is a dynamic modeling or a relatively fixed static modeling, Da Hougu Dance can give people a beautiful association and enjoyment, and show the artistic charm of moving people. Its harmonious and consistent movements and dexterous dance steps are the embodiment of the beauty of Da Hougu Dance. The refining of life and artistic reproduction not only have the realistic tradition, but also have the romantic color, which greatly improves the expressiveness of Da Hougu Dance, and has high aesthetic value, aesthetic research and reference value. (Wu, J. 2018)

(b) Charm beauty: Charm is the soul of Da Hougu Dance. Without the charm, the viewers will have no ideas about it. Thus it will be insipid and Da Hougu Dance will lose its life. Da Hougu Dance focuses on the emotional charm in the action modeling, applies rhythm, music and other means in the dance, turns the dance language into the language of poetry, and makes people feel the artistic appeal of the charm beauty. The beauty of the emotional charm of Da Hougu Dance can be divided into two types: feminine beauty and masculine beauty. Its relaxed and bright rhythm, stretching and beautiful movement modeling, harmonious and fresh scenes, and ethereal and light beats are the beauty of yin and softness; The majestic scene, strong and rapid rhythm, breathtaking shouting, earth-shaking impact, and bold and unconstrained actions constitute a powerful and magnificent momentum, which is the beauty of masculinity. Therefore, Da Hougu Dance is a combination of hardness and softness, and the combination of yin and yang, which reflects the introverted and implicit psychology of the Maonan ethnicity and the simple and strong national character. The combination of the two forms the style of this romantic charm. (Wu, J. 2018)

(c) Realistic beauty: The action of "Da Hougu Dance" is purely from the folk. It is real and has the smell of wild mountains. Da Hougu Dance is an act of entertaining God by entertaining people. This form of dance can not only arouse religious feelings

with real value, but also arouse people's own emotions. It is not only a religious cultural behavior, but also a real form of entertainment and a real art. The content of Da Hougu Dance is to express the memory of the lost loved ones. These are the reality of life and common things. The reason why it is beautiful is that it gives the form of art through Da Hougu Dance, which is the embodiment of humanized nature and deification.

4.2.3.2 Nuo cultural characteristics of Da Hougu Dance

"Nuo" is the name that people avoid its difficulties, which means "scare away the ghosts of epidemic". The publicity of Nuo's life is mainly reflected in the use of the power of gods in the Nuo ceremony to drive out natural disasters (such as drought, flood, fire, insects, etc.) and human disasters (such as plague, disease, etc.). Praying for human reproduction is an important purpose of Nuo ceremony, and protecting children is the focus of Nuo ceremony. Praying for agricultural harvest is another important purpose of the Nuo ceremony, which also extends to praying for blessings, receiving blessings, seeking wealth, prosperity and other contents.

Nuo culture is an ancient and worldwide cultural phenomenon. Today, Nuo culture has almost disappeared in developed countries, but there are still some remains in Africa, South Asia, Southeast Asia, South America and other countries and regions. In China, Nuo culture has a long history. It not only retains a fairly complete ecological environment of Nuo culture, but also has a wide variety of Nuo culture with different styles and features. "Among the five types of Nuo in China, in addition to palace Nuo and official Nuo, temple Nuo, military Nuo and folk Nuo are still in a living form, with a wide coverage. In remote areas and ethnic minority areas in China, the undercurrent of Nuo culture is still active, involving more than ten provinces, cities and many nationalities". (Wu, J. 2018)

The "Da Hougu Dance" of Maonan Ethnicity in Guizhou is a spontaneous belief like Nuo, which is an artistic primitive religious expression ceremony. From its expressive meaning, origin, evolution, performance form and content, it retains the original nature of the transition of Nuo drama. Although it is only the development of Nuo drama, it has some characteristics defined as Nuo drama. Although the performance does not wear a mask on the face, it should be dressed in filial clothing. The dancers (witches) appear as gods, and the "Hougu Dance" carried on the stage. The "Hougu Dance" dancers who move onto the stage also wear monkey costumes, and their Nuo ceremony has undergone a qualitative change, forming a quasi-no drama. It can be seen that "Hougu Dance" is a living form in Chinese Nuo culture. Following the long river of "Hougu Dance", we can see the ancient ancestors played with stone as the rhythm accompaniment, dressed up as various gods and beasts to expel evil spirits in the primitive dance, this kind of mysterious primitive religious consciousness dance is the source of Nuo. (Fan. M. 2010)

In short, "Da Hougu Dance" is a symbol of the Maonan people in Guizhou, which meets the psychological requirements of the Maonan people in Guizhou in terms of life consciousness. For a long time, the techniques, forms of expression and inheritance practices of "Monkey Beating and Encouragement" have been integrated into the customs, affecting the Maonan people of Guizhou from generation to

generation, and have remained in the folk in the form of traditional culture, which has permeated to this day and has lasted for a long time.

4.2.4 The function and value of Da Hougu Dance of Maonan Ethnicity, Guizhou Province

As a living form of folk body art activity, "Da Hougu Dance" has penetrated into the life field of Maonan ethnicity and has a strong social influence. Therefore, it has the general characteristics of dance: social utility and artistic value, and this duality is interdependent and mutually reinforcing. However, the content, performance process and appearance of "Da Hougu Dance" are obviously different from other dances, especially the content is more abundant, with strong local culture, history and religion, thus reflecting its unique function and value. (Wu, J. 2018)

(a) Repose good wishes

As a conceptual form, folk dance is a reflection of the political and economic life of the people of all ethnic groups. In the history of Maonan ethnic area in Guizhou, production is backward and traffic is blocked. The agriculture-based Maonan ethnic group still retains many primitive animist ideologies in their understanding of nature, so they perform dances to the gods. This national consciousness with primitive colors, which is shown as the endless and illusory dance of entertaining gods, embodies the desire of the Maonan people in Guizhou for health and the pursuit of a better life.

(b) Reflect real life

Beautiful works of art are often praised as the mirror of life, because it can truly and profoundly reflect the social life and help people to understand the social life.

"Da Hougu Dance" is a direct reflection of the real life of the Maonan people in Guizhou Province in holding the funerals, describing Guizhou Maonan people's blessing to the deceased and comfort to the living, which has been appreciated and loved by the Maonan people and passed down from generation to generation.

(c) Permeated with the spirit of the entirety

The national consciousness permeated by "Da Hougu Dance" is the whole spirit of the Maonan ethnicity with great cohesion. The strong will to unite and unyielding character of struggle are these valuable national spirits, which have enabled the Maonan people to love their hometown for generations, fear no difficulties, work hard and constantly explore new life. It can be said that this is the subtle artistic function of "Da Hougu Dance", as well as the internal power of "Da Hougu Dance" and the basic connotation of social utility.

(d) Pursuing the persistence of life

"Da Hougu Dance", with its unique national style, shows people's spirit of pursuing peace, life and ideals vividly. "Hougu Dance" not only has the function of strong emotional catharsis and sensory pleasure, but also has a strong romantic color. It also represents a vibrant, optimistic and self-confident national cultural image, which makes people feel the life philosophy and survival wisdom of the Maonan people, and experience the fresh life tension and vigorous human power.

(e) Stimulate the demand for aesthetic entertainment

"Da Hougu Dance" is firmly rooted in the Maonan Ethnicity. It not only has a unique artistic personality, but also has a distinct entertainment attribute. Its rich content, different forms, colorful performances, profound connotation, and strong artistic charm meet the multi-level aesthetic taste and needs. This is the role of "Hougu Dance" in entertainment, and it is also the concrete manifestation of entertainment value.

4.3 The contemporary development of Da Hougu Dance of Maonan Ethnicity

Guizhou Province

Researchers learned from interviews in the field survey that since the beginning of the 21st century, "Da Hougu Dance" is facing an increasingly serious intergenerational inheritance crisis. The reasons are as follows: 1. Many young people in the village go out to work and earn money. There is no time to learn to dance. The inheritance problem is obvious. 2. The Hougu Dance performance is connected with the sacrificial activities. Many people think it is unlucky to learn Da Hougu Dance. Moreover, there is little economic income from performing the sacrificial activities, and young people are unwilling to learn. 3. "Da Hougu Dance" is very difficult and requires a certain foundation to learn, so many young people are not interested in learning. 4. Due to the impact of modern culture on the cognition of the national culture, many young people lack the recognition of the national culture. 5. At present, those who can perform "Da Hougu Dance" are old artists and inheritors who are over 70 years old. Due to physical reasons, they can no longer perform. And as they grow older, when they die, "Da Hougu Dance" will gradually disappear.

The People's Government of Pingtang County and other government departments attach great importance to this issue and rescue and protect "Da Hougu Dance" by applying for the intangible cultural heritage list. With the continuous promotion of the protection of intangible cultural heritage, Hougu Dance has gained new development opportunities. Under the protection of intangible cultural heritage, "Da Hougu Dance" has been "reconstructed" with the efforts of Shi Zhiyu and other inheritors. The venue has gradually shifted from solemn funerals to lively stage performances. This change is strongly supported, encouraged and guided by relevant government departments. Now, it provides a performance platform in large-scale cultural and recreational activities and folk activities to display Hougu Dance. The local government actively publicized the cultural value of Da Hougu Dance through bulletin boards, television stations, official websites, official account and other media, and carried out national culture activities in schools, so as to inherit Hougu Dance from children. For example, in Kapu Primary School, we combined Hougu Dance with physical training to let students understand and learn Hougu Dance, and set up a Hougu Dance performance team composed of 100 students. While learning scientific and cultural knowledge, we also learned the traditional culture of the nation, actively inherited the Hougu Dance, and became an important main force and new force to protect and inherit Hougu Dance of Maonan Ethnicity.

Kapu Primary School in Pingtang County is a typical school in minority areas. Kapu Primary School not only undertakes the task of transmitting and teaching

scientific and cultural knowledge to students, but also gives full play to its unique regional advantages to carry out the educational task of cultural inheritance of Da Hougu Dance for students.

During the field visit, the researcher interviewed the principal Shi Peiwei of Kapu Primary School in Pingtang County. The principal told me that after "Da Hougu Dance" of Maonan Ethnicity was selected into the national intangible cultural heritage list in 2008, the Pingtang County Education Bureau issued the "Implementation Plan for the Establishment of Characteristic Schools" in 2010, which clearly required local schools to gradually incorporate the content of intangible cultural heritage with folk characteristics into relevant textbooks and carry out corresponding teaching activities. Kapu Primary School now has the following ways of inheriting Da Hougu Dance: 1. Extract the representative movements from the basic movements of Da Hougu Dance, and arrange the "Hougu exercise" for 8 minutes every day during the break, (all boys and girls participate) to achieve physical fitness. 2. From the second grade, we have learned "Da Hougu Dance" in after-school service from 3 to 5 p.m. on Friday (only male students participate in the study, and female students cannot learn to dance.) 3. We will participate in the Spring Festival Gala held in Pingtang County every year, and we will also participate in some large-scale cultural activities and competitions, but we will never participate in any commercial performances. 4. After graduating from primary school, students went to secondary school to continue to inherit the culture of "Da Hougu Dance".

Principal Shi said that since the introduction of intangible cultural heritage into the campus, the students have improved their understanding of the national culture of the region through the study and understanding of Da Hougu Dance, further understood the national consciousness, national emotion and national spirit displayed in Da Hougu Dance, and established correct values. The students can correctly distinguish the differences between the Da Hougu Dance of Maonan Ethnicity and other regions, and recognize the uniqueness of their own culture, It has enhanced the love of Da Hougu Dance, thus establishing the ideal and belief of inheriting Da Hougu Dance.

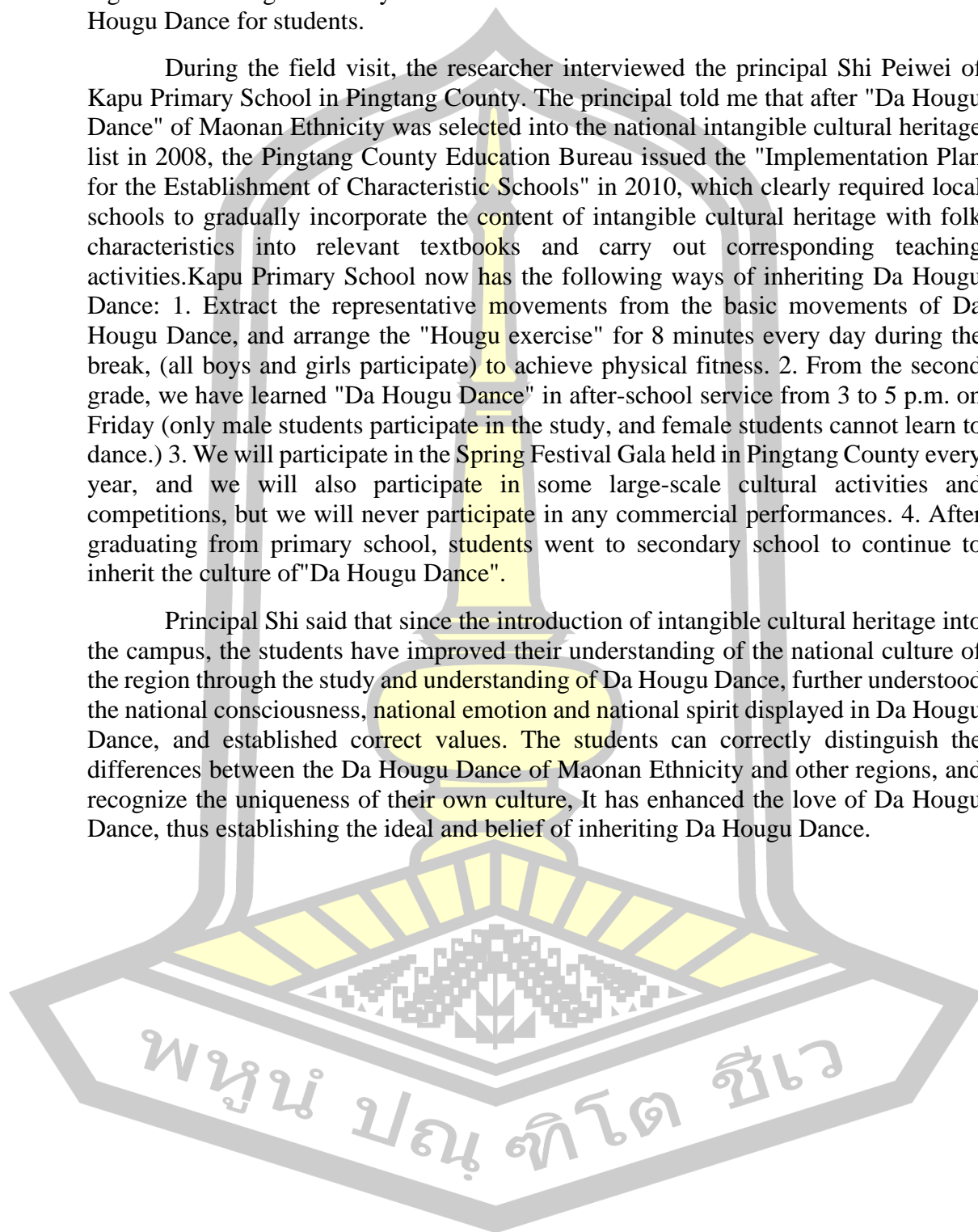




Figure 26 Kapu Primary School in Pingtang County
Photographer: Shu Wu, 2022



Figure 27 The researcher interviewed Shi Peiwei, principal of Kapu Primary School in
Pingtang County
Photographer: Yi Shi, 2022



Figure 28 "Hou Gu Exercise" performed by students of Kapu Primary School in Pingtang County
Photographer: Shu Wu, 2022



Figure 29 "Da Hougu Dance" performed by students of Kapu Primary School in Pingtang County
Photographer: Shu Wu, 2022



Figure 30 "Da Hougu Dance" performed by students of Kapu Primary School in Pingtang County on the stage
Picture provider: Principal Peiwei Shi, 2022



Figure 31 The costume of "Da Hougu Dance" that students of Kapu Primary School in Pingtang County worn when performed on the stage
Photographer: Shu Wu, 2022



Figure 32 Award certificate of "Da Hougu Dance" performed by students of Kapu Primary School in Pingtang County
Picture provider: Principal Peiwei Shi, 2022

Conclusion:

This chapter reviews the history and development of "Da Hougu Dance", a national intangible cultural heritage of Maonan Ethnicity in Guizhou. The original "Da Hougu Dance" is a sacrificial dance as a folk ritual activity. Since entering the 21st century, "Da Hougu Dance" is facing an increasingly serious intergenerational inheritance crisis. With the continuous promotion of the protection of intangible cultural heritage, Hougu Dance has gained new opportunities for development. At present, "Da Hougu Dance" is an entertainment dance performed on the stage. It is performed in large-scale cultural activities and folk activities, and the inheritance of Hougu Dance "starts from children" by carrying out national culture activities in the campus. From the perspective of the evolution of the inheritance and development of "Da Hougu Dance", the ontological connotation of "Da Hougu Dance" has changed. However, for the Maonan people in Guizhou, who have no characters, "Da Hougu Dance" is the common historical memory of the nation. It carries on the traditional culture of the nation, carries the beautiful vision of the Maonan people for life, and strengthens their sense of identification to the clan and blood.

Chapter 5

Cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou in the process of protecting the intangible cultural heritage in modern China

In this chapter, researchers will analyze the cultural identity of Da Hougu Dance of Maonan Ethnicity, Guizhou Province. Based on documents and materials obtained from field investigations, researchers will explore the dominant ethnic cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou and its irreplaceable important position in ethnic identity, so as to strengthen ethnic boundaries and ethnic identity. The inheritance of intangible cultural heritage is the focus of protecting the diversity and creativity of human culture. Therefore, the inheritance and development of the Maonan traditional culture in Guizhou is an important measure of its ethnic cultural identity, and also a way to maintain the vitality of our precious traditional culture and continue to inherit and develop it. At the same time, the protection and development of national traditional culture can fully display the cultural characteristics of the region and promote the development of regional economy.

5.1 The cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou

Maonan ethnicity is one of the minority ethnic groups with a small population in China, and also a very ancient mountain nationality. The Maonan population is mainly distributed in Guangxi and Guizhou, but there have been obvious differences in ethnic identity between the two regions for a long time. Compared with the Maonan ethnicity in Guangxi, the Maonan ethnicity in Guizhou is a relatively special minority community. Its predecessor is “Yang Huang People”, which is called “Yang Huang ethnicity”. Yang Huang people lived in Guizhou more than 1400 years ago, and were the long - dwelling people in Guizhou. Until July 27, 1990, the People's Government of Guizhou Province formally approved the identification of more than 30000 "Yang Huang people" in Pingtang County, Dushan County and Huishui County of Qiannan as Maonan ethnicity with the document (1990) Qianfu Tong No. 106 “Request for Transferring to Pingtang County, Dushan County and Huishui County on the Identification of the Yang Huang people as Maonan Ethnicity”. Although the legal ethnic attribute of Yang Huang People in Guizhou is “Maonan”, in order to more clearly show their ethnic identity and cultural identity, Maonan people who have long lived in Kapu Maonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, call themselves “Guizhou Maonan” or “Maonan Yang Huang” to the outside world, with a high degree of self-identity. For the “Yang Huang People”, how to build their own ethnic identity, build their own ethnic symbol boundary and maintain the common bond of ethnic identity under the new ethnic identity of “Maonan” is a major problem to be solved urgently. Fortunately, their sacrificial ritual dance, “Da Hougu Dance”, passed down from generation to generation, has just become one of the core ties of the ethnic identity. (Chen, G. 2020.59-60)

“Cultural identity” refers to the recognition of the common culture between people or between individuals and groups. It represents the sense of belonging of a

group to its own culture and the continuation of its own culture in the heart. The basis of cultural identity is to use the same cultural symbols, follow the common cultural concepts, and adhere to the common mode of thinking and behavioral norms. Once cultural identity is formed, it will form an identity system in people's psychological consciousness to control people's behavior, emotions and ideas. As a national intangible cultural heritage (2008), the "Da Hougu Dance" of Maonan Ethnicity in Guizhou has been given a clear artistic classification (traditional dance). At the same time, Da Hougu Dance has the reputation of "living fossil" of Maonan Ethnicity. Since the 1990s, Da Hougu Dance has been increasingly valued and concerned by the society. It has won many awards in literary and artistic performance competitions and is deeply loved by people of all ethnic groups and people at home and abroad. As the unique cultural custom of the Maonan people in Guizhou, "Da Hougu Dance" conveys the people's inner world and emotional pursuit, and becomes the concentrated expression of the Maonan culture in Guizhou. It is an important cultural symbol for the Maonan people to express their national identity. This identity is the spiritual blood and cultural gene inherited from generation to generation, and is also an important cultural treasure existing in history and living at present.

5.1.1 The cultural symbol of Da Hougu Dance of Maonan Ethnicity in Guizhou

Human beings are different from other animals or species because they have the important characteristic of "culture". What is culture? It is a group of people who share a meaningful system together. This system is shared by everyone. When people of the same culture are together, they know what the meaning of a color is. For example, if you can speak this language, you belong to the same language group. But when our language is different from other languages, or there are some dialect differences, we can distinguish different ethnic groups.(Wu, D. 2015)

The so-called cultural symbol refers to a sign with a certain special connotation or meaning. Cultural symbols are highly abstract and rich in connotation. The unity of human culture depends on the characteristics of "symbols" to highlight. Symbols are the representation of national culture. Through symbols, we can understand national culture. Through the accumulation of symbols, we can understand and grasp the value and significance of a certain culture. As one of the earliest cultural phenomena of human beings, dance has accumulated and created the symbolic cultural symbols of folk customs that adapt to the environment in the long history of each nation. In ethnic areas, dance has become one of the indispensable art forms in people's life. As a culture, dance art is imprinted in people's hearts.

According to the ethnic boundary theory of the Norwegian anthropologist Bass, the flow and migration of ethnic groups bring together ethnic groups with different cultural backgrounds, and form different organizational cultures and social structures. These ethnic groups with different organizational cultures are organized. By seeking common ground while reserving differences, ethnic groups with different values can coexist and social interaction can continue, thus jointly maintaining the normal production, cooperation, social interaction and communication of ethnic communities. Ethnic group is firstly the category of belonging and identity of ethnic group and its members, which plays an organizing and coordinating role in the interaction between ethnic groups. Bass also points out that even though people have crossed borders, the

original borders still exist. That is to say, the categorical ethnic characteristics does not depend on population stability and lack of mobility, nor on the lack of contact and exchange of information with each other. Obviously, in Bass's opinion, geographical and social boundary isolation of ethnic groups is not an important reason for the existence of cultural differences between ethnic groups, but the symbolic boundary of ethnic groups. Ethnic symbols refer to the myths and legends, art forms, customs and prohibitions of the ethnic group, as well as the unique living habits, religious beliefs, rituals and kinship appellations of the ethnic group. By means of collective memory, these ethnic symbols are stabilized, continuously processed, amplified and even mythologized to form the psychological barrier of the ethnic group, and finally regarded by them as the symbol of the ethnic group. (Shang, Z. 2014)

The researchers found in the field investigation that the Maonan people in Guizhou have their own language, but no written language, and most of their culture is inherited. Before the 1970s and 1980s, the Maonan Ethnicity in Guizhou rarely communicated and intermarried with other ethnic groups. After the 1980s, due to the influence of traffic conditions and national policies, the contact between Maonan people in Guizhou and other ethnic groups outside the mountains increased. Especially after the 1990s, under the influence of migrant workers, more and more Maonan people in Guizhou went out to work, and now almost every household has some people working outside. The understanding between Maonan Ethnicity and other ethnic groups in Guizhou is gradually deepened, and the degree of identification between each other is also improved, and the trend of ethnic cultural convergence is increasingly obvious. Therefore, the ethnic boundary between Guizhou Maonan and other ethnic groups has become more blurred than before in terms of geographical space, cultural space and social psychology. Nowadays, the explicit ethnic characteristics of Maonan ethnic group in Guizhou are in crisis and have even disappeared, but their hidden ethnic complex and ethnic consciousness have not disappeared, but have been transformed into a kind of accumulation of symbolic culture. With the awakening of ethnic consciousness, this accumulation will strengthen the memory and identity of the ethnic group to "our ethnicity".

Cultural identity will conform to, consolidate and produce cultural forms. Through the medium of cultural form, collective identity can be constructed and passed down from generation to generation. "Da Hougu Dance", as an important transmission of Maonan culture in Guizhou, is full of symbols to express meaning, or a certain action to express a meaning, or a combination of several actions to express a meaning, or the whole dance to express a complete meaning. In Da Hougu Dance, many actions express exorcism, blessing, farming, planting the seedling and harvesting, such as holding the stick and jumping, the birth of the Monkey king, rotating the stick, planting the seedling stick, and spinning the stick. Mr. Shi Zhiyu, the representative inheritor at the provincial level, said that the deep connotation of Da Hougu Dance is the memory and respect of the gods and ancestors of the Maonan people in Guizhou. They dance to the gods and ancestors to pray for good weather, bumper crops, developed descendants, disaster elimination, and good luck, which reflect the folk customs and totem consciousness of Maonan ethnicity in Guizhou.

Since its performance in Shanghai in 1997 and achieve fame, "Da Hougu Dance" has become a typical cultural symbol of the Maonan ethnicity in Guizhou

Province. It has been propagandized and popularized. It has changed from a funeral ceremony to a stage performance. Most people don't really know about it. However, for "Maonan people in Guizhou", "Da Hougu Dance" is a mutually representative relationship with them and a manifestation of their traditional cultural symbols. The display of cultural symbols highlights the implicit ethnic characteristics. Through cultural symbols, we can distinguish "our" from "others". With the awakening of ethnic consciousness, psychological barriers are formed among them, making the hidden and diluted ethnic boundaries clear. To strengthen the cohesion and centripetal force between ethnic groups, ethnic group consciousness is also strengthened through the ethnic symbol boundary, which will form a sense of identity and belonging to "our nation" and strengthen its ethnic identity consciousness. The Maonan people in Guizhou initiatively, intentionally and actively spread the traditional culture of "Da Hougu Dance" from generation to generation. In the hearts of the Maonan people in Guizhou, it represents the traditional dance of the nation and has a strong cultural character. It is a symbol of the cultural identity, strengthening emotional ties and strengthening cohesion of the Maonan people in Guizhou.(Shang, Z. 2014)

5.1.2 The cultural memory of Da Hougu Dance of Maonan Ethnicity in Guizhou Province

From the perspective of the function of promoting the cultural continuity of human society, Habwah's collective memory should be one of the valuable theoretical tools in the spectrum of sociological knowledge, although most of the time the function of cultural continuity is often obscured by the function of ethnic identity. Collective memory is not a simple shift from psychological memory research individualism to sociological collectivism, it is a concept of social construction. Collective memory appears not only in ceremonies and celebrations, but also in ordinary daily life practices, which opens up the internal logic of cultural inheritance and development, and national communities with the same cultural origin can be maintained and condensed, and can be updated and strengthened to some extent due to collective memory.(Huang, L.2022)

Since the 1990s, the German scholar Jan Assmann and his wife Aleida Assmann have supplemented and continued Habwah's collective memory with the media of "cultural memory", which transcends time and space. Jan Assmann distinguishes the

two modes of collective memory: the consolidation of fundamental memory that points to the origin of groups and the life memory that points to personal experience and frame conditions. Consolidating root-style memories always play a role through some literal or non-literal and fixed objective exteriors. These objective exteriors take the form of rituals, dances, myths, illustrations, costumes, decorations, tattoos, paths, paintings, scenes, etc. They contain a variety of symbol systems, which have the technical role of supporting memories and identification, and can be attributed to the general concept of memory. Through a series of related material and immaterial objective externalization, cultural memory has opened up and strengthened the continuity between memory and identity, and realized the inheritance of culture beyond time and the identity of its community.(Huang, L.2022)

Dance is known as the mother of art, which has accumulated the original natural characteristics of human beings and stored the mark of human culture. It is an important

part of human cultural behavior and a reflection of human social life like other cultures and arts. It is an art form marked by ethnic groups, which is often integrated into the social life of a certain ethnic group as an effective form of identity expression. In dance performances, actors often wear different ethnic costumes, represent different ethnic groups and dance different ethnic dances. The dance of different ethnic groups here is an expression of ethnic symbols, just like wearing different ethnic costumes to represent different ethnic groups. The artistic appeal of traditional folk dance originates from the art form constructed by its unique dance vocabulary, while the national cultural concepts associated with the dance art form originate from the unique national historical memory, which is hidden behind the dance vocabulary and constantly activated and strengthened with the daily practice of dance art performance, so as to realize the national cultural identity and identity display.

1) Folklore memory

As a special language, dance records the national history. "Da Hougu Dance" is a special "historical and cultural sedimentary belt" with a history of more than 200 years. Jiaweng Group, Jiaba Village, Maonan Township, Kapu, Pingtang County, Guizhou Province, is the birthplace of "Da Hougu Dance". It has been maturing in the long river of historical development and has formed its present form of expression. The Maonan ethnicity in Guizhou has no written language of its own, so dance has become a very important medium in the narration and inheritance of national history and culture. National religious beliefs, customs and rituals, birth and death, marriage and funeral, social exchanges, festivals and gatherings, and sacrificial worship are all related to dance. The historical origin of "Da Hougu Dance" can only be passed down through legends and stories by word of mouth. Jiaba Village, Maonan Township, Kapu, Pingtang County, is the birthplace of "Da Hougu Dance". During the field survey, the researchers interviewed Shi Zhiyu, the provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity. Shi said that the folk legend of "Da Hougu Dance" was not fabricated, but created by the local people around a specific "folk legend", with the purpose of explaining the origin and function of "Da Hougu Dance" performed on the Maonan funeral. Once the folklore is formed, it will be sacred and authoritative, and will be widely spread in the village community from generation to generation. As a "legend circle", the folk legend of "Da Hougu Dance" in Jiaba Village will be deeply engraved in the memory of the Maonan people in Guizhou. "Da Hougu Dance" is no longer a simple dance, but a dance with multiple abilities and meanings. It has rich historical and cultural connotations. It contains the pursuit of life value, is an important carrier of national emotions and ideals, and is also a concentrated embodiment of national wisdom and civilization.

2) Reminiscent memory

"Da Hougu Dance" is a traditional dance performed by sorcerers for funeral activities in Kapu, Maonan Township of Pingtang County. The Kapu, Maonan Ethnicity inhabited area has simple folk customs, thick traditions, deep-rooted ideas of ancestor worship, and various sacrificial ceremonies. Performing Da Hougu Dance is also a manifestation of sacrificial ceremonies. When the elderly pass away, they should

strictly hold the sacrificial ceremony of "Releasing souls from purgatory" to "offer sacrifices to ghosts and pray for good luck". Generally held in the ashram, the ritual process includes three parts: leading the funeral, driving the funeral and sending the funeral. The performance of Da Hougu Dance mainly focuses on the driving part, which is the most solemn ceremony in the funeral, pushing the whole sacrificial ceremony to a climax. In the funeral custom, the performers of "Da Hougu Dance" are males, and females are not allowed to participate in the performance. In the dead of night, one performer plays bronze drums and the other plays leather drums. Drum beats are mainly divided into funeral tunes, reception tunes, mourning tunes, flag pole tunes, funeral tunes, etc. Three people dance in the nave or the courtyard dam with filial piety clothes and filial piety handkerchiefs according to the beat of the drum. One person first appears, and then two people appear with drum sticks. There are two people dance and individual solo dance. They imitate the monkey's various actions, learn the monkey's voice. They chanted and sang in Maonan language, mainly to exorcise evil spirits, tell history and bless. Sometimes they jump to the table, sometimes jump to the ground. Their movements are simple and vigorous, lively and witty, enthusiastic and unrestrained. With the change of drum strength, weight, fast and slow rhythm, dance movements are also changing. Sometimes they move fast, sometimes slow, and the movement range is sometimes large and sometimes small. Although the cheerful tone of the Hougu Dance is not consistent with the sense of burial, it deeply expresses the yearning and mourning for the deceased, reappears the labor process of the deceased in farming, planting and harvesting before his death, and recalls the joys and sorrows of the deceased's life. "Da Hougu Dance" not only plays the role of sacrificial entertainment, but also embodies the desire of Maonan people for a better life.

3) Mental memory

Monkeys are the Maonan people's favorite animal. It is smart, brave, unyielding and has a strong team spirit. It is not afraid of difficulties and dangers, and survives tenaciously. "Dahougu Dance" has a clear "dance narrative", which is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first stage of the birth of the Monkey King mainly shows the origin of the Maonan Ethnicity and the continuous struggle spirit of the Maonan ancestors; In the second stage, the monkey striking the pile, which shows the tenacious survival, courage, sincere unity of the Maonan people and the situation of hard work and continuous prosperity and growth; The third stage the monkey fire leading the way shows the Maonan people's spirit of not forgetting their ancestors' wishes, inheriting their ancestors' wishes, and marching forward bravely in their footsteps. Through a series of unique body dance movements and performances, "Da Hougu Dance" artistically activated the historical memory of ethnic origin and migration centered on the worship of ancestors, thus realizing the cultural heritage of Da Hougu Dance of Maonan Ethnicity for hundreds of years.

Guizhou Maonan culture exists in the life of the Maonan people in Guizhou. It has formed a common "cultural memory" in long-term cultural exchanges, communications and integration. "Da Hougu Dance" plays an important role in the social life of the people of Maonan ethnicity township in Kapu, Guizhou. It was listed in the second batch of intangible cultural heritage list by the State Council in 2008, and

is also the only project of Maonan ethnicity in Guizhou that has been listed in the national intangible cultural heritage list. After the successful application of intangible cultural heritage, its significance of existence has gone beyond the boundaries of the art circle. It not only continues the traditional culture of the nation, but also becomes the core "cultural symbol" of the Maonan ethnicity's identity in Guizhou. It strengthens the sense of identification with the clan and blood relationship, and more embodies the ethnic identity consciousness and cultural memory of the Maonan people in Guizhou. It also continues the ethnic self-identity in retrospect.

5.1.3 The commonness and individuality of Da Hougu Dance of Maonan ethnicity in Guizhou and Hougu Dance of other nationalities

Researchers found that there are three ethnic groups in Guizhou Province who have "Hougu Dance", namely Maonan, Yao and Miao. The "Hougu Dance" of these three nationalities have their specific personality characteristics, but after research and analysis, they also have close similarities.

5.1.3.1 The commonality of the "Hougu Dance" culture of Mao, Yao and Miao

Guizhou is a multi-ethnic province with 17 ethnic minorities, including Maonan, Yao and Miao. In the long process of the development of all ethnic groups, due to the migration of ethnic groups, the proximity of their living areas, and frequent exchanges with each other, the phenomenon of mutual influence, integration or assimilation of cultures will occur in a basically similar environment, forming similar national artistic characteristics among different ethnic groups. The boundaries of national personalities are often not so clear. Cultural integration and exchange enable the formation of new cultural arts with common characteristics.

1) Geographical distribution

"Da Hougu Dance" of Maonan ethnicity, "Hougu Dance" of Yao ethnicity and "Hougu Dance" of Miao ethnicity in this paper have a narrow spread and only exist in the limited areas of the county. They are all belong to Qiannan Buyi and Miao Autonomous Prefecture of Guizhou Province in terms of geographical division. The industrious and brave people of all ethnic groups in Qiannan, an ancient, beautiful and rich land, have created their own splendid national culture in the long history. The folk dance of all ethnic groups is like a thick, beautiful and fragrant mountain flower, which is always blooming and colorful, and is passed down from generation to generation with its vigorous heroism, simple style, strong style, thick local characteristics, unique national style and strong flavor of life.

2) Artistic function

"Da Hougu Dance" of Maonan Ethnicity, also known as Hougu Dance, is a traditional dance in Pingtang County, Guizhou Province, and one of the national intangible cultural heritage. It is a traditional dance form that is used for funeral activities and performed by a priest and spread in Kapu Maonan Township, Pingtang County. It is the most popular and representative traditional dance of Maonan people. With the development of the times, Da Hougu Dance has gradually evolved from

sacrificial activities into various forms of expression such as welcoming guests, reception, performance, entertainment and festivals.

"Hougu Dance" of Yao Ethnicity is also called the Old Monkey Dance, which means imitating the old monkey dance. The traditional dance in Libo County, Guizhou Province, is one of the national intangible cultural heritage. Hougu Dance is a folk dance performed by the Baiku Yao people in Libo County to sacrifice their ancestors. It is spread in Yaoshan Township of Yao ethnicity, Libo County, and is a dance of witches sending souls at funeral. With the development of society, Hougu Dance not only appears in sacrificial activities, but also in various performances or festivals.

"Hougu Dance" of Miao Ethnicity is one of the intangible cultural heritage of Guizhou Province. It is a traditional folk sacrificial dance of the Red Miao, a branch of the Miao people in the area of Wanxingzhai, Pingyan Township, Moyang District, Luodian County, Guizhou Province. The Hougu Dance is only performed during the Miao family funeral and the harvest festival (or Spring Festival). With the development of history, the form and content of "Hougu Dance" have also evolved and developed. The Hougu Dance that has emerged so far has evolved into two forms: one is the ancient singing and dancing style, which can be divided into two types: sacrificial drum dance and celebratory drum dance; The other is the folk sports style, which appears in the traditional festival gathering.

Through investigation and research, researchers found that Hougu Dance, as a living form of folk human art activity, has penetrated into the life of Maonan, Yao and Miao people, and has a strong social influence, so it has the general characteristics of dance. With the change of the times, its function and performance venue are changing. Hougu Dance not only appears in sacrificial activities, but also in various performances or festivals.

3) Artistic value

"Hougu Dance" of Maonan Ethnicity embodies Maonan folk customs and folk culture, and represents the artistic pursuit of Maonan people. Maonan people's understanding of the world and their inner feelings can not only be handed down by oral legends, but also be expressed by visualized dance movements and dance language, and accompanied by bronze drums. This mode of spread has a wide range of dissemination, strong artistic appeal, and strong local culture, history, and religion, thus reflecting its unique artistic value.

The "Hougu Dance" of Yao people is the product of totem worship in primitive society. It shows the history of the migration of Libo Baiku Yao in miniature, shows the heroic image of the Yao people, and reveals their strong will to struggle for survival and the national spirit of not fearing violence. Since its birth, Yao dance has been integrated with the economy, society and culture of Yao people. Therefore, the "Hougu dance" of Yao ethnicity has its unique artistic value.

The Miao people's "Hougu Dance" has a close flesh-and-blood relationship with the life of the Miao people, reflecting the Miao people's feelings of advocating nature, respecting gods and ancestors, expressing people's true feelings, and the dance is permeated with national spirit, which has high artistic value.

4) Beliefs and aspirations

Marxist-leninist theory tells us that social existence determines social consciousness, and religion is a perverse reflection of secular life. Due to historical reasons, the productivity level of Qiannan ethnic areas is relatively low, the economy and culture are relatively backward, and the proportion of primitive religious activities in the lives of all ethnic groups is quite large. Therefore, a considerable number of folk dances of all ethnic groups are combined with witchcraft, sacrificial rites and religious rituals. For example, the "Hougu Dance" of Maonan, Yao and Miao nationalities is to express "worship ancestors and gods" and "pray for survival" in the form of dance. They believe in animism, totem worship and ancestor worship. Through the form of dance they pray for good weather, adequate food and clothing, people and animals prosperity, peace and security. In order to show respect for the gods, they dance some happy dances to express the pious feelings of pursuing the future and the worship of the ancestors, so as to reach a state of sublimity and make divine contact with everything in the past and the future.

5.1.3.2 The individuality of the "Hougu Dance" culture of Mao, Yao and Miao

While the cultures of all nationalities have certain commonalities, they also have many personalities. Individuality is the unique national attribute and cultural color of each nation, which is contained in its cultural tradition. It includes clothing, food, life, customs, art, language and other contents. It is a business card handed to the world by this nation.

The personality of cultural forms is an important basis for the differences between ethnic minorities. No matter which ethnic group has its own unique personality characteristics in its own field. The unique style of ethnic minority dance is gradually formed by the long-term influence and edification of the social and historical life, customs, cultural traditions and natural environment of ethnic minorities. Different nationalities and different spiritual personalities will inevitably reveal their own unique style.

1) Folklore

The "Hougu Dance" of the Maonan ethnicity originates from a long-circulated folklore about the love of the Maonan people for their mothers. According to the folklore, there was a widow living in the Maonan Mountain village with her three sons on the back hill. One day the widow took three tools and asked her three sons to pick up the green corn seeds. The third child took a bamboo tube. In the process of picking seeds, he accidentally fell down and broke the bottom of the tube, but he did not notice it. He still put the green corn seeds into the tube. When it was dark, the tube was still not full. The third child didn't know how long it was before he could find his way out of the mountain. He shouted hoarse and cried his tears dry. For several days, the mother did not see the third child go home, and hurried out to look for him. She climbed ninety-nine mountains, crossed ninety-nine forests, and crossed ninety-nine rivers. Finally, she found the third child in the dense forest of the last mountain. But the third child was covered with fine hair and could no longer speak. He painfully said to his mother, "I can't go home any more with my appearance. Let me make a bed on the mountain with rocks and make a quilt with fern leaves. Please take care of yourself." Then he ran into

the forests. After her mother returned home, she died soon because she missed her third child. The two elder brothers were very sad. They buried their mother on the opposite slope and beat bronze drums at home day and night. When the third child heard that his mother died for him, he was so sad that he came to his mother's grave and knelt down and cried. The sound of copper drums in the room inspired him. He cut down trees, hunted animal skins, and made a leather drum. He struck and danced with the rhythm of copper drums. The sound of the leather drum kept on day and night, alerting the villagers, who secretly came to the dense forest and jumped in imitation of the dance of the third child. Dahougu Dance has been handed down in this way.

The "Hougu Dance" of the Yao people originates from the story of the monkeys saving the ancestors of the Yao people. It is said that when the ancestors of Bai Ku Yao migrated from Guangxi to Libo Lao Village, they were in danger. A group of monkeys in the mountains rescued them and guided the way to protect their ancestors. In order to commemorate the migration of the ancestors and thank the God Monkey for his rescue, the descendants imitated the ancestors' movements of wading across the mountains and rivers and the God Monkey's intelligent, smart, scratching and bouncing expressions and gestures to produce the Hougu Dance. Over time, The dance of sacrificing ancestors and commemorating the friend of monkeys was formed.

The "Hougu Dance" of the Miao nationality originates from the story of people's love for monkeys. It is said that there was an ancient temple in Hongmiao Mountain. Once a monkey came into the temple to steal the fruit, and accidentally touched the drum. At first, he was afraid, and then he fell in love with the drum. He happily danced while playing the drum. The sound of the monkey playing the drum was heard by an intelligent boy, who peeped at the whole process of the monkey playing the drum. After returning home, he learned to play drums with monkeys, and the red Miao "Hougu Dance" was born and spread to this day.

2) Performance form

The "Hougu Dance" of Maonan ethnicity is performed in two forms: male solo dance and duet dance. It is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first section mainly shows the origin of Maonan Ethnicity; The second section shows the tenacious, brave, sincere and united spirit of the Maonan people and the scene of hard work and continuous prosperity; The third section shows the Maonan people's spirit of not forgetting their ancestors' wishes, inheriting their ancestors' wishes, and marching forward bravely in their footsteps. The performance time of Da Hougu Dance can be long or short, about 10 minutes, depending on the performer's mood.

The "Hougu Dance" of Yao ethnicity is performed by men. The drummer (wooden drummer) is the main dancer of the dance and the conductor of the whole dance. The dance is divided into three stages: "single", "double" and "collective". The whole dance is divided into three sections: opening, walking, and sending the old. The first segment: The drummer plays and dances himself. This part is a solo performance. The second segment: two dancers play and dance by themselves, accompanied by the sound of bronze drums. This section is a double performance. The third paragraph: seven or nine men, under the command of the drummer, dance around the drum with the beat of the drum. This is a group performance.

"Hougu Dance" of Miao ethnicity is mainly performed by adult men individually or collectively. It reflects not only funeral and sacrifice, but also festival celebration and harvest joy. The actions include "sacrificing the drum", "playing the drum", "listening to the drum", "grabbing the drum", etc. The performance time can be long or short, and the drums and movements are lively but not disorderly, and the imitation of the monkey is lifelike.

3) Dance style

The movements of "Hougu Dance" of Maonan Ethnicity include not only the vocabulary of a single action combination, but also the rotation and jump with the change of dance posture. With the powerful delivery and withdrawal of the two sticks, the upper body is bent and twisted, the chest is straightened out, the shoulders are sent forward and pulled back, the arms are alternately bent and extended, and the head is raised and lowered. It forms the unique rhythm of stretching in twisting and bending and firmness in flexibility, and it is permeated in all movements, showing the unity of opposition between toughness and rigidity, which are dominated by toughness; The unity of opposites between flexion and extension based on flexion: the unity of opposites between rigidity and softness based on rigidity; The unity of opposites between twisting and straightening, which is based on twisting, makes people feel an internal strength in flexibility, and shows a stretch charm from twisting and bending. It forms a bold, simple and magnificent dance style.

The "Hougu Dance" of Yao Ethnicity is characterized by crouching and trembling with chest buckled and knees bent, stepping, beating back and forth to beat the drum and imitating various postures and expressions of monkeys. The upper body bends forward and the knee bends and stretches regularly. This rhythmic style of heaving and squatting with a sense of weight bearing is the typical rhythm characteristics of this dance. The dance moves are soft and hard, rough and simple, light and heavy, strong sense of rhythm, and the jumping posture makes the dance lively and unique. Although the whole dance is rough and naive, it fully shows the image of the fierce and heroic image of the Yao people. This dance is simple, rough, passionate, vigorous and lively.

The dance rhythm of "Hougu Dance" of Miao ethnicity can be summarized into four words: Qu, Ning, Wen and Jin. Qu: That is, the action takes on a curved shape. Ning: It is the most common movement posture formed by twisting the waist and side body when you are moving. In a variety of drumming movements, the smooth drum flower keeps its dynamic rhythm twisting. Wen: That is to say, you should be steady in the process of moving posture, especially in the legs. Whether you step up, turn around, or jump, you should pay attention to the pounding of your feet, and the center of gravity will sink slightly, which is calm and simple. Jin: That is, the structure is rigorous in each movement and movement combination. In particular, all kinds of drum beating movements require dancing around the body and passing close to the body, so as to appear natural and unrestrained. It forms the dance style of witty, playful, bold and vigorous, warm and free.

4) Costumes and drum beats



Figure 33 Costumes and shapes of Hougu Dance of Maonan Ethnicity in Guizhou in sacrificial activities

Scanned from: Integration of Chinese Ethnic and Folk Dance, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province Vol, 2023

The performers of "Hougu Dance" of Maonan ethnicity wear a long-tailed hat tied with white linen, a white linen robe, a white linen belt at the waist, and black cloth shoes. Accompanied by percussion music of bronze drum and leather drum, the drumbeat conducts the whole dance, with 5/4, 4/4 beats commonly seen.



Figure 34 Costumes and shapes of Hougu Dance of Yao Ethnicity in sacrificial activities

Scanned from: Integration of Chinese Ethnic and Folk Dance, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province Vol, 2023

The performer of the "Hougu Dance" of the Yao ethnicity wears a white headpiece, a black homespun jacket with long sleeves, white shorts with pants longer than the knee, a blue homespun belt at the waist, and black and white gaiters. The blue leg hoops are tied to the gaiters, and wear straw sandals on the bare feet. Without melody accompaniment, the wooden drum and the bronze drum have the same beat, with 2/4, 4/4 and 1/4 beats.

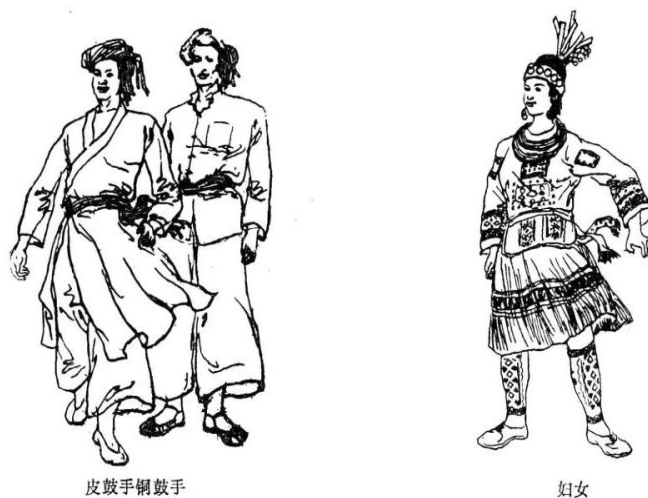


Figure 35 Costumes and shapes of Hougu Dance of Miao Ethnicity in sacrificial activities

Scanned from: Integration of Chinese Ethnic and Folk Dance, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province Vol, 2023

The bronze drum player of “Hougu Dance” of Miao ethnicity: wearing a headpiece embroidered with red silk thread, a long blue and green cloth to the knee, a red belt with rows of whiskers at the end at the waist, a pair of blue slacks. The leather drummer: the same headpiece with the bronze drummer. Wearing a blue jacket(which is a unique Chinese clothes), a red belt at the waist, and dark slacks. Leather drums and bronze drums lead the whole dance, with two rhythms of 2/4 and 4/4. The rhythm of bronze drum and leather drum is synchronous.

To sum up, ethnic dance is the projection of national spirit and cultural characteristics, which is the symbol of national identification and represents the image and character of the nation itself. It embodies the centripetal force and cohesion of the nation. On the basis of outstanding personality, all national cultures have inseparable commonalities. The formation, development and change of cultural personality and cultural commonality all occur in a certain historical period and are the products of dynamic operation. It can be said that personality is a kind of inevitability, and commonality and individuality coexist.

5.2 Exploration on the inheritance significance and protection mechanism of Da Hougu Dance of Maonan Ethnicity in Guizhou in the process of intangible cultural heritage protection in modern China

In the process of historical development for a long time, all ethnic groups in China have produced their distinctive and diverse national cultures. National culture is

the "soul", "root" and spiritual home of a nation. Any nation is a community of people formed by a number of natural persons and a homogeneous culture. The national cultural tradition is familiar to, followed and loved by the people of the ethnic group, and becomes the support and guide of their lifelong thoughts, words and deeds. It has strong sociality and strong community. The survival and development of any nation is always running in a dynamic state, and it is impossible to solidify in the original time and space. In the new era, facing the new environment, all ethnic groups need to actively respond in order to survive and develop. The ways and means of coping are always found and developed from the thinking mode, behavior mode, value orientation and aesthetic sentiment forged by cultural tradition.(Wu, J. 2018)

The traditional culture of all ethnic groups living in China is highly respected and safeguarded, and it is their right to preserve and develop their own national culture freely. As early as 2002, Guizhou Province took the lead in issuing the Regulations on the Protection of Ethnic and Folk Culture in Guizhou Province. In 2003, the National Center for the Protection of National and Folk Culture of China put forward the protection policy of "protection first, rescue first, rational use, inheritance and development" for national and folk culture of China. In 2005, the State issued the document of the Development Plan for Supporting Ethnic Groups with Small Populations (2005-2010, 2011-2015). In 2010, the Notice on Strengthening the Protection of Cultural Heritage was issued, the Law of the People's Republic of China on Intangible Cultural Heritage was issued in 2011, and the Regulations of Guizhou Province on the Protection of Intangible Cultural Heritage was issued in 2012. In the report of the 18th CPC National Congress in 2012, it was proposed that "Building an excellent traditional culture inheritance system and carrying forward the excellent traditional Chinese culture" is an important task. The report of the 19th CPC National Congress in 2017 pointed out that "Strengthen the protection and utilization of cultural relics and the protection and inheritance of cultural heritage". Through these regulations issued by the state, it can be seen that the Party's policies and guidelines for the protection of national and folk culture are very clear, and the government has formulated specific laws and regulations for the protection of national and folk culture, which shows that the Party attaches great importance to the development of all ethnic groups.(Wu, J. 2018)

5.2.1 The practical significance of the cultural heritage of "Da Hougu Dance"

1) Save historical memory

"Da Hougu Dance" originated in the production and life of the Maonan people in Guizhou, is a kind of dance that the Maonan people use to make "noise" in funeral rituals, and is an artistic miniature of the national cultural awareness and behavior mode of Maonan Township in Kapu, Guizhou. For the Maonan people, "Da Hougu Dance" is equivalent to the epitome of the history and culture of the Maonan people in Guizhou. Each move represents the past of the development of the nation, shows the remembrance and respect for the gods and ancestors, and carries the "historical memory". It has become an important medium for Kapu Maonan people to understand and recall history. Therefore, the protection and inheritance of "Da Hougu Dance" is to improve and preserve the precious history and memory of Maonan ethnicity in Guizhou.

2) Cultural self-consciousness and cultural self-confidence

In the era of economic globalization and cultural diversification, the awareness and identification of the cultures of different regions and different nationalities with their own culture and the choice of their future development direction in the process of modernization have become the first problem to be solved. If a nation lacks awareness and confidence in its own culture, it is not important to inherit.(Cun, Y. 2020)

Guizhou Kapu Maonan Township has rich folk cultural resources. It is the responsibility and obligation of the people of contemporary Kapu Maonan Township to pass these precious folk cultural resources from generation to generation. Protecting and inheriting the "Da Hougu Dance" can enhance national cultural self-confidence, cultural awareness and cultural identity, thus further reflecting the importance of "national culture" inheritance.

3) Spread local cultural knowledge

In addition to the basic contents such as movements and drumbeats, "Da Hougu Dance" is actually the embodiment of national culture and national spirit. Through dance as a medium of communication, combined with its artistic value and historical value to enhance the external publicity of local cultural knowledge. Therefore, the protection and inheritance of "Da Hougu Dance" from the perspective of intangible cultural heritage can play a special role in effectively spreading local cultural knowledge.

5.2.2 Exploration of the cultural protection mechanism of "Da Hougu Dance"

For the living intangible cultural heritage, it should be protected from two aspects. 1. From the perspective of the distant future of the evolution of human civilization, the protection of intangible cultural heritage is to protect the diversity of human culture and promote the sustainable development of human civilization and the comprehensive development of human beings. 2. From the perspective of the reality of the existence and development of all human groups, the protection of intangible cultural heritage is to enable the intangible cultural heritage in the context of modernization and globalization to adapt to the new social environment, achieve smooth changes, and enable the genes of intangible cultural heritage to be passed down in the new era and environment. And further explore the potential value and advantages of intangible cultural heritage, find their own new position, participate in new creation, shape new functions, so as to better adapt to the development needs of modern society, so as to continue the ethnic memory and strengthen the national cultural identity.(Ping, F.2006)

5.2.2.1 Establish a resource database to preserve the culture of Da Hougu Dance

The inheritance of the culture of "Da Hougu Dance" is a kind of living inheritance, which will change with the development and change of society. With the rapid development of the society, the culture of Da Hougu Dance is also changing to adapt to the development and changes of the society. With convenient transportation and closer contact with the outside world, Kapu, Maonan Township has more and more opportunities for cultural exchanges between different regions. In this social situation, multimedia technology is used to establish a database including text, pictures, sound, video, animation, etc. to effectively preserve the accuracy and authenticity of "Da

Hougu Dance". The establishment of a database can be better spread and effectively prevent the risk of loss of transmission caused by the generation of teenagers.

Through data collection and field investigation, the researchers found that most of the existing data of "Da Hougu Dance" are written records, lacking a set of visual and systematic video data. In the era of rapid development of science and technology and information technology, it is necessary to use sound recording, video recording, notation and other means to collect and protect data. "Da Hougu Dance" in sacrificial activities, "Da Hougu Dance" and "Hougu exercise" evolved into entertainment performance of the movements and drumbeats saved through the form of sound recording, video recording and dance notation can not only be permanently preserved as data, but also be used as important reference materials for study and scientific research for future generations. At the same time, it can be used as an intangible cultural heritage center to show digitized image data to foreign personnel.

5.2.2.2 Expand the source range of local inheritance subjects

The inheritance subject is the core factor of the living inheritance, the organizer and implementer of the living inheritance of intangible cultural heritage, and various influencing factors such as government security, social support, cultural environment, project adaptation innovation, and material conditions play a role through the inheritance subject. In the process of inheritance and development of "Da Hougu Dance" of Maonan ethnicity in Guizhou, the local inheritance subject is recognized as an influential group by the outside world because of mastering the skills of great value, and undoubtedly plays an important role in this process. In the context of a large number of young and middle-aged people going out to work, how to broaden the source range of local inheritance subjects is an urgent and important issue to be solved. Therefore, it is suggested that, first, young people with potential should be selected in Kapumaonan Township, the birthplace of "Da Hougu Dance", and appropriate training should be carried out as successors, suitable jobs should be arranged, and stable economic remuneration should be given. Second, we should make greater efforts to promote the work of "Da Hougu Dance entering the campus". Every year, we should regularly hold the "Da Hougu Dance" competition for primary and middle school students in the township and give awards, and give more financial support to encourage schools to actively carry out inheritance activities of "Da Hougu Dance". Third, local government departments should give full play to their service functions, encourage and support non-governmental organizations to develop and utilize various intangible cultural heritage, and provide certain funds and places for these organizations to further enhance the popularity of "Da Hougu Dance".

5.2.2.3 Strengthen campus inheritance

At present, the inheritance of "Da Hougu Dance" is only carried out in primary and secondary schools, and it is suggested that it should be continued to senior high schools, so that there will be no gaps in the inheritance and there will be continuity. At the same time, the local government should set up unified, more systematic and scientific textbooks for different groups in primary, middle and high schools. Only in this way can students have a strong interest in learning and consciousness, so that the Da Hougu Dance can be passed down from generation to generation.

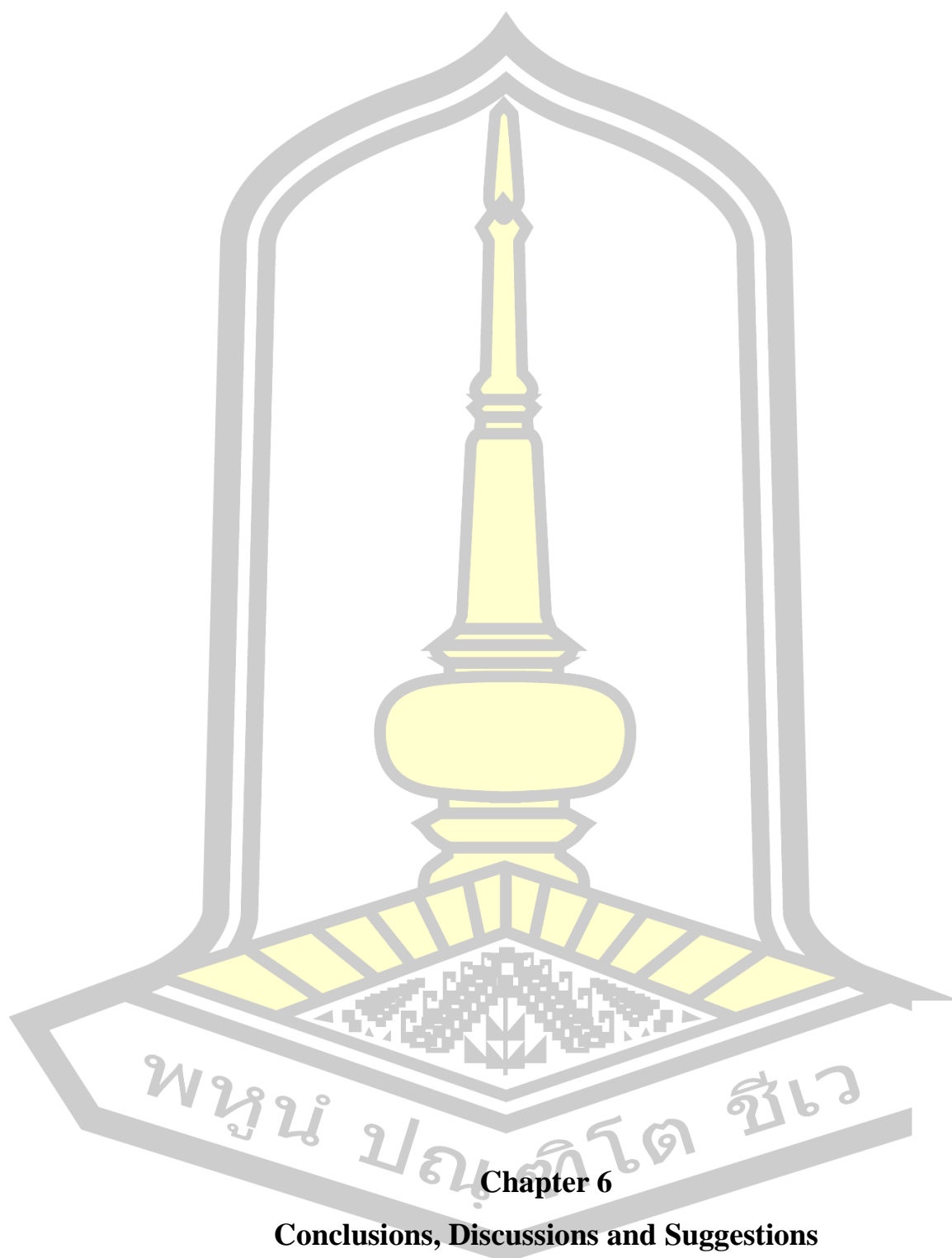
5.2.2.4 Implement a new path of both protection and development

As we all know, the protection and inheritance of intangible cultural heritage as a valuable cultural heritage of mankind is the ultimate goal. With the rise of the tide of migrant workers all over the country, the young and middle-aged people in most villages of Kapu Maonan Township in Pingtang County have lost a large number, and the hollowing phenomenon has become increasingly serious. Therefore, the inheritance and development of "Da Hougu Dance" of Maonan Ethnicity, which has multiple values, needs to implement a new path of protection and development, not only to retain some young and middle-aged inheritors, but also to facilitate the development of local tourism. At the protection level, a scientific and effective protection mechanism should be established. For example, the "Da Hougu Dance" of Maonan ethnicity was included in the local financial budget, and corresponding special funds were set up. The protection of "Da Hougu Dance" of Maonan ethnicity is a long-term, systematic and continuous work, but the most serious and prominent problem facing the protection of "Da Hougu Dance" of Maonan ethnicity is the scarcity of funds. At the development level, we should adhere to the principle of giving priority to protection and carry out appropriate tourism opening. For example, in addition to performing the "Da Hougu Dance" in the Maonan Cultural Industrial Park of Kapu, the Maonan Folk Custom Park, a series of art derivatives related to the "Da Hougu Dance" culture can also be created, such as the design of small ornaments, small pendants and other works of art with the monkey shown in the "Da Hougu Dance" as the specific image, as well as the design of small toys and small ornaments with the musical instruments, bronze drums and wooden drums. So as to drive the economic benefits of the local and the people, and achieve a win-win situation. Only in this way can the sustainable development of intangible cultural heritage be realized.

Conclusion:

In a brief summary, this chapter mainly analyzes the cultural identity of Da Hougu Dance of Maonan ethnicity in terms of cultural symbols, cultural memory, generality and individuality. Researchers believe that the "Da Hougu Dance" of Maonan ethnicity is a form of local cultural memory. The "Da Hougu Dance" not only carries the national cultural memory, but also maintains and inherits the national cultural memory. Through the cultural memory chain, the ethnic members are closely connected with each other. The "Da Hougu Dance" is an important link to maintain the ethnic identity.

As an intangible cultural heritage, "Da Hougu Dance" has special significance for the ethnic memory and cultural identity of Maonan people in Guizhou. The protection of intangible cultural heritage is a complex issue involving all aspects of society. Therefore, researchers analyzed the inheritance significance of "Da Hougu Dance" and put forward some exploratory suggestions on the protection mechanism of "Da Hougu Dance".



Chapter 6

Conclusions, Discussions and Suggestions

The culture of Da Hougu Dance of Maonan Ethnicity is an indispensable part of Maonan culture. We need to analyze and sort out the historical origin, dance form, cultural connotation, cultural value, ethnic cultural identity and other aspects of the dance. The researchers obtained relevant data through literature research and field

survey. The purpose of the research is to elaborate the cultural identity of the Maonan ethnic group in Guizhou in the process of encouraging the protection of modern Chinese intangible cultural heritage.

6.1 Conclusion

6.1.1 The History and Development of Da Hougu Dance of Maonan Ethnicity in Guizhou

The "Da Hougu Dance" in Maonan Township, Kapu, Guizhou has a history of over 200 years, the history of which is divided into four stages: the initial formation period (before 1949); the tortuous development period (1949-1978); excavation and collation period (1979-2005); intangible Cultural Heritage Protection Period (2006 to present).

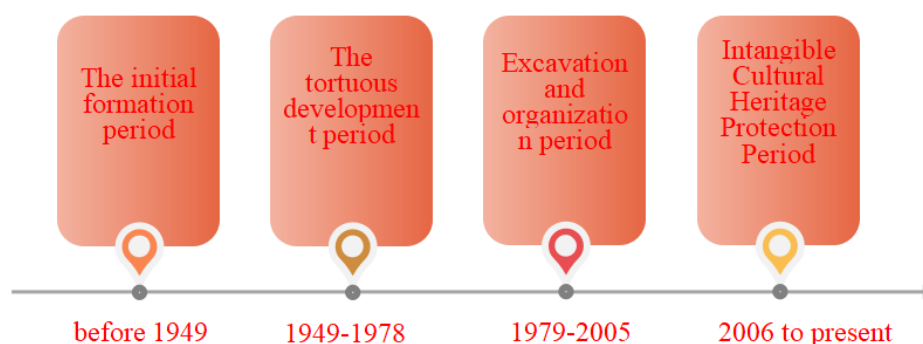


Figure 36 Historical process of Da Hougu Dance of Maonan Ethnicity in Guizhou

With the development of the times, Da Hougu Dance of Maonan Ethnicity in Guizhou can be divided into sacrificial ritual dance and performance dance. "Da Hougu Dance" has a clear "dance narrative", which is divided into three sections: the birth of the Monkey King, the monkey striking the pile, and the monkey fire leading the way. The first section mainly shows the origin of Maonan Ethnicity; The second section shows the tenacious, brave, sincere and united spirit of the Maonan people and the scene of hard work and continuous prosperity; The third section shows the Maonan people's spirit of not forgetting their ancestors' wishes, inheriting their ancestors' wishes, and marching forward bravely in their footsteps.

The characteristics of Da Hougu Dance can be summarized as follows:

- 1) Modeling beauty
- 2) Charm beauty
- 3) Realistic beauty
- 4) Nuo cultural characteristics

The functions and values of Da Hougu Dance can be summarized as follows:

- 1) Repose good wishes
- 2) Reflect real life
- 3) Permeated with the spirit of the entirety

- 4) Pursuing the persistence of life
- 5) Stimulate the demand for aesthetic entertainment

With the continuous promotion of the protection of intangible cultural heritage, Hougu Dance has gained new development opportunities. Under the protection of intangible cultural heritage, "Da Hougu Dance" has been "reconstructed" with the efforts of Shi Zhiyu and other inheritors. The venue has gradually shifted from solemn funerals to lively stage performances. This change is strongly supported, encouraged and guided by relevant government departments. Now, it provides a performance platform in large-scale cultural and recreational activities and folk activities to display Hougu Dance. The local government also carried out national culture activities in schools, so as to inherit Hougu Dance from children. For example, in Kapu Primary School, we combined Hougu Dance with physical education to let students understand and learn Hougu Dance, and set up a Hougu Dance performance team composed of 100 students. While learning scientific and cultural knowledge, we also learned the traditional culture of the nation, actively inherited the Hougu Dance, and became an important main force and new force to protect and inherit Hougu Dance of Maonan Ethnicity.

6.1.2 Cultural identity of Da Hougu Dance of Maonan Ethnicity in Guizhou in the Process of Modern Chinese Intangible Cultural Heritage Protection

The research results of cultural identity in the process of protecting modern Chinese intangible cultural heritage by Da Hougu Dance of Maonan Ethnicity in Guizhou are summarized as follows:

- 1) The display of traditional cultural symbols of Da Hougu Dance of Maonan Ethnicity in Guizhou.
- 2) The Da Hougu Dance of Maonan Ethnicity in Guizhou has formed a common cultural memory in the long-term cultural exchanges, communications and integration.
- 3) Researchers have found that there are three ethnic groups in Guizhou Province who have the "Da Hougu Dance", namely the Maonan, Yao, and Miao ethnic groups. "Da Hougu Dance" of these three ethnic groups all have their unique styles, representing different national spirits, cultures, and memories. It can be said that ethnic dance is an art form with ethnic markers, which strengthens ethnic boundaries and identity through an effective form of identity expression.
- 4) Intangible cultural heritage, as a precious cultural heritage of humanity, the protection and inheritance are the ultimate goal. The inheritance and protection of the "Da Hougu Dance" of Maonan Ethnicity in Guizhou, which has multiple values, need to adapt to the new social environment to smoothly achieve changes, and enable the genes of Da Hougu Dance culture to be protected and inherited in the new era and environment. At the same time, we should further explore the potential value and advantages of Da Hougu Dance, find new positions, participate in new creation, and shape new functions to better adapt to the development needs of modern society, so as to continue the ethnic memory and strengthen the national cultural identity.

6.2 Discussion

Through literature review and field research, the researchers expressed the following research results for discussion on the two research objectives:

The Maonan Ethnicity in Guizhou has no written language, but it has its own language. As a special language, dance records the national history. In the long history, "Da Hougu Dance" has gradually evolved from sacrificial activities to diversified forms of performance, entertainment, festivals and so on. "Da Hougu Dance" is a symbol of the Maonan people in Guizhou and is inseparable from their lives.

In the study of the "Da Hougu Dance" of the Maonan Ethnicity in Guizhou, researchers analyzed their dance forms, summarized and extracted the style characteristics of dance movements, in order to further understand their national culture, national spirit, cultural connotation, and artistic value. In a word, "Da Hougu Dance", as an intangible cultural heritage, is of special significance to the ethnic memory and cultural identity of Maonan people in Guizhou.

1. The history and development of "Da Hougu Dance" of Maonan Ethnicity in Guizhou can be divided into: The initial formation period ; Tortuous development period; Excavation and collation period; Intangible cultural heritage protection period, which conform to the content interpretation of Yao Xinyi's "Research on the Inheritance and Development of Traditional Ethnic Sports' Da Hougu Dance 'from the Perspective of Intangible Cultural Heritage" published in 2022. The "Da Hougu Dance" of Maonan Ethnicity in Guizhou carries the national historical memory and embodies the national spirit during its long development process. It is an important component of the history, social life, and traditional culture of the Maonan ethnic group in Guizhou.

2. Maonan ethnicity is one of the minority ethnic groups with a small population in China. The Maonan population is mainly distributed in Guangxi and Guizhou, but there have been obvious differences in ethnic identity between the two regions for a long time. Maonan people who have long lived in Kapu Maonan Township, Pingtang County, Qiannan Buyi and Miao Autonomous Prefecture, Guizhou Province, call themselves "Guizhou Maonan" or "Maonan Yang Huang" to the outside world, with a high degree of self-identity. Their ritual dance passed down from generation to generation, the "Da Hougu Dance", has become one of the core ties of this ethnic identity, which conform to the content interpretation of Chen Guoyu's 2020 publication, "Rescue, Protection, and Research on the Monkey Hunting and Encouragement of Maonan People: The Past, Present, and Future of a National Intangible Cultural Heritage". Ethnic dance is a projection of national spirit and cultural characteristics, which is a symbol of identifying a nation and represents its own image and personality. It reflects the centripetal force and cohesion of the nation. Therefore, researchers believe that the "Da Hougu Dance" of Maonan Ethnicity in Guizhou is a form of local cultural memory. "Da Hougu Dance" not only carries the national cultural memory, but also maintains and inherits the national cultural memory. Through the cultural memory chain, ethnic members are closely connected and their bloodlines are connected. "Da Hougu Dance" is an important link to maintain ethnic identity.

The researchers found in their field research that the learning and performance of "Da Hougu Dance" is only passed on among men of Maonan Ethnicity in Guizhou, while women cannot participate in. But "Da Hougu Dance" in Kapu Primary School is something that boys and girls should learn. In the current era of diversified development, can girls also participate in learning "Da Hougu Dance"? Without participating in sacrificial activities and performances, it can follow the regulations of traditional culture. Male learning "Da Hougu Dance" is a direct protection, while female learning can become an indirect protection. When women become sisters or mothers, they can pass on their national spirit and national cultural identity obtained from Da Hougu Dance to their younger brothers or children, thus forming indirect protection and inheritance.

6.3 Suggestion

Among the rich ethnic cultures in China, Da Hougu Dance of Maonan Ethnicity in Guizhou is one of the intangible cultural treasures of ethnic minority cultures in China. Researchers propose corresponding suggestions to address the issues that have arisen in the protection process of modern Chinese intangible cultural heritage, in order to promote the inheritance and protection of Da Hougu Dance of Maonan Ethnicity in Guizhou. Therefore, the researchers suggest the following conclusions:

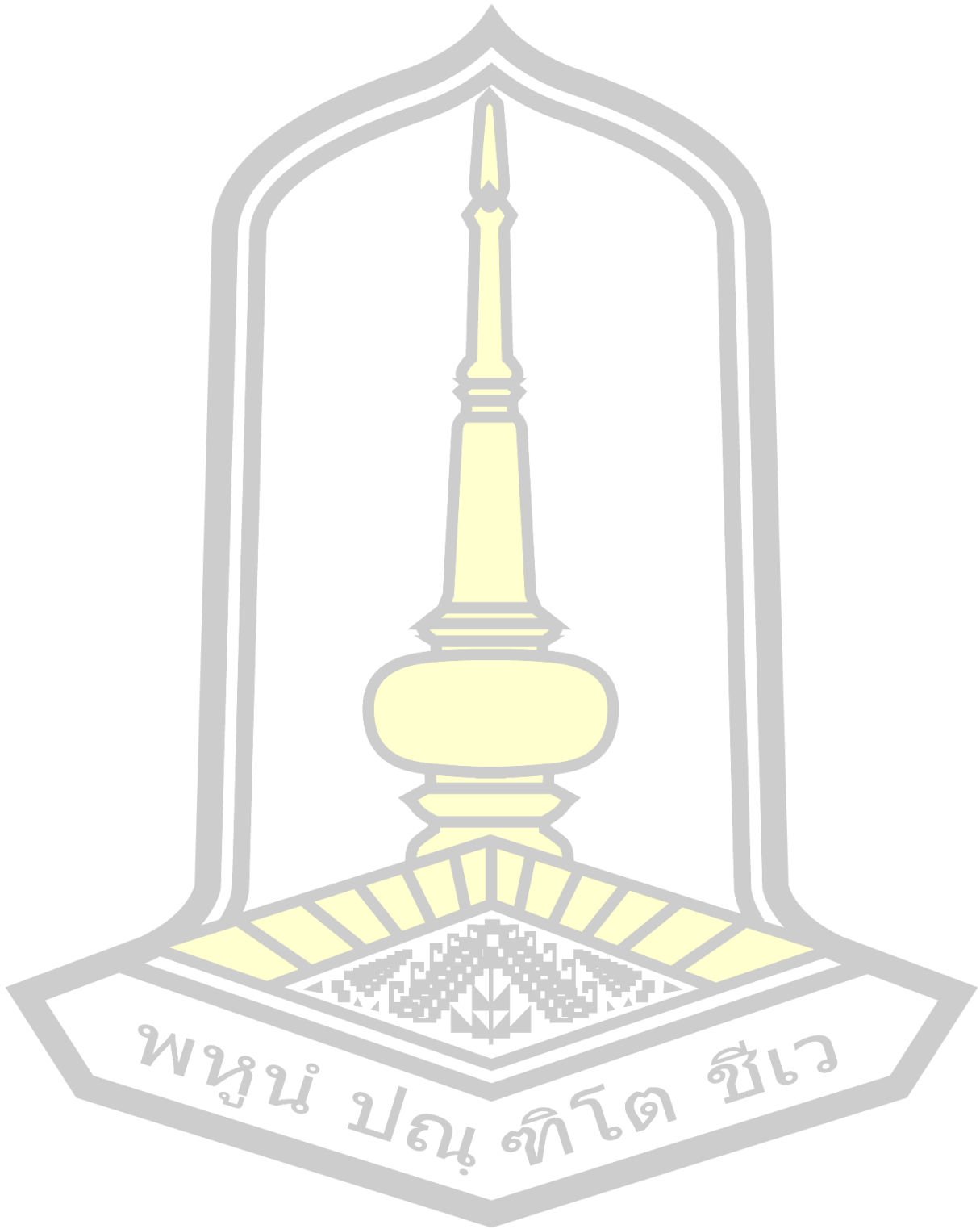
6.3.1 Implementation suggestions

1. Establish a resource database to preserve the culture of Da Hougu Dance
2. Expand the source range of local inheritance subjects
3. Implement a new path of both protection and development. Create a series of art derivative products related to "Da Hougu Dance" culture, thereby driving economic benefits for the local and public, and enabling its sustainable development.

6.3.2 Further research suggestion

Researchers have found that at present, the inheritance of the "Da Hougu Dance" is only carried out in primary and secondary schools. It is suggested that it should be continued until high school, so that there will be no interruption in the inheritance and there will be continuity. At the same time, the local government should set up corresponding and more systematic and scientific teaching materials for different groups in primary schools, middle schools and high schools, so that students will have strong learning interest and consciousness, and make the Da Hougu Dance be passed down from generation to generation. Therefore, strengthening campus inheritance is worth further in-depth research.

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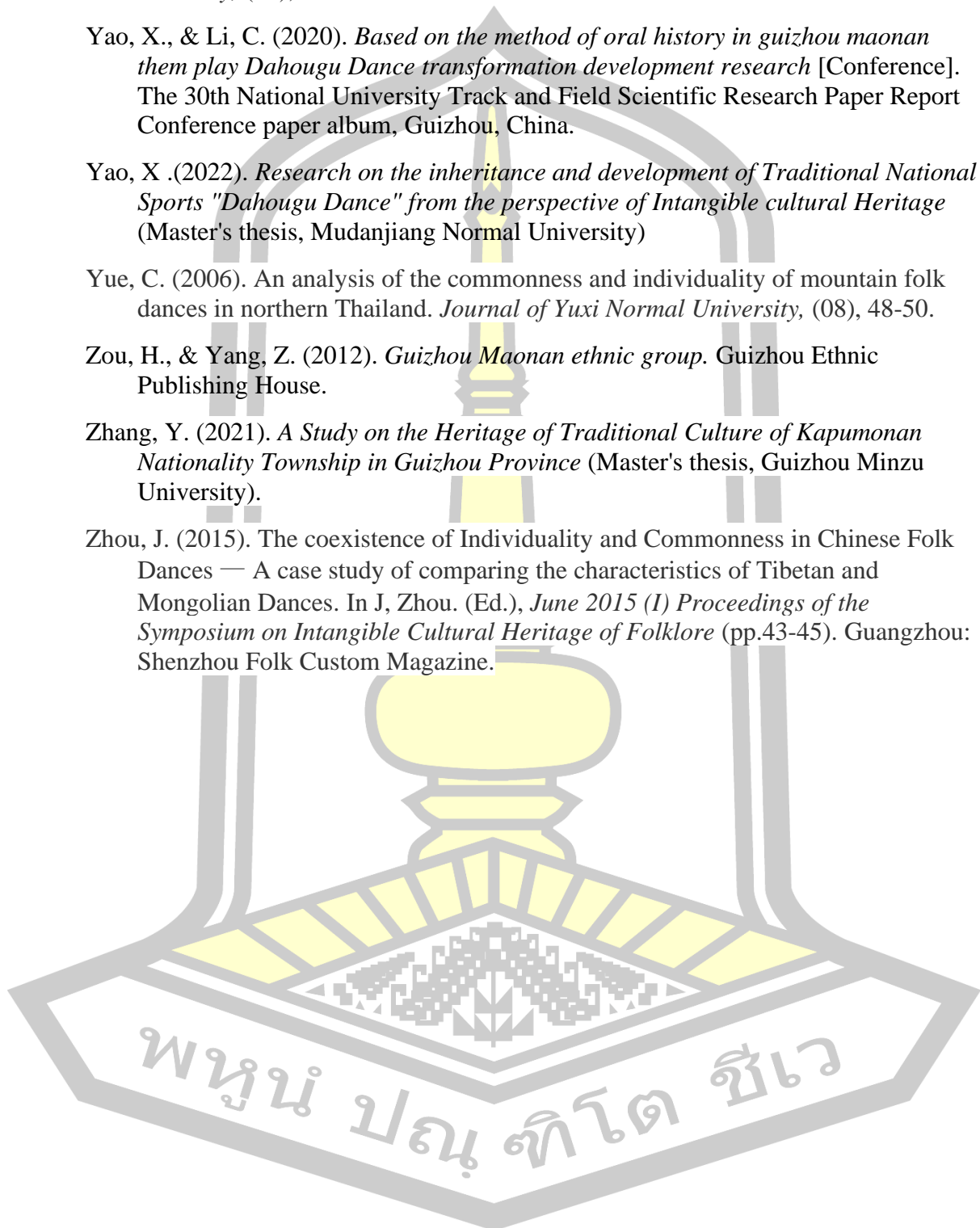


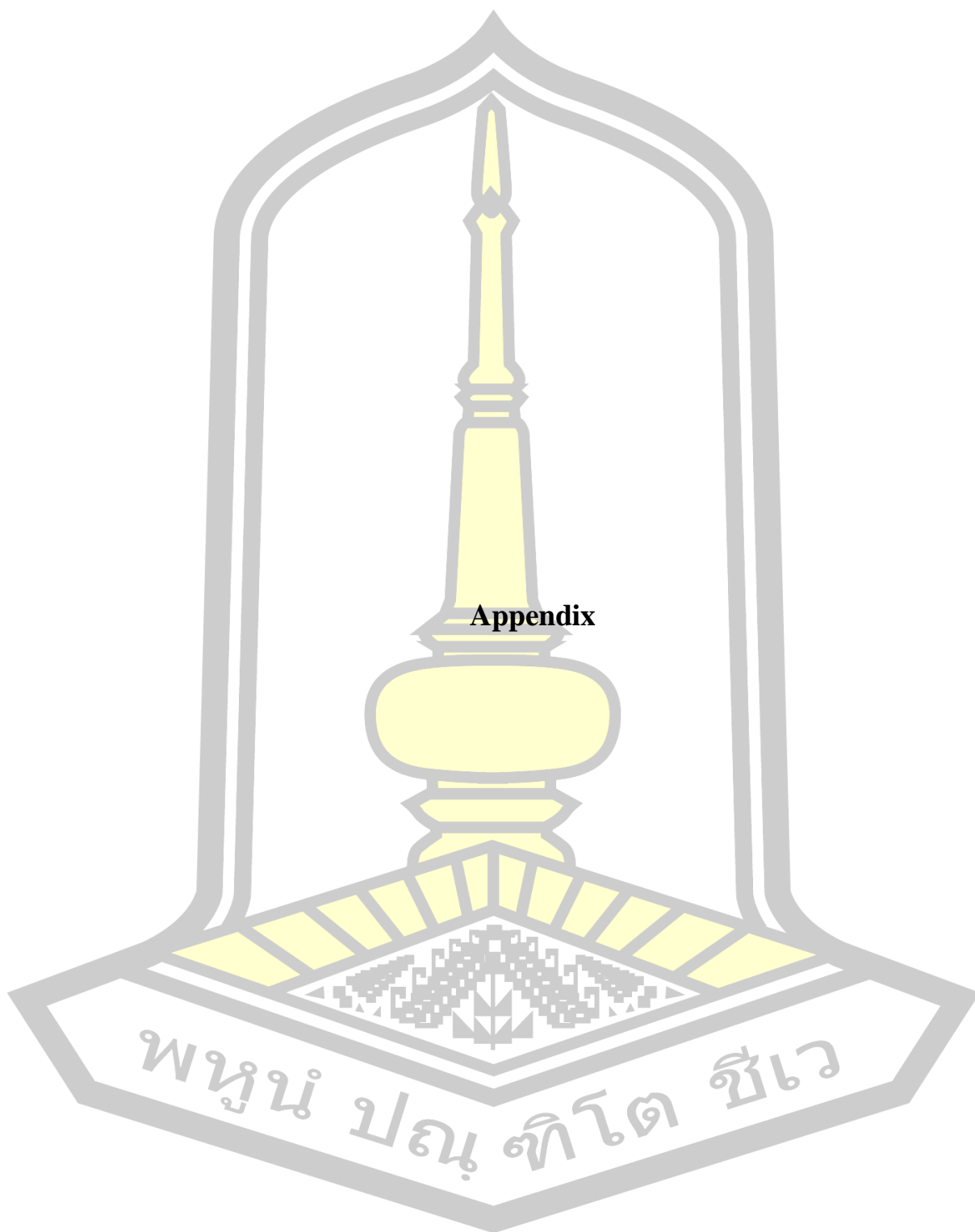
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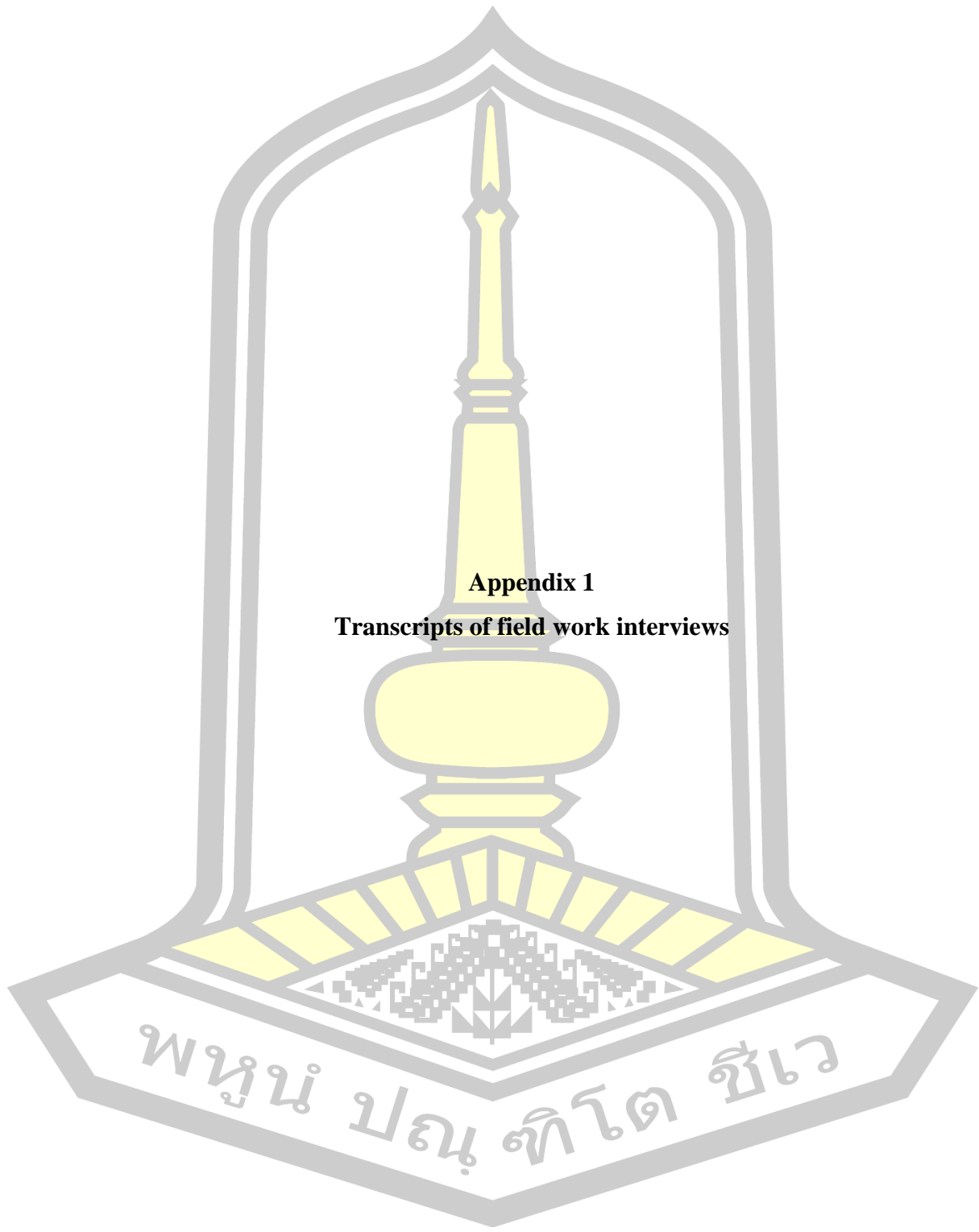
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Appendix

พหุบัณฑิตยาลัย



Appendix 1
Transcripts of field work interviews

Appendix 1: Transcripts of field work interviews

1. Time

November 25, 2022

2. Location

Jiaba Village, Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province; Pingtang County Kapu Primary School.

3. Interviewees

1) Mr. Shi Zhiyu, a provincial representative inheritor of Da Hougu Dance of Maonan Ethnicity.

2) Mr. Shi Peiwei, the principal of Kapu Primary School in Pingtang County.

3) Mr. Shi Jinghong, a teacher at Kapu Primary School in Pingtang County.

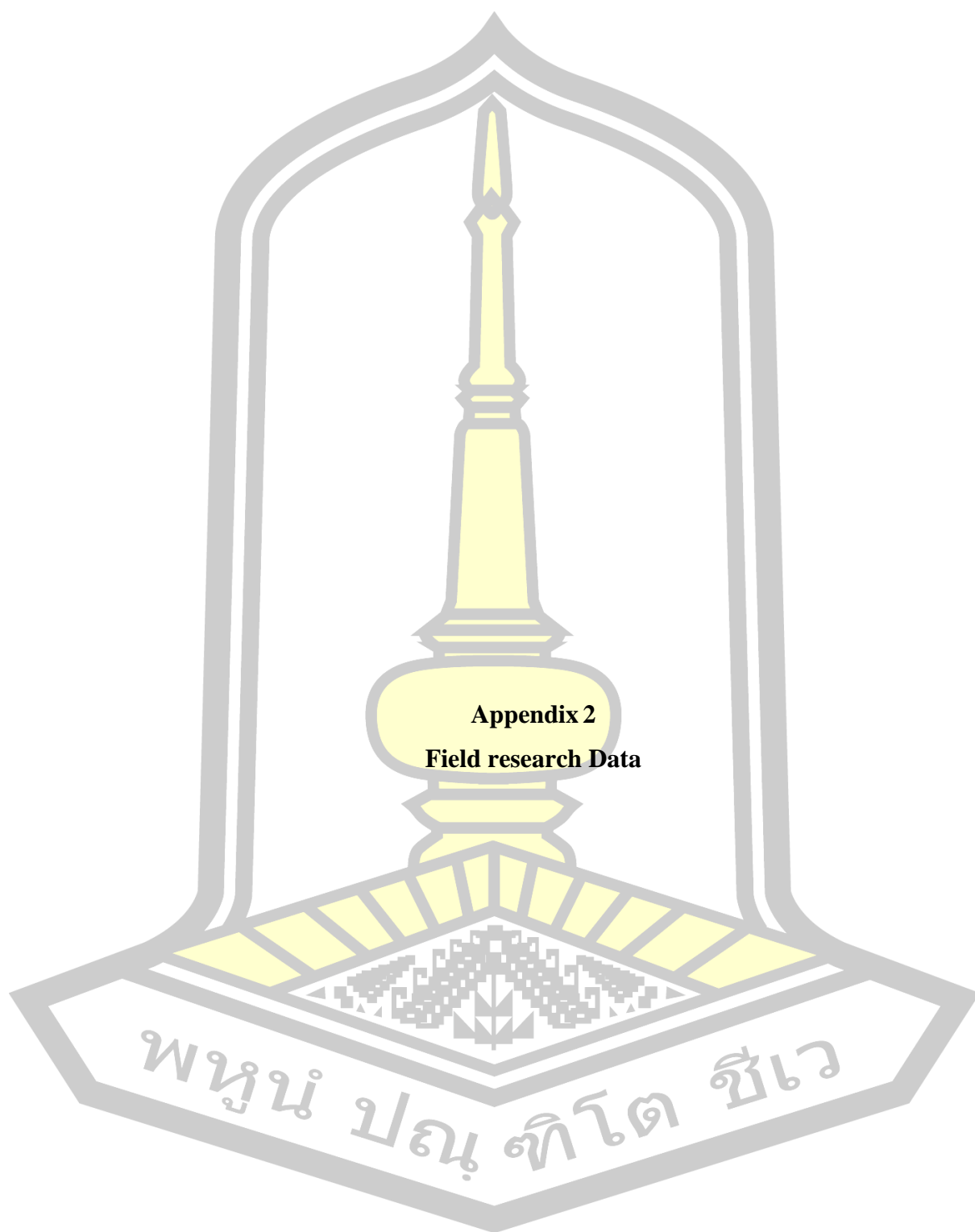
Questions	Replies
1. Where is the birthplace of "Da Hougu Dance"?	Jiaweng Group, Jiaba Village, Kapu Maonan Ethnic Township, Pingtang County, Guizhou Province.
2. How long is the history of "Da Hougu Dance"?	More than 200 years.
3. Is the sacrificial "Da Hougu Dance" widely spread?	The sacrificial "Da Hougu Dance" is only popular in Jiaweng Group, Jiaba Village, Maonan Township, Kapu, Pingtang County, Guizhou Province. Other Maonan villages do not perform, but we will be invited to perform for the deceased elderly at the funeral activities.
4. When did the "Da Hougu Dance" gradually evolve from a sacrificial dance to a performing dance?	After 1997, it gradually evolved into a performing dance.
5. What is the difference between sacrificial "Da Hougu Dance" and performing "Da Hougu Dance" costumes?	The sacrificial costumes for "Da Hougu Dance" are mainly filial piety and white long shirts. There is no uniform style of costume for the performance of "Da Hougu Dance", and there are also differences between adults and children.
6. Where is the inheritance mainly carried out now?	Pingtang County Kapu Primary School.
7. What is the most difficult aspect of protecting and inheriting the "Da Hougu Dance" nowadays?	The main reason is that today's young people are not willing to learn it. They have to go out to work to make money, and the impact of modern culture on the cognition of the national culture, resulting in many young people's lack of

Questions	Replies
	awareness of the national culture. It is for these reasons that the inheritance of Da Hougu Dance can now only be carried out through schools, starting with children.
8. What does "Da" in "Da Hougu Dance" mean ?	"Da" refers to beating the drums with the drum stick, and holding the drum stick with both hands when dancing, making a lot of actions to imitate the monkeys playing the drum or imitating the monkeys playing, so it is called "Da Hougu Dance".
9. Is there any difference in the choreography between the sacrificial "Da Hougu Dance" and the performance "Da Hougu Dance"? Has dance culture changed?	There are changes in the number of performers, with only 3 people performing for sacrificial purposes, but there are usually 12 performers or an increase in the number based on the actual performance situation, with another 2 people tapping on bronze drums and leather drums respectively. The movements do not change much, the basic movements are preserved, but the performance will be more artistic. The dance culture has not changed, and if changed, it would not be our "Da Hougu Dance", which is one of the important ties of our national cultural identity.
10. What is the current inheritance form of "Da Hougu Dance" in Kapu Primary School?	We are now organizing every Friday afternoon for every class above Grade Two in an "After school service". Boys in every class have to learn, girls do not. At the same time, we also have the "Hougu exercise" at 9:50 a.m. every day between classes, which is a broadcast exercise that extracts movement elements from "Da Hougu Dance" and rearranges them to suit students' physical exercise.
11. Does the "Da Hougu Dance" program at Kapu Primary School participate in any practical activities besides practicing at school?	Of course, we often take part in public performances or competitions held by the government, but we do not take part in commercial performances. We have achieved good results in these competitions.

Questions	Replies
12. What is the significance of inheriting "Da Hougu Dance" in the school?	1. Let our students know the excellent traditional culture of our nation. 2. Improve students' cultural confidence. 3. Our students all know that if they can dance "Da Hougu Dance", it means they are Maonan people in Kapu Maonan Township, because Maonan people in other places can't dance "Da Hougu Dance". 4. When our students graduate from primary school and enter junior high school, they will bring our "Da Hougu Dance" with them, which means that the inheritance will not be broken. These are the significance of inheritance.
13. Are there any difficulties in the school's inheritance of "Da Hougu Dance"?	1. Now it is basically carried out in Kapu Primary School and Junior High School, but it has not been continued in senior high schools. 2. We do not have relatively standardized teaching videos for "Da Hougu Dance". If the government can fund and organize relevant personnel to record a set of action explanation videos for the standardized teaching of "Da Hougu Dance" and "Hougu Exercise", our inheritance will have more continuity.

Table 1 Transcripts of field work interviews by the researchers





Appendix 2: Field research Data

1. Date

November 25, 2022

2. Location

Jiaba Village, Kapu Maonan Township, Pingtang County, Qiannan Prefecture, Guizhou Province; Kapu Primary School in Pingtang County.



Figure 37 Learn "Da Hougou Dance" from teacher Shi Zhiyu, a provincial representative inheritor of Da Hougou Dance of Maonan Ethnicity in Guizhou.
Photographer: Yi Shi, 2022

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Figure 38 Learn "Da Hougu Dance" from teachers and students at Kapu Elementary School

Photographer: Yi Shi, 2022

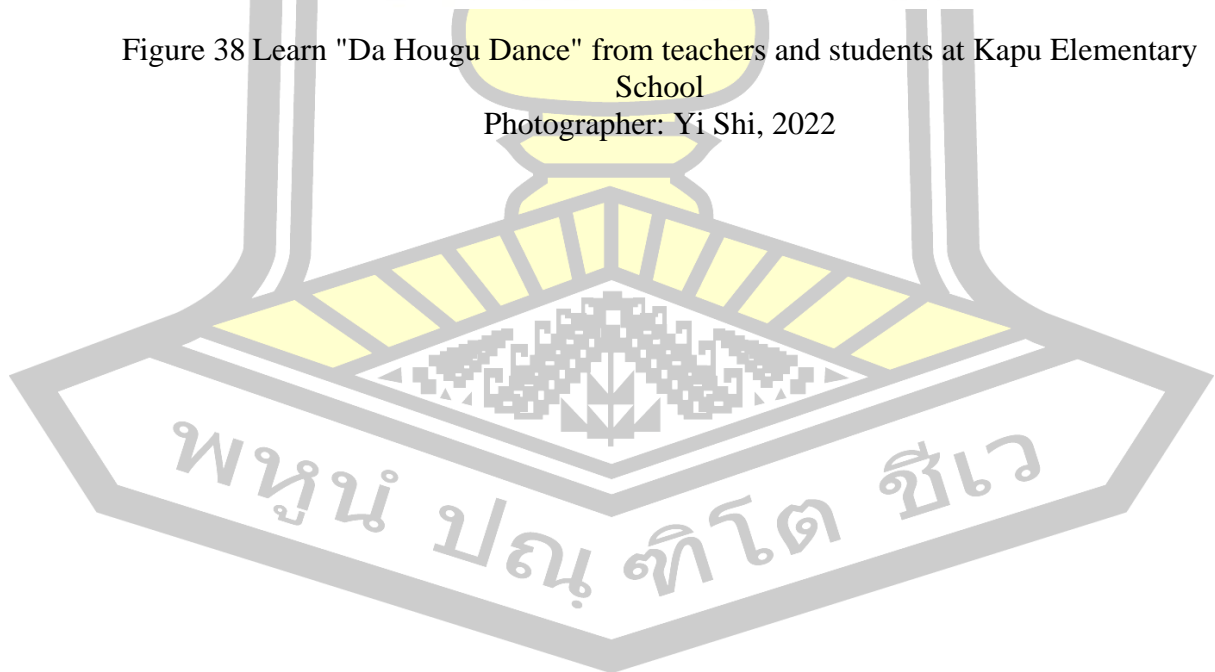




Figure 39 Clothes for performing "Da Hougu Dance"
Photographer: Shu Wu, 2022



Figure 40 Traditional Clothing of Maonan Ethnicity in Guizhou
Photographer: Shu Wu, 2022

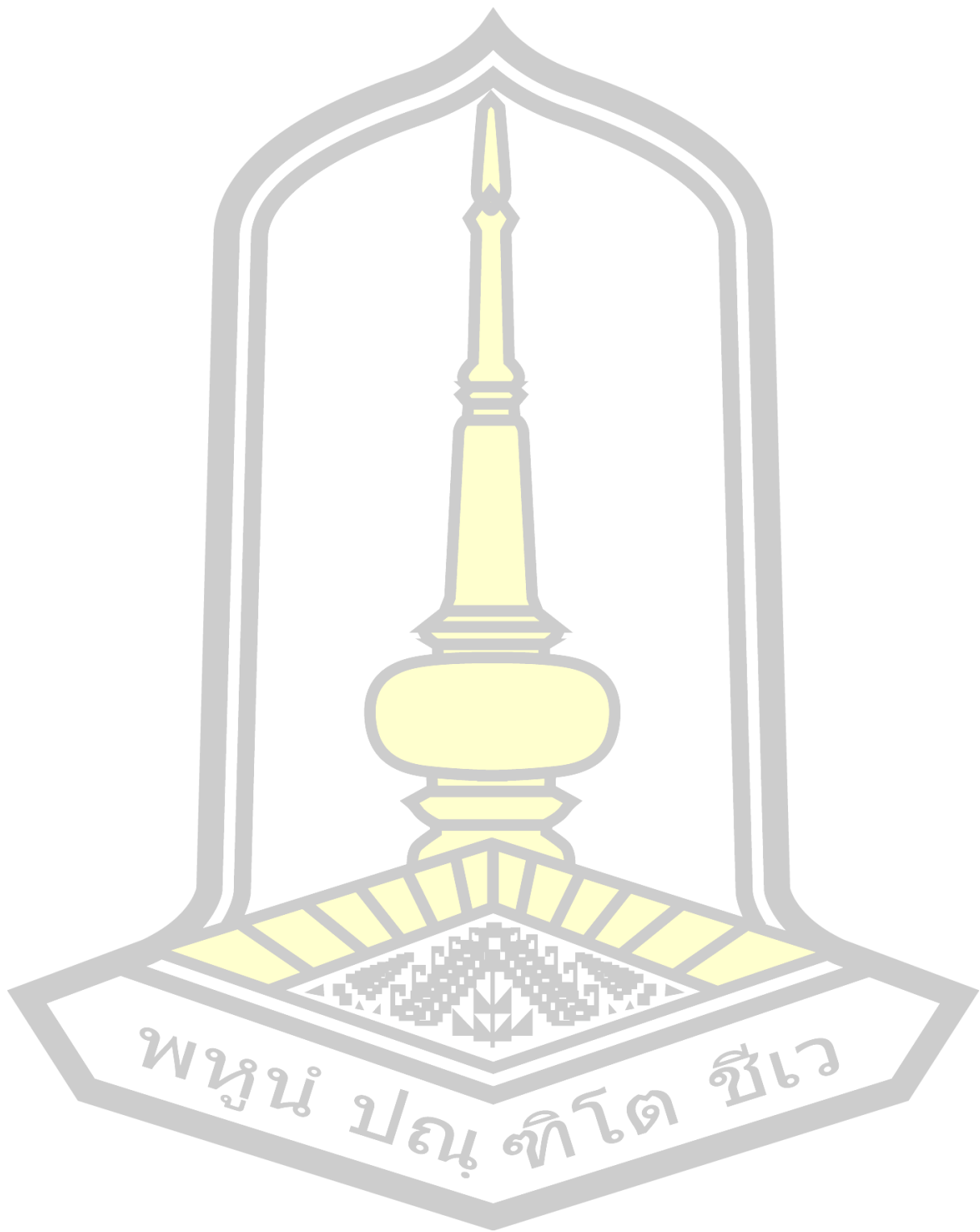




Figure 41 Natural Scenery of Kapu Maonan Township, Guizhou
Photographer: Shu Wu, 2022



Figure 42 Natural Scenery of Kapu Maonan Township, Guizhou
Photographer: Shu Wu, 2022

BIOGRAPHY

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