

ЛУОЧЕНГИЙН МУЛАОЧУУДЫН ИФАН НААДМЫН ХӨГЖМИЙН СОЁЛ БА ХАН ҮНДЭСТНИЙ ХӨГЖМИЙН СОЁЛД ХИЙСЭН СЕМИОТИКИЙН ХАРЬЦУУЛСАН СУДАЛГАА

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THE SYMBIOTIC RELATIONSHIP BETWEEN THE MUSIC CULTURE OF THE MULA O YIFAN FESTIVAL AND THE MUSIC CULTURE OF THE HAN NATIONALITY IN LUOCHENG COUNTY

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Abstract: This paper mainly studies the symbiosis and integration of the music culture of the Mula o Yifan Festival and the music culture of the Han nationality from the aspects of music form, musical instrument, dance, cultural exchange and social harmony. Such research will help people understand more deeply the cultural diversity and cultural interaction among ethnic groups in Luocheng County promote the exchange, integration and inheritance of different ethnic music cultures.

Key words: Zhuang music; music integration and development; national culture

Introduction

1. Research Aim and Goals

Research Aim

From the perspective of ethnomusicology, I took the voice, music and culture of the Yifan Festival ceremony as the starting point to study the interaction between the thought (belief), behavior (ceremony), and voice (music) in the Yifan Festival ceremony.



Research Goals

We discussed in detail the origin, language, living environment and national development of the Mulao people from the perspective of ethnomusicology, and constructed the importance of cultural development in intangible cultural heritage.

2. Research background

Yifan Festival is the most distinctive festival of Mulao nationality. According to the custom, it is held once every three to five years for a big celebration and once a year for a small celebration. Its grandness is second only to the Spring Festival. Yifan Festival, also known as “Joyful Wishes” and “Yifan Gongye”, is held to pray for the gods to drive away evil spirits to ensure peace, celebrate the harvest of grain, and wish the coming year a good weather. It has a strong sense of gratitude and wishes. It is usually held on a day after the beginning of winter. It is a unique traditional festival popular in Luocheng Mulao Autonomous County, Guangxi.

In December 1983, the Guangxi Nationalities Publishing House published the book “A Brief History of Mulao Nationality”, which comprehensively studied the economy, culture, music, sacrifice and politics of Mulao nationality. Mulao nationality has its own history book.

At the end of 2010, I began to collect information about the Mulao Yifan Festival, and began to conduct on-the-spot investigations on the Mulao Yifan Festival. I have researched on the Mulao and their Yifan Festival sacrificial music for more than 10 years. And published 20 academic papers, based on these foundations, I chose the Mulao Yifan Festival sacrificial music as my doctoral research direction. This thesis is mainly composed of survey notes, field interview records, related pictures taken and literature consulted, combined with my further understanding of Yifan Festival and field work in the later period.

Domestic research status and development trend

At present, in China, there are 1249 articles that directly study Mulao nationality, and about 97 academic monographs, master’s and doctoral papers and general journal papers that study Mulao nationality’s Yifan Festival music. Most researchers study from three perspectives:

a. From the perspective of studying the historical origin, development context and living conditions of Mulao nationality.

Wu Guofu’s New Exploration on the Origin of Mulao Yifan Festival further demonstrates the profound influence of Han culture on the culture of ethnic minorities in the south through the doubts about the origin of Mulao nationality, the main doubts about the sacrifice of the Yifan Festival, and the evidence that Mulao nationality originated from the Han nationality, It reflects the complex reshaping process of minority culture in the modern nation-state discourse system. It is particularly important and necessary to analyze and study such phenomena, learn from each other in the multi-disciplinary research perspective and methods, and confirm each other’s research conclusions.

b. Research on music culture.

Tian Liantao introduced and discussed the traditional music of 55 ethnic minorities in China, including the music culture of Mulao and the living environment of Mulao.

This paper discusses the development of Yifan Festival from many aspects, but does not involve the elements of Taoism culture.

c. Research on Mulao religious music culture.

Zhou Jianming, Wang Hanguang and Tian Liantao's "Traditional Music of Mulao Nationality", which specifically expounds the religious sacrificial music culture of Mulao nationality. For example, the music ceremony of Yifan Festival mentioned in it provides rich secondary literature for later researchers to study the sacrificial music of Yifan Festival. My research is also based on the study of Taoist sacrificial music culture of Yifan Festival.

3. Problems in this study and further research

Existing problems

- a) The combination of theory and practice is not good.
- b) The preparation before field wind harvesting is not sufficient.
- c) Insufficient funds.
- d) Language barrier.
- e) The positivity is not enough.

Issues for further study

- a) The origin and development of Mulao nationality.
- b) Why Yifan Festival has become the spiritual support of Mulao nationality.
- c) The construction of the inheritance section and the training of inheritors of Yifan Festival.
- d) The awareness of intangible cultural protection of Yifan Festival.
- e) How do Mulao people view the development of Yifan Festival as the holder of Yifan Festival culture.

4. The theoretical and practical significance of the research

Theoretical significance

Mulao people created Yifan culture with their own wisdom, which not only enabled a nation to survive and grow, but also promoted social development and promoted the pace of historical progress. Mulao Yifan Festival has come from the long river of history and is developing towards the future. It has been continuously passed on and carried forward. The inheritance and protection of the music culture of Yifan Festival is inseparable from its strong regional cultural cohesion and original cultural heritage.

Practical significance

From a macro perspective, the research on the traditional music culture of Mulao Yifan Festival has great social value. On the micro level, it has promoted people's awareness of the protection of intangible culture.

5. The Research Novelties

The biggest innovation of this paper is to look at Yifan Festival and its development from the standpoint of religion. The main religion of Mulao people in Luocheng County is Taoism. This paper combines Yifan Festival music culture, a folk festival, with Taoism, and studies Yifan Festival from the perspective of Taoism, which has certain characteristics for ethnomusicology. Compared with the folk culture such as folk songs,

dances, funerals and so on, more subjects of ethnomusicology were studied in the past, this project added religion and further studied Yifan Festival culture from the perspective of religion. It is concluded from the study that Yifan Festival bears the dual meaning of Mulao nationality and its traditional music culture, and its vitality determines the vitality and strength of inheritance in a sense.

Research methods and methodology

Document analysis method

The method of document collection mainly refers to the method of collecting, identifying and sorting out documents, and forming a scientific understanding of facts through the study of documents. The documents used in this study mainly include anthropological theories, research on documentary anthropological rituals, relevant documents on Mulao Yifan Festival and social organizations, and local documents that directly reflect Mulao's life and culture.

Field investigation method

Field survey is the basis of ethnomusicology research, so the research method of this paper is mainly based on field survey, mainly from the perspective of holism, participation observation, interviews, genealogy, Main position and guest position combination.

Interview method

The research of Luocheng County Yifan Festival mainly uses the interview method of combining structural and non-structural methods, in which the non-structural interview is the main method.

Pedigree method

Pedigree is a record or calculation method of blood relationship, which plays an important role in lineage group or kinship system based on blood relationship, because it is a way of cultural practice in itself as a reflection of current social structure and kinship structure characteristics.

Questionnaire survey method

Survey the local Mulao nationality by issuing questionnaires. This form of survey can help us understand the thinking patterns of cultural holders and cultural participants more comprehensively.

Comparative analysis method

Based on the principle of horizontal and vertical, the Mulao nationality and Yifan festival are compared and analyzed.

Research results

This paper mainly studies the symbiotic relationship between the music culture of Yifan Festival¹ in Luocheng County² and the music culture of the Han people who live together, so as to get the following research results:

¹ Yifan Festival - The Mulao people in Luocheng County hold a cultural event every year after the winter solstice. By offering sacrifices to ancestors and various gods, they pray for a good harvest and good luck in the coming year.

² Luocheng County - Located in the northern part of Guangxi Zhuang Autonomous Region, with a total area of 2,651 square kilometers, it is home to Han, Zhuang, Mulao, Yao, Miao, Dong and other ethnic minorities. As of October 2022, Luocheng Mulao Autonomous County has 7 towns and 4 townships under its jurisdiction.

1. The mutual exchange and integration of Yifan Festival music culture and Han music culture is an inevitable trend of the development of the times;
2. The music culture needs of Mulao people³ and Han people⁴ the state and society provide more protective measures to promote mutual exchanges and development;
3. The Mulao and Han people become more harmonious because of the holding and integration of music activities.

In response to these research results, we suggest that the Chinese government and related institutions can build more systems and policies to study the exchange, interaction and integration of music culture between different ethnic groups, which will help to understand the mutual influence between the Mulao and the Han coexist with culture. Promote the inheritance and development of the Mulao Yifan Festival music culture and the Han music culture.

As a county in the Guangxi Zhuang Autonomous Region⁵, Luocheng County is a multi-ethnic area where the main ethnic groups include Mulao, Han and other ethnic groups. In such a multi-ethnic cultural background, the music cultures of various ethnic groups blend and co-exist with each other, forming a rich and colorful music cultural landscape (Bilige, 2020, 35-37). Studying the music performance content of the Mulao and Han people in the Yifan Festival, and understanding their music characteristics and cultural connotations, can reveal the symbiosis and integration of different ethnic music cultures. Yifan Festival is a collective celebration, and people of all ethnic groups participate together, which helps to enhance emotional exchanges among members of the community, strengthen social cohesion, and maintain social harmony.

1. Mulao Yifan festival music culture

The Mulao Yifan Festival music culture is a traditional ceremony of gratitude and celebration held by the Mulao people in order to thank the earth for the harvest. The Mulao people pay respect and worship to their ancestors in order to obtain their blessings and protection. Every year during the winter solstice, the Mulao people will choose a suitable place for sacrifice, such as a field, a hillside, etc. The place sacrifice utensils, including altars, offerings, flowers, crops, fruits, flowers, cakes, meat and other offerings. The activities of offering sacrifices to the gods are carried out on the table. The tribesmen gather at the place of worship and the gods through music, dance, singing and other ways to express their gratitude and respect to the gods, strengthen the cohesion and identity between the ethnic groups, and express their respect for the gods. Gratitude for the bountiful harvest and nature's bounty (Huixiang, 2007, 43-46).

³ Mulao people - Mainly live in Luocheng County, speak the Mulao nationality, and do not have their own language.

⁴ Han people - The Han nationality is the largest ethnic group in China and is the dominant ethnic group in China.

⁵ The Guangxi Zhuang Autonomous Region - An important province in southwest China, it is the gateway to the south of China.

Music is an integral part of Yifan Festival. People will play traditional musical instruments, such as Yifan Festival drums, Suyi flute⁶, and gourd silk. These instruments add joy to the festivities and combine with dancing to create a lively atmosphere. The ethnic group will sing traditional folk songs in chorus. The content of the songs is usually related to farming, life, nature, etc., and express their cultural emotions and life attitudes through singing.

Dance is one of the important ways for Mulao people to express their emotions and inherit their culture. The tribe will wear traditional costumes and dance traditional dances on the Yifan Festival. The dance moves are usually dynamic and rhythmic, expressing joy and celebration of the harvest and life. The dances of the Mulao people are themed on farming and natural landscapes. The dances often incorporate elements such as harvest, life, and nature. They have strong ethnic and local characteristics and show their gratitude to nature. During the festival, there may also be various folk performances, such as lantern performances and drama performances. These activities enrich the content of the ceremony and bring joy to the people.

2. Han music culture

The Han nationality is one of the main ethnic groups in Luocheng County, Guangxi Zhuang Autonomous Region. The music culture of the Han nationality has a long history and rich connotations. From ancient traditional music to modern and contemporary music, it has its own characteristics and evolution process. The music culture of the Han nationality includes a rich variety of music forms, such as music performance, singing, dancing, and traditional music-related rituals and festivals. The types of Han music are diverse, and each type has a unique style and form of expression, reflecting the cultural characteristics of different historical periods and regions (Huiying, 2006, 103). As an important part of Chinese traditional culture, Han music culture carries the historical memory, cultural emotion and national identity of the Han people. In modern society, Han music is still valued and inherited. At the same time, it also incorporates modern music elements, continues to develop, innovate, and has become a unique landscape of Chinese culture. It represents the spiritual pursuit, aesthetic taste and cultural inheritance of the Han people. In modern society. The Han music culture has been widely inherited and developed, and has become one of the rich and colorful cultural treasures of the Chinese nation.

The performance forms of Han music are flexible and diverse, including solo performances and ensemble performances. In different occasions and purposes, the form and style of music performance will vary. There are many kinds of musical instruments

⁶ Suyi flute - A traditional musical instrument in ancient China, it belongs to the category of wind instruments and is an important national musical instrument in China.

used in Han music. Among them, stringed instruments such as erhu⁷, pipa⁸ and guzheng⁹, wind instruments such as flute¹⁰, percussion instruments such as drums and gongs¹¹ are all common traditional Han musical instruments. Each instrument has a unique timbre and expressive technique. Traditional Han music has a long history, covering a rich variety of tunes, instruments and performance techniques.

The music culture of the Han nationality has been inherited and developed since ancient times, constantly absorbing the influence of foreign cultures. Since modern times, Han music has also integrated modern elements, forming a variety of modern music forms, such as pop music and rock music. Han music is performed on occasions such as celebrating festivals, funeral ceremonies, weddings, and offering sacrifices. Music plays an important role in the life of the Han people. It is not only a form of artistic expression, but also an important medium for cultural inheritance and social communication, and it is a true portrayal of the daily life of the Han people (Yinxin, 1992, 79-84). Most of these musics are simple, natural, cheerful and lively, reflecting the living habits and emotional experience of the Han people.

3. The symbiotic integration of Mulao and Han music culture

Mulao and Han are the two main ethnic groups living in Luocheng County, Guangxi Zhuang Autonomous Region, China, and they have their own unique musical culture traditions. Due to the close geographical location, the two ethnic groups have frequent musical and cultural exchanges. Mulao music and Han music are influenced by each other in some aspects, and there are some exchanges and references in music style, melody, musical instrument performance, etc., so that the relationship between the two there are some common features among them (Zhai Ming, Zheng Ping, 2005, 42-43). In a multi-ethnic area like Guangxi, the music culture of the Mulao Yifan Festival and the music culture of the Han nationality complement each other to a certain extent, coexist and blend together, enrich the cultural landscape of the region together, and promote friendly exchanges and cooperation between the Mulao and Han people. Understanding is a model of multicultural communication. Through the medium of music, the music

⁷ Erhu - It is a stringed instrument passed down from the Hu people in the Western Regions in the Tang Dynasty. It comes from the Xi tribe in the north, so it is also called "Huqin". It is a traditional Chinese stringed instrument.

⁸ Pipa - The first seat of plucked string instruments, plucked string instruments. Made of wood or bamboo, the speaker is half pear-shaped, with four strings on it. It was originally made of silk thread, but now it is mostly made of steel wire, steel rope, and nylon. There are "phase" and "fret" on the neck and panel to determine the phoneme. When playing, hold it vertically, press the strings with your left hand, and play with the five fingers of your right hand. It is an important national musical instrument that can be played solo, accompaniment, ensemble, and ensemble.

⁹ Guzheng - The plucked stringed instrument, also known as Han Zheng and Qin Zheng, is an ancient national musical instrument of the Han nationality and is popular all over China.

¹⁰ Flute - It is the oldest musical instrument of the Han nationality discovered so far, and it is also the most representative wind instrument with ethnic characteristics among the musical instruments of the Han nationality.

¹¹ Gongs - A metal percussion instrument. The gong is smelted from copper, and its structure is relatively simple. The gong body has a circular arc surface, and the surrounding is fixed by the frame of the gong body. The player hits the central part of the front of the gong body with a wooden stick to generate vibration and pronunciation.

cultures of the two nations are integrated with each other to jointly build a multicultural scene, so that people can better understand and appreciate the traditional culture of each nation, and promote the development of national relations. This kind of cultural exchange and integration promotes the harmonious development among different ethnic groups, and at the same time enriches the connotation and expression forms of traditional festivals, and also reflects the richness and diversity of Chinese multi-ethnic culture. The communication and cooperation between the two ethnic groups has enriched the cultural diversity and contributed to the social harmony of the region.

Media channels in modern society make it easier to disseminate and obtain cultural information. Mulao and Han music may be more widely disseminated on media platforms such as TV and the Internet, thereby influencing music lovers on the other side and promoting cross-cultural communication. The Mulao Yifan Festival is not only a traditional festival of the Mulao people, but also a platform for cultural exchanges. Mulao and Han people will invite each other to participate in each other's music performances and activities, which promotes cultural sharing and friendly exchanges. This exchange not only strengthens the connection between the nations, but also promotes the symbiosis and integration of the two cultures. During the Mulao Yifan Festival in Luocheng County, the Mulao people will perform traditional dance, singing and music, showcasing their unique musical style. These performances attracted audiences from the Han nationality. Han audiences can also appreciate and experience the music culture of the Mulao people, thus promoting the exchange and integration between the two music cultures (Yaohua, 2005, 8-12). Mulao and Han performers will display their own characteristics, and at the same time they may learn from and influence each other. Han audiences can understand and learn the music, dance, costumes and other cultural elements of the Mulao people by participating in the Yifan festival activities. Cultural exchange and understanding between Han and Mulao.

The traditional festivals of Mulao and Han people have a common way of celebrating music. For example, they would choose similar forms of music to express joy and celebration during harvest festivals or other celebrations. During the local cultural festivals in Luocheng County, the local government specially set up cultural exhibition areas for the Mulao and Han peoples, allowing the cultural elements of the two ethnic groups to be displayed, such as music, dance, and handicrafts, and to promote cultural diversity and exchanges. Elements of Han music were incorporated into the celebrations of the Mulao people, forming a mode of multicultural blending (Rong, 2004, 91-94). In the celebration activities, there are elements such as songs and dances of the Han nationality, which blend with the music of the Mulao Yifan Festival to create a unique form of performance.

Dance is an important form of performance in which the Mulao Yifan Festival music culture and the Han music culture coexist and showing the diversity of national culture. The traditional dances of Mulao and Han can be displayed in some cultural activities. Through the form of dance, the cultural characteristics and emotions of the two ethnic groups can be conveyed and cultural exchanges can be promoted. Studying the performance forms, stage performances and dance styles of the Mulao and Han people

in the Yifan Festival dance can help us understand the symbiosis¹² and integration of the two ethnic groups in the dance art.

The musical instruments and performance skills used by the Mulao and Han people in music performances are different. Studying the production process of national musical instruments and the inheritance and evolution of performance skills can help us understand the exchange and integration of these two national music cultures in terms of musical instruments. Both Mulao music and Han music have unique characteristics in terms of musical instruments, rhythm, and melody. In the process of contact and communication, the two may learn from each other and integrate certain musical elements into their own music, thus creating a new musical style.

While maintaining a high degree of communication and integration between the Mulao Yifan Festival music culture and the Han music culture, they still retain their own uniqueness. The Han people will show their unique music forms and performance styles in the music performances of the Yifan Festival. Symbiosis does not mean complete integration, but mutual communication, learning and influence on the basis of respecting differences, thus enriching the whole family of cultural diversity.

Discussion

It discusses the relationship between Mulao sacrificial music and social harmony, the importance of sacrificial music, cross-regional comparative analysis, the inheritance and development of sacrificial music, and further discusses the relationship between the mask art and Nuo culture, as well as intangible culture importance of development.

Conclusion

The area inhabited by the Mulao people in Luocheng County is a typical county where the Han people live together. The Mulao and Han people have their own unique music culture, and they communicate, co-exist and integrate music culture through living together among ethnic groups.

In modern society, traditional music culture is facing the challenge of protection and inheritance. Regarding the protection and inheritance of Yifan Festival music culture and Han music culture, the joint participation of the two ethnic groups in decision-making and corresponding measures will have a positive impact on promoting symbiosis and integration, and will help promote social stability and multicultural development. Created new cultural innovations and promoted the inheritance and protection of these cultural elements.

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2. The author's own financial support. Every time the author goes to Luocheng County for academic research, part of the expenses spent with my own money.

¹² The symbiosis - Mulao and Han people have a close relationship of mutual help, mutual growth and mutual development.

Gratitude

I am a research student in Mongolia pursuing a doctorate in arts studies. Therefore, I am happy to publish my paper in a peer-reviewed scientific journal of Mongolia. Although the topic of the article is not about Mongolian studies, it is a great privilege for me to publish my article in this prestigious journal because I am going to defend it in Mongolia. Thanks for the editorial members.

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