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Yingge Dance is not from Guzi Yangge (Comparative analysis based on dance ecology)

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ABSTRACT

Yingge dance and Guzi yangge are both traditional Han folk dances, and they have some similarities, despite their geographical distance. In this paper, on the basis of field survey and literature collection, we use the research method of dance ecology to compare and analyze Yingge dance and Guzi Yangge, and the results show that although there are certain similarities between them in terms of performance forms and field diagrams, there are great differences in terms of movement routines, character composition, costumes and props, and social functions, etc. Yingge dance is not derived from Guzi Yangge.

Introduction

Yingge is a form of folk performance that has been handed down in the Chaoshan region of Guangdong, and "has a history of about 500 years since the mid-Ming Dynasty. In Chaoshan, especially in the villages of Puning and Chaoyang, during the Spring Festival, from the first day of the Lunar New Year to the Lantern Festival on the fifteenth day of the first month, every family performs various folk activities to welcome the new year, including worshiping and touring the gods, as well as various amusement and entertainment activities, the grandest of which is the Yingge performance. In 2006, Yingge was included in the first batch of national intangible cultural heritage list, including Chaoyang Yingge and Puning Yingge, and in 2011, Koshi Yingge was also successfully declared in the third batch of national intangible cultural heritage list.



Houxi Yingge Dance (Courtesy of Shantou Chaoyang District Cultural Center)

The traditional Yingge performance generally consists of three parts: the "front shed", "middle shed" and "back shed", the front shed is the Yingge and dance performance, which is a group dance for men; the middle shed consists of singing small operas or performing opera pieces; the back shed is a martial arts performance. The middle shed is composed of singing or performing opera segments; the back shed is for martial arts performance. In some places, the martial arts performance is followed by "playing the cloth horse" to end the performance. Nowadays, in many places, only the dance part of the front shed is left in the Yingge performance, and there are different styles and routines in different villages and towns, which can be roughly divided into three categories: fast, medium and slow. Yingge dance performance has story content, there are mainly two kinds, one is the attack on the Daimingfu rescue Lu

Junyi, the second is the robbery of the court to save Song Jiang. The team usually consists of 24, 36 or 72 people, the performers draw faces corresponding to the characters of the Liang Shan, wearing black or yellow opera in warrior costumes, led by Shiqian holding a cloth snake in front, other characters holding double mallets with both hands to perform a variety of knocking, sparring, spinning mallets and other actions, with the pace of the feet to do formation changes. There are also Yingge teams where half of the performers hold double mallets and half of them perform with round snare drums in their left hands and drumsticks in their right hands, and the movements of the drums and the movements of the double mallets are basically the same.

Guzi Yangge, also called "playing drums", "running fifteen", "big drums Yangge", etc., is one of the three major Yangge in Shandong Province, mainly in the circulation in the northern plains of Shandong Province, Shanghe County area. Every year, the village Yangge teams start to organize exercises during the agricultural leisure time and performs in villages during the Spring Festival to the Lantern Festival, with the main roles of Umbrella Man, Drummer, Stickman and Flower bearer, all named after the props they hold. In 2006, it was included in the first batch of the national intangible cultural heritage list.



Shanghe Guzi Yangge (Image from web search, <https://www.cnfyblh.com/exhibition/106.html>)

Guzi Yangge has no specific story but has a relatively strict procedure and organizational pattern. It is a large popular folk-art activity that combines many roles in one. According to local elders, in the past, there were as few as 40 to 50 people in a team, and as many as several hundred, and there were many performances, including dance performances, small plays, comic operas, stilt walkers, etc., which had the characteristics of a "hundred plays". The main roles of the dance are divided into four kinds of umbrellas, drums, sticks and flowers according to the props they hold, each with different props, different costumes and different movements.

The "Umbrella Man" has "Leading Umbrella Man " and " Flower Umbrella Man ", the Leading Umbrella Man with a long beard, the old man dressed up, is responsible for leading the team to perform, do a variety of formation changes, the number of 4, 8 or 16 people. The "Flower Umbrella Man" umbrella surface decoration fancy, responsible for leading the " Flower bearer " performance, the number of people with the leadership umbrella; "Drummer" for young men dressed up, the number of " Leading Umbrella Man " two to three times the number of people; "Stickman" for teenagers dressed up, the number of people is generally less than the "Drummer"; "Flower bearer " for young women dressed up, the number of less than ten people The " Flower bearer " is dressed as a young woman, with as few as ten people and as many as a hundred.

Available literature shows that as early as January 1990, at the first Yingge (Puning) Symposium, Chen Mo Ren's "Miscellaneous Discussions on the Origin of Chaoshan Yingge" linked the Chaoshan Yingge dance to Shandong Guzi Yangge. In September 1990, Zhu Songying in "On the Relationship between Chaoshan Yingge and Zhongyuan Culture" also considered that the content and form of Yingge dance had similarities with Shandong Guzi Yangge, and in 1992, Chen Wei in "Chaoyang's Yingge Dance and its Origin" clearly proposed that "the origin of Yingge is said to have come from Shandong Province to Chaoyang, and it is the same as Shandong's Da Gu Zi Yangge. The origin of Yingge is said to have come to Chaoyang from Shandong Province. I think it is very likely that it came from Shandong Province." Many subsequent documents have linked the Yingge dance with Guzi Yangge, and gradually formed the claim that the Chaoshan Yingge dance is derived from Shandong's Guzi Yangge, but no detailed comparative analysis of the two has been made. In this paper, based on field survey and literature combing, we use Choreoecology's research method to compare the dance forms of Chaoshan Yingge Dance and Shandong Guzi Yangge, and the similarities between the two are: 1. Both performance forms are first dance performance, followed by singing small opera, and finally martial arts performance or stilt walking and other juggling. 2. Both have male characters dressed as women. 3. Both have formation variations such as two columns, circles, and squares. 4. The main prop of Yingge dance is similar to the prop of "Stickman" in the role of Guzi Yangge. In addition, Yingge Dance and Guzi Yangge have huge differences in the basic rhythm, basic pace, significant action parts and action flow, dance meaning, costumes and props of the dance form factor items. The two also differ in the content of the stories they present, the style they present, and the social functions they respond to. This paper argues that the Yingge dance is not derived from Guzi Yangge, and the related claim is not reasonable.

Introduction to Dance Ecology

"Choreoecology" was originally a research project declared by Professor Zi Huayun in 1987, followed by the publication of Zi Huayun 's book "Introduction to Choreoecology " in

1991. In 1994, "Introduction to Choreoecology " was selected as one of the 100 books of the World Humanities Exchange, recommended and reviewed by American scholar Dr. L. F. Octavius:

" The philosophical method of language, mathematical measurement method in the study of dance, the pursuit of the feasibility of accurate expression of the artistic image, the representative treatise of Chinese contemporary rationalistic art theory." In September 2012, the revised version of Choreoecology, co-authored by Zia Huayun and Wang Ning, was published and released, defining dance ecology as" is an emerging interdisciplinary discipline that applies the core concepts and certain methods of ecology, which belongs to natural science, to the exploration of the laws of the development of folk dance culture, while absorbing the concepts of linguistics, psychology, culture and other disciplines, exploring the methodology of dance research, creating basic theories, and depicting and explaining many phenomena in the survival and development of folk dance. "

The book translates Choreoecology into English as Choreoecology, and compares a large number of proprietary terms in Chinese and English, " Choreoecology " formally forms an emerging discipline and is applied to dance research.

Comparison of the dance forms of Yingge Dance and Guzi Yangge

Choreoecology defines dance form as "the external form in which dance itself is expressed. It is the description of the dance itself." A systematic approach to the study of dance forms is proposed, in which dance forms are analyzed structurally and the main elements of movement, such as basic rhythmic patterns, basic steps, significant action parts and movement flow, costumes and props, are extracted as "factors" for decomposition and interpretation. No matter what kind of dance form, its inner content and outer style characteristics are expressed through dance forms. Therefore, Choreoecology emphasizes the important role of dance form research, and believes that "it is the 'entrance' for people to perceive, observe and analyze dance".

1. Similarity between the external form of Yingge dance and Guzi Yangge

The descriptions of Yingge Dance and Guzi Yangge above show that they do have certain similarities in their external forms.

1.1. In terms of performance form, the complete performance of traditional folk Yingge dance and Guzi Yangge are composed of three parts, which are dance, small drama, martial arts juggling and other sketch-type performances. The dance part of the main performance both contains two parts: the street parade performance and the square performance.

1.2. In terms of roles, both contain multiple characters, both of which have female roles, but the female roles are played by men in reverse. The characters in Yingge Dance are heroes and heroines from the Water Margin story and are named after Water Margin

characters; the characters in Guzi Yangge are images from traditional rural families and are named after the props they hold.

1.3. In terms of field diagrams, both of them have complex and varied performance field diagrams, among which there are formation changes related to farming activities, and also formations related to marching and fighting. For example, the formation patterns such as wheat spike flower, double spike flower, and snail circle in Yingge dance, and the formation patterns such as cucumber frame, bull nose line, and car brace in Guzi Yangge are all related to agricultural activities; the eight gate formation, long snake formation, and dragon gate formation in Yingge dance and Guzi Yangge are all taken from ancient wars.

2. Comparative Analysis of the Difference between Yingge Dance and Guzi Yangge Dance Form Factor Items

The dance movements of Yingge dance are mainly for the performers to do unified symmetrical movements in two pairs, with different roles but the same movements. The props and movements of the four roles in Guzi Yangge are different, among which only the props held by the "Drummer" and "Stickman" roles are similar to the props in Yingge Dance. The "Drummer" holds a round or octagonal flat drum in the left hand and a drumstick in the right hand, which is similar to the snare drum in Yingge dance; the "Stickman" holds a short wooden stick in each hand, which is similar to the hammer in Yingge dance, so when we deconstruct and analyze the dance form factor, we mainly compare and analyze the dance form of "Drummer" and "Stickman" in Guzi Yangge with Yingge dance.

2.1. Basic Rhythm Type

The basic rhythmic pattern of the gong accompanying the Yingge dance:

Slow Yingge, X | |:X 0 0 X|XX 0 X 0|X 0 0 X: | |

Medium speed Yingge, XX | |:X XX | X XX |X.X XX | X XX: | |

Fast Yingge, X XX | X XX |XX XX | X XX | |

Guizi Yangko accompanies the main rhythmic patterns:

Allegro Moderato, X XX OX X | X - X X | X XX OX X | X - 0 0 | |

Moderato, XX X | XX X | XX XX | XX X | |

Allegro, XX OX X X | XX OX X XX | XX OX X XX | XX OX X - | |

As shown above, the basic rhythms of the accompaniment music of Yingge Dance and Guzi Yangge are quite different; the rhythms of the gongs and drums of Yingge Dance are regular, and the accompaniment of the three types of Yingge is based on the basic rhythms listed above, while the accompaniment of Guzi Yangge alternates between the three types of rhythms, with a combination of fast and slow speeds, and different speeds for different passages of the performance, using different the rhythmic patterns are also different for different passages.

In terms of the coordination between movement and music, the speed of the music accompanying Yingge Dance is basically the same as the speed of the movement, the strong beat of the movement is closely combined with the strong beat of the music, the hammering action is basically on the heavy beat, and the strong beat of the gong is combined with the hammering action to highlight the power and momentum of the performance. The overall structure is "fast-slow-fast", and the combination of movement and music in each part is still consistent. In Guzi Yangge, the movement of the "Drummer" is a little more complicated, with drumming movements, and the accompaniment beat is basically the same as the drumming beat, but not every rhythmic beat is drummed, and sometimes the drumming movement is extended and extended, so that the rhythmic movement is syncopated, reflecting the characteristics of "stability" and "stretching" in Guzi Yangge. The rhythm of the "Stickman" is smooth, the movement is spacious, and the beat of the mallet is basically the same as that of the accompaniment.

2.2. Basic pace

The slow Yingge is based on horse stance, with more changes in movement and dance posture on the basis of horse stance, which looks stable and heavy; the middle Yingge is based on the side lifting and inverted stance, and when doing sparring movements, there are more changes in the footsteps, such as horse stance, left and right bow stance, stepping, and other steps; the fast Yingge is based on the back lifting and inverted stance, and when doing set movements, the main steps are left and right back point step, horse stance, horizontal erratic step, left and right bow stance, and broken step, etc.

Take the back lift upside down step as an example, the first beat of the main leg steps on the ground, while the foot of the power leg drives the lower leg to lift backwards; the second beat keeps the dance posture of the main leg lightly jumping in place (scuffing forward when marching).

The basic steps of Guzi Yangge include trembling step, stepping on the ground, stomping step, etc.

Take the trembling step, for example, alternating feet, with the main leg landing on a slack knee, quickly bending the knee downward and trembling twice, and lifting the power leg on the second tremble. It can be forward, backward, left and right traverse.

Yingge Dance's "lift and bend" step is faster and refers to the "bend" of the main leg and the "lift" of the power leg, but the "bend" here is a gentle jump upward when moving in place, and a scuff jump when moving forward or backward. Guzi Yangge's trembling step is slower, and its trembling step is a downward bending movement with small amplitude. The two are obviously different.

2.3. Typical conspicuous part action and its flow

Yingge Dance and Guzi Yangge are both prop dances, so the prominent parts of both are upper limbs. However, the specific movements and flow are different. Yingge Dance's upper body movements are mainly spinning and striking mallets, the main feature is the rapid spinning of the mallets after vigorous striking, and the movement flow is a horizontal or vertical line movement of the upper body in front of the body. The movement of the snare drum prop is mainly the striking of the drum in the process of alternating the hands up and down. In Guzi Yangge, the Drummer's upper body movements have many variations, and the drumming is mainly done with both hands simultaneously in a rapid downward motion from the front of the body, or with the left hand on the drum in front of the chest and abdomen, and with the right hand in a lateral motion. Compared to Yingge Dance's snare drum, the movements and routes are different. Some of the movements of the "Stickman" of Guzi Yangge are similar to those of Yingge Dance, such as the head and tail of the mallets. However, Yingge Dance emphasizes the vigorous striking of the mallet followed by a rapid rotation of the mallet, while Guzi Yangge's "Stickman" movements are only striking, not rotating. At the same time, the course of action of the two is different. Guzi Yangge's "stickman" moves more from the sides of the body and farther away from the body, while Yingge Dance's hands are closer together and closer to the body.

An example of the detailed action flow is as follows:

2.3.1. Yingge Dance's upper body movements

Rotating Mallet: The mallet head drives the wrist to make a circular wrap around.

Horizontal hammer: to start on the right side, for example, both hands are ready on the right side of the body. After the head of the right hand lightly strikes the head of the left hand, the left hand passes directly in front of the head to do a spin gavel movement, and the hands fall to the left side of the body.

Vertical hammer: left hand on the top right hand on the bottom ready. After the left hand drops from the front, the right hand tilts upward, and the right hand's mallet head tilts the left hand's mallet head in front of the body, the right hand does the spin mallet action and pulls it above the head at the same time.

Double Throwing Mallet: both hands from both sides of the body while pulling up, in front of the body to do the spin hammer action hitting and then throwing the hands upward, and then downward hammer back to both sides of the body.

2.3.2. Guzi Yangge's upper body movements

Splitting the drums: Hold the drums and mallets with both hands from both sides of the body and lift them up to the top of the head, then split them forward, hit the drums in front of the chest and drop them on both sides of the body.

Pointing the drum: The left hand ends the drum in front of the belly, the right hand drumstick clicks on the drum and then pulls out to the right side, after the "∞" shape surrounds the drum and then hits the drum again.

Draw the bat: Hold the bat flat in front of your chest with your left hand and draw the head of your right hand under your body after drawing the head of your left hand downwards from above.

Rubbing the bat: cross the bat of both hands in front of the chest, push forward with one hand, pull back with the other, and hit with both bats. There are three practices: hitting the head of the stick with the head of the stick, hitting the tail of the stick with the tail of the stick, and hitting the tail of the stick with the head of the stick.

Cover Strikes: Raise both hands from the sides of the body to the top of the head, then cover down forward while pulling away after striking each other with the head of the stick.

2.4. Dancing Intention

The dance meaning of Yingge Dance and Guzi Yangge also differs greatly.

Yingge Dance's folklore is derived from martial arts, in which the sparring routines have a strong martial arts style, and later incorporate elements of opera with story content. Yingge Dance contains less farming culture, mainly used to welcome the gods at the annual festival, the function of entertainment is more prominent. The role played by the "36 Big Dipper" and "72 Earthbenders", so that the performer has a certain "divinity". It also has a powerful, majestic dance and a majestic atmosphere because of its representation of the Water Margin story.

Guzi Yangge, located in the hometown of Confucius and Mencius in Shandong Province, has a strong sense of etiquette, and the tradition of "stringing villages" in Guzi Yangge during the New Year festival reflects the local people's emphasis on "etiquette". The folklore of Guzi Yangge comes from the village carnival after the victory against the floods, and from the beginning it has the attributes of self-entertainment and amusement in the farming culture. Guzi Yangge was also historically used for rituals, but in its subsequent development the function of rituals to entertain the gods gradually declined, and the function of self-entertainment became more and more prominent, presenting a strong color of farming culture and expressing a kind of happy emotion when farming or celebrating a good harvest.

2.5. Costume props

Costume props as a dance companion is an important means of dance expression, it is directly involved in the expression of the dance form, and dance movements are inseparable.

Traditional Yingge Dance costumes are uniform, with only color distinctions, and dance props are mainly mallets, snare drums, and cloth snakes. Historically, the snare drums were used in some of the fast-paced and medium-paced Yingge dances, but now only the Koshi

Yingge remains. And Guzi Yangge's four characters costume props are different, now Yingge Dance and Guzi Yangge costume props are listed as follows:

Dance Type	Yingge Dance		Guzi Yangge			
Roles	male role	female role	Umbrella Man	Drummer	Stickman	Flower bearer
Profile	The Thirty-Six Big Dipper		Old man	Young Men	Teenage Men	Young Women
Clothing	Black Samurai Uniform	Yellow, green, pink opera flower girl costume	White robe, yellow lantern pants	Yellow or white soldier coat, yellow shoulder	Similar to "Drummer", light green or red	Pink or green bias blouse, lantern pants
Headwear	Opera Hero Hat	Headdress for opera flower girl	White or silver bun with yellow headband	Yellow headband	Green or red headscarf	Flower Ball
Props	Cloth snake, double short wooden stick	Double short wooden stick	Fabric Umbrella	Round or octagonal flat drum in left hand, drumstick in right hand	Double short wooden sticks with colored cloth blocks decorated at both ends	Two square towels

Table 1: Comparison table of costumes and props of Yingge dance and Guzi Yangge

As can be seen from the table above, there are also major differences between the two in terms of costume props.

However, Yingge mallets are similar to Guzi Yangge sticks, except that the ends of Guzi Yangge sticks are often decorated with colored pieces of cloth or ribbons. The snare drum of Yingge Dance is a round snare drum with a wooden handle, while the snare drum of Guzi Yangge is a round or octagonal flat drum, which are similar but different in shape.



Guzi Yangge's drums and sticks



Yingge Dance's drums and mallets

Ecological causes of the similarity between Yingge Dance and Guzi Yangge

Although Yingge Dance and Guzi Yangge have some similarities in their external forms, this paper argues that this similarity is due to the fact that both are influenced by the traditional Chinese culture of the Middle Kingdom and are in the economic form of an agrarian society. It is not possible to conclude that Yingge Dance is derived from Guzi Yangge.

The Han culture of the Central Plains has been the orthodox culture of China in all periods of history. Shanghe County, where Guzi Yangge originated and circulated, is located in the middle and lower reaches of the Yellow River, in a typical Central Plains cultural circle. The Chaoshan region, where Yingge Dance is located, has been deeply influenced by the Chinese culture since ancient times. "As far back as the Tang and Song dynasties, there were developments and creations that established the Chaoshan culture, which is dominated by the culture of the Central Plains and rich in local characteristics, winning the name of 'Zoulu on the seashore'."

Song Dynasty folk festivals, mainly song and dance, "Dance team" refers to the parade performance including martial arts, acrobatics, rap, etc., then called "Social fire". Every year, starting from the second half of the lunar month, there are dance teams out one after another, increasing day by day after the first day of the first month, reaching a climax at the Lantern Festival. Both Yingge Dance and Guzi Yangge's performances at the New Year's Day are heavily influenced by the folk dance teams of the Song Dynasty. Since the Song and Yuan dynasties until the Ming dynasty, the development of opera led to the prevalence of small folk operas, and numerous folk performance forms including Yingge Dance and Guzi Yangge gradually developed into integrated forms of dance, small opera and vaudeville martial arts. By the Qing Dynasty, the folk "walking meeting" at the time of the gods' meeting often combined a variety of folk arts together to become a comprehensive performance team. Yingge Dance and Guzi Yangge are both said in folklore to have flourished during the Qing Dynasty, indicating that both had developed into a form of performance that combined dance, opera, and sketch.

In ancient China, women were not allowed to show their faces in traditional ethics, and many female roles in folk art forms were performed by men in reverse. Yingge Dance and Guzi Yangge are both influenced by traditional ethics, so the female roles are played by men in reverse. In the field interviews, both Yingge Dance artists and Guzi Yangge artists mentioned that this concept was reinforced by the fact that in the past, the tradition was passed down to men but not women, and that it was passed down from the inside to the outside.

Traditional Chinese society is an agricultural society, and both Chaoshan and Shandong regions, despite their proximity to the sea, are dominated by farming culture, and thus the imprint of farming culture appears in their folk art forms, acting on Yingge Dance and Guzi Yangge, which are the route patterns in the formation. Jin Qiu, talking about folk dances, believes that "folk dances in farming areas are mostly embodied by circles, joint stepping songs, symmetrical formations, and movements of swinging hands and bending knees, stamping feet one step at a time, and kicking legs one step at a time." The "circle" and "symmetrical formation" are the same formation variations such as circle, two or four columns, and square formation that appear in Yingge Dance and Gu Zi Yangge. And the traces of ancient warfare in the formation formation are due to the ancient military system. Historically, there are records of military garrisons in both Shandong and Guangdong. During the Ming Dynasty, a guardhouse system was set up to consolidate land and sea defense, and guardhouses were established in Shandong and along the coast of Guangdong. On the one hand, the army and the garrison enjoyed with the people during the New Year period, and the people could see and imitate the army's formation aura, and on the other hand, the retired soldiers would bring the army's formation drills when they returned home.

Ecological Causes of the Differences between Yingge Dance and Guzi Yangge

The generation and development of folk dance is closely related to the ecological environment in which it is located. It is in the rich social and cultural ecology of the folk that numerous and characteristic folk-dance styles are produced and developed. Thus, dance forms in different ecological environments inevitably bear the imprint of the ecological environment in which they are located. According to Yu Ping, the human body as a "dance" contains natural dynamics and unnatural or anti-natural dynamics. Natural dynamics is influenced by the natural environment, while unnatural or anti-natural dynamics is a conscious normalization of natural dynamics by man, mainly influenced by social ecology. The ecological causes of the differences between Yingge Dance and Guzi Yangge contain the following main aspects:

1. Geographical and labor production factors

- 1.1. Geographic Environment

Chaoshan is located in the southeastern coastal region of Guangdong Province and contains four prefecture-level cities, Shantou, Chaozhou, Jiayang and Shanwei. Yingge Dance is

mainly spread in Puning City under Jieyang City and Chaoyang District under Shantou City. Puning City is located in the western part of Chaoshan Plain, with many mountainous hills. Chaoyang District is located in the middle of Chaoshan Plain, with hills and plains interspersed, with hills predominating. Shanghe County, where Guzi Yangge is mainly transmitted, is located in the lower reaches of the Yellow River, and the whole territory belongs to the alluvial plain of the Yellow River in North China.

The upward momentum of the Yingge Dance reflects the natural gait of people in the hilly areas, and the upward bumps are the body rhythm of people walking in the hilly areas. The flat terrain and open geographical environment of the Lucian Plain have created the characteristics of Guzi Yangge with strong strength, large amplitude and spacious movements, and the "drum splitting" movements of the upper limbs and the stepping on the ground can be reflected. The dynamics of Guzi Yangge are characterized by "running" rather than "twisting". The large running and flexible route changes of Guzi Yangge are also related to the environment of the plains, and the large or small steps of landing on the full foot and maintaining the center of gravity reflect the bold and heavy aesthetic characteristics of the plains.

1.2. Labor production

From the viewpoint of the labor origin of dance, People's production methods can have a non-negligible impact on the dynamics of the human body, and people form muscle and bone movement memories and movement habits during long periods of labor. The human dynamics resulting from different labor habits inevitably appear in the dances performed by people.

Chaoshan region's main crop is rice, Shandong Shanghe County and surrounding areas are wheat, corn, sorghum, soybeans and other crops, agricultural farming process of labor practices have a certain impact on the dance dynamics of the prominent action parts and movement routes. The flow of Yingge Dance's two main prominent parts, horizontal and vertical mallet strikes, as well as the multi-horse and lunge steps, can be seen as closely related to the low-space farming style of rice cultivation. Jin Qiu summarizes the characteristics of the dance in the rice growing region "such as focusing on the regulation of breathing rhythm, favoring flexion and squatting, sinking body posture, and focusing on upper body movements and modeling." The richness of arm movements and the more open range of motion in Guzi Yangge, on the other hand, are influenced by the high spatial cultivation methods used in agricultural farming.

2. Psychosocial choices of the population

The different functions that Yingge Dance and Guzi Yangge focus on also make the two styles differ significantly. The choice of whether to emphasize amusement or self-

entertainment in dance performance is a choice of the long-established social psychology of the people and is influenced by a combination of socio-humanistic and historical development.

Regarding the folk origin of Yingge Dance, from the very beginning, it has been a certain resistance, a resilience in the face of adversity, and it has been closely integrated with the worship rituals of the gods, thus gaining a way to develop steadily. Afterwards, its function of entertaining the gods was strengthened, and the "divinity" of the characters became more and more prominent to form the solemnity and sacredness of Yingge Dance, and although there are roles, the movements are uniform and rigorous, reflecting a strong ritual.

Guzi Yangge has a strong carnival self-entertainment attribute from the very beginning of its creation, judging from the original formation of the folklore. Although it is also used as a local ritual afterwards, the Guzi Yangge performance is still more "playful" and "funny" in the psychology of the people. Guzi Yangge is a lively and festive form of performance because of its self-entertainment function. Each character dances their own routine with different props in their hands, especially the movements of the "drums", which have more variations of dancing according to their nature.

3. The role of Confucianism in respecting rituals and keeping order

Guzi Yangge is located in Shandong Province, the birthplace of Confucianism, and is steeped in history and culture. Under the long-standing influence of Confucianism, Guzi Yangge's performances also reflect a strong emphasis on "ritual" and the observance of order. This idea is reflected in the rituals of the Guzi Yangge performance on the one hand, and in the arrangement of the roles and hierarchical order of the performance team on the other.

Guzi Yangge's main performance space during the New Year festival is in the mutual "village stringing", where villages with Yangge teams go to neighboring villages to show their friendship by stringing villages to strengthen the emotional contact between villages or to ease the conflicts between them. The "string village" consists of four parts: entering the village, street cones, running the field, and leaving the village. The entering and leaving of the village are the welcoming of the guests and hosts, while the street cones and running the field are the performance parts of Guzi Yangge, each of which has a customary ritual procedure. The Confucian concept of etiquette is presented through this village custom.

"Ethical concepts are particularly prominent in the classification of roles in Shandong Yangge, related to the heavier concept of ritual each role in its Yangge team, representing different class concepts, men and women, elders and children, each playing a different role through different forms of expression, in the aesthetic entertainment embodies a strong orderliness." The main characters of Guzi Yangge, the "Umbrella man", "Drummer", "Stick man" and "Flower bearer", each represent a different age group, and their social status varies according to Confucian ethics. In Guzi Yangge, the "Umbrella man" is the family elder, the "Drummer" is the young and strong man, the "Stick man" is the young male, and the "Flower

bearer" is the young girl. During the performance, " Umbrella man ", " Drummer ", "Stick man" and "Flower bearer" are performed in sequence, with "Umbrella man" leading the changes, "Drummer" being the main body of the performance, and "Stick man" and "Flower bearer" complementing it.

4. The martial arts style of "loyalty and righteousness"

Chaoshan region because of its remote location, historically known as a barbaric land, the local people are tough, In addition, a large number of displaced people from the Central Plains to escape the scourge of war moved here, as well as rampant piracy at sea, Coupled with the South Shaolin radiation area, making Chaoshan around the practice of martial arts into the wind. Folklore has it that Yingge Dance originally came from the practice of martial arts by local farmers. According to the recollection of the old artists of HanTang Yingge Dance in Puning, His father said that HanTang Yingge Dance was the result of a local farmer who went to South Shaolin to learn martial arts in order to resist oppression, then returned to his village and changed his kung fu into short stick routines and taught them to the villagers, forming Han Tang Yingge Dance. I field trip, each Yingge team in charge of the past players need to practice martial arts training, with martial arts base, the frame to look good. There are a large number of movements based on martial arts horse stance in all local Yingge Dance routines, which should be the remnants of the past martial arts.

The people of Chaoshan practice martial arts and not to be brave and fierce, they are more respectful of the heroic behavior of chivalry, as well as the traditional culture of "loyalty and righteousness" concept. On the one hand, the people of Chaoshan regarded Zhang Patrol and Xu Yuan, who defended Suiyang during the An Shi Rebellion in the Tang Dynasty, as the embodiment of "loyalty and righteousness" and worshipped them as double loyalty saint kings. On the other hand, it finds resonance with the chivalry of the good men of the Liang Shan Mountain in the Water Margin story.

During the Ming and Qing dynasties, the prosperous development of opera made the folk dances incorporate more opera elements. According to the 1966 *Report on the Survey of Ethnic Folk Art in Puning*: "More than three hundred years ago, Waijiang opera (a genre of Chinese opera) used to perform the story of the heroes of Liang Shanbo who attacked the Daimyo province in disguise and rescued Lu Junyi during the Song Dynasty, in which there was singing and dancing, and the performance was so moving that it was loved by local peasants who learned to play it, gradually eliminating the song part and retaining its important part - the dancing stick. -dancing sticks." This is the origin of the Yingge Dance, but it is also a way to understand the concept of "loyalty" in the Yingge Dance.

Because of the martial arts culture, Yingge Dance incorporates a lot of martial arts elements, and because of the traditional "loyalty and righteousness" concept respected by

Chaoshan people, Yingge Dance presents the story of Water Margin's attack on the Daimyo Province as the performance content.

Conclusion

In summary, Yingge Dance and Guzi Yangge can be seen as being under the influence of traditional Chinese culture, The different developmental flows of Han folk dance styles in different geographical regions and cultural circles. In terms of historical development over time, After the evolution of court team dance and folk "hundred plays" and dance teams in the Song Dynasty, they gradually formed and began to develop in the Ming Dynasty and took shape and flourished in the Qing Dynasty. In terms of dance form, the two are folk dance styles with very different movement routines, stylistic features and performance contents, formed under the role of different regions and local cultures. Although there are some similarities between the two, their similarities are not enough to prove that the Yingge Dance was created and developed under the influence of Guzi Yangge. Therefore, this article argues that the claim that Yingge Dance comes from Guzi Yangge is not reasonable.

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