

The Performance of the Mapi Dance in China

Su Na, Panya Roongruang,
Pattararin Sirirat, Nitaya Aroonwong and Saisunee Hawang
Bangkokthonburi University, Thailand
Corresponding Author, E-mail: panya.roo@bkkthon.ac.th

Abstract

The Mapi dance in Xinxiang, Henan Province began in the late Ming Dynasty and had a significant influence in the jurisdiction of Weihui and Huaiqing prefectures during the Ming and Qing dynasties. It was mainly spread in the areas of Ji County, Huojia, and Wuzhi. In the old days, during leisure time or major festivals, only a small space was needed in the village, and a person wielded a the Mapi whip and led a dozen people to perform. In the middle of the Qing Dynasty, the Mapi dance gradually became a part of the daily life of the people in the Huojia area of Xinxiang. In the late Qing Dynasty, it reached its peak. During the Daoguang period of the Qing Dynasty, the eleventh-generation inheritor, Du Shubing, recruited nearly a hundred apprentices. However, after entering the 21st century, with the growth of local economic strength and the continuous updates of science and technology, foreign cultures continue to pour into the Huojia area, making its cultural environment diverse and integrated from the previous single and closed. This article presented the performance of the Mapi dance in China.

Keywords: Performance; Mapi Dance; China

Introduction

According to Du Guoxiang, the 22nd generation inheritor of the Mapi dance, the Mapi dance originated from the late Ming and early Qing dynasties. In the ninth to thirteenth years of the Chongzhen reign of Emperor Sizong of the Ming Dynasty (1636-1640), there was a severe drought in northern Henan Province for five consecutive years, with locusts blocking the sun and crops failing to harvest. In addition, the war and war caused the people to suffer from hunger and death, and there were widespread lamentations and epidemics. the lack of water conservancy construction, frequent river disasters, frequent droughts, infrequent harvests and droughts, daily livelihood barriers, poor people not seeking daily necessities, and wealthy people also having huge amounts of capital, can be seen from historical records that the living environment at that time was harsh. People survive in such harsh environments, eating grass roots, scraping tree bark, and even cannibalism among fathers, sons, brothers, and spouses. the corpses are scattered across the fields, and the houses and villages are deserted. Although there are no pedestrians on the road, the villages from east to west dare not travel, and hungry people from all over the country have risen up in rebellion. the Du family left their homes and fled in all directions. Due to the fact that the Du family members are proficient in martial arts and are skilled in boxing and footwork, some martial arts practitioners may have evil thoughts in their hearts during times of no support, so they rely on martial arts to survive and become "ring the Mapis". This group of people, who have been reduced to "Xiangma", are looting and harming the people in the northern Henan and Hebei regions. the Du family, who once eradicated

violence and pacified the people, became the "ring the Mapis" that plundered the good people, causing the remaining Du family members to feel insulted by the Du family tradition, violating the ancestral teachings of the Du family's ancestors on "Da Hong Quan". After several discussions, the elders of the Du family decided to build a Wudao Temple and Niuwang Temple to the west of the village. the meaning of 'Wudao Temple' is to pray for favorable weather and abundant grain in the village; the "Niuwang Temple" takes the folk saying "the ox falls from the the Mapi", which means that the ox conquers the earth and rings the the Mapi. It intimidates the people who have become the "ring the Mapi", hoping that they can wash their hands with gold and turn back to the right. At the same time, it serves as a warning to future generations, taking a warning and engaging in charitable deeds to benefit the village (Li, 2019).

In the 14th year of the Chongzhen reign of the Ming Dynasty (1641 AD), after the completion of the Wudao Temple, the Du family members held a ceremony to open the temple on a auspicious day. At the ceremony, the Jade Emperor sacrificed his the Mapi to the heavens to show that he had subdued the the Mapi and returned to heaven, following the will of the people, and no longer leaving it to harm the world. At the same time, the Du family members of Guantan based their martial arts moves on the family tradition of "Da Hong Quan" and cut the Mapi into strands to create a long whip, named "Golden Dragon the Mapi Whip". They used props such as the Green Dragon Yan Moon Blade or Golden Dragon the Mapi Whip, and combined the form and movements of "the Mapi" stepping on fire performance in religious rain praying ceremonies to create the Shoujia Guantan Du family the Mapi dance. Using the performance form of the Mapi dance, one is to support the celebration of the completion of the temple; the second one expresses the public opinion at that time, that is, to dispel the charm of drought, pray for blessings and rain, and to bring peace to the countryside; the three principles shake evil and ward off evil, promote righteousness, and educate future generations.the Mapi dance, as a unique traditional dance art of the Han ethnic group, took root and took shape during this period.

"Mapi" originates from "Ma Pi" and refers to people who "communicated with gods" and were able to exorcise evil spirits in ancient religious activities. It is a profession of "wizards" spread in folk culture. During the reign of Emperor Qianlong of the Qing Dynasty, Li Dou wrote the "Record of Yangzhou Boats", In the fifth article of Volume 16, it is recorded that "in the local customs, the sixth day of the second month and the nineteenth day of the ninth month are the Christmas of Guanyin. At the end of the season, the pole flag, umbrella cover, flag building, and lantern fire of Nuo are at their peak. Nuo is called incense in ordinary times. Joining the guild is called Ma Pi. When the the Mapi Pi arrives, the gongs resound in the sky." Killing chickens and shedding blood is called Jiansheng. When dancing in the palace, ghosts and ghosts stand apart, it is impossible to have any form. "Here, the "the Mapi" is called" Nuo ", which is usually referred to as" Xiang Huo ", Refers to the deacon who welcomes the deity statue out of the temple during the Guanyin Temple Fair. During the reign of Emperor Daoguang and Emperor Jiaqing of the Qing Dynasty, the Mongolian people in the Han Dynasty also recorded the religious activity "Guanyin Hui" in the 16th chapter of "Fengyue Meng", which included the appearance of "Ma Pi", the article provides a detailed description of its actions and behaviors the two of them were bare feet, tied with silver red Xing'er cloth and green Xing'er cloth pants, which were two feet long. the iron cone pierced through their arms and wrists, and each held an iron whip, jumping around the hot incense pile in the courtyard of the main hall. the other person placed the bamboo iron whip in the incense pile and burned it red. His right hand wiped the end of the red iron whip with a piece of yuan flower, but when

he saw a wisp of green smoke, his skin and flesh were not damaged. the other person jumped a pair of bare feet into the incense pile Inside, he jumped out of the pile again, and the epithelial flesh of his feet was not damaged the following section of the article further explains its responsibilities, claiming to be a "handsome master" who is a person who communicates yin and yang and punishes yin and yang. Both of these books come from the Qing Dynasty, which was later than the formation period of the Mapi dance. However, to this day, only these two books have been recorded in ancient literature regarding "Ma Pi". Where does the "(the Mapi)" art mentioned in the inheritance population of Du's the Mapi dance in the rain praying ritual come from (Bo, 2018).

The author reviewed the literature and found that the "Ma Pi" also appeared in the "Zero Sacrifice" activity of praying for rain in Pingding, Shanxi, and played a very important and even central role in the activity. What Dou Kai and Zhao Bingsheng saw in their childhood, Suddenly, a strong man emerged from under the incense table, disheveled and disheveled, with his chest exposed, his mouth foaming, his eyes wide open, his right hand holding a three ring knife weighing over thirty pounds, and his left hand dragging a large hemp rope with a mouth thickness of more than twenty zhang long. His face was filled with murderous energy, which was shocking. As soon as he appeared, both inside and outside the hall, there was a commotion, and the people kneeling in incense ran out of the temple door and told them, 'Suppress the the Mapi! Suppress the the Mapi! Suppress the the Mapi!' the residents of Seventh Street heard the good news Suddenly, gongs and drums were played, gathering in front of the Yuhua Terrace, competing to see the glory of the the Mapi world the duty of "Ma Pi" here is similar to that of ancient witches and Fang Xiang in the Qin and Han dynasties, and he is the central figure who communicates with the gods when praying for rain. the meaning of 'suppressing' is to be entrusted to God, to convey God's will, and to carry out God's mission. " Pi 'and' Pi 'have the same rhyme and sound, and the appearance of the Mapi during praying for rain is the same as the scene of Ma Pi's appearance recorded in the "Record of Yangzhou Painted Boats", the leading dance center "Prince" in Du's the Mapi dance is also holding a large knife or whip, and the most mysterious dance form in the Mapi dance is the performer walking on a hot steel plate, which is similar to the movements recorded in "Wind and Moon Dream". Although there was no record of "Mapi" before the Ming Dynasty, it can still be inferred that "Ma Pi" was a figure shaped like a "witch wish" in ancient religious activities, while the Du family's the Mapi dance was directly related to ancient religious worship and rain seeking activities, but there were significant differences (Yu & Zhang, 2014).

Folk Culture in China

For the study of folk culture, China has gone through a complex process. Currently, there is no systematic theory of the dissemination of folk culture in China, and domestic scholars mainly use modern communication research methods for research. the first researcher with outstanding achievements in the field of folk communication is Professor Zhong Fulan from East China Normal University. His publication of "Folk Communication Studies" is the pioneering work of folk communication studies, providing a systematic construction for the research of folk communication studies and theoretical explanations for the dissemination of folk culture. the specific content includes research on folk culture and communication from a cultural perspective, research objects of folk communication studies, folk communication and symbol theory Elaborate on the spatiotemporal characteristics of folk culture and nonverbal

communication, as well as the specific concepts of folk culture communication, It is believed that "the dissemination of folk customs is a phenomenon of the transmission, diffusion, transfer, and inheritance of various cultural elements unique to humanity, and it is the flow, sharing, interaction, and reorganization of various cultural resources and information in time and space. It is the process of symbolization and socialization of human survival, the process of encoding and interpreting by disseminators, and the creative spiritual activity of cultural communication between subjects. Professor Zhong Fulan's "Folklore Communication Studies" and "General Theory of Chinese Folklore - Folklore Communication Theory" have opened a new door to folklore research, integrating folklore and communication studies, and providing theoretical support for this research paper.

The theory of symbols has important constructive significance for the dissemination of folk culture. Professor Wu Bing'an (2021), a renowned folklorist, has gained the most basic understanding of the content and research ideas of "Principles of Folklore". In the book "Principles of Folklore", Professor Wu Bing'an proposed the "theory of folk symbols". He believes that "any kind or phenomenon of folk customs is composed of corresponding expressive forms by people. These expressive forms are the symbolic symbols of various folk elements." His viewpoint reminds me that the Mapi dance should be regarded as a folk symbol and studied using folk symbol theory and symbolic communication theory. Afterwards, Professor Wu Bing'an specially published a paper titled "Entering the Symbolic World of Folk Customs - A Study of Folk Symbols". He pointed out that in the promotion and inheritance of folk culture, any folk thing itself is composed of two forms. One form is the folk thing itself, and the Mapi dance is presented to the audience through dance movements, which is its own form; Another type is the cultural significance conveyed by folk customs. After more than 300 years of history, the Mapi dance contains rich cultural and historical memories, and it also has regional cultural symbols. These are the cultural dissemination content of the Mapi dance and also the key content of studying folk customs. In addition, relevant papers on folk semiotics include Bai Limei's semiotics Interpretation of Folk Custom published on Guangming Daily, which examines and reveals the connotation of folk culture from the perspective of semiotics, and endows folk communication with the realization and concretization of symbolic activities (Jia, 2018).

In 1997, Sun Xupei organized 28 experts and scholars from both sides of the Taiwan Strait to write the book "On Chinese Communication", proposing the idea of "localization of communication studies in China", marking the beginning of localization of communication studies. the book closely combines communication studies with Chinese culture, detailing the impact of communication and exchange between China and foreign countries on the development of Chinese culture, covering various aspects of ancient Chinese cultural dissemination. Due to the co authorship of the book, the format is not compact enough, and some arguments still need to be improved, but the significance is significant. It is the first time that the term "Huaxia Communication" has been used in the title of the book. This laid the theoretical foundation for the emergence of folk communication studies, and also provided a framework and research method for the author to study the dissemination of the Mapi dance culture. the second part of the book, "Communication and Media," focuses on introducing the media and environment of communication, and the author uses this as a theoretical analysis of the communication environment and characteristics of the Mapi dance. the theory of "cultural adaptation" proposed in the book refers to the adaptation and absorption of heterogeneous cultures by adjusting one's own cultural structure patterns during the dissemination and

exchange of different social groups' cultures. This provides theoretical support and direction for the innovative communication strategies of the Mapi dance.

Other works that mention the theory of folk communication include Lin Jifu and Wang Dan's "Explanatory Folklore" (Huazhong Normal University Press, 2006 edition). the fourth chapter of the book "the Origin and Dissemination of Folk Customs" and the second section provide a detailed explanation of the four modes of folk communication in China, namely oral communication, behavioral communication, intentional communication, and written communication, And it is pointed out that the combination of spoken language and behavior is a strong and effective way of spreading folk customs in Chinese society. the author summarizes the types of folk customs in the process of dissemination, which are borrowing, overflow, conservation, substitution, fusion, and extinction. the book integrates and sorts out the dissemination forms of folk culture from the perspective of the dissemination process, which has theoretical reference significance for the author's research on the dissemination and evolution of the Mapi dance.

Tuo Jiguang and Liu Haigui, in their paper "A Brief Discussion on the Elements of Folk Communication" published in the Journal of Journalism University, viewed the entire process of folk formation as a complete communication process, attempting to construct a framework for folk communication. This paper analyzes the source of information, procedural processing, audience recognition, and information variation in the dissemination of folk customs, and points out that folk customs dissemination is different from general information dissemination. the proposal of these theoretical significance enables the author to place the dissemination of the Mapi dance culture in a large folk cultural context, avoiding analyzing it separately and studying the complete dissemination process of the Mapi dance. Cai Qi and Chang Yanrong (2021) published their paper "Culture and Communication -- On the Theory and Methods of Ethnic Communication Studies" in the Journal of News and Communication Research, focusing on the related theories of culture and communication, and made a detailed introduction to the research methods and theories of foreign cultural communication studies. Among them, they mentioned the communication research framework theory of ethnography, which provides new research methods for domestic cultural communication studies, It also provides new research content for the field research of folk culture transmission (Qi, 2011).

The theory of cultural communication abroad first appeared at the end of the 19th century. the person who really opened the prelude to the theory of communication was German human geographer Razel (1887). In his works such as "Human Geography" and "Land and Life", he attempted to plot the distribution of cultural elements on a map from the perspective of geographical conditions, believing that cultural elements were spread along with ethnic migration, and that the differences between ethnic cultures caused by natural conditions would gradually weaken or even disappear as the connections between ethnic groups strengthened. Lazier also believes that material culture is a proof of historical connections between different ethnic groups, which is very important. Material culture can only be spread as a mode of thought sprouting through people, along with people, in people, especially within people, that is, in people's hearts. "Lazier's empirical research in cultural communication challenges the theory of prior evolution. Taylor was also one of the early scholars to study cultural modernity from the perspective of "communication". In his book 'Primitive Culture', he used 'dissemination' to refer to phenomena such as cultural migration and hunting, while also paying attention to the issue of attachment in cultural phenomena. He published a series of papers on

cultural dissemination, but it did not attract people's attention at that time. Because he lived in a time when the evolutionary theory of cultural anthropology was prevalent. Lazier and Taylor linked culture and communication, although they did not establish a certain theoretical system, they opened up new research directions for cultural communication and laid the foundation for further theoretical development of cultural communication in later generations.

It is worth mentioning that in the 1960s, German scholar Hammers put forward the research theory of ethnography communication in the journal *American Anthropologist*, which provided a research method for folklore communication, namely SPEAKING framework. the framework summarizes eight aspects that should be paid attention to when conducting research on ethnic communication: background, characters, purpose, sequence of actions, tone, tools, norms, and types. After ethnography communication science was put forward by Hammers, it has been further expanded and developed through a series of studies by American communication scholar Philipson. Philipson believes that culture is not only a process of history, but also a process of dissemination. the past norms have undergone changes through generations and have been replaced by new norms generated by daily communication processes. He established that the ethnography method in communication research is to study communication through a cultural approach, and this cultural approach is different from the research method of communication of cultural researchers. After ethnography communication research method was introduced into China, it was used for reference by folk communication research method. Its framework theory guided the field research of folk customs.

The Performance of the Mapi Dance

The Mapi dance, which combines martial arts and dance, is a type of artistic expression formed by the organic combination of folk dance and martial arts, reflecting highly representative regional characteristics and religious ideas. the performance of the Mapi dance involves one person pretending to be a prince, who must possess martial arts skills and wield a large whip of about 17 kilograms of yam, pointing to and hitting wherever they go. There are eight or sixteen people around who pretend to be the Mapis and circle around. the props used include a yam whip (over 7 meters in length, with approximately 3 meters of palm rope inside and a yam wrapped around the outside, weighing over 17 kilograms), a spring and autumn broadsword, a wooden frame, and a bar. Decorate the frame with copper bells to sound with dance steps, replacing music accompaniment (Jia, 2018).

Du Guoxiang is the 22nd generation inheritor of the Mapi dance. According to his introduction, the whip during the dance process is made of leather.the Mapi dance is an organic combination of martial arts and dance, usually performed during celestial ceremonies. At the same time, it can also create beautiful shapes such as "Qilin stepping on the snow" and "Eagle hitting the sky". the person who dances the whip can also represent princes, nobles, or the Mapi hooves to convey their will, and the actor who plays the the Mapi is called "Xiangma". On their back, portraits of Zhang Fei, Guan Yu, or Zhuge Liang are depicted, and bells are used to embellish them, representing the "Xiangma" prodigal son turning back, inspiring them to become heroes. In the actual performance process, when the person wielding the whip vigorously wields the yam whip, they are conducting the command, while the "ring the Mapi" changes the formation, changes its own pace, and makes corresponding gestures according to its command.

In the Mapi dance performance, there is also a unique skill, which is "walking the steel plate", which is also the most mysterious performance method in the dance, usually only people within the family can watch. On top of the scorching steel plate, the performer waved a whip and walked barefoot, with a persistent expression of resilience on his face, as if the scorching steel plate would not affect him, as if walking flat on the ground. As the performer said, during the performance process, it is mainly supported by inner faith and endurance, just like in the past, the Du family was strong, brave, and fearless of power, using the method of killing the Mapis and offering sacrifices to heaven to pacify the spirit of the the Mapi and defend their own homeland. Chen Huawen once said: "For human beings, the countryside has always been an important Lebensraum, mainly an important area for the transition from family to society, and also an organic combination of family customs and social inheritance customs, so most of the time it can not only reflect the characteristics of family customs, but also reflect the basic characteristics of village customs" ①. Therefore, as a folk dance with strong appeal, the Mapi dance not only includes the beautiful wishes of every small family to offer sacrifices to the heavens and rain, but also includes the grand aspirations of the ethnic group, namely, to live and work in peace and prosperity, and to harvest abundant crops. It mainly presents a beautiful vision through dance, and also warns the ethnic people to be united, friendly, and protect their country.

Because the Mapi dance originated from the folk, it has no special requirements for performance venues and is usually performed on stage or on the streets, mainly organized by the public spontaneously; Its performance has diverse forms and exciting content. Under the command of the "Prince", the "Ringing the Mapi" constantly changes, resulting in the formation scheduling and basic movements of the Mapi dance. With the help of religious rituals and performances, it forms a unique artistic form and style characteristics. There were no particularly difficult movements throughout the entire performance, but it required the players of "Wang Ye" and "Xiang Ma" to cooperate with each other. There were differences in the specific roles, performance styles, and specific actions of all performers. the legends related to the Mapi dance are thrilling and mysterious, making people imaginative. the performance is magnificent, captivating, and memorable. the author summarized the specific performance content of the local live performance through observation as follows:the original ecological the Mapi dance has solemn ritual steps during performance. After three parts of rituals: inviting a whip, offering a drink to the heavens, and paying respects to the gods, the Mapi dance is finally performed. the formation for the appearance of the the Mapi whip is one person waving a spring and autumn sword in front, and then two people cross and lead out a the Mapi whip, which needs to be supported by another person at the back, symbolizing "nailing a the Mapi to offer sacrifices to heaven". Following one person holds the the Mapi whip in a "U-shaped" shape with both hands, and at the end of the team is the performer who will stand on his back and sound the the Mapi. After the entire team walked for 3 laps, two the Mapi whips were called out in sequence. the following is the ceremony of drinking and offering sacrifices to the heavens. Led by one person, all of them kneel down and raise their wine to offer sacrifices to the heavens, chanting "the heavens are above, the Yellow River has a spirit, the Du family is peaceful, the gods are fully displayed, the weather is favorable, and the country is safe", to bless the safety of the national clan. Finally, there is a group of "general worship" ceremonies, with different character images posted on each general rack. Every time the whip is swung, a general worship process is carried out, with wine as a tribute to the gods. the first worship is

Liu Bei, the second worship is Kong Ming, and then Guan Yu, Zhang Fei, Zhao Yun, Huang Zhong, and others. Showcasing this strong sense of sacrificial ceremony through a combination of giant whip martial arts and the Mapi riding skills. After the complete worship process, the performance of the Mapi dance part began. On a clearing, a middle-aged man was wielding a giant whip about 6 meters in length, constantly waving it. There were also 8 young men and women, dressed in red and green jackets, with a red lacquer wooden frame on their shoulders adorned with a large red flower and two rows of copper bells. They surrounded the dancers, running circles and standing on either side, forming various formations.

The formation is mainly composed of circles, vertical columns, and triangles. In addition to the mutual changes of the three basic formations, there are also changes in each formation. For example, on the basis of circles, they are sometimes divided into inner and outer circles, and sometimes merged into one circle; There are also changes in running and stopping clockwise and counterclockwise on a circle. If the formation changes on two vertical columns, there are two columns that cross horizontally to form one column, two columns that cross horizontally to return to two columns, some that cross diagonally to form two columns, and some that wrap around each other in a zigzag pattern. Two vertical columns turn into two horizontal rows, one vertical column wraps around flowers, the first person circles around the second person, and then runs away to become a circle (Li, 2019).

Generally speaking, the classification of dance categories is mainly based on basic movements, and each category of dance has its own representative movements. the Mapi dance is a type of dance with a religious ritual nature, and the ritual calling function of dance is also an extension of its history. This type of feature prompts the basic movements of the Mapi dance to revolve around its theme and have significant characteristics. In actual performances, performers must lift the frame with their hands, and the frame has a certain weight. the performer needs to quickly move and transform the formation during the process of holding the frame, so from the perspective of movement, it is often relatively simple, and the foot movements are mainly jogging, with the upper body following. In addition to the single double handed support movement, there are also single-handed support movements, such as waving or holding hands to change the formation, and holding hands to form a circle, and holding hands to change the inner and outer circles on the circular formation. the steps of the Mapi dance are not as graceful and lively as our common dance steps. It only has simple running tracks and standing steps, but these movements precisely cater to the theme of this religious dance.

There are three main points to summarize the performance form of the original the Mapi dance: Mainly due to changes in formation. During the performance of the original ecological the Mapi dance, there are many changes in the formation. In addition to large-scale collective positional changes, the eight-character circle around flowers and concentric circles are also adopted. Under the guidance of music accompaniment, the steps are neat and uniform, and the entry and exit are orderly. Although it is now a time far away from various worship ceremonies, during the process of watching the Mapi dance, one is often shocked by its neat and constantly changing formation, and the crisp and melodious sound of bells. It is naturally introduced to the Du people's "killing the Mapis and offering sacrifices to heaven", and the scene of the Mapi's revered ceremony is echoed, solemn and mysterious. The action is simple and operable. the performance of the original ecological the Mapi dance was due to a strained body and back, with almost no movement in the upper limbs. All movements were focused on the running field at the feet, using running steps to change the formation. The Mapi Dance has a performance

style of sacrificial rituals. Throughout the entire performance process, the person who is about to stand on their back does not have to stay still in place. Although there are movements in place, they also need to be accompanied by trembling feet to ensure that the copper bell on the stand continues to ring, and the ceremony continues. On the basis of running, filling in footwork and gestures, simple hand waving and pulling movements, foot running steps, and standing trembling steps are easy to master. Simple gesture steps can also be used by viewers to dance together at any time, making it highly enjoyable and easy to learn when performing. Barefoot performance. In old performances, performers were all barefoot. As mentioned earlier, "(the Mapi)" originally referred to people in ancient religions who used to communicate with gods and exorcism, while the skill of "walking steel plates" to communicate with gods and step on fire was demonstrated barefoot to demonstrate the superb skills of these people. With the changes in the venues of the Mapi dance performances, the basic skills of being able to connect with the gods and step on fire have been rarely demonstrated during the Mapi dance performances. Nowadays, the Mapi dance performances still retain the tradition of the prince playing barefoot, because the "prince" is the possession of gods and the person who communicates the will of the gods. It is said that this is a rule that has been passed down since the Ming Dynasty. As the saying goes, "those who connect with the sky have no shoes", while those who dress up as the Mapis no longer play barefoot and instead wear shoes for performances\.

Conclusion

The Mapi dance not only requires skilled skills, but also requires high physical strength. During the performance, the author also found that all actors wore smiles and showed no signs of fatigue. It is not difficult to find that the actors are very enthusiastic about the Mapi dance, a folk dance. the reason why the Mapi dance is popular and loved by the masses is that it has a certain storyline, and both the movements and formations can help the general public understand the content that the dance needs to be explained. It has the characteristics of being simple, easy to understand, and unique; And during the performance, the grandeur and unique props can easily resonate with each other, possessing relatively high ornamental and artistic value, indicating the idea of advocating kindness and righteousness, supporting righteousness and dispelling evil, unity and harmony, and sharing peace.

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