

Puzhouhuasan Dance in China

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Abstract

Puzhouhuasan has profound historical details, artistic value, and unique symbolic features in the form of performance and prop design. Nevertheless, its current state requires immediate protection and development. It goes without saying that Puzhouhuasan tune's well-known artistic value and significant social and cultural role are the reasons it can be passed down from generation to generation. The town of Puzhou, in the southwest of Shanxi province, China, is the birthplace of the Puzhou Huasan Dance, a traditional Chinese dance. Due to its control over a vital route connecting Shanxi to the Wei River valley, Puzhou has historical significance. The dance is a part of the extensive history of Chinese dance, which spans more than 4,000 years and includes dances from several dynasties, including the Tang and Han, as well as the "Gong Mo" Dance and the scarf dance. A cultural expression with deep roots in Chinese history and tradition, the Puzhouhuasan Dance reflects the variety and evolution of Chinese dance forms over the ages.

Keywords: Puzhouhuasan; Dance; China

Introduction

Chinese folk dance, a cultural symbol of the nation, can be enhanced through cultural output and assessment. By integrating traditional sense of belonging and confidence in Wuhan, college students can showcase their brilliance and participate in the popularization of national dance. Education is crucial for cultural education, and while the curriculum for Chinese folk dance may not be as comprehensive as other scientific courses, it can be integrated into primary and secondary school curriculums. Regionality and ethnic dances contribute to the rich and diverse Chinese tradition, highlighting the importance of cultural education in promoting cultural diversity (Li et al., 2023). The study proposes a reform strategy for university folk dance education using information fusion technology. The model uses multi-factor theory, construction theory, and distillation theory to design and reform the art practice model of folkdance education. The research aims to improve the comprehensive level of folk dance by incorporating kinesthetic and tactile sensations, enhancing humanistic literacy, and improving cross-cultural understanding. The model also incorporates humanities, art appreciation, and art practice, breaking the single way of teaching folk dance. Experimental verification showed significant progress in kicking and swinging power, leg strength, and technical skills (Zhou, 2023).

Chinese martial dance and dance are significant cultural expressions, with many students enrolling in dance classes. Computer vision applications are being developed for dance imagery, and deep learning algorithms are being used to analyze the aesthetics of fusion images. Martial dance has roots in early civilization, with its roots in group offensive and defensive exercises. The fusion of martial arts and dance has been performed in various locations and times, with the 1929 Hangzhou National Arts Tournament being a significant event (Wei & Huang, 2022). Puju, a Chinese theater tradition, originated in Puzhou, southwestern Shanxi, and became popular during the late Ming and early Qing dynasties. It is held at temple fairs, where villagers celebrate the birthday of gods. The Literature, Arts, and Performance Team in Yangxie collaborated with the Xiangfen County Experimental Puju Troupe to perform at the temple fairs, collecting 94,700 RMB (You, 2015).

Puzhouhuasan Dance

Puzhou is a major city in China, known for its rich regional dance culture and abundant resources. Over 200 types of Shanxi folk dance exist, including flower drum, yangko, and stilts. The umbrella yangko, particularly the Qinyuan yangko, is a unique intangible cultural heritage that combines song, dance, and music, making it a popular form of dance. The people of southern Shanxi can appreciate their own dances and express their joys, sorrows, anger, and happiness in their own dance language. Additionally, performers can continue to innovate, adapt more perfect and dynamic dances based on the original dances, and choreograph and record them, which are passed down from generation to generation. This innovation is a major feature of folk dance, as it can be more innovative on the basis of inheritance. To explore the sustainable development of Puzhou Umbrella Yangge, the author conducted field folk collection activities, interviewed intangible cultural heritage inheritors, and mastered first-hand information about the city. They also explored the inheritance path of Puzhou Umbrella Yangge through overall analysis. Intangible cultural heritage is a concept with various interpretations in domestic and foreign academic circles, but some are considered authoritative.

In China, the interpretation of "intangible cultural heritage" in the "Convention for the Safeguarding of the Intangible Cultural Heritage" and other "texts" of UNESCO is considered authoritative. Although there are differences in the interpretation of "intangible cultural heritage" in the "Convention" and the "Intangible Cultural Heritage Law," they are generally similar in general. In summary, Puzhou is a significant city in China, known for its rich regional dance culture and abundant resources. Folk dance, particularly Puzhou umbrella yangko, is a significant aspect of this cultural heritage and continues to evolve and be appreciated by its people. Puzhou Umbrella Yangko is a traditional folk dance that originated from the "showing treasures" of the ancestors in the Puzhou area. The dance, which features flower umbrellas as the main props, is part of the Chinese Yangko and has a fundamental feature of "twisting." The dancers use their movements of the waist, knees, hips, and deformation of arms and shoulders to achieve a flexible and changeable free twist centered on the waist, showing the rough and unrestrained personality of the Shanxi people.

The main performance form involves holding the umbrella without losing balance, the waist without losing flicker, the dance without losing softness, and the expression without losing elegance. The changes in the formation in the dance are mostly dispatched by the changes in lines and circles, giving people a beautiful visual feeling. Creation refers to the artistic expression activities carried out through specific artistic methods or through the investigation, research, classification, selection, processing, and refinement of real life. Puzhou Umbrella Yangge has unique symbolic characteristics in terms of performance form and prop design, with profound historical heritage and artistic value. However, its current situation is not optimistic due to the rapid development of material life and the increasing attraction of emerging things. In order to protect and develop this Shanxi folk dance, in-depth research on Puzhou Umbrella Yangko is imperative. It reflects the roots of Chinese culture, including farming culture, nomadic culture, frontier culture, religious culture, Shanxi merchant culture, and revolutionary culture. Therefore, Puzhou Umbrella Yangko is taken as the research object to enrich theoretical research and provide a theoretical basis.

Puzhou umbrella yangge is a traditional Chinese dance form that originated in southern Shanxi and has evolved over time. The dance, which is based on the traditional Han folk dances, has evolved from a simple "walking meeting" to a performance form that can be performed on stage to cater to the aesthetic concepts of the general public. The basic posture of the dance is that the body stands naturally and the upper body is slightly raised, reflecting the aesthetic foundation of most Han folk dances. The basic movements of Puzhou umbrella yangge include wrist turning the umbrella flower, holding the umbrella and moving forward, holding the umbrella and opening and closing the umbrella and stepping back, bending the arm and turning the umbrella flower, three steps and one twist, swinging the umbrella, jumping and kicking, hip-lifting stride, shaking shoulders and stamping feet to turn in all directions, holding the umbrella and opening and closing, funny, rotating the umbrella on the back, spiral up and down horizontal rotation, etc.

The main actions of Puzhou umbrella yangge include wrist turning the umbrella flower, holding the umbrella and moving forward, holding the umbrella and opening and closing the umbrella and stepping back, bending the arm and turning the umbrella flower, three steps and one twist, swinging the umbrella, jumping and kicking, hip-lifting stride, shaking shoulders and stamping feet to turn in all directions, holding the umbrella and opening and closing, funny, rotating the umbrella on the back, spiral up and down horizontal rotation, etc. Puzhou umbrella yangge is characterized by its ability to combine ancient culture and primitive dance relics with the integration of ethnic groups. It combines song, dance, and music, making it a popular form of folk dance. As long as a participant in folk dance, they are a performer, and there are no strict restrictions. Performers improvise in dancing and learn from each other, making folk dance widely spread. From ancient times to the present, the most common form of folk dance is song and dance performance, and most of today's folk dances are inherited from ancient folk dances. People in southern Shanxi can appreciate their own dances and express their joys, sorrows, anger, and happiness in their own dance language.

Additionally, performers can continue to innovate, adapting more perfect and dynamic dances based on the original dances and arranging and recording them, which have been passed down from generation to generation. In conclusion, Puzhou umbrella yangge is a unique and captivating cultural expression that showcases the beauty and versatility of traditional Chinese dance forms. Puzhou Umbrella Yangko is a traditional folk dance performed by one dancer,

typically with a minimum of ten to a hundred people. The "umbrella head" leads the team, holding a three-layer umbrella about three meters high. Other dancers play various roles and hold umbrellas of different sizes to distinguish their identities and roles. With the progress of society and development, Puzhou Umbrella Yangko has become a popular entertainment activity for celebrating harvest years or national happy events. The arrangement of the yangko formation emphasizes uniformity and emphasizes the use of circles as the movement trajectory. In Puzhou Umbrella Yangge, various "circle" formations are used, such as "small flowers", "double rings", and "eight-character chain". Dancers form a circle on the stage and open flower umbrellas layer by layer, creating a smooth effect. There is no specific formation that must be used, and stage scheduling is carried out according to the director.

Puzhou umbrella yangge: The number of people and formations in the pattern have rules to follow, with simple large formations often used in group movements and flowing water or interludes. Choreographing dances involves coordinating the rising and opening and falling and closing of props, highlighting the characteristics of Puzhou Umbrella Yangko and giving the audience visual beauty. Directors also use formations such as "one dragon" and "two dragons spitting beads" to conduct stage scheduling. Puzhou Umbrella Yangko is a traditional Chinese dance that has evolved over time, with the use of props and actors playing a significant role in its artistic connotation. The flower umbrella, an indispensable tool for Puzhou Umbrella Yangge, showcases the folk customs, spiritual civilization, and aesthetic concepts of southern Shanxi people. The traditional "Liangbao" involves using a bamboo pole as an umbrella handle, holding it with both hands and squatting in a horse stance. If no gold and silver utensils are available, small celadon tableware can be used, and flowers, birds, fish, and insects are glued on it, known as the "Celadon Umbrella." The original restored flower umbrella support pole was made of paulownia wood, which was light and convenient. Bamboo strips were tied to it, but they fell down when hung, making it unappealing. Later, a 20-cm diameter disc was added, with 22 holes punched around it and a hollow hole in the middle to put the paulownia pole in. The decorations on the bamboo strips were made of original copper plates, hemp rope dyed red or green, divided into two halves, wrapped, tied tightly, and then three are strung together and tied to the bamboo strips. The tail end of the bamboo strips falls downward under gravity, creating the "Puzhou Flower Umbrella." The double-layer umbrella could not be raised, opened, or lowered, and the upper and lower layers were tied with ribbons during transport. However, the bamboo was too soft and swayed left and right, making it difficult for actors to dance. The "flowers" used for decoration pilled on the edges over time, affecting the appearance (Guo et al., 2013).

Before the improvement, the "flower umbrella" was about two meters high, huge in size, and complicated to make. Its main materials were bamboo poles and bamboo strips, plus a variety of decorations, and the weight could reach about ten kilograms. The range of movement was very limited, and it was more suitable for male performances. To make it easier for dancers, the "flower umbrella" has been transformed several times. It needs to be beautified and lightened, and the lightweight materials are used. This process retains the original ecological soul and achieves visual beauty, allowing the audience to feel the traditional folk art while appreciating it. Puzhou umbrella Yangge is a unique style of dance that incorporates the folk music of southern Shanxi, a region with a rich and colorful musical content. The dance embodies the organic matching of music and dance, with the singer often acting as a dancer. The music content in Puzhou umbrella Yangge is rich and colorful, highlighting the truth, goodness, beauty, falsehood, ugliness, evil, and humor. The audience often sees folk artists

moving by the scene and composing on the spot, adding charm to the performance with beautiful melodies, friendly language, and plain words. There are obvious differences in rhythm, tension, relaxation, leading, and harmony. Some use music accompaniment tape recorded on TV, while others use gong music and sheng pipe music, which are free accompaniment in traditional yangko movements. The original Puzhou umbrella Yangko performance had no music, but the accompaniment consisted of the typical gong and drum team in southern Shanxi. Over time, folk music such as gongs, erhu, nana, and flute were added to set off the atmosphere, breaking the constraints of past percussion instrument accompaniment. This enhanced the artistic connotation of Puzhou umbrella Yangko and enriched the traditional cultural and artistic activities of local people.

The musical melody of Puzhou umbrella Yangko is mostly based on the local characteristic "Pu Opera," which is adapted and developed on this basis. The lyrics mainly show the life scenes of the people in southern Shanxi who work from sunrise to sunset and rest from sunset, expressing people's love and praise for life. After the 19th National Congress of the Communist Party of China, Mr. Hu Man composed a song "Grateful to the Communist Party" (tentative) and wrote the lyrics himself. Since then, the accompaniment music of Puzhou umbrella Yangge has evolved from the initial drum beats to the melody and the complete song, gradually improving while keeping up with the development and changes of the times while retaining the unique characteristics of southern Shanxi style (Guo et al., 2013).

Yangko folk dance: Lu & Dongxing (2023) present the Yangko, a traditional Chinese folk dance, originated in various regions, including Changli City, which is known for its optimism, humor, tenderness, and cheerfulness. The Jingxing Lahua dance, a unique form of the dance, is influenced by the topographical conditions and architectural style of Jingxing, a mountainous county town in Hebei Province. The dance's distinctive poses and agile steps have gained widespread admiration. Cangzhou, a region in China with a temperate continental climate, has a diverse array of cultures, with the Cangzhou Laozi Dance being deeply ingrained in the culture. The Jingxing Lahua and Changli Yangko dances exhibit distinct styles due to their cultural influences and geographical environments.

Yangko represents agricultural culture and cultivates characters with unique personalities and forms. Changli District Yangko, primarily found in Changli County, Qinhuangdao City, is a representative of Hebei folk dance, with dance movements composed of four components: shoulders, wrists, hips, and knees. Jingxing Lahua, a popular performance in Jingxing County, Shijiazhuang City, incorporates the characteristics of Zhuangwang Lahua, Dongnan Zheng Lahua, Nangudi Lahua, and Nanpingwang Lahua. Both styles incorporate dance into martial arts and combine dance and martial arts. Over time, the costumes of Cangzhou Laozi have undergone transformations, incorporating the costumes of Wusheng, Wudan, and Huadan from the opera. Overall, Yangko and Cangzhou Laozi are significant cultural expressions that showcase the diversity and strength of Chinese culture.

Changli, a local Yangko in Hebei, is a culturally rich and lively performance that reflects the people's living environment. The performances can be categorized into street and field Yangko, with the "Iron Triangle" being the primary form of the "Chuzi" form. This form, influenced by the Yuan Dynasty, has evolved from a drama excerpt to a focus on character portrayal and narrative plots. The "Chuzi" form, a standout feature of Changli local Yangko, is characterized by its intense dramatic qualities. The dance drama form, developed from the Yuan Dynasty, is characterized by its dynamic nature. Jingxing Lahua, indigenous to the Taihang

Mountain region, is characterized by its robust and profound performance, incorporating rhythmic movements and visualisations. Yangko dances in Hebei are a fusion of social life and nature, incorporating elements such as living objects, animals, vegetation, and constellations. The dance formations often symbolize auspiciousness, safety, and gratification. The dance forms are derived from everyday objects, battle formation diagrams, and animal elements (Lu & Dongxing, 2023).

The three primary Yangko dances in Hebei employ performance forms such as "playing the field" and "crossing the street," or "large field" and "small field." The Yangko lead, a renowned folk artist, uses straightforward single-line, curved, and double-line structures to create a dynamic and motivating environment. The "small field" performance features fixed role combinations, singing, typical character images, and tiny performers. The field composition of Yangko also reflects the cycle of life and natural laws of motion in folk ceremonies, as well as traditional Chinese aesthetic concepts.

Therefore, Puzhou, a major city in China, is renowned for its rich regional dance culture, including over 200 types of Shanxi folk dances. The umbrella yangko, particularly the Qinyuan yangko, is a unique intangible cultural heritage that combines song, dance, and music, making it a popular form of dance. The Puzhou umbrella yangko showcases the folk customs, spiritual civilization, and aesthetic concepts of southern Shanxi people. The traditional "Liangbao" involves using a bamboo pole as an umbrella handle, while the Puzhou umbrella Yangko incorporates the folk music of southern Shanxi. The musical melody is based on the local characteristic "Pu Opera," expressing love and praise for life. The Puzhou umbrella Yangko has evolved over time, with the use of props and actors playing a significant role in its artistic connotation (Wang, 2018).

Conclusion

The significance of the Puzhou floral umbrella is not limited to its artistic value; it also has historical, cultural, and social significance as an intangible cultural heritage. It is not only a significant component of the spiritual and cultural life of the Puzhou community, but also a significant carrier for the preservation and advancement of the Yellow River culture. Therefore, it is of paramount importance to safeguard and pass down the Puzhou flower umbrella in order to foster cultural innovation, exchanges, and dissemination, as well as to preserve cultural diversity. In general, the Puzhou flower umbrella is a folkdance form that possesses a distinctive artistic appeal and a profound historical and cultural heritage. Its significance is not limited to its cultural connotation and ornamental value; it also stems from its beneficial influence on national identity, social harmony, and cultural prosperity.

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