

On the inheritance and innovation of local intangible cultural heritage dance "stils"

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ABSTRACT

"stils" was formed in the late Ming and early Qing dynasties and spread in the southwest of Huojia County, Henan Province. It originated in Xiaoying Village, Zhonghe Township. With the development and change of The Times, it carries the ethnic characteristics and the customs of The Times. However, with the acceleration of economic globalization and modernization process, the non-material culture is rapidly disappearing at an unknown speed. As an intangible cultural heritage of Henan Province, "stils" integrates the regional style of local folk dance. Dance is simple and easy to learn, lively and interesting, reflecting the positive spirit of local people and the living state of living and working in peace and contentment. This paper starts from the origin of "stils", explains the development process and current situation of "stils", further analyzes the inheritance and development of intangible cultural heritage dance in the contemporary environment, as well as the path of modern interpretation.

KEYWORDS

intangible cultural heritage; stils; modernization

The intangible cultural heritage dance originated from the production and life of the people of all ethnic groups and regions in China. It has become a valuable cultural wealth through the continuous practice and innovation of the working people. China's intangible cultural heritage dance is characterized by a long history and diversity. After the 21st century, the development environment of intangible cultural heritage dance gradually deteriorated and the inheritance of many excellent folk dance cultures began to encounter difficulties. In order to better inherit and develop the intangible cultural heritage dance, it is necessary to make an in-depth analysis of the inheritance environment, put forward effective countermeasures, so that more people are exposed to the intangible cultural heritage dance, better protect and inheritance and promote the vigorous development of China's contemporary cultural undertakings.

1 The origin and development of intangible cultural heritage dance "stils"

1.1 The historical origin of the stils

"stils" is an intangible cultural heritage of Henan Province. Stick (jumping monkey) is a folk dance in Xiaoying Village, Zhonghe Township, Huojia County, with a history of more than 300 years. Legend has it that Zhang Wanfa, an old artist of the village, was born in the sixth year of Tongzhi and died of the 26th year of Guangxu). The dance is easy to learn, lively and funny and the "little monkey" is played by more than a dozen children."Old monkey" played by an elderly, he is the commander in chief of the monkeys, holding a staff, the facebook, clothing and drama in the

Monkey King, other little monkey monkey, tail is a bell, walking "jingle", they stand on a single pole, stilts, two legs double stick, sometimes open hands, bouncing play, can also throw the cross legs, somersault on the ground, show up flexible, don't have some interest. In 2019, the dance teachers of Henan University of Science and Technology studied and communicated with local folk artists through field visits. Based on the intangible cultural heritage dance "Xi" after one year of editing and polishing. He won the first prize of group dance group in the 9th Professional Dance Competition and the 5th "Luoshen Cup" Dance Performance.

1.2 The development and change of the stilts

"Stick stilts" spread in the southwest of Huojia County, Henan Province, originated in Xiaoying Village, Zhonghe Township. Xiaoying Village, formerly known as "Guanzhuangying", is 1 kilometers north from Xiaoguanzhuang Village, 0.5 kilometers west from Zhonghe Town and 18 kilometers away from Huojia County. The whole village arable land 1100 mu, the population of more than 1200, zhang surname population accounted for 85%. In the west, China (Chinalco) Feng (Fengzhuang) road across the village, north xinluo

Highway (Xinxiang to Luoyang) across the east and west, 1.5 kilometers north of the village, the place where King Wu attacked Zhou assassinated Daji. Xiaoying village pleasant climate, convenient transportation, more skilled craftsmen, especially to on as the most.

"Stick stilts" was formed in the late Ming and early Qing dynasties. It is said that the craftsmen of Xiaoying Village have been away for years. After returning home for the Spring Festival, they gathered at the fire Temple in Zhonghe Town to make wishes to a living sheep. When the chief priest poured a glass of wine on the sheep, the sheep did not move calmly, which shows that the god of fire did not receive sacrifices. Then the chief priest prayed, "The Lord of Fire has received it. As long as you get it, we don't play the legs on stilts, for you to play the one-leg stilts." As soon as the words fell, the sheep suddenly shook himself, indicating that the sheep was led by the god of fire. Made a wish, of course, have to wish, so the craftsmen of Xiaoying village combined with the cultural people of the village to discuss how to play "single stick", but the stilts of one leg is unstable, and the "jumping monkey" can stand firm. So the one-legged stilts are also called the "jumping monkey". By the late Qing Dynasty, the performance content of "One-legged Stilts" gradually increased, including "Little Mouse on the Lantern Platform", "Mawei sparrow walking in her husband's house", "Monkey King versus the Mouse Spirit" and so on. After the Republic of China to the present, the retained performance of "Huaguo Mountain Monkey King training", also known as "bouncing monkey". A team of "bouncing monkeys" is usually 10-15 people, a Monkey King, the rest are small monkeys, dressed as "Mrs. Monkey", "Mr. Monkey", etc., according to their imagination, there is no fixed program. Each little monkey uses a stilt leg, also called "monkey leg". As the command, the Monkey King generally does not use "monkey legs" and only moves on the ground. The makeup and costumes are the same as the characters in Journey to the West

2 Problems in the protection and inheritance of "solo stilts"

2.1 Difficulties and problems existing in inheritance and protection

1. Single in form and monotonous in content. For the domestic intangible cultural heritage dance, most dances show the disadvantages of single form and monotonous content. Undeniably, one of the characteristics of the intangible cultural heritage dance is to highlight the local characteristics and the performance form and content. With the progress of The Times, we should also appropriately expand the content of dance and enrich the performance forms, otherwise it is

easy to produce aesthetic fatigue. Especially for some intangible cultural heritage dance with a long history, the form and content of its performance has been difficult to conform to the contemporary aesthetic, coupled with the lack of necessary innovation, has been unable to adapt to the development of The Times, more and more far away from the masses and eventually die out.

2. Professionals are scarce. Whether the excellent traditional culture can be effectively inherited and innovated depends on the adequacy of professional talents and so is the intangible cultural heritage dance. The fault of the inheritors of the intangible cultural heritage dance leads to the failure of the intangible cultural heritage dance to be effectively inherited, let alone continuous innovation. In the lack of successors, the existing performance teams are faced with the problem of aging personnel and more rural young people go out to work, so the difficulty of training the inheritors is increasing.

3. The contemporary environment has a certain negative impact on the development of intangible cultural heritage dance. After the reform and opening up, China began to come into contact with more and more overseas cultures and some overseas cultures will have a huge impact on the domestic culture, especially the traditional culture such as intangible cultural heritage dance. For example, many young people think that Korean wave, Japanese anime and Hollywood stars are trends, but ignore traditional culture. In addition to the cultural impact, the emergence of this phenomenon is also due to the serious decoupling of intangible cultural heritage dance from the development trend of The Times, with a single form of expression and a lack of innovation in content.

4. Insufficient manpower and material resources of relevant departments. The protection of intangible cultural heritage is a complex and huge project, which is inevitable to spend a lot of financial resources, material resources and manpower. In addition to the relevant provincial departments, other local departments lack sufficient funds and the successors are obviously insufficient, which makes it difficult to carry out the intangible cultural heritage protection work smoothly and it is difficult to give priority to the rescue and protection of endangered and precious national intangible cultural heritage.

5. Intangible cultural heritage projects themselves need to be improved. As the inheritance people are older, they still rely on the development of generations and times in content and form and lack of innovation and development. Most of the "single-stick stilts" plays are the products of the past times, especially some projects are basically facing extinction in modern life, lacking the foundation of production and life and are difficult to inherit. At the same time, the performers' own professional ability and excellence are also insufficient. Many performers have not received special guidance and training, which restricts the communication effect of intangible cultural heritage projects.

2.2 Traditional thinking imprisons the innovation of communication forms

1. Many people do not understand the intangible culture and lack minimum respect and attention; relevant local departments have little awareness of intangible cultural heritage protection and lax protection management throughout the country.

2. With the development of The Times, the modernization process is faster and faster. Many intangible cultural heritages no longer have a good living environment, their integrity and authenticity are more or less damaged, and their scientific value, cultural value and historical value are affected to a certain extent. Some intangible cultural heritage cultures have been slowly lost due to the shortage of inheritors.

3. As the farming culture is gradually fading from people's vision, contemporary values, outlook on life and world outlook are also gradually changing. Combined with the impact brought by

overseas culture, the intangible cultural culture with mutual words no longer has a rich soil for survival and its development and inheritance are facing major challenges.

4. Lack of professional personnel to carry out the relevant work, if the work needs temporary deployment, then the completion quality and efficiency of the work will be difficult to guarantee.

3 The protection and inheritance way of "stick stick"

3.1 Protection strategy

1. Strengthen the publicity of "single stick stilts".(1) Carry out the education and popularization of intangible cultural heritage dance protection among primary and middle school students, so that primary and middle school students in Xinxiang, Henan province can have a deep understanding of "walking stick" and understand the extensive and profound intangible cultural heritage dance culture.(2) Organize local professionals and folk custom experts to compile brochures with highly readable and widely disseminated intangible cultural heritage in Xinxiang, Henan province, and introduce local intangible cultural heritage to foreign tourists and local residents in the form of pictures and pictures.(3) Through extensive publicity through we-media, periodicals and other ways, actively do a good job in the popularization of intangible cultural heritage, improve the public's awareness of protecting intangible cultural heritage, and cultivate the social atmosphere of consciously protecting intangible cultural heritage.

2. Expand the inheritance space of intangible cultural heritage dance "alone". (1) Set up a professional team, strengthen talent training, deeply explore the connotation of intangible cultural heritage dance and better protect and inherit this excellent culture.(2) Encourage old artists to pass their skills to the younger generation through mentoring, and explore and train the successors of "solo stilts".(3) Pay attention to the protection of folk culture, guide folk artists to vigorously innovate in folk themes, and open up a greater living space for intangible cultural heritage.(4) Try to compile "stick stilts" into local folk dance textbooks, and offer folk intangible cultural heritage dance courses in primary and secondary schools and vocational schools to train future successors.

3. Solve funding problems in various forms.(1) Increase government input. The government will increase funds related to the protection of intangible cultural heritage in its annual budget and ensure a certain base. Special funds will be set up, mainly used to rescue key endangered projects.(2) Make full use of supportive policies at all levels to do a good job in cultural undertakings. Excavate the characteristic culture of intangible cultural heritage projects, do a good job in achievement display and project declaration and actively strive for financial subsidies.(3) Make good use of social organizations, absorb the power of the people and enterprises and work together for the protection of intangible cultural heritage.(4) Commercial operation of the project, make good use of the market as an important "push hand", promote local culture, enhance brand value and protect and inherit folk production skills.

4. Enhance the vitality of the intangible cultural heritage dance project itself. (1) Continuous innovation in content. During the performance, a famous choreographer can be hired to create, arrange and reflect the new vitality. (2) It is possible to support amateur teams by forming professional teams and increase the construction of inheritance carrier; (3) take advantage of festivals and art activities to explore, display and inherit; (4) seize the opportunity of the tourism industry development and develop with the help of the tourism industry platform, so that a large number of traditional folk culture can be inherited and protected dynamically.

5. Collect materials related to intangible cultural heritage dance. Taking "alone" as an example, in order to ensure the effective inheritance and development of the dance, attention should be paid to the collection and arrangement of the related materials of intangible cultural heritage dance and

protect the relevant images and historical documents and other valuable materials. Invite industry scholars and local cultural inheritors to set up a team to collect and screen relevant materials, sort them into books and file them. In addition, we can compile books around intangible cultural heritage, digitize materials related to intangible cultural heritage dance, combine holographic projection, VR and other high technologies, to show traditional culture in a more vivid way, so as to ensure the sustainable inheritance of effective culture such as intangible cultural heritage dance.

3.2 Way of inheritance

3.2.1 Give full play to the platform value of institutions of higher learning

As the protection and inheritance of intangible cultural heritage dance in the Central Plains, "stilts alone" must be combined with education, so that the function of publicity and inheritance education in colleges and universities can be better played. Through the combination, it can make better innovation in the field of dance education and cultural inheritance and also better promote the innovation in the form of expression and content of intangible cultural heritage dance.

3.2.2 Diversified teaching coexist with preserved tradition

In the teaching of intangible cultural heritage dance, we should pay attention to diversified teaching and the preservation of traditional teaching methods. As a new type of teaching content, the intangible cultural heritage dance has the characteristics of various forms and rich cultural connotations. Therefore, the application of teaching mode should also have diversified characteristics. Although diversified teaching modes are helpful to students' understanding and mastery of culture, more attention should be paid to the rational use of teaching modes in the teaching process, so as to retain the original artistic and cultural forms and promote students' understanding and mastery.

4 Epilogue

While China's economy and society have achieved rapid development, the synchronous development of traditional culture should not be ignored. Through the introduction of intangible culture in education, not only enrich the means of cultural heritage, but also can dig more professional talents in colleges and universities, promote intangible dance in the form and content of innovation, safeguard intangible dance such quality culture better development inheritance, to enhance our soft power and expand the influence of our dance art in the international, enhance the international status of China's excellent culture.

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