

Study on the Sports Value of "Subealilu" Dance by Baiyi People in Heqing County

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Abstract: This article uses the method of literature review to study the sports value of the Bai ethnic group's "Yabeilu" dance in Heqing County. The research shows that the origin of the Bai ethnic group's "Yabeilu" dance theory contains profound cultural heritage, returning to mythology, migration, and plague memories through body movements and performances. Analyzing the cultural connotation of the "Subealilu" dance leads to the conclusion that it embodies a multicultural significance. The "Subealilu" dance has been inherited and developed in the local sacrificial activities. Baiyi people also express their emotions and gain a sense of group identity in the process of the folk activities to entertain god and oneself. The "Subealilu" dance has become the spiritual bond connecting other nations and uniting them.

Keywords: Heqing White People; Sua Dance; Sports Value; Intangible Cultural Heritage; Inheritance and Protection

1. Introduction

1.1 Introduction of the Baiyi People in Heqing County

Baiyi people are a branch of the Yi people, living in the Kuazi mountainous area of Liuhe Yi Township in the east of Heqing County, living together with the Han, Bai, Miao, Lisu and other ethnic groups. According to the statistics in 2007, the total population of Baiyi people is 6,135 people, accounting for 37% of the total population of Liuhe Township. Baiyi people mostly live in the mountain gentle slope area, the houses are built on the mountain, the traditional building for wooden houses. Hedong Village, Wuxing Village, Nanpo Village, Nanpo Village and Shanghaiping Village are the main settlements of Baiyi people, and there is also a small

number of surrounding towns. The White man called himself "Kcalyx" (also wrote "Qunes"). "White white" means white clothes, "White Yi" is named because of wearing white linen cloth. "White white" is also a homonym for "Bo Yi". On the issue of the origin of the Baiyi people, the prevailing view is that they originated from Shi Man and Shun Man in the Tang Dynasty. After the founding of new China, the People's Republic of China was collectively called the Yi nationality. ^[1]

1.2 The Origin Theory of "Subealilu" Dance in Heqing County

Dance is one of the expressed forms of ritual, which is the externalization of a group's historical memory of their own ethnic group. "Subealilu" is a group sacrificial dance performed by Baiyi people on the third day of the first lunar month every year. The whole dance is divided into three sessions, the first paragraph mainly describes the process of migration from Lianwattaru. The second paragraph mainly reflects the story of Bai Yi people living between heaven and earth and fighting against the harsh environment. The third paragraph mainly expresses the main solar terms of the year and related agricultural activities. The sanctity endowed by the origin myth of "Subealu" makes the dance ceremony become a fixed collective ceremony for the white people to eliminate disasters. There are five versions of the origin myth of Gao Jinhe and Gao Xiong. The main content is that Bai Yi character, the two brothers picked up the people with the god of the two sheep, resulting in the sheep of the whole village got the plague, later wizard (wizard) let everyone jump "Su Bialilu" to drive away the plague. From the narrative content of the story, the origin myth of "Subealilu" involves the theme of the migration and plague of the Baiyi people. The content of the dance performance can correspond to the plot of the myth one by

one, and trace the memory of the origin of the myth of the race, migration and plague. [2]

In 1969, Zhang collected the written version of the myth of Baiyi people. The myth text was recorded in 1969 and narrated by Gwan Sheng, a 68-year-old singer surnamed Bai Yi, which is an earlier version of the Bai ethnic origin myth. The ancestor, Lizu, who lived in Lianwattaru, manipulated bees through a bamboo tube to Kayx Mountain after a long migration. During the migration, the old ancestors were separated from their descendants, and the White people settled in Kwax Mountain. He played the bamboo pipes (suona) desperately to find his lost descendants, and the blood blown from his mouth turned into fire grass. Bai Yi people made bamboo tubes into suona, and gradually formed 36 music cards such as "Victory Order", "Crossing the Mountain Diao", "Bee crossing the River", "Welcome tune", "Production tune", "Hunting Song", "Toasting Song" and "Tap Lu Diao". [3] In the late 1980s, Yang Zhiyong, a former professor at Yunnan University for Nationalities, took students to the Baiyi area to investigate the folk customs, and added new materials on the basis of the early written myths. [4]

The content of the myth reflects the process of the Baiyi ancestors forced to migrate during the disaster, centering on the elements of ethnic origin, ancestor migration and bees. First of all, as for the origin of the Baiyi people, the Baiyi people originally lived called Lianwartaru [5] Where. Secondly, the ancestors of the White people are Lizu. In the process of migration, Liam and her descendants were separated, and her blood turned into fire grass. Thirdly, the Baiyi people were forced to migrate into Kuua Mountain due to the fire (disaster). Finally, bees helped the people, to some extent reflecting the close relationship between bees and the people. The content of the myth explains the relationship between the Heqing Baiyi people and the Dafu Yi people, the Xishan slang people, Yongsheng and other Yi branches. These mythological elements of ethnic origin, ancestors, migration and bees are all presented in the social life of the modern people.

1.3 Research Background and Current Situation

As a national sports activity with profound cultural heritage, the "Suabalilu" (Baiyi people)

dance not only reflects the historical memory and national spirit of Baiyi people, but also is an important window for the study of national cultural inheritance and sports value. In recent years, with the deepening of ethnic culture research, more and more scholars begin to pay attention to the cultural value and social practice significance of ethnic sports activities. For example, Cui et al. research on the endangered status and protection measures of sports intangible cultural heritage projects found that the cultural environment dependent on the project gradually dies out, the lack of the protection of integrity of the inheritance subject, the loss of the inheritance subject, the lack of continuity of archives protection, the lack of project economy, the lack of funds; [6] Li & Yang et al believe that traditional national sports is the national spiritual bond in the historical changes, Is the source of national cultural confidence, It is the persistence of national culture confidence, Is indispensable in the diversification of world sports culture; [7] Wang et al in the study of the development of traditional sports culture found that the influence of natural environment as the original field is gradually weakened, The social environment including various factors has an increasing influence on the traditional sports culture of ethnic minorities; [8] Smith (2015) discussed the transformation and adaptation of ethnic sports activities in modern society, The role of sports activities in maintaining the nation's cultural identity is emphasized. However, there are relatively few studies on the term "Subealilu" dance, especially from the perspective of sports value. This study aims to fill this research gap and explore the sports value of "Subelailu" dance and its inheritance and development in contemporary society.

1.4 Study Purpose and Methods

The purpose of this study is to systematically analyze the origin, development and expression of dance and its function and significance in the social life of Bai people through literature research and field investigation. The study methodology included an in-depth analysis of the existing literature and the participatory observation and interviews with the Baiyi community. Through these methods, it aims to reveal how the "Subealilu" dance, as a sports activity, not only

carries the cultural memory of the Baiyi people, but also plays an important role in promoting community unity, enhancing national identity and inheriting national culture.

1.5 Importance and Significance

The results show that the "Subealilu" dance is not only an important part of Baiyi culture, but also a spiritual link connecting different ethnic groups and promoting cultural exchanges. Through an in-depth analysis of its sports value, this study highlights the importance of protecting and inheriting its intangible cultural heritage. Meanwhile, this study also provides new perspectives and thinking for understanding and promoting the positive role of ethnic sports activities in modern society.

2. The Development Process of the "Subealilu" Dance of the Baiyi People in Heqing County

The sanctity endowed by the origin myth of "Subealilu" makes the dance ceremony become a fixed collective ceremony for the white people to eliminate disasters. Legend has it that in ancient times, there were two white brothers in Wutamamo Village and Ganlongfoot Village, one surnamed Luo and the other. One day, they picked up a flock of sheep on the mountain, the sheep were on the other side of the Jinsha River. They put the sheep back home, the village of cattle and sheep have the plague, other children, twisted, a total of three people blame them, want them to send the sheep back, they refused, then please "flower wizard" see, said to eliminate the plague have to jump god, later by wu mo village Luo and the word of people take turn once a year jump "Sue should", according to the cattle and sheep in peace. ^[9] Dance is one of the expressed forms of ritual, which is the externalization of a group's historical memory of their own ethnic group. Subealilu is a group sacrificial dance performed by Baiyi people on the third day of the first lunar month. The whole dance is divided into three sessions, the first paragraph mainly describes the process of migration from Lianwattaru. The second paragraph mainly reflects the story of Bai Yi people living between heaven and earth and fighting with the harsh environment. The third paragraph mainly expresses the main solar terms of the year and related agricultural activities. ^[2]

3. Analysis of the Morphological Characteristics of the "Subealilu" Dance in Heqing County

On the level of physical practice, the mass sacrifice dance "Subelalilu" deposits the historical memory in the body in the way of physical practice, and the content, structure and organization are all associated with the myth of ethnic origin in Baiyi society. Among them, the typical symbolic movements, such as crossing the river and flying, are all the traces of the ethnic ancestors and migration memories. The most distinctive feature of the dance of "Bai Yi Man" is "foot dance is the main, hand dance is the auxiliary", the foot is mainly beating pace, the arm movement to follow with the foot. ^[10]

3.1 Analysis of the Dance Characteristics of "Subealilu"

The "Soviet Ali Lu" dance is mainly hand in hand, Look slightly forward to keep your upper body straight, Cross cross step when movement, Knee squat when the heel falls, Move forward and swing backward, The direction of the head is mainly to see in the direction of travel, The posture leaning forward mimics the natural reaction of the body when climbing mountains, Lean back and forth in the dance, With the knee bumps when moving forward, Reflecting the load-carrying process during migration, Therefore, through the knee squat to relieve the pressure, At the same time, the step forward is more firm, It shows the determination of the white people to find a more suitable new habitat; The movement features six steps in an eight-beat rhythm, Go first with your right foot, After three steps, lift the left foot to the right and quickly, Step on your right foot. Combined with the light rhythm and the processing of the action has formed a certain difficulty and its unique charm. ^[11]

3.2 Performance Form of "Subealilu"

"Subealilu" is the most solemn national epic in the local area. It is held on the third day of the first lunar month every year. It records the history of the "Baiyi people" all the way, including the meaning of offering sacrifices to the master, driving away the plague and praying for peace and prosperity. Also includes the singing of the change of seasons and

farming knowledge, part of the duet love songs; With an old man leading the bell, Behind him in order with the Bai Yi men and women, Everyone has a white aloe spike on his head or scarf, Follow the rhythm of the old man's feet, The mouth is accompanied by the lyrics, Some of them are also funny looks; The lyrics of "Subealilu" are divided into three parts, The first part of the song is the process of the migration of "Bai Yi people" ancestors, Where the route passes, The second part of the lyrics is to sing in the harsh environment "white people" and the nature of the struggle, the indomitable spirit, The third part is about the main solar terms in December and the corresponding agricultural activities.

3.3 The Formation Route of "Subelililu"

"Subealilu" is performed in the form of a circle, dancing in a counterclockwise direction, each circle becomes smaller, until the walk to the center of the circle begins to return clockwise. According to the inheritors, this route completely inherits the traditional "Subealilu" formation, which has the function of sacrifice, commemorating the difficult migration of the ancestors; and the traditional virtue of educating the descendants to inherit the ancestors.

4. The Cultural Connotation of Subeali Lu Dance

Cultural connotation refers to the unique spiritual core of values, moral principles, artistic aesthetics, and cultural tradition owned by a society or group and formed after a long period of precipitation. The dance also has different meanings to the people, which are embodied in the following aspects:

4.1 Sacrifice to Eliminate Disasters

"Subealilu" is a collective sacrificial dance performed by the Baiyi people on the third day of the first lunar month every year. It can be seen from the three stories narrated by the dance that the dance ceremony has become a fixed ceremony for the Baiyi people to eliminate disasters.

4.2 Reflect the National Spirit

"Subealilu" is not only a fixed form of eliminating disasters, but also reflects the industrious, brave, united and enterprising spirit of the Baiyi people, and reflects the

traditional culture and spiritual outlook of the Baiyi people.

4.3 Historical Memory

Subealilu dance is diverse and vigorous. Among them, the typical symbolic movements, such as crossing the river and flying, are all the traces of his ancestors and migration memories. Through the ancient songs of specific lyrics and melodies, the historical memory of the ethnic origin, migration and farming activities is narrated. It continues the traditional function of entertaining gods and worshipping ancestors, and at the same time provides a continuous space for the historical memory of Baiyi people, in which the historical memory of ethnic groups is inherited, continued and deepened.

4.4 Unique Lyrics

The dance singing is diverse, the lyrics are ancient, through the change of singing and suona sound to control the rhythm of the dance, forming a unique rhythmic beauty. It reflects the white people's praise for their ancestors' entrepreneurship and migration, as well as their nostalgia for their ancestors and blessings for future generations.

5. The Function of the Dance

5.1 Cultural Inheritance

As a part of traditional culture, as time goes by, it has been spread in the mountains, but also adopted in various folk activities, and even spread to today.

5.2 Emotional Expression

Dance is not only a part of religious rituals, but also an important way for the white people to express their emotional and spiritual dependence. It reflects the historical memory and cultural traditions of the Baiyi people, and also shows the unique customs of the baiyi people in different regions.

5.3 Social Interaction

In the dance process, the audience will participate in the dance, and interact with the dancers in mass activities such as singing, dancing and swinging to the host, forming a group social activity.

5.4 Cultural Heritage

"Subealilu" is a collective sacrificial dance of the Baiyi people. "Subealilu" is also considered as a migration history song of the ancestors of the Baiyi people, and also a song reflecting the main agricultural activities of the four seasons of solar terms in the Kuazi mountain area. "Subealilu" is a folk activity passed down from generation to generation to entertain oneself. "Subealilu" is a precious intangible cultural heritage. [8]

6. About the Historical Changes of the Subealilu Dance

The sacrificial dance of Baiyi people is an important part of Baiyi culture. With the changes of times and environment, it is also constantly developing and changing. The historical changes of the dance are discussed.

6.1 Changes and Influence in Modern Times

Since modern times, with the rapid development of society and the communication and integration of culture. It is facing great changes. On the one hand, the modernization process impacts the traditional sacrificial dance; on the other hand, the cultural integration also brings new development opportunities. In this context, it gradually separated itself from pure religious rituals and became a form of artistic performance with national characteristics.

6.2 Cultural Integration and Change

With the process of modernization and the rise of tourism, the Soviet Arab dance has gradually blended with other cultures, producing some new changes. For example, some traditional dance movements are simplified or adapted to meet the aesthetic needs of modern audiences, while some new elements are incorporated into the dance, such as music, costumes and more. These changes make the Soviet Arab dance more sense of The Times and ornamental on the basis of maintaining the traditional characteristics.

6.3 Conflict and Integration between Tradition and Modernity

In the process of change, the conflict and integration between tradition and modernity are particularly prominent. On the one hand, some traditional dance movements and costumes are gradually disappeared or replaced in the process of modernization; on

the other hand, some new ideas and ideas are introduced into traditional dance and have a profound influence on them. How to balance the relationship between tradition and modernity, so that the Soviet Arab dance can not only maintain the traditional characteristics and adapt to the needs of modern society, is a problem worth thinking about.

6.4 Changes in Social Function

In the long-term development process of Subealilu dance, its social function is also constantly changing. In the traditional society, they dance mainly to pray for the god's blessing and harvest. However, in the modern society, the social function of Baiyi people dance has changed a lot. It is not only a traditional cultural activity, but also a bond of national unity and communication. Through such activities, people can enhance their sense of national identity and belonging, and also promote the exchanges and cooperation between different regions and different ethnic groups.

6.5 Contemporary Development and Protection

With the development and change of society, Subealilu Dance also faces many challenges and opportunities. In the contemporary society, how to protect and develop the Soviet Arab dance has become an important issue. First, the government should strengthen the protection and promotion of the dance and strengthen the excavation and arrangement of traditional culture; Secondly, the education department should strengthen the education and inheritance of dance and cultivate more inheritors; finally, the community should strengthen the attention and support to provide more resources and platform for its development.

7. Conclusion

7.1 Summary of the Study Results

This study deeply explores the sports value of the "Subealilu" dance, and reveals its rich cultural connotation and important social functions. Through literature research and field investigation, it has been discovered that the "Subealilu" dance is not only a carrier of the white Yi people's historical memory but also an important means of expressing their cultural

identity and emotions. The inheritance and development of dance not only reflects the white Yi people's respect for their ancestors and respect for history, but also shows their adaptation to modern life and expectations for the future.

7.2 Insufficient Studies

Although this study provides a comprehensive analysis of the sports value of "Subealilu" dance, some limitations remain. First, due to time and resource constraints, this study mainly focused on the White Yi communities in Heqing County and failed to cover wider areas and groups. Second, this study has limitations in quantitative data collection and mainly relied on qualitative analysis and review of the literature. In addition, the adaptability and transformative study of "Subelailu" dance in modern society needs to be deepened.

7.3 Future Development Prospects

For the future development of the "Subealilu" dance, the following suggestions and prospects are proposed:

Cultural protection and inheritance: In view of the importance of "Subealilu" dance as an intangible cultural heritage, it is suggested that the government and relevant departments should strengthen its protection, and ensure its effective inheritance through legislation and financial support.

Education promotion: strengthen the teaching and popularization of "Subealilu" dance in the education system, cultivate a new generation of inheritors, and raise the public's awareness of its value.

Community participation: encourage community members to actively participate in the practice of "Su Bei Abe Lu" dance, and enhance the cohesion and cultural confidence of the community through festival celebrations, cultural exchanges and other activities.

Innovation and development: On the basis of respecting tradition, explore the integration of "Subelailu" dance and modern art form, so as to make it more in line with modern aesthetics and attract the interest of the younger generation. **International exchange:** Through international cultural exchange activities, the "Soviet Aalu" dance will be introduced to the world to show the diversity and uniqueness of Chinese national culture.

7.4 Conclusion

As an important part of the white culture, the value of "Soviet Aalu" dance goes far beyond the scope of sports activities. It not only carries the history and memory of the nation, but also is a vivid embodiment of the coexistence of diverse cultures in modern society. Through this study, the aim is to provide useful reference and inspiration for the protection inheritance, and development of the "Subealilu" dance.

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