

## ON THE TUJIA CULTURE AND ART IN XIANGXI, HUNAN PROVINCE

**Introduction.** The Tujia nationality is one of China's 56 ethnic minorities and one of the 10 most populous ethnic minorities. The Tujia nationality is mainly distributed in the border areas of Hunan, Hubei, Chongqing and Guizhou. After the founding of the People's Republic of China, a large-scale ethnic identification was carried out. After several years of repeated investigation and demonstration, on January 3, 1957, the Tujia nationality was recognized as a single ethnic minority. Tujia traditional culture is not only varied, rich in content, but also diversified in form and unique in style. It not only shows rich and colorful achievements in the pure cultural and artistic fields, but also in politics, military, education, production technology, medicine and health, philosophy, ancient laws, historical books, ancient architecture, calligraphy and sculpture, scenic spots and historical sites and unearthed cultural relics and other fields, there are also rich cultural phenomena. These cultural phenomena have profound cultural connotation and reflect the historical development process of tujia nationality from different sides. This paper mainly analyzes the Tujia people in Xiangxi, Hunan Province. Xiangxi Tujia and Miao Autonomous Prefecture, the only autonomous prefecture of ethnic minorities in Hunan Province, has a population of 1,089,301 Tujia people, accounting for 42.74 % of the total in the 2010 census. The industrious, brave and kind Tujia people have handed down many traditional handicrafts, cultural arts and some mysteries that have not been solved yet.

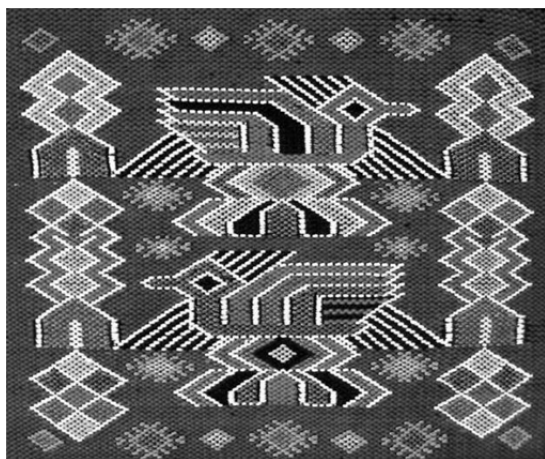
**Main parts. 1. Tujia Architecture.** Tujia people like to live in groups, living in stilted houses, building a village, a village, rarely a single family. The houses are mostly wooden structures, small green tiles, lattice Windows, hanging eaves, wooden railing handrails, Zouma corner, Gu Xianggu. The general home has a small courtyard, there is a fence in front of the courtyard, after the courtyard bamboo forest, green SLATE paving, planing board wall, pine light, a sunrise and make, sunset and rest of the idyllic quiet life. Tujia architecture has always been well known, especially stilt buildings. It wing Angle fly, go round the fence turns, soaring into the air, light, slim, graceful. Usually back against the hillside, facing streams or pingba to form a community, the back layer high, to show depth. The bamboo trees before and after the layer are uneven, setting off the outline of the building, which is very beautiful. Tujia stilted buildings are mostly placed on cliffs and cliffs. Because the base is narrow and small, they are often cantilever to expand the space, and are supported by wooden posts below, so that people can not live. At the same time, in order to facilitate walking, railing eaves corridors (called silk eaves by Tujia people) are set up at the cantilever [1]. Most of the stilted horizontal houses and the main house of the bungalow are connected to each other to form the "stilted building".



Tujia diao jiao lou

**2. Tujia crafts.** Traditional Tujia crafts are varied, such as carving, painting, paper-cutting and batik printing. It is called the wonderful work of Tujia crafts — Xilankapu, which is the most characteristic. "Xilankapu" Tujia language, which means brocade weaving, brocade weaving technique was approved by the State Council in 2006 to be listed in the first batch of national intangible cultural heritage list [2]. The main raw materials of Tujia brocade are silk thread, cotton thread and plush thread. Silankapu uses red, blue, black, white, yellow and purple silk threads as warp and weft, which are woven by hand and then interwoven by mechanical picking. Mainly used as quilt surface, bedspread, curtain, antependium, chair cushion, burden, art wall hanging, brocade bag, color contrast is intense,

design is simple and rich exaggeration, realistic and abstract union, extremely rich life breath. Xilankapu was first used as the flower bedding for women to get married, so it occupies an important position in the daily life of Tujia people and has special significance. Xilankapu is practical, beautiful and durable. When Tujia girls get married, they should use Xilankapu made by themselves as bedding and wrapped various dowries. Parents also use exquisite woven Xilankapu to give their daughters as dowry products. These floral beddings will last a woman's whole life and remain bright after decades of use. Tujia brocade craft is unique, beautiful in shape and rich in content. Experts call it a mother art equal to Hunan embroidery.



Xi lan ka pu

**3. Tujia costumes.** The structural style of Tujia clothing follows the principle of frugality and practicality, preferring looseness, simple structure, but paying attention to details, preferring looseness, short clothes and shorts, large cuffs and trousers. Men and women, old and young, all wear collarless hemlines and right front cardigans. The hem collar will be embroidered with patterns. The embroidering work is wonderful and the colors are bright, with strong national characteristics.



Tujia fu shi

**4. Tujia Art.** Tujia people are good at singing and dancing. They love to sing folk songs, such as love songs, marriage songs, hand waving songs, labor songs, dish songs and so on. It is a traditional skill, and Tujia women begin to learn it when they are 12 or 13 years old. In the past, girls who did not cry were not allowed to marry. Today, the custom is only found in remote shanzhai. Women need to cry for their parents, elders, brothers and sisters on the day they get married. The sadder they cry, the happier they will get married.

Tujia "waving dance" is a popular and ancient group dance, including more than 70 movements in hunting, military affairs, farming, banqueting and other aspects. It is associated with offering sacrifices to ancestors and begging for a good harvest. "Waving hands" begins on a single day of the lunar calendar and lasts for an odd number

of days. Usually three days, five days, seven days. Usually on the ninth day of the first lunar month or the third day of the third lunar month, tens of thousands of people take part. The rhythm is bright, the movement is beautiful, the simple, has the rich life breath. As a representative traditional dance of Tujia nationality, waving dance is not only a precious cultural and artistic heritage of our country, but also a life epic of Tujia nationality displayed to the outside world. It is a precious material for the outside world to know Tujia culture and study the history of Tujia nationality. The dance forms of “big wave” and “small wave” of Tujia people, as well as the movement contents of the dance, such as knee-bending tremor, turning along the same side, and circle-hopping swing, are closely related to the living environment and working habits of Tujia people [3].

It can be seen that the performance form and style of any kind of dance cannot be divorced from the influence and nourishment of the environment. It is the nourishment of the regional environment that makes the Tujia Waving Dance with strong regional characteristics. The original, conquering, aesthetic and sacrificial characteristics of tujia waving dance are all caused by the unique natural environment and cultural background of tujia people. Therefore, in the development and inheritance of ethnic minority dances, they should be aware of the influence of regional environment on ethnic dances, as well as the relationship between dance style and regional characteristics. Only by deeply recognizing the relationship between dance and regional environment can they better understand the unique charm of folk dances.



Ku jia



Bai shou wu

**5. Tujia Folklore.** The tujia people attach great importance to etiquette, and will invite tima for funerals and funerals (“tii” in tujia means “worship god”, “ma” means “people”, and “tima” means “people who worship god”). Tima, also known as “Tulaoji”, is a religious professional of Tujia people, who is in charge of sacrificial activities and also training medical skills. The “God Song” handed down by Tima from generation to generation is the inheritance of Tujia culture. On June 7, 2008, the Tujia Timaga was approved by the State Council of the People’s Republic of China to be listed in the third batch of national intangible cultural heritage. The category of Timag not only includes the witchcraft and sacrificial activities of Tima’s altar-setting, but also covers the thinking mode and language mode of the whole Tujia people. However, all these forms are based on the primitive Tujia people’s mystical exploration of things beyond their own understanding and human capacity, as well as their conclusions based on their own experience. Therefore, Tujia people greatly respect and completely obey Timadu, who has a privileged position.



Ti ma



Ji si

**Conclusion.** there are many customs and traditions of tujia people, and there are still many unsolved mysteries. Whether real or later invented, it has its own unique charm. For a minority in a relatively weak position, when facing the powerful culture of a complex society, it is difficult for them to maintain their way of life, which will inevitably be eroded and assimilated to varying degrees. In the process of modernization, the traditional mode of production and life of tujia also gradually, the mutation is weakened by the new way of life, and the new concept, not only that, narrowing of regional differences also makes the regional characteristics of national culture has emerged, and the information age makes some folk customs, as well as the skills and so on this kind of non-material cultural heritage has become inefficient, It's just for viewing. To put it simply, folk culture is gradually dying out with the change of traditional production and life style. In the increasingly developing new China, intelligence i slowly replacing the artificial, the traditional craft needs to continue to inherit, a national culture can not be lost.

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