

The Origin and Development of Contemporary Andai Dance Stage Works

Wurilige

Graduate University of Mongolia, Ulaanbaatar, Mongolia

Abstract: Contemporary Andai dance has gone through the origin and development stages from small-scale song and dance works to song and dance dramas and then to dance dramas. In this article, we mainly study the three development peaks of contemporary Andai dance stage works, and make a more detailed combing and research on their origin and development, with the aim of explaining and clarifying the origin and development of contemporary Andai dance stage works, and at the same time being able to better inherit and develop contemporary Andai dance.

Keywords: Contemporary Andai dance, stage works, origin and development.

1. Introduction

Contemporary Andai dance is a form of song and dance art that originated from traditional Andai. Therefore, before studying contemporary Andai dance, it is necessary to briefly describe traditional Andai dance and its performance forms. Traditional Andai refers to a folk song and dance therapy ritual that originated in Kulun Banner, Inner Mongolia, China, based on primitive beliefs (shamanism), with the purpose of exorcism and healing, and with song and dance as means, and with rigorous procedures. It is also a comprehensive art form that integrates Khorchin Mongolian folk songs, dances, and music. Kulun Banner, the birthplace of Andai, is the only Lama Banner in the Mongolian area south of the desert in the Qing Dynasty that implemented a system of political and religious integration. It is a religious "holy land" worshipped by the Mongolian people. Since the establishment of the banner and the implementation of the political and religious integration system in the third year of Shunzhi in the Qing Dynasty (1646), it has a history of more than 300 years. When Buddhism was introduced to Kulun Banner, the small activities of a few shamans "Bo" (shaman) could only be carried out frequently among the people, and eventually formed the shamanism with Kulun Banner characteristics. Until the early days of the founding of the People's Republic of China, there were still 61 "Bo" and "Aodegen" in the 37 villages and towns that originally belonged to Kulun Banner.

The treatment content and rituals of Kulun Banner Shaman mainly include two aspects, namely, dancing to treat diseases and treating "Andai" disease. "Andai" disease refers to depression or mental illness caused by long-term depression in girls aged 17-25 or women who are infertile after marriage. Andai is a folk treatment form that combines shamanic treatment rituals with music and dance. Shamans cannot complete the treatment of "Andai" independently, and need to use folk art forms to sing "Andai" with the masses to treat it. Sing "Big Andai" or "Small Andai" according to the severity of the disease. "Small Andai" invites a shaman to hold it at home, while "Big Andai" is attended by young men and women from the whole village. It is a large-scale mass activity. It includes preparation, initiation, climax, and ending. Traditional Andai is mainly singing, accompanied by dance movements. Preparation stage; Shaman diagnoses and confirms that the patient has Andai disease, and negotiates the

time, scale, singer and venue with the family. Prepare "Naijimu" (axle), white paper house, straw man and incense. Initiate the ceremony; the patient enters the venue and sits on a wooden bench beside the axle with his feet off the ground. Bo leaves the stage and the singer comes on stage to organize and initiate the Andai singing ceremony, singing and asking about the condition, the patient is in the middle of the crowd in a circle, the agile young man leads the patient around the Andai field, and the singer sings and runs around the car. Climax of the singing; the patient sweats all over after running a few laps with the young man, and the singer persuades the patient to drink more tea and sweat more to cheer him up. After drinking tea, the patient's spirit is more uplifted, the dance steps are lighter, and the emotions of the whole audience are mobilized until the Andai singing and dancing reaches a climax. Ending; Bo returns to the stage to preside over the Andai (disease demon), the time is the last day of the Andai ceremony (7-21 days). Bo said "the ghosts are gone, the disasters are gone, I wish you health and longevity", burned the paper house and straw man (substitute), dressed the patient, and sent him home to rest for 21 days. Recovery or pregnancy is considered completely cured. At this point, all Andai has come to an end.

The above is the traditional Andai form hosted by the shaman "Bo" and led by the singers. The research object of this paper is the contemporary Andai dance in the form of stage and square created by professional or amateur artists after the founding of the People's Republic of China (after 1949) based on the traditional Andai. The fastest growing form of Andai on the literary and artistic stage is the pure dance form, which is the origin of the name of contemporary Andai dance.

2. The Origin of Contemporary Andai Dance Stage Works

In 1956, at the first amateur art performance held in Kulun Banner, the amateur art propaganda team of Baiyinhua Commune in Kulun Banner performed the new Andai, which was sorted and processed by old artists such as Hada, Buhe Bayar and Mitu from Kundi Brigade of the commune, making Andai appear on the art stage for the first time. This was the first time that the folk song and dance form of Andai dance appeared on the stage and became a stage performance art.

However, from the perspective of the concept of small stage art works, Andai dance was created by Zhang Lun (Ulijitu) of Inner Mongolia Song and Dance Troupe in August 1956, and performed by Ulanmuqi in Kulun Banner. It was highly praised by judges and the audience for its strong national characteristics, contemporary atmosphere and strong artistic appeal, and won the first prize for works and the first prize for choreography.

Since 1956, choreographer Zhang Lun has been collecting, sorting and studying Andai dance. He went to Baiyinhua Sumu in Kulun Banner and learned about the movements and tunes of Andai dance in detail from Hada and Buhe Bayar, two older folk Andai artists. Zhang Lun created a new Andai song and dance based on the study of Andai's traditional characteristics. That is, on the basis of maintaining the original towel-shaking and stepping movements of the dance, he designed theme movements with strong personality characteristics, and developed and adapted these movements into several movements throughout the dance. On this basis, according to the needs of the dance, he created and developed movements such as walking, running, jumping, and spinning. In terms of the theme of the dance, the traditional Andai's main content of curing diseases was changed to singing socialism and praising new life. In terms of the form of expression, the original simple dance was developed into more than 30 movements, becoming a brand-new stage song and dance art.

Because of this, the author believes that the "Song and Dance Andai" created by Zhang Lun became the origin of contemporary Andai dance stage works in the form of a small stage work for the first time.

At the same time, the origin of stage Andai dance is also inseparable from the preliminary investigation of Andai field investigators. In 1955, the Cultural Bureau of the Inner Mongolia Autonomous Region issued an important notice requiring all localities to comprehensively carry out the collection and collation of ethnic and folk cultural heritage. The Cultural Bureau of the Jirim League entrusted the collection and collation of Kulun Andai heritage to Mr. Senggezabu, who was responsible for the amateur literary and artistic workers of the masses in Kulun Banner. Mr. Senggezabu went to Baiyinhua Town, Kulun Banner several times to interview Andai artists Hada and Buhe Bayar, and also learned to dance Andai. In September 1958, Senggezabu formed a seven-member Andai performance team including old artists to perform Andai dance entitled "The Ten Superiority of the People's Commune" at the Inner Mongolia Autonomous Region National Quyi and Drama Festival held in Tongliao, which shocked the entire venue. At this point, Andai, as a folk art, was re-appeared in stage performances in the form of stage art, and a new stage of continuing to explore and organize Andai dance began.



Figure 1. "Ten Advantages of the People's Commune" 1958

3. The Development of Contemporary Andai Dance Stage Works

In November 1964, the National Amateur Art Performance of Ethnic Minorities jointly organized by the Ministry of Culture and the Central Committee of the Nationalities was held in Beijing. Erdunbala, a folk artist from Kulun Banner, performed Andai dance at the National Culture Palace in Beijing and was received by Chairman Mao and Premier Zhou. This was the first time that Andai dance was performed on the stage of the capital, and Erdunbala became the first Kulun artist to perform Andai dance in Beijing. Erdunbala's performance was full of emotion, warm and bold, vigorous and full of charm. He integrated traditional Andai with new Andai, and developed more than a dozen traditional Andai dance movements into dozens of movements. He was good at spinning and jumping, and his dance was bold and vigorous. Among them, "swinging silk, sucking legs, jumping and falling", "waving silk, pacing and turning around", "swinging silk, walking with hands on waist", and continuous stomping, jumping and rapid rotation when expressing passionate emotions are unique and widely spread, forming a unique Andai style, enriching the artistic expression and appreciation of Andai, and making outstanding contributions to the connection, inheritance and development of Andai dance. Andai scholars and researchers regard this performance in Beijing as the first peak in the development of contemporary Andai dance.



Figure 2. Erdunbala performing Andai dance at the National Culture Palace in Beijing in 1964

The second peak of the development of Andai dance was the dance drama "Song of Andai" directed by Bayinsang and performed by the Kulun Banner Ulanmuqi in 1980, and "Legend of Andai" created by S. Bater and performed by the Kulun Banner Ulanmuqi in 1988, which were recognized by the Ministry of Culture as a new drama type - "Khorchin Mongolian Drama". The dance drama "Song of Andai" vividly reproduces the origin and development of Andai. Its music not only uses traditional Andai repertoire, but also absorbs the music of Bo and Chama, and is recreated according to the needs of dance music. On the basis of inheriting the cultural tradition of Andai, from the selection of subject matter, the creation of dance movements, the use of dance music and the dance scenes, it follows the traditional Andai artistic elements and cultural characteristics, and creates a dance art form with local characteristics. "Legend of Andai" reflects the concept of freedom of marriage and love based on the legend of the origin of Andai. It is following the traditional Andai singing and dancing, integrating song, dance and drama into one performance form. Its appearance has

greatly promoted the development of Horqin Mongolian Opera towards "multi-color and multi-variety with different regional characteristics, different styles and different forms", reflecting the real life and spiritual world of the Mongolian people in the new era, enriching and satisfying the aesthetic consciousness and aesthetic needs of the broad masses of people.

The author believes that the dance drama "Song of Andai" is the first leap in the dance form of Andai dance from small song and dance works to dance drama. The naming of "Horqin Mongolian Opera" has promoted a new era of diversified development of Andai dance.



Figure 3. Khorchin Mongolian drama "Legend of Andai" in 1988

In 1996, Kulun Banner was named "China's Andai Art Hometown" by the Ministry of Culture; in 2006, the Mongolian Andai dance of Kulun Banner was approved by the State Council to be included in the first batch of national intangible cultural heritage lists. In 2014, the Andai dance drama "The Wind in the Sky" directed by Xiurenqimuge, Chen Eryong and Zi Wei and performed by Tongliao National Song and Dance Troupe once again pushed the Andai dance drama form to a new height. "The Wind in the Sky" once again explored and innovated the Andai body in the form of dance drama. The dance structure and arrangement of the director increasingly presents strong aesthetic characteristics such as individuality, timeliness, and the resulting diversity, emphasizing the body's individuality, and exploring and developing the Andai dance body movements and technical skills.

In 2020, the male and female group dance "Andai Chaoke" choreographed by Bater and Aqima and performed by Tongliao Ulanmuqi (formerly Tongliao National Song and Dance Troupe) once again explored the ancient elements of Andai from the aspects of music, movement, and artistic form, presenting a simple, desolate and contemporary dance work. The dance respects tradition, and the works always attach importance to the excavation, protection, inheritance and development of tradition, and draw on tradition to be more diversified.



Figure 4. 2014, dance drama "The Wind in the Sky"

4. Conclusion

The origin of contemporary Andai dance stage works is marked by the small stage work "Song and Dance Andai" created by Zhang Lun. At the same time, it is inseparable from the accumulation of early Andai dance stage works such as "Ten Advantages of the People's Commune" by veteran artists such as Hada, Buhe Bayar, and Mitu, who organized and processed the new Andai for the first time on the literary and artistic stage, and "Ten Advantages of the People's Commune" by Sengge Zhabu, who formed a seven-member Andai performance team including veteran artists. The development of contemporary Andai dance stage works has experienced three peaks, namely the Andai dance performed by Erdunbala at the National Amateur Art Observation of Ethnic Minorities as the first peak. The dance drama "Song of Andai" and the Khorchin Mongolian drama "Legend of Andai" are the second peaks. The Andai dance drama "The Wind in the Sky" and the male and female group dance "Andai Chaoke" created after Andai dance was included in the first batch of national intangible cultural heritage are the third peaks. Contemporary stage-based Andai dance stage works have gradually formed their own artistic style in the inheritance and development. As contemporary dance choreographers and Andai scholars, looking back, respecting and paying tribute to tradition with contemporary thinking constitute a new stage in the inheritance and development of Andai dance.

References

- [1] Ba Suhe, Horqin Culture Series - Andai Volume, Inner Mongolia People's Publishing House, 2021, (8)
- [2] Botletu. Kulun Banner and the Formation and Development of Andai Art. Journal of Inner Mongolia University for Nationalities (Social Sciences Edition), 2009, (6)
- [3] Wang Jingzhi. The Truth about Mongolian "Andai". Grassland·Literary Forum, 2015, (3)
- [4] Bai Cuiying et al. The Origin and Development of Andai. Edited and Published by Jirim League Culture Department, 1983.
- [5] Bai Cuiying. The Development Process of New Andai. Inner Mongolia Art, 1999, (2).
- [6] Edited by the Editorial Committee of "Chinese Dance Records". Chinese Dance Records·Inner Mongolia Volume. Beijing: Xuelin Publishing House, 2014.