



An Analysis of the Construction of Interactive Rituals for the Yellow Mud Drum Dance Performance Culture

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Abstract

Background and Aim: This paper aims to analyze the construction of interactive rituals for the Yellow Mud Drum Dance performance culture. Based on the interactive ritual chain theory, this study explores the construction process of interactive situations in the performance culture of the Yao ethnic group's yellow mud drum dance and its important role in group identity.

Materials and Methods: This paper adopts a multi-method research path that combines field research, image analysis, and text analysis to comprehensively analyze the cultural performance characteristics of Huangni Drum Dance in the "Returning the King's Wish" ceremony. Through participant observation and in-depth interviews Yao Spiritual leader records the ritual process, drum movements, site layout, and belief practice.

Results: The study analyzes the ritual initiation, situation shaping and emotional energy transmission mechanism of the yellow mud drum dance, reveals how it accumulates emotional energy in a specific interactive process, thereby forming a cultural identity with emotional resonance and symbolic significance, and further examines the transformation of the yellow mud drum dance in the context of modernization and globalization, exploring how it continues and reconstructs cultural symbols in different contexts. In the detailed analysis of the situational and emotional characteristics of the Yao ethnic group's yellow mud drum dance performance culture, the study demonstrates the practical application of the interactive ritual chain theory in the study of traditional performing arts, and provides a new theoretical perspective and practical ideas for understanding the adaptation and inheritance of traditional culture in modern society.

Conclusion: This study highlights the intricate relationship between the yellow mud drum dance of the Yao ethnic group and its role in shaping group identity through interactive rituals. By employing a multi-method approach, we uncover the mechanisms of ritual initiation, emotional energy transmission, and situational dynamics that underpin this performance culture. The findings reveal how the dance accumulates emotional resonance and symbolic significance within the community, fostering cultural identity amidst modernization and globalization. Furthermore, the application of interactive ritual chain theory offers a novel framework for understanding the evolution and resilience of traditional performing arts.

Keywords: Interactive Ritual Chain Theory; Yao Ethnic Group Yellow Mud Drum Dance; Dance Performance Culture; Emotional Energy; Cultural Identity

Introduction

The Yellow Mud Drum Dance is an important ritual dance of the Aoyao people in Jinxiu Yao Autonomous County, Guangxi. It intertwines music and dance to convey the historical memory and social identity of the Yao people while encapsulating their religious beliefs and cultural heritage (Li, 2012). As a core ritual within the Panwang belief system of the Yao, this dance plays a pivotal role in significant religious ceremonies, such as the "Fulfilling the Vow of Pan King" ceremony, the Family Vow ceremony, funeral rites, and the Spring Festival Wandering Deities (Zhao, 2019). Each of these events constructs a sacred cultural field through the synchronization of drum rhythms, dancer movements, and spatial arrangements, thus reflecting the profound significance of the Yellow Mud Drum Dance in the religious and social life of the Yao community.





However, modernization and the burgeoning cultural tourism industry have led to a structural transformation of the Yellow Mud Drum Dance from a local religious ritual into a cultural performance. This evolution has altered its traditional functions and engendered a dual characteristic of cultural identity. In 2011, the Huangni Drum Dance was recognized as part of China's national intangible cultural heritage (ICH), signifying its transition from traditional religious contexts to broader cultural performances and commercial spaces (Li, 2012).

This research seeks to examine this transformation and its implications for the Yao community and beyond. Understanding the interactive ritual construction of the Yellow Mud Drum Dance is crucial for several reasons. Firstly, it sheds light on how traditional practices adapt to contemporary societal changes, thereby maintaining cultural relevance. Secondly, it illuminates the socio-cultural dynamics within the Yao community, which can serve as a model for other ethnic minorities facing similar challenges.

The largest components of this study include the analysis of the interactive elements inherent in Huangni Drum Dance. Traditionally dependent on specific ritual fields and religious contexts, the dance's core interactive components comprise drum rhythms, dance movements, costumes, and ritual procedures. These aspects collectively foster emotional resonance among participants and strengthen the cultural identity of the Yao ethnic group through collective interaction (Randall, 2012). However, as Huangni Drum Dance becomes increasingly disembedded from its original ritual context, transitioning into tourism performances, festivals, and cross-cultural exchanges, the symbolic meaning and emotional energy of the dance undergo transformations that merit further investigation.

To comprehend these dynamics, this paper employs Interaction Ritual Chain Theory to explore the construction of the interactive context surrounding the Huangni Drum Dance performance culture. By analyzing the mechanisms involved in ritual initiation, context shaping, and emotional energy transmission, this study aims to elucidate how the dance achieves symbolic continuity and reconstruction across various social and cultural contexts. The core questions guiding this research include: (1) What are the key characteristics of Huangni Drum Dance performance culture? (2) How does Huangni Drum Dance accumulate emotional energy through interactive ritual chains and form cultural identity during performance?

In summary, this research is motivated by the need to understand the adaptation models of traditional ethnic minority performance cultures in a rapidly modernizing society. It serves multiple stakeholders, including cultural policymakers, anthropologists, and educators. By providing insights into the transformation and resilience of the Yao's cultural expressions, the findings can contribute to strategies for preserving cultural heritage while fostering sustainable development in the cultural tourism sector. This research not only benefits the Yao community but also offers valuable lessons for other ethnic groups navigating similar cultural transitions.

Objective

To analyze the construction of interactive rituals for the Yellow Mud Drum Dance performance culture

Literature review

As a symbolic element of Yao culture, the yellow mud drum dance not only carries a long historical origin, but its unique production process and performance form also contain profound social, religious, and artistic connotations. This dance form plays an important role in Yao folk belief rituals and community activities. It is not only a carrier of the Yao group's memory, but also an emotional bond to strengthen national identity and convey cultural values. In the process of modernization and globalization, the function of the yellow mud drum dance has gradually expanded, from local folk culture to a more diverse social context. "The traditional music and dance cultural form not only continues to exist in the local ritual folk culture context, but also gradually evolves into an aesthetic culture with diverse needs in the social context





of marketization, modernization, and globalization. This has a profound impact on the inheritance and development of dance performance culture (Deng, 2015).

This transformation not only meets the new demands of modern society for traditional culture but also promotes the continuous evolution of the performance forms of Huangni Drum Dance to adapt to the aesthetic preferences of different audiences and markets. In this process, whether the traditional ritual and emotional significance can be continued and reproduced in the new context has become a topic worth exploring. As scholars have said, "the overall transformation to modern society will inevitably lead to a long-term transformation of cultural concepts. It is by no means a rebirth and modernity under a single command, but is constantly reconstructed with its development logic under the influence of multiple factors." (Zhao, 2013). In particular, "the establishment of a market economy is changing the structure and model of Chinese traditional culture with unprecedented force, and reshaping the position of traditional folk culture in geographical and social space." (Ma, 2011). As a traditional performing art culture deeply embedded in the local social structure, the Yao ethnic group's Huangni Drum Dance cannot escape the influence of this change.

"In recent years, the kinesthetic empathy experience and the somatization of feelings have attracted the attention of researchers." (Wang, 2015). More and more scholars have begun to emphasize that in specific scenes, starting from the dance form, dynamic characteristics, including time, space, and movement form, are linked to the body's feelings and emotions, and the recognition, understanding, and interpretation of the social and cultural significance and emotional feelings of dance are carried out. Some researchers pointed out that "the demise of traditional ritual sound culture is closely related to the rupture of the interactive ritual chain. The cycle of the ritual interactive chain can produce a series of results, including collective solidarity, individual emotional energy, symbols representing the whole, and a sense of morality to maintain group justice and safeguard group symbols." (Chen, 2016). The Interaction Ritual Chains Theory was proposed by Randall Collins, and its ideological origins can be traced back to Émile Durkheim and Erving Goffman's research on religious rituals and daily interactions. In the development of his theory, Collins absorbed Durkheim's research on "collective consciousness" (Durkheim, 1965). and integrated Goffman's analysis of daily "social face" and "communication order" to propose the concept of interactive ritual chain (Goffman, 1959). Collins believes that social interaction is essentially composed of a series of ritual interactions. Through the connection of four core elements: mutual focus of attention, shared mood, symbols, and group solidarity, the circulation and accumulation of emotional energy is formed, and the emotional bond and identity between individuals and society are constructed (Randall, 2012). In the interactive ritual chain theory, participants generate emotional energy through "mutual attention" to specific objects, mutual transmission of emotions, and the use of symbols. Collins believes that this emotional energy can enhance the cohesion of the group and be continuously transmitted and strengthened in subsequent interactive rituals, thereby building a stable social relationship network. This theory has been widely used in the fields of sociology and anthropology for its in-depth analysis of the transmission of emotional energy and the formation of social structure in interpersonal interaction. In the case of the Yellow Mud Drum Dance of the Yao ethnic group, the interactive ritual chain theory can reveal the accumulation process of emotional energy and the inheritance of cultural symbols in ritual dance. Through actions such as beating drums, circling, and chanting, participants formed a strong emotional connection, which not only strengthened each other's group identity but also continued the cultural values and social cohesion of the Yao ethnic group in their subsequent lives. The application of the interactive ritual chain theory helps us understand how the Yellow Mud Drum Dance constructs cultural identity through emotional resonance and symbolic symbols, and realizes cultural inheritance on a larger scale through the accumulation and transmission of emotional energy.

In short, as a highly symbolic form of cultural expression, Huangni drum dance creates a specific interactive context through specific body movements, rhythms, and music, becoming a channel for the transmission of emotional energy, thereby shaping group identity and social cohesion. As the Huangni drum dance gradually shifts from a local community ritual to a modern market-oriented aesthetic culture, the



emotional energy transmission and symbolic symbols in the interactive ritual chain may be broken or reconstructed. This study will focus on the context construction and emotional energy circulation of the Huangni drum dance in different social contexts, and explore its unique role in group identity and cultural inheritance. Through a systematic analysis of the interactive ritual context of Huangni drum dance, the study not only enriches the understanding of this performance culture but also demonstrates the application potential of the interactive ritual chain theory in the study of traditional performing arts.

Conceptual Framework

The conceptual framework serves as a structured guide to analyze the interactive ritual construction within the Yellow Mud Drum Dance performance culture of the Yao Nationality. It aims to explore the interplay between cultural practices, social interactions, and the meanings attached to the dance as both a form of artistic expression and a community ritual.

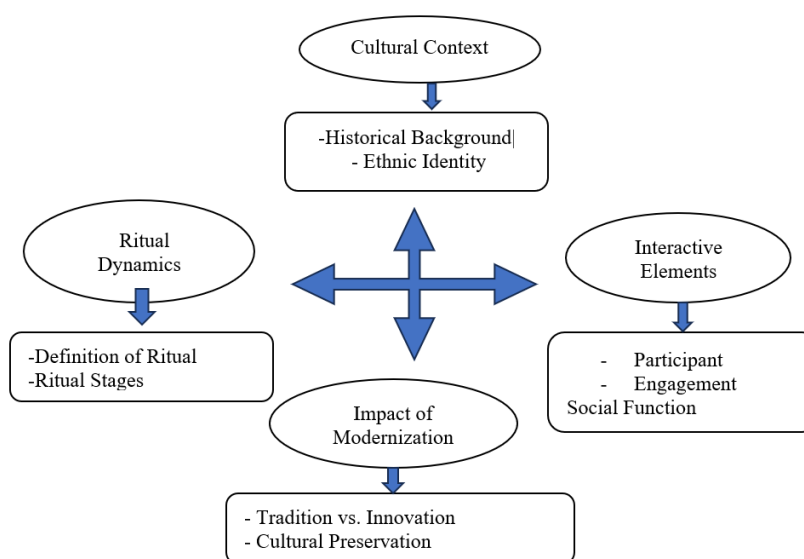


Figure 1 Conceptual Framework

Methodology

This paper adopts a multi-method research path that combines field research, image analysis, and text analysis to comprehensively analyze the cultural performance characteristics of Huangni Drum Dance in the "Returning the King's Wish" ceremony:

Ethnographic Fieldwork: Through participant observation and in-depth interviews Yao Spiritual leader, record the ritual process, drum movements, site layout, and belief practice.

Visual Analysis: Collect and analyze the visual materials of Huangni Drum Dance, focusing on the symbolic meaning of elements such as dance movements, spatial organization, costumes, and props.

Textual Analysis: Organize Yao ritual documents, field notes, and oral history materials to explore the historical inheritance and cultural changes of Huangni Drum Dance.

Through the comprehensive application of the above research methods, this study will comprehensively analyze the cultural characteristics of Huangni Drum Dance to deepen the understanding of Yao ritual dance and explore its evolution process in different social contexts.

Research Tools: interview form and Observation Form by Non-participatory observation: 2 documentaries related to the "Panwang Festival" and 1 documentary related to Huang were observed and analyzed. Dance drama works related to mud drumming. Through the observation and analysis of different fields of yellow mud, to inspire a performance culture. Non-parametric, the content of the contemporaneous observation provides an important supplement and support for this study, which helps the researcher to



grasp it more comprehensively. Huang Ni inspires the whole picture of performance culture, and delves into its spread and influence in different cultural scenes.

The study analyzes the ritual initiation, situation shaping and emotional energy transmission mechanism of the yellow mud drum dance, reveals how it accumulates emotional energy in a specific interactive process, thereby forming a cultural identity with emotional resonance and symbolic significance, and further examines the transformation of the yellow mud drum dance in the context of modernization and globalization, exploring how it continues and reconstructs cultural symbols in different contexts.

Results

1. The performance characteristics and interactive context of the Huangni drum dance

The performance characteristics and interactive context of the Huangni drum dance contain multi-level cultural symbols and emotional transmission, especially the comprehensive effects of dance movements, music rhythm, and costumes, which not only form the artistry of the performance but also play a core role in group identity and cultural inheritance.

First of all, the body movements of the Huangni Drum Dance are the basis for the accumulation of its emotional energy. The dancers' movements not only show cultural characteristics physically, but are also closely connected with the audience's emotional interaction. In the Huangni Drum Dance, dancers show their emotions and mental states through a series of rhythmic body movements (such as waving arms, crouching, jumping, etc.). These movements are not just dance skills, but are closely connected with the dancers' emotional world. The changes and rhythms of the movements are closely connected with the drum sounds, creating a dynamic emotional atmosphere together. This atmosphere is conveyed to the audience through the dancers' body language, establishing a collective emotional resonance. For example, when the dancers wave their arms or step, the rhythm of the drum sounds changes with the ups and downs of these movements, forming a profound interactive experience. The audience's attention is attracted by the changes in the dancers' movements and the drum sounds, thereby enhancing the sense of participation and emotional resonance. At the same time, the dance movements in Huangni Drum Dance are not just a form of entertainment or performance, but are highly ritualistic and are closely connected with religious beliefs and sacrificial activities. In this ritualized atmosphere, each movement of the dancer has its cultural and symbolic meaning. For example, in the ritual dance of the Huangni drum dance, three steps and one rotation are a common step. Its structure and movement pattern are not only the embodiment of dance skills, but also an important symbolic expression in religious rituals. In many traditional religions and rituals, the number "three" often symbolizes the harmony and unity of the three realms of heaven, earth, and man. In the Huangni drum dance, the three steps and one rotation can be understood as the worship of heaven, earth, natural gods, and ancestors. The three steps symbolize the movement of the dancer's body in space, while the rotation movement reflects the dancer's spiritual sublimation and communication with the gods in this space. The rotation movement not only creates symmetry and harmony in physical space, but also reflects the concept of "round sky and square earth" in religious beliefs, that is, the dancer realizes the connection with nature and the universe during the ritual process. In the Yao society, rotation is often regarded as a spiritual movement that can break the physical boundaries and open up communication between the dancer and the supernatural world. Through rotation, the dancer seems to enter a sacred space beyond daily life. In the Huangni drum dance, the rotation steps put the dancer's emotions into a state of meditation or prayer, helping them to resonate spiritually with gods and ancestors. Therefore, the three-step-one-turn is not only a dance movement, but it also has the religious function of summoning gods and worshipping ancestors. With the repetition and rhythmic changes of the three-step-one-turn movement, dancers and audiences enter a common ritual state, forming a unique sense of ritual. This sense of ritual is not a simple performance, but through dance movements and collective participation, it mobilizes the emotions and hearts of each participant, helping them to achieve spiritual sublimation and purification in religious rituals. In this way, the common experience of dancers and audiences in the ritual is not only the inheritance of traditional culture, but also a process of shaping group emotional identity.





Secondly, music and drums are the core elements of Huangni Drum Dance. They not only provide rhythm and atmosphere for the dance, but also become the carrier of emotional energy. The role of drums in the Huangni Drum Dance is very special. Drums are a powerful rhythm signal that can mobilize the emotions of dancers and audiences. The drums of Huangni Drum Dance do not increase tension by accelerating, but help emotional energy gradually accumulate through a stable and powerful rhythm. The drums themselves are full of power, and their changes in strength and coordination with the dancers' body movements are key elements in this type of dance. The stability and consistency of this rhythm make it easier for dancers and audiences to enter a highly ritualistic situation. The stability of the drums strengthens the ritual atmosphere of the dance by enhancing the group's sense of resonance through a continuous and steady rhythm. In this process, emotional energy is not released sharply by changes in rhythm, but gradually forms a strong emotional resonance in the joint participation of dancers and audiences. This emotional resonance not only enhances the sacredness of the ritual but also enhances the group's sense of identity, so that the symbolism of the culture is strengthened. Although the rhythm of the drums does not speed up, it still maintains a high degree of synchronization with the dancers' movements. This synchronization itself is a major feature of the Huangni Drum Dance. In this synchronization, the dancers' movements and the drums form a close rhythmic connection, which is neither hasty nor dragged out, but instead shows a strong emotional tension through a balanced rhythm. Due to the synchronization of the drums and dance movements, the audience's emotions can resonate with the dancers' emotions. The audience's attention is highly focused on the drums and the rhythm of the dance. This collective emotional concentration allows each participant to feel the resonance of emotions during the ceremony. In this emotional interaction, the dancers and the audience experience a kind of emotional immersion and resonance together. This accumulation of emotions eventually forms a strong sense of group identity and cultural belonging.

In addition, the traditional costumes of the Yao ethnic group play a very important symbolic role in the Huangni Drum Dance. Costumes are not only visual decorations, but also symbols of cultural identity and carriers of ritual significance. In the Huangni Drum Dance, the costumes worn by the dancers usually contain rich symbolic meanings. For example, the traditional headdresses, clothing, accessories, etc. of the Yao ethnic group not only have aesthetic value, but also symbolize the cultural identity, historical heritage, and religious beliefs of the tribe. The costumes in the Huangni Drum Dance are often composed of unique embroidery, silver ornaments, and colorful fabrics. These ornaments have distinct ethnic characteristics. Through these costumes, the dancers convey their worship of ancestors and nature, as well as their loyalty and identification with the ethnic culture in the performance. Therefore, in ritual performances, the symbolic meaning of costumes is becoming more and more important. In the Huangni Drum Dance ceremony, costumes are not just individual costumes of dancers; they are part of the group identity. When all participants wear costumes with common cultural characteristics, the unity of these costumes strengthens the sense of group identity and prompts participants to feel that they belong to a certain culture and a certain community. For example, the silver ornaments and patterns worn by the dancers not only make them look sacred and solemn, but also convey their awe and loyalty to tradition and the collective. In this atmosphere, the interaction between the audience and the dancers is not only through body movements and drum sounds, but also through the cultural symbol of clothing.

2. The core role of the yellow mud drum dance in the religious ceremony of "Returning the King's Wish"

The core role of the yellow mud drum dance in the religious ceremony of "Returning the King's Wish" is very significant. It is not only a key component of this ceremony, but also strengthens the Yao ethnic group's sense of identity and cultural belonging through a series of interactions and emotional resonance. In this context, the yellow mud drum dance, as a cultural symbol and a tool for transmitting emotional energy, demonstrates its unique position in religious rituals.

The role of the yellow mud drum dance in "Returning the King's Wish" is first reflected in the construction of collective participation and group identity. In traditional religious rituals, the yellow mud drum dance is not only a performance by dancers, but also a collective behavior of the entire community.





Participants include dancers, drummers, and audiences. Each individual plays an important role in the ceremony and jointly builds a close social interaction circle. Every part of the ceremony, especially the synchronization of dance and music, requires a high degree of involvement from the participants. In this process, the collective emotional energy is spread to the entire group through the movements of the dancers and the rhythm of the drums. When the drums sound, the emotions and spirits of the participants enter a collective state. They not only react to watching or hearing, but also resonate with others emotionally. This emotional resonance strengthens the connection between individuals and groups and consolidates collective identity. Whether dancers or audiences, everyone is immersed in the same situation and forms a close emotional community. The yellow mud drum dance strengthens the participants' identification with culture and religion through multiple symbols such as movements, rhythms, and costumes. In the ritual of "Returning the King's Wish", dance is not only an expression of personal emotions but also a manifestation of collective cultural identity. Every movement of the dancer and every beat of the drum symbolizes the core values of the Yao culture, such as the worship of ancestors and the awe of natural spirits, which are conveyed through every detail of the dance.

In the Huangni drum dance, the rhythm change of the drum sound is one of the key factors for the accumulation of emotional energy. Although the rhythm of the Huangni drum dance is usually relatively stable, subtle changes in it, such as the strengthening or relaxation of the rhythm, can still have a profound emotional impact. The drum sound in the Huangni drum dance will change slightly as the ceremony progresses. For example, in the traditional performance of the Huangni drum dance, the "Wu Geng drum" is a very symbolic moment, marking the end of the ceremony and the final release of emotional energy. At the "Wu Geng drum" moment, the rhythm of the drum sound usually becomes more solemn, and may even have a sense of cohesion and solemnity. The rhythm change at this stage is often highly symbolic, marking the final climax of the ceremony, when the emotional energy of the participants reaches a peak. The drum sound and the dancer's movements reach the strongest synchronization at this moment. Through the dancer's final swift movements and the tight coordination of the drum sound, emotional energy is quickly accumulated and transmitted to the group. After the Wu Geng drum, the ceremony enters an extremely important link, that is, the "wish" is burned. This action has a profound symbolic meaning, indicating that the wishes, prayers, and emotions of all participants are released and purified through this ceremony. Through the mutual complementation of drums and dance, the emotions of dancers and audiences can be deeply connected with the symbolic behavior of the ritual (burning "wish"), forming a sublimation of collective emotions and strengthening of group identity. At this moment, the drum sound is not only a sign of rhythm, but it also becomes a channel for emotional catharsis. With the rapidity and vibration of the drum sound, symbolizing the "burning" and purification process of wishes, all emotional energy is released and enters the shared field among group members. This shared emotional experience not only deepens the inner feelings of each participant but also strengthens the spiritual bond between groups. The five-watch drum is closely related to the action of burning "wish". At this stage, the emotional energy reaches the climax of the ritual, and the emotions of dancers and audiences are fully released. Group members deeply experience a sense of belonging and cultural identity by participating in this symbolic behavior together. Through this moment of emotional resonance, the ritual allows participants to not only feel the sublimation of their emotions but also combine this emotion with the collective cultural heritage and identity, consolidating the bond of cultural transmission. In this interaction of emotional energy, drum sounds, as a key medium, promote emotional resonance among participants, making the entire ceremony not only a display of cultural symbols but also a circulation and transformation of emotional energy. The change of rhythm is the core of this cycle, helping to strengthen the accumulation and sublimation of collective emotions.

3. Changes in interactive contexts under the background of modernization and globalization

With the continuous advancement of modernization and globalization, Huangni Guwu, as a traditional ritual dance of the Yao ethnic group, not only faces the challenge of cultural inheritance but also welcomes opportunities for wide dissemination and innovation. In this context, the interactive context of





Huangni Guwu has undergone significant changes, especially in the integration and conflict between traditional rituals and modern stage performances.

The important position of the yellow mud drum dance in traditional religious rituals is irreplaceable. It is not only a carrier for expressing emotional energy and cultural identity, but also strengthens the sense of group belonging in the ritual scene through close integration with collective participation. However, with the development of modern cultural communication methods, the yellow mud drum dance has entered the context of stage performances and commercial performances. This change has brought about conflicts and integration between traditional rituals and modern stage performances. In the modern stage presentation, the yellow mud drum dance is often simplified into a performing art, separated from the original complex rituals and contexts. For example, the yellow mud drum dance, which was originally used in specific religious festivals or community rituals, has been adjusted to adapt to the form of stage performances, and the rhythm, movements, and even costumes have been simplified or adjusted. This decontextualized transformation weakens the emotional connection between dance and audience, dancers and groups, and dilutes the original strong emotional energy transmission. Therefore, as a symbol of ritual culture, the yellow mud drum dance may face the risk of de-symbolization and lose its original important function as a tool for conveying religious and cultural identity. Despite these conflicts, stage performances in the context of modernization and globalization provide a new display platform for the yellow mud drum dance. Through stage performances, Huangni Drum Dance can attract a wider audience, even across regional and cultural boundaries, so that more people can understand and experience this traditional art form of the Yao people. In this process, Huangni Drum Dance can not only continue to spread its traditional values, but also be revitalized by innovation and re-creation. The form of stage performances also encourages artists to create and reinterpret the Huangni Drum Dance, giving it new expressiveness and cultural vitality in the modern context.

It can be seen that with the changes in the social environment and the diversification of audience culture, the symbolic symbols of Huangni Drum Dance are facing the dual pressure of maintaining their traditional meaning and carrying out cultural reconstruction. In the context of modernization and globalization, the Huangni Drum Dance not only needs to adapt to new cultural understandings but also needs to constantly adjust and update the expression of its symbols in the context of globalization. Although Huangni Drum Dance faces the decontextualization and simplification of symbols in modern stage performances, its core symbolic meaning cannot be ignored. For example, the drum sound, as the soul of Huangni Drum Dance, has always been closely related to ancestor worship, religious beliefs, and group identity of the Yao people. In order to maintain the effectiveness of its symbols, performers must convey these profound cultural connotations to the audience so that the traditional emotional energy and cultural significance can be effectively conveyed. In the context of globalization, this cultural transmission must not only rely on form but also be achieved through emotional resonance and cross-cultural understanding. At the same time, with the changes of the times, the symbols of Huangni Drum Dance are also facing the need for reconstruction and innovation. How to make the traditional elements of Huangni Drum Dance still attractive and appealing in the context of globalization is an important topic for contemporary artists and cultural inheritors. In this process, the symbols of Huangni Drum Dance must integrate the cultural needs and aesthetic orientation of modern audiences while maintaining their original spiritual core. For example, some stage performances may incorporate modern music, dance elements, or new forms of expression to enhance their viewing and modernity, but such innovation should maintain a close connection with the traditional culture of the Yao people to avoid losing the original cultural symbolism.

Moreover, modernization and globalization have not only changed the performance form of Huangni Drum Dance, but also affected its dissemination mode around the world. Through digital media, cultural exchanges, and transnational stage performances, the cultural identity of Huangni Drum Dance is undergoing reconstruction. As a cultural symbol with profound symbolic significance, Huangni Drum Dance must face the challenges of different cultural backgrounds and aesthetic differences when it enters the global market. In order for the Huangni Drum Dance to be accepted and understood by global audiences,





it must be properly translated and expressed on the basis of cultural sharing. This translation is not only a language conversion but also a transmission of emotions and cultural connotations. Dance movements, costumes, drum sounds, and other elements may be interpreted and recreated symbolically, so that Huangni Drum Dance can not only maintain its original cultural identity but also show its uniqueness on the global stage. In modern stage performances, Huangni Drum Dance is not only a display platform for cultural identity, but also a carrier of identity change. Driven by globalization, Huangni Drum Dance, as a traditional symbol of the Yao ethnic group, is shaping a new cultural identity through the collision and integration with other cultural elements. Its dissemination in the global cultural context not only conveys the historical memory and cultural emotions of the Yao ethnic group but also provides possibilities for the modern transformation and innovation of Yao culture.

In summary, the changes in interactive situations under the background of modernization and globalization have brought both challenges and opportunities to Huangni Drum Dance. In this process, the traditional symbolic symbols of Huangni Drum Dance need to be reinterpreted and reconstructed in the context of globalization. Through stage performances and cultural innovation, Huangni Drum Dance can maintain the transmission of its emotional energy and cultural identity while also providing new experiences and understandings for modern audiences. In this process, the cultural symbols of Huangni Drum Dance not only maintain the traditional spiritual core but also realize their cultural reconstruction and inheritance through integration and re-creation with modern culture.

Discussion

The primary aim of this study was to analyze the characteristics of Huangni Drum Dance performance culture, focusing on its role in traditional religious rituals through the lens of interactive ritual chain theory. Our analysis revealed that Huangni Drum Dance serves as a significant cultural symbol for the Yao people, facilitating emotional energy transmission and group identity construction during performances. While modernization and globalization have introduced substantial changes, including the decontextualization of the dance and the challenge of maintaining its symbolic meaning, Huangni Drum Dance has also discovered new platforms for expression and cultural innovation. These developments reflect both the adaptability of the dance and the necessity for its symbols to resonate with contemporary audiences.

First, as one of the important religious rituals in the Yao culture, the yellow mud drum dance has profound symbolic significance in its performance and cultural function. According to Randall Collins' interactive ritual chain theory, participants transmit emotional energy and build group identity through the interaction of body language, drum sounds, and dance movements (Randall, 2012). In this process, the yellow mud drum dance not only reflects the religious beliefs and cultural values of the group as a cultural symbol but also enhances the collective sense of belonging and emotional resonance through the interaction between dancers and the audience. From this perspective, this study reveals how the yellow mud drum dance can achieve cultural transmission through ritual interaction and further promote the construction of group identity.

However, with the process of modernization and globalization, the performance form of the Huangni Drum Dance has changed significantly. The traditional ritual Huangni Drum Dance relies on a common cultural background and a sense of participation to convey emotional energy and cultural identity. However, with its presentation in modern stage performances, Huangni Drum Dance is gradually facing the problem of decontextualization and symbolization. Although this stage performance enables Huangni Drum Dance to reach a wider audience, it may also make the ritual, with a deep religious and social background, become entertaining, thereby weakening its function of transmitting emotional energy and cultural cohesion. However, stage performances also provide the Huangni Drum Dance with a new expression platform and cultural innovation opportunities. Through stage performance, Huangni Drum Dance can combine traditional cultural elements with modern art forms, thus breaking through the limitations of region and





time and integrating into the cultural context of globalization. This process not only provides a new way for its cultural adaptation, but also provides the possibility for its re-creation among cross-cultural exchanges and young audiences (Ma, 2011).

In addition, the accelerated process of globalization has brought new challenges to the symbolic symbols of Huangni Drum Dance. Modern audiences differ from traditional audiences in cultural background and understanding. Therefore, how to maintain the symbolic meaning of the Huangni Drum Dance in the modern context and enable it to continue to play a cultural role is an important issue at present. In the context of globalization, the cultural symbols of Huangni Drum Dance not only need to retain their traditional connotations but also need to establish connections with modern audiences through emotional resonance to adapt to new cultural needs. Therefore, the symbols of the Huangni Drum Dance must be reconstructed (Deng, 2015). This reconstruction includes not only the innovation of performance forms but also the reinterpretation of the cultural meaning of the symbols themselves. Since modern audiences may not fully understand the religious and historical significance of the Huangni Drum Dance, Huangni Drum Dance can be redefined and understood in the context of globalization through the innovation of dance movements, drum rhythms, and other performance methods.

As the audience becomes increasingly diversified, the emotional energy transmission and emotional resonance of the yellow mud drum dance face new challenges. In traditional religious ceremonies, the emotional resonance of the audience based on faith and cultural identity is the main emotional response, while in modern performances, the emotional response of the audience often depends more on the artistry and visual impact of the performance. Despite this, the yellow mud drum dance can still inspire the emotional response of modern audiences through its rhythmic movements, powerful drum sounds, and symbolic elements. In this way, the yellow mud drum dance establishes a cross-cultural connection with the emotional resonance of modern audiences, strengthening cultural identity and social cohesion. Therefore, despite the challenges brought by global communication, the yellow mud drum dance still achieves re-creation and regeneration in a new cultural context through the conversion of emotional energy and the reconstruction of symbols.

In general, the yellow mud drum dance is not only an artistic expression of Yao culture but also an important tool for group identity and social cohesion. Through the yellow mud drum dance, Yao members can strengthen their identification with their own cultural identity in collective participation and convey religious beliefs and social values. However, in modern society, the yellow mud drum dance faces the challenge of how to maintain its role as a tool for cultural identity. Although modernization and globalization have weakened the role of the yellow mud drum dance in traditional religious rituals to some extent, it can continue to play its social cohesion function in modern society through collective participation, emotional resonance, and symbolic innovation. In modern society, the yellow mud drum dance not only needs to maintain its traditional cultural identity but also needs to adapt to cultural changes, social needs, and new challenges in the process of globalization. Through continuous adjustment and innovation, the yellow mud drum dance can continue to play its important role in social cohesion, group identity, and cultural inheritance.

Conclusion

From the perspective of the interactive ritual chain theory, this study deeply explores the profound role of the Yao nationality's yellow mud drum dance as a unique cultural phenomenon in group identity and cultural inheritance. The yellow mud drum dance is not only a performing art, but also a mechanism for the flow of emotional energy and the transmission of cultural symbols. It is a vivid embodiment of emotional cohesion and cultural identity within the group. Every dance step, every drum beat, and every rhythm contains invisible emotional connections and spiritual resonances between participants. These interactions not only connect dancers with the audience but also closely connect each individual with a wider cultural memory and historical background, forming a chain of emotional energy that is constantly circulating and strengthening. In this ritual chain, emotional energy is not static, but is constantly





accumulated, transmitted, and reborn as the ritual progresses. Through collective resonance, the yellow mud drum dance gives participants emotional identification and spiritual belonging, making this cultural expression not only a repetition of tradition but also a new vitality in each reproduction. This accumulation of emotional energy is not only the superposition of dance movements, but also the gathering of group emotions and the reconstruction of collective memory. In every performance, the Huangni Drum Dance is a re-creation of the group's cultural identity and the flow and continuation of emotions and symbols in cultural heritage.

However, with the advancement of modernization and globalization, the performance context of Huangni Drum Dance has undergone significant changes. In the context of cultural tourism and marketization, Huangni Drum Dance has gradually departed from its original religious ritual framework and transformed into a cultural performance and symbolic display. This transformation requires Huangni Drum Dance to not only play a cohesive role in the local community, but also to reconstruct cultural symbols in the context of globalization. The emotional energy and symbolic symbols of the dance have undergone a reshaping of meaning and a redefinition of function in the new cultural context. Huangni Drum Dance is no longer just a transmission of emotions within a community, but has also become a symbolic carrier in cross-cultural communication, carrying a new era mark and the potential for cultural dialogue. Through the framework of the interactive ritual chain theory, the study not only reveals the unique role of Huangni Drum Dance as a carrier of emotional energy transmission in group identity but also shows the adaptation and reconstruction process of traditional culture in modern society. It provides a new way of thinking to understand how ethnic minority cultures are constantly transforming and regenerating in the tide of globalization, how to maintain their cultural vitality through ritual interaction, and find a new position in the global cultural system. The cultural inheritance and innovation of Huangni Guwu is not a simple return to tradition, but maintains the resilience and vitality of culture through the continuous flow of emotional energy and symbolic re-creation.

Recommendation

Suggestions in this Research

This study has laid the groundwork for understanding the transformation of Huangni Drum Dance within a modern context. However, as globalization and modernization processes continue to accelerate, it is essential to conduct further research that delves deeper into how the Huangni Drum Dance evolves under these influences. Future studies should investigate the impact of cultural tourism and commercial performances on the dance's traditional practices. Understanding how Huangni Drum Dance can adapt to meet the expectations and preferences of contemporary audiences while retaining its cultural heritage will be crucial for its survival.

Policy Recommendations for Cultural Protection and Inheritance. As commercialization and market dynamics increasingly influence Huangni Drum Dance, there is a pressing need to develop effective strategies for protecting this traditional art form while ensuring its relevance in contemporary society. It is recommended that cultural policymakers prioritize the safeguarding and promotion of Huangni Drum Dance through innovative dissemination methods. This includes fostering partnerships between cultural departments and local communities to promote recognition of the dance's cultural value and emotional significance. Special attention should be given to educational programs and cultural tourism initiatives that highlight the dance's historical and social contexts, thereby preventing its over-symbolization or decontextualization.

Suggestions for Next Research

Future research should consider conducting longitudinal studies that track audience engagement with the Huangni Drum Dance over time. By examining shifts in audience perceptions, emotional responses, and engagement levels, researchers can gain insights into how the dance resonates with different demographic groups as societal norms and values evolve. This approach would aid in developing tailored





performance strategies that effectively engage diverse audiences while preserving the dance's core cultural elements.

Exploration of Gender Dynamics in Performance, Given the communal and ritualistic aspects of Huangni Drum Dance, a focused examination of gender dynamics within the dance could yield interesting findings. Future research could explore how gender roles influence participation, performance styles, and the transmission of cultural identity within the dance. Understanding these dynamics could contribute to broader discussions about gender representation and empowerment within traditional cultural expressions.

Finally, future research could evaluate the effectiveness of educational programs aimed at teaching Huangni Drum Dance to younger generations. Assessing how well these programs convey the dance's cultural significance, emotional connotation, and historical background will help establish best practices for cultural transmission. Such evaluations could guide the development of curriculum frameworks that ensure the continuity of Huangni Drum Dance while adapting to contemporary educational contexts.

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