

Interpretation of the Crying Marriage Song "Hanhai Sai mie" in Dai Dialect Area of China

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Abstract: The crying marriage song "Hanhai Saimie" was once an indispensable tune in the wedding ceremony in Dai (Tai Nua) dialect area of China. However, with the change of global lifestyle, this kind of song carrying nostalgia has gradually declined. In this paper, relying on the existing field data in Dehong areas of Yunnan, China, it conducts oral narration and interviews with the female group of Dai (Tai Nua), and by investigating the current living conditions of the crying marriage song, it deeply describes the ecology of a specific region with theoretical explanations.

Keywords: Crying Marriage Song; Identity; Metaphor; Oral History

1. The Issues of Looking for the Singing Field of the Crying Marriage Song

Lawrence Buell once defined place as "space that is bounded and marked as humanly meaningful through personal attachment, social relations, and physiographic distinctiveness." [1] In our writing tradition, region is often marginalized as the main background, but ignoring its linkage and overlapping relationship with people and society. Chinese Dai (Tai Nua) dialect area is the land where lived by Dai crying and marrying songs, and the field stipulated by the ceremony is a conscious reproduction of regional cultural landscape. As an important life etiquette of Dai women, wedding reflects the collective psychology of Dai women and the hierarchical relationship of women in society. Among the wedding ritual, the Crying Marriage link just shows the space-time node where women's status and identity are about to change in the family.

As a relic custom of Chinese Dai wedding, crying marriage is very rare due to the change of field. In order to complete the investigation of the subject, we specially visited Gong Xiaohou, who is the performer of the crying marriage song, hoping to explore the deep relationship

between the crying marriage song and the ecological "sound-land" from the perspective of "human musicality" through interviews. Gong introduced that the song of crying marriage song she sang was adapted from the crying marriage song in Yingjiang area. In her cognition, the crying marriage song was an important part of marriage customs in her mother's era, but with the change of lifestyle, the custom of crying marriage has slowly withdrawn from the stage of history in people's vision. The crying marriage song she sang was collected and adapted in Mengyang area of Lianghe from ten years ago and young people now are rare to sing crying marriage song. In her mind, crying marriage song is a carrier for storing the memory of Chinese Dai traditional culture, thus we decided to go to Yingjiang to find the trace of the crying marriage song, through talking with elderly women in Dai villages.

2. The Historical Memory of Crying Marriage Song in Zhina Village, Yingjiang County

2.1 The Orderliness of Cultural Space in Zhina Village

The Zhina Township, located in the north of Yingjiang County, is the farthest village from the county town, which about 90 kilometers away. The Zhina Township is composed of five administrative villages, namely Zhina, Bengdong, Zhidong, Shifen and Lushan. Almost all the local Dai people live in the village of Zhina, located in PingBa of the river valley, which is a typical livable place for the Dai people. The cultural and ecological space formed by the Bodhi tree and Zhuangfang (Buddhist temple) in the center of Zhina Village is precisely the effective space for the spiritual storage of Dai community in Dehong, China. The Zhuangfang in Zhina Township is built in gable and hip roof, with a typical Han architectural style, which marks the historical picture of the mutual integration and coexistence between Han culture and Dai here.



Figure 1. Zhuang Fang in Zhina Village

After about 9 p.m., elderly women will gather at the Changba (It literally means a relatively flat piece of land) in front of the Zhuangfang and start to "Gayang". Gayang's movement of the body has Dai people's unique express, but now accompany with new Dai songs rather traditional folk song. Meanwhile, older men like to gather in the Zhuangfang during the day to chat or to sing traditional folk songs to the tape recorder at home. After a period of observation, in the common cultural space of Zhina Village, male and female groups of all ages have their own boundaries and distinctions: for example, during "Gayang", young women will set up a venue for themselves, middle-aged and elderly women will gather in elsewhere while elderly women and men will gather in the Zhuangfang for activities. This separation between the inside and outside of the physical space is precisely the orientational metaphors of their community and space order. For strengthen this order, Dai people in Zhina village will be divided belong to different "class" sequences, so as to carry out all kinds of folk activities by class. It enables women of the same generation to have a common life experience and similar behavioral expressions, resulting in a strong collective convergence[2].

2.2 Crying Marriage Dictation from Elderly Women in Mangbang

The order of the Dai cultural space and system in Dehong, China also provides a sense of convenience for my fieldwork. Whenever I find a Dai woman who is good at singing, she can always introduce me to other members of their "class" which are mostly good at singing. As we said before, Chinese Dai women of the same class will have a common life experience and similar behavioral expressions, resulting in a strong collective convergence. By this class, we found two elderly people in Dunsan Village, named Pami Hean and Pami Huizhen. Both of

them belong to Class 3 in Dunsa[3].

They recalled, “The crying marriage song is not sung anymore. In the past, as the financial situation was difficult, when marrying a daughter, people had to receive a generous betrothal gift. The mother taught her daughter how to take care of her parents-in-laws, how to take care of the family, and how to deal with the family through singing. The daughter sang about missing her relatives and various things at her former home and often sang it until midnight.”

Another old woman, Pami Hean, has three daughters and a son and her son became a live-in son-in-law. What this old woman sang to us was the content of the mother's crying marriage when her son entered the marriage. This provides a special case for this issue, that is, a son-in-law who lives in the home of his wife's parents will "marry" to the bride's family and "crying marriage" link also needed.

From this case, we can confirm that for the Chinese Dai people in Zhina Village, the crying marriage stipulation in the wedding ceremony reflects the gender division of labor at the social level, rather than physiological gender, and the party who does not undertake economic activities in the marriage relationship has to fulfill the internal obligations of the family that he/she should be responsible for. On the one hand, the crying marriage conveys the emotion between mother and daughter, On the other hand, it also strengthens the marriage order and the new identity of the married person at this time and space transition node from the perspective of morality[4].

3. An Investigation about “Hanhai Saimie(א | ט ח ס ע יו ט ע א ח) and Hanhai (א | ט ח ט ס ע יו) Tune in Mangmao Village

Mangmao Village is about 20 kilometers away from Mangshi. It is a township combining mountains and dams topography. Houses and farmland are mostly in hilly areas. The winding terrain constitutes the tactful and changeable tune of Xuangang. Actually, this investigation is an accident but let us know the correlation and difference between crying marriage song "Hanhai Saimie" and crying song "Hanhai".

3.1 Dictation of the Old Xiao Hanbao and Her Apprentice Jin Xiaotuan

Xiao Hanbao 's singing ability and brocade

Xiao told me, "local young people will follow me to learn weaving and singing. I sing while weaving, and young people will gradually learn when they are imperceptibly influenced by what they constantly see and hear, and when they are not busy in the farming season, young people will come to sing at night." When asked if she ever sang the crying marriage song, and whether there are still people singing it now, the old woman replied: "I can sing, but the younger generation wouldn't. Sometimes maybe mothers would sing the crying marriage song, but their daughters won't cry. Besides, their relatives and friends on the side will help cry. In the past, we would sing twice when we cried for marriage, once when the groom was coming in the bride's house, and once when the wedding daughter was going to leave the house. "Then Xiao hummed a few tunes of the Crying Marriage Song. As her apprentice listened and said, "This tune is the same as 'Hanhai', and I know it. This is the tune we sing when our parents are gone and express our missing."

3.2 The Music Glossary Explanation about Crying Song

In the teacher Yang Jinhe's collection of folk songs, we did not see any records of the type of "Hanhai". After re-confirmation, we realized that the complete expression that Jin Xiaotuan was referring to at that time was "Hanhai Gundai", i.e. Weeping and mourning tune, in which "Gundai" (ㄍㄨㄣㄉㄞˋ) means someone dead. Since it is not during the funeral, it is a taboo to mention the word "death". Even in daily life, people here will not directly say "Gundai". Regarding "death", they have suggestive expressions: for example, "Xinggan" (indicating the death of ordinary people), "Luan" (the monk passed away), "Nuanpie" (the death of the chieftain) [and other relatively euphemistic expressions. So on this specific situation, Jin Xiaotuan just vaguely said "Han Hai". it's also a cryptic expression. In fact, we can sum up these expressions as an "topological space" or "Haihai Saimie" is the subcategorization glossary of "Hanhai".

Term		Phonetic annotation	Tune type	Save form	
Han hai	Hanhai Saimie	ə ɯ ɿ ʈʊŋ o ɯ ɿ c ɯ ɿ, /x:am ⁵⁵ hǎi ³¹ s:ai ³⁵ me ³³ /	Folk custom song	Crying marriage song in Yingjiang	oral, music score
	Hanhai Gundai	ə ɯ ɿ ʈʊŋ o ɿ ɿ ɿ ɿ ʈʊ ɿ /x:am ⁵⁵ hǎi ³¹ kon ⁵⁵ d:ai ³³ /		Mournful song	oral, music score

The imagery in Crying Marriage song is

Meanwhile the scripture "Xingha Tama nuluo" reveals the relationship between birds and singing. Then the author further said, "The Dai

song is composed exactly according to the sound of water flow and the sound of the bird called Galantuo. Therefore, since ancient times, Dai songs have always been clear and melodious, high and low, lingering and lithe, euphemistic and pleasant to listen to, with its wavylike progressing."The article also mentioned in the legend of "dripping water into a song", the inventor of the melody is a clever girl and Dai people should not forget her existence when singing[6].

According to this, we can find that water, women, divine birds and the Dai folk song have a metaphorical relationship with each other. The tea, bamboo shoots, cows, sheep, and rice pots in the lyrics are all products of the Chinese rice farming civilization. It is also inseparable from the nourishment of water.

In addition, the lyrics specifically associate water with gold and silver, implying that water is the symbol of harvest and wealth. In Chinese Dai people's mind, These symbolic metaphors convey an aesthetic standard of them which shows a kind of aesthetic dignity of harmonious coexistence between human and nature, thus confirming the ecological protection consciousness of Dai people of China and the importance of women in maintaining the stability of the ethnic group[7].

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