

# Research on Totem Culture of Yifan Festival of Mulao Nationality in Luocheng County

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**Abstract:** The Taoist sacrificial music activities of the Mulao people on Yifan Festival are part of the Taoist culture. Therefore, the totem culture of Taoism can be seen everywhere in the life of the Mulao people. These totem cultures have witnessed the history of the Mulao people. The totems in the Mulao Yifan Festival are the product of the combination of Taoist culture and the Yifan Festival, representing the Mulao people's dependence on gods. It is believed that through totem culture, more gods can be recognized, and more Blessings, reduce all kinds of disasters.

**Keywords:** Totem, Yifan Festival, Taoist sacrifice, Music culture research.

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## 1. Rooster Totem

### 1.1. The Rooster Totem Is A Part of The Daily Life of The Mulao People

The Mulao people worship roosters very much, and roosters have become a part of the daily life of the Mulao people. Walking into Luocheng County, you will find rooster totems everywhere. The most obvious one is that very large roosters are graffitied on the two sides of each house. These roosters are painted like life. In the center of the side of the house, it seems to be chirping against the sky with the loudest voice, which indicates that the Mulao people are full of hope in life. The rooster totem is on the two sides of the Mulao houses. The Mulao people believe that this can stabilize the residential base and bless all the animals in the house.

Secondly, the rooster totem appears in the squares, streets, schools and other public places where the Mulao people live easily. The graffiti on the rooster totem in these obvious places is to a certain extent to pray for people's blessings and eliminate disasters. The source of these ideas is mainly It is related to the historical development of the Mulao people. In the history of the Mulam people, under the coercion of class oppression, exploitation, and heavy taxation by governments at all levels, the people lived in poverty and lacked scientific and cultural knowledge. the legend of.

Finally, the rooster totem appeared in the clothing of the Mulam life. The clothes of the Mulao people are very beautiful, because they are all hand-sewn. Adding the rooster totem pattern to the exquisite costumes is needed for the aesthetics of the Mulao people, and it is also needed for the Mulao people's belief in Taoism. This is a kind of emotional rendezvous. The rooster patterns on some clothes are decorated in various colors, and the clothes are sewn beautifully, which is very suitable for the aesthetics of modern people. Some clothes may have a single color, and the rooster pattern looks more elegant. This color is very suitable for the elderly. Wearing it, the old man looks very dignified and atmospheric after wearing it.

The rooster totem has become the image endorsement of the Mulao people, and the rooster totem can be seen in every aspect of the life of the Mulao people. This kind of totem is a symbol of luck and happiness for the Mulao people, and it has

been integrated into the lives of the Mulao people.

### 1.2. The Rooster Totem Is Part of The Sacrificial Ceremony of Yifan Festival

There are many roosters in the Taoist sacrificial music of Yifan Festival, and the Shi Guild spends a lot of time performing with the rooster. First of all, before the start of the performance ceremony, the main family will buy roosters everywhere, about 10 roosters. After these roosters are purchased, some will be raised, some will be slaughtered immediately for the guests to eat, and some will be used as tributes for the gods to eat. part of which is used for ceremonial performances.

The part of the rooster for the guests to eat is mainly divided into three occasions. First of all, before the start of the performance ceremony, the master will also come to the ceremony site half a day in advance. At this time, the master guild will have a meal with the main family of the village and the respected clansmen. At this time, eating rooster chicken is a must. Satisfy hunger, and pray for better blessings. Secondly, the process of the ritual performance may take up to 3-5 days, and food will be used for such a long time. At this time, the rooster has become a necessary ingredient for people to satisfy their hunger. While eating delicious roosters, people watched Shigong's sacrificial performance. Finally, at the end of the ceremony, it is the meal of the master and the master's family. This is also the last meal of the master at the ceremony venue, because after this meal, the next meal will be at this time next year. At this time, eating rooster is for this year. Prayer is also the expectation for the next ritual performance.

The rooster is used as a tribute for the gods to eat. In the ceremony performance, the gods came to the scene and needed to eat like humans, and naturally they had to eat meat, and the chicken was the main meat, and the gods liked this food very much. The use of rooster as food has a great meaning, implying that the gods have received all the information conveyed by the Mulao people through the master, especially bless the Mulao people with good health, smooth affairs, happy family, good harvest every year, Disaster relief, human and animal safety, etc. This is for the Mulao people, as long as the gods eat the chicken, they will receive the prayers of the Mulao people and fulfill their wishes for the Mulao people.

Roosters are used for ritual performances. The rooster is the totem culture in the sacrificial music activities of the Yifan Festival, and the cooperative performance of the rooster and the master can be seen everywhere in the sacrificial performances of the Yifan Festival. First, when the roosters were bought back to the main house, Shigong went to select 3 good roosters for the ritual performance. The selected roosters were placed in cages and fed with rice and water to ensure that the roosters could be used for the whole ceremony. The first use of a live rooster during the performance of Shigong was during the opening of the altar. At this time, the rooster was used to clear the way for the gods. Shigong would cut the rooster's comb and take a little cockscomb blood to invite the gods. During Shigong's performance, the second time he used a rooster was in the toasting session. Shigong toasted to show his respect to every deity present. In this session, Shigong's wine was the blood wine of the rooster slaughtered on the spot to show the hospitality of the Mulao people. The last time the rooster was used was when pigs were slaughtered. At this time, the rooster was a symbol of good fortune, a symbol of good luck, good health, and a good year ahead.

After all the performances are over, the Taoist teacher will bring the live rooster for sacrifice back to his home, and the host will also default that the rooster is a gift for the teacher. After the rooster is brought home, Shigong can choose to use it for meat or keep it.

## 2. Thirty-six Totems of Gods

The whole ritual activities of the Mulao people can be roughly divided into three parts: invite 36 gods, feast 36 gods, and send off 36 gods. Therefore, 36 gods run through the center of the Taoist sacrificial music activities of the Yifan Festival of the Mulao people, and they are the protagonists of the whole Yifan Festival. The 36 gods have corresponding 36 carved masks, and each mask depicts a different image of the gods. I want to make a special note here, 36 gods are not exact 36, the number 36 is just a norm, under normal circumstances, the number of gods invited by the master is more than 36. The gods invited by the Taoist teachers of the Mulao ethnic group can be roughly divided into seven categories: 1. The ancestor gods of the Mulao ethnic group, such as the three ancestors, the kitchen master and so on. 2. Folk protection gods, such as the local owner of the village, the white horse girl, etc. 3. Taoist gods, such as the Four Values Gong Cao, the Five Elements Society King, etc. 4. Buddhist gods, such as Sakyamuni, Guanyin Bodhisattva, etc. 5. Creation gods, such as Fuxi brothers and sisters, Huakai, etc. 6. Natural gods, such as Thunder King, Rain Master, etc. 7. The gods shared by the ethnic minorities in Lingnan, such as the Prince of Hualin and the Prince of Po, etc. These 7 types are not only the division of god types, but also the division of 36 masks.

The Taoist teacher made corresponding masks for the 36 gods. The teacher who wore the mask at the event site sang the corresponding text and invited him to enter the event with the most sincere attitude. Since 36 is only a norm, it is possible that there are several gods with similar experiences under one mask, so the master only sang one god with a special experience when he chanted the invitation. During the entire performance ceremony, Master Shi invited 36 gods to the scene one by one through recitation and singing. After the 36 gods were seated, Shigong began to convey the voice of

the Mulao people to the gods through the mode of chant.

## 3. The Importance of The Totem Culture of The Yifan Festival to The Mulao People

Totem culture is the product of the development of Taoism. When Taoism and the Mulao Yifan Festival were combined, the unique totem culture of the Mulao people was produced, and these cultures continued to develop with the development of the Mulao Yifan Festival. Totem culture has entered the hearts of the Mulao people. Totem patterns can be seen in the streets and alleys of Luocheng County. These patterns can bring good luck and good harvests to people, and are a good symbol.

Today, the totem culture is still considered to be the friend of the Mulao people and has a great connection with the ancestors of the Mulao people. In this mode of thinking, totem culture becomes more and more important. The younger generation of Mulao people also like these totem patterns very much and regard them as an aesthetic.

In the future, no matter how the Yifan Festival and its Taoist culture will develop in the Mulao people, the totem culture derived from it will always be in an endless state and will always be loved by people.

## 4. Summary

As a special symbol, totem culture appears in the life of the Mulao people and has been passed down to the future. The Mulao people always carry the totem beliefs left by their ancestors, which can bring people good luck and a good life. From an aesthetic point of view, totem culture is also a kind of enjoyment, and the Mulao people will continue this kind of enjoyment.

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