

Cultural Inheritance Factors of Animal Bionic Dance of Minority Nationalities

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Abstract: Animal biomimetic dance is more about imitating animal characteristics or body shape, it is combined with human limb movement, and then refined and artistically processed to show you. In order to express some thoughts and feelings of human beings, it is also a form of artistic expression. These animals with special interests imitate dancing, it also occupies an important position in the treasure house of Chinese folk culture and art. It is an important part of our national culture and art. This paper studies and discusses the changes of social system, the migration of minority population, the change of education mode and the aging of minority population, the influence on the cultural inheritance of bionic dance of minority animals. It is also found that the bionic dance of animals with minority characteristics is passed down from generation to generation through words and deeds. But with the aging phenomenon, many of them are on the verge of being lost; moreover, many of them are handed down orally without written records. This also laid a hidden danger for the loss of traditional dance. Therefore, it should be propaganda and expansion, to improve the awareness of contemporary people about minority dance, the traditional bionic dance of animals is displayed in the classroom, let more teenagers know the bionic dance of minority animals and promote its better development.

1. Introduction

The animal bionic dance in minority dance is a very important content. This animal bionic dance has its own unique form of expression and has a very profound cultural connotation, which has very important research significance. In this paper, we mainly analyze the value and significance of the existence of this animal bionic dance [1]. Animal bionic dance has many differences with respect to bionics. This kind of dance mainly imitates the various forms of animals, expresses the unique forms of animals themselves, and then combines with people's physical movements. After our own refining, processing and other packaging, it is used to express people's thoughts and feelings, and as a form of expression of social life [2]. Among the national dances, the content of national bionic dance is the most colorful, and many dances imitate the form of animals [3]. For example, "The Tigers Go Down the Mountain", "The Eagles Hover", "The Peacock Opens the Screen", etc., these

ethnic minority dances have been supported and loved by people. They have very important reference value and are the most beautiful one among our national culture and art. Why do ethnic minorities have their own unique animal bionic dances? Here we conduct specific research and analysis to find out the reasons for the emergence of animal bionic dance. In the early days, humans used to worship the totems in the process of development, and then formed a phenomenon of worship for various totems, but as people's lifestyles changed, people gradually forgot the totems. Worship rituals, but animal bionic dances have precipitated in the long river of history, forming a representative dance of various nationalities, just like the peacock dance among Yunnan ethnic minorities. It has a very high representative meaning. Totem is people's yearning for life and Faith, this kind of dance often gives people a ardent hope for a happy life, which is of great significance [4-6].

Producing animal bionic dance is also an instinct for people to simulate the shape of things. People have a strong ability to imitate the things around them, because humans are very intelligent animals, so the degree of imitation of some low-level animals is very high. In ancient times, people's dances and animals were very similar in form. Through long-term contact with animals, people incorporated their movements into their own dances, and they have a very strong national color [7]. With the continuous development of people's life, dance will continue to add new content in the process of development. Dance has its own inheritance, and it has certain creativity and can continue to develop and create. People simulate animals and then add their own creations, which in turn enhances the beauty of the dance. Therefore, animal dance is an imitation of animals and then re-creation. The emergence of animal bionic dance is also due to its entertainment function [8]. As people's life pressures continue to increase, people are more and more interested in dance, and they are also very fond of some animal dances. People's dance creation of their favorite animal movements enhances the entertainment of dance and is of great value to the development of dance. This kind of dance is very entertaining. When ethnic minorities celebrate the holidays, they often gather to dance and dance their own national dances. They are not only a respect for national dances, but also a manifestation of a strong love. It is worthy of the expression of the whole nation. The feelings of faith in the dance of the nation [9]. There are various forms, complex and diverse cultural traditions in the dances of Yunnan Province, and the dances of various ethnic groups contain strong local feelings, which have strong individual characteristics and deserve our in-depth research and analysis. The individualized characteristics of ethnic dances will have different expressions in different regions. Even the same dance will form different dance personalities due to different regions. With the continuous development of our country's economic construction, cultural exchanges and national integration have become the most important links of the country. Animal bionic dances with ethnic characteristics have a very strong form of expression, and also contain people's desire for the prosperity of the nation and the reproduction of future generations. The simple emotions have placed people's yearning for a happy life [10]. China's national culture is profound and profound, and ethnic dance is rich and colorful. This is the most important treasure in our country's culture and art. Today, with the continuous development of social economy, culture and art are constantly developing and innovating, and national animal bionic dance will be better. Inherit and carry forward.

With the reform and development of dance, some traditional dance movements are also passed down from generation to generation. The bionic dance art of ethnic animals in China is rich and colorful, complex and diverse, and the animal bionic dance is unique and novel. It is a splendid treasure in the treasure house of Chinese culture and art. With the development of the contemporary economy and the continuous advancement of society, animal bionic dance must also will continue

to innovate. Therefore, we should work hard to inherit this treasure and let it go from long to long. However, the cultural inheritance of animal bionic dance will be affected by many factors, which restricts the development of animal bionic dance. This paper summarizes and analyzes several factors that influence the inheritance of bionic dance culture of the unique ethnic animals in southern Fujian. Among them, the changes of social system, the change of educational methods and the aging of ethnic minority population have the greatest impact on the inheritance of animal bionic dance culture.

2. Proposed Method

2.1. Bionics

"Bionics refers to the science of imitating biotechnological devices. It is a new frontier science that only appeared in the middle of last century." Bionics can "study the structure, function and working principle of organisms, and transplant these principles into engineering technology, invent superior instruments, devices and machines, and create new technologies". The range of imitation biology is very wide, including imitation of birds, imitation of fish, imitation of frogs and so on. There are countless bionic objects in nature, so the bionic forms in human life are countless and varied. Although bionics is a new frontier science only appeared in the mid-20th century, human beings can use the principle of bionics to invent and create in ancient times. Before the emergence of bionics as a new frontier science in the mid-20th century, as early as ancient times, our ancestors would imitate the creatures on the earth, make various tools, enhance their labor skills and abilities, and improve the ability of human beings to conquer nature. China's bionic technology has a long history. Legend has it that the ancestors of the Chinese nation saw the nest of birds in the tree, and suddenly touched the inspiration, they imitated the birds to build nests in the tree, in order to defend against the invasion of beasts. During the Dayu River Regulation Period at the end of primitive society in China, the ancient labouring people made wooden oar frames on the stern of the boat and gradually changed them into skids and rudders, which increased the power of the boat and mastered the navigation technology of turning the boat according to the actions of fish swimming forward by wagging their tails in the water and turning to prey. People imitate fish to build boats that can sail on water. People naturally think of flying in the air. Han Feizi (Legalist representative works), one of the hundreds of works written by scholars during the Warring States Period, once recorded the story of Lu Ban, a skilled craftsman in the Spring and Autumn Period, who made birds out of bamboo and wood and flew away in three days. Red-crowned cranes, known as "the God of wetlands", are the auspicious birds of the Chinese nation. Red-crowned cranes are the symbols of auspicious happiness and longevity and loyalty. Red-crowned cranes naturally become people's bionic objects. In the Yin and Shang Dynasties, cranes were the main birds in tomb sculptures. In the Eastern Zhou Dynasty (Spring and Autumn Period and Warring States Period), bronzes modeled on cranes appeared again. The ancestors of the Chinese nation deserve to be the pioneers in the application of bionics. With the improvement of productivity and the development of society, bionics has been applied more and more widely, and its practical value has become stronger and stronger. A fly's eye is composed of more than 3000 small eyes, called "compound eyes". People imitate the fly's compound eyes and make "fly's eye lens".

At the beginning of the 20th century, there was an unjust war between imperialists to redivide the world and compete for hegemony, that is, the First World War. Inspiration was drawn from the survivors of the gas war, and gas masks designed to imitate the nose of wild boars appeared. Nature's other bird-like bats emit an ultrasound that bounces back when it meets an object and is

inaudible to humans. Scientists have developed radar for a wide range of applications based on the principle of bat ultrasound activity. People have carefully studied the aircraft officers of birds, imitated the shape and flight principle of birds, and made a manned glider. People designed the cantilever of the excavator by imitating the crane's posture. For example, today's aircraft, rockets, spacecraft, Tiangong No. 1, Shenzhou No. 10, Chang'e No. 1 to Chang'e No. 3, China Beidou Navigation and Positioning System, Yutu Lunar Vehicle and so on. These are made by mimicking the shape and flight principles of birds and the super-long antennae (olfaction) of flies. Because of the special significance and function of bionics, people pay more and more attention to bionics nowadays. The birth of bionics has led to the rapid development of human science and technology, enhanced people's understanding of the world and improved people's living standards. Bionics is not only widely used in human activities of conquering nature, but also in the creation of culture and art. Dance is a model subject using bionics.

2.2. Application of Bionics in Dance



Figure 1: Dragon Dance

Nature has given us extraordinary inspiration. It is of profound significance for the development of bionic dance to explore the bionic expression in dance movements. Since the birth of human beings, they have been closely related to animals. Creation is the Supreme designer, making the world's life form the biosphere, food chain. Life in the world is contradictory, interdependent and multiplies together. Bionic dance embodies human understanding and love of animals. Bionic dance has a long history, a long history, extensive and profound, colorful. The earliest dance bionic action is that in the primitive society, human beings just had a more complex thinking, imitated the shape and action of birds and animals in nature, engaged in self-entertainment or productive labor, in order to express people's inner feelings, which should be the origin of bionic dance. The earliest recorded bionic dance literature in China is the cliff painting dance image in primitive times. In the original cliff painting dance images found in China, there are many forms of dance, such as collective dance, single dance, double dance, three-person dance, multi-person dance and so on. But

in any form of dance, there are often bionic elements. For example: in the ancient dance cliff paintings found in Yinshan Mountain of China, there are many self-entertaining bionic dances. There is a hunting dance that simulates the movements of various animals. Among them is a picture of a naked hunter with arms akimbo and an animal tail hanging from his hips, followed by an animal like bird, animal and human. Obviously, this is the way people imitate birds and beasts. It is not only a bionic dance recorded in historical materials, but also a reproduction of people's labor and life in primitive times. Primitive cliff painting dance images prove the origin of bionic dance. The most successful dance using bionic elements in ancient China should be the traditional dance, Dragon Dance, which can best represent the spirit of the Chinese nation (Fig. 1).

Talking about Dragon dance, we naturally think of dragon, the totem of the Han nationality in China. The dragon dance in China is closely related to the totem of the Han nationality in China. In ancient times, human productivity was low and living environment was bad. They often faced with natural disasters such as floods and beasts. Therefore, they had a feeling of worship, dependence and hope for certain animals and plants. They also used it as a symbol of their own nation or tribe to distinguish other nationalities or tribes. The animals and plants worshipped by the nation or tribe are totems. "Totem is that people in primitive times regard some animal, plant or abiotic as their relatives, ancestors or gods of protection." The Chinese dragon with powerful and unrestrained image and open teeth and claws is not only the totem of the Chinese nation, but also the symbol of the Chinese nation. Because the ancestors of the Chinese nation worshipped the Dragon totem, our ancestors imitated or dressed up as the action and image of the totem dragon and danced hand and foot, which resulted in the totem dance. The dragon dance of the Chinese nation is a typical totem dance. Today's colorful dragon dance is gradually developed from dragon totem dance. As early as the period of Emperor Wu of the Western Han Dynasty, there were written records of dragon dance in China. Dong Zhongshu, a Confucian scholar in the Western Han Dynasty, recorded in detail the situation of dragon dance at that time in his book "Fanlu in Spring and Autumn". During the ritual activities of praying for rain and snow, dragon dances in spring, red dragon or yellow dragon dances in summer, white dragon dances in autumn, and ink dragon dances in winter. It can be seen that dragon dances in the Western Han Dynasty had a relatively complete form. Dragon dance is a real bionic dance, but also the beginning of bionic dance. The birth of Chinese traditional dragon dance is a milestone in the history of Chinese dance. It marks the development of the times and social progress, our ancestors have gradually moved from the barbaric primitive era to the civilized era; it marks the development and success of dance in many fields, levels and perspectives; it is the source of bionic dance in our country and pioneers the bionic dance in our country. In the long primitive society, through the unremitting efforts of the ancestors of the Chinese nation, our traditional dragon totem dance can be reflected in the dance of ancient legends in China. With the development of the times, more and more bionic elements are used in dance performances. In the Zhou Dynasty, when Chinese dances were first gathered together, there appeared a kind of music and dance, Elephant Dance (now a name of Sri Lankan folk dance), which imitated the assault action in military service to symbolize its martial arts. In the Han Dynasty, when Chinese dancing was the second major group, the development of national folk dancing was unprecedented. The application of bionic elements in dance performances makes dance performances new and new. The popular folk opera of the Han Dynasty is the general name of the ancient acrobatic performances of music and dance. As early as the Qin Dynasty, Bai Opera performances had already existed. At that time, the Han Dynasty was called "Jiao Dai Opera". In addition to acrobatic magic performances such as finding tripod, building, swallowing knife and spitting fire, there is also a kind of "elephant opera" in the performances of Hundred Geisha in Han Dynasty. Although Elephant Man Opera is still an

acrobatic performance, it is also a music and dance to dress up characters or animals. The performance of "Elephant Man Play" absorbs many bionic elements, and the performance is vivid and humorous. Huanggong in the East China Sea with a simple story plot is a representative work. Huanggong in the East China Sea is a famous elephant dance in the Han Dynasty. In Huanggong in the East China Sea, some of them compete with tigers and perform "Elephant Man Play". Zhang Heng, a writer of the Eastern Han Dynasty, wrote "Huanggong of the East China Sea, Red Dao and Guangdong Zhu" in his representative work Xijing Fu. He is tired of white tigers and cannot be saved by death. They do not sell maggots because of their evil ways." Record. Ge Hong, a Taoist educator, alchemist and medical scientist in the Eastern Jin Dynasty, also recorded this story in his Miscellaneous Records of Xijing: Huanggong in the East China Sea could subjugate tigers by magic, but later he became old and weak, and his magic failed, and finally he was injured by tigers. Huanggong in the East China Sea is a model work of the successful use of bionic elements in music and dance in the Han Dynasty.

2.3. The Important Factors in the Cultural Inheritance of Animal Bionic Dance

The change of social system affects the development direction of culture. The system retains and transmits the cultural content of human creation, invention, thought, customs, habits, etc., and inherits it from generation to generation. At the same time, the system also promotes the accumulation of culture and Inheritance, and the creation of new forms of culture by mankind. However, everything is a double-edged sword. Changes in the social system will also lead to rigid and rigid traditional imitation forms that will not be updated and developed in time, and thus have a certain hindrance. In fact, the system is a regulation. In short, the social system is a social regulation, which limits the inheritance of culture at a certain level. With the development of reform and opening up, many changes have taken place in the social system. For example, the Peacock Dance of the Yi people has been greatly affected. The traditional animal bionic dance has been constantly updated and changed. The traditional form of performance and the present stage are actually presented. There is a big difference. The traditional form is only limited to men. There is no music accompaniment, and it does not appear monotonous. Some focus on mimicking the external actions of peacocks, and some imitate the inner activities of peacocks. Animal bionic dance is not only the treasure of the southern minority, but also the treasure of the Chinese nation. For the impact of changes in the social system, we should go to its dross, take its essence, and not abandon the traditional treasures because of changes in the social system.

The transformation of educational methods played an important role in the inheritance of animal bionic dance culture. At present, the cultural and educational undertakings of ethnic minorities in southern Anhui have lagged far behind the eastern and central regions. The backwardness of education has directly led to the current low cultural quality of ethnic minorities in southern Anhui. In addition, it directly caused the lack of animal bionic dance workers, people did not pay attention to the protection of animal bionic dance traditional culture, and did not pay attention to the successor of the culture of animal bionic dance traditional culture. Even some existing folk artists also lacked the necessary The problems of comprehensive literacy and higher skills have directly led to the dangerous situation of "next successor" in the traditional culture of bionic dance of minority animals in southern Fujian. Therefore, in terms of methods of education, we should make changes, increase the support and construction of education, and encourage the traditional culture of bionic dance of ethnic animals in southern Anhui to enter the classroom. The state should also bionic dance of ethnic minorities in southern Anhui. Traditional culture is incorporated into the

national regulations, allowing universities to assume the responsibility of cultural communicators, integrate and form an educational system with the traditional cultural characteristics of southern Fujian, and encourage local cultural workers to spread the traditional culture of animal bionic dance. The inheritance and creation of the traditional culture of bionic dance of ethnic animals in the south. For example, the "Bamboo Dance" of the Yi people can be integrated into the contemporary education system. For example, in the physical education class or the labor class, the teacher can guide the students to dance "Penny Dance" by placing two large bamboo poles on the ground. Outside the two big bamboo rafts, a pair of two, holding a small bamboo raft, sliding back and forth along the big bamboo raft, most of the dance movements is mimicking animal forms such as leopards, ants, thrushes, and sables, lively and cheerful. Through the "Bamboo Dance", children are also learned to learn the traditional culture of ethnic minorities during their breaks, which has played a role in inheriting traditional culture. Under the contemporary education system, if no change is made, it will not only be the traditional culture of ethnic minorities in southern Anhui, but also the culture of various ethnic minorities across the country. Almost everyone in the Yi nationality can sing and dance, commonly known as "nearly no meal for three days, no songs a day", no matter how old or young, almost everyone will use songs to record the good life; but now, many young people everywhere People regard the song and dance of the Yi people as a tool for making money, and the traditional culture of ethnic minorities has been alienated. Although many local children are authentic Yi people, under the current education system, almost all schools teach Chinese. Clothing, language, and things are almost "Chinese". From the mother's generation, there are almost no ethnic groups around them. The characteristic things have seriously hindered the inheritance of the traditional culture of ethnic minorities. A large part of the reason is that the ethnic minorities nowadays have fewer and fewer contacts in their own lives, and more and more foreign cultures are in contact. Therefore, the traditional culture of the nation has gradually faded. Therefore, minority culture should be integrated into the current education system. For example, in dance classes, children of ethnic minorities can lead everyone to dance their own ethnic dances, so that everyone knows and likes the traditional culture of ethnic minorities. The combination of contemporary education and traditional culture can greatly promote the inheritance of minority dance culture.

The influence of the aging population of ethnic minorities on the inheritance of animal bionic dance culture. According to the criteria of the age structure type of China's population, according to the survey, since 2016, the degree of aging of the population has further increased, and the minority population has begun to enter the old age. Due to the rapid growth of the elderly population, the proportion of children and adolescents has declined. In the 2016 survey, only three ethnic minorities belonged to the younger type. In 2000, there were only three elderly ethnic minorities. The aging of the population not only affects the development of society, but also affects the traditional dance culture from the side. In the long history of human history, many excellent traditional cultures are passed down from generation to generation. With the development of population aging, the inheritance of traditional culture is under tremendous pressure. The bionic dance of the unique ethnic animals in southern Anhui is a bright pearl that illuminates the land of southern Anhui. For example, "Fantasy Beast Dance" and "Bird-Shaped Dance", these dances are rich in content and varied in style. On the one hand, it protects the prosperity of the nation, the country is in good weather, and it also expresses people's admiration for nature. On the other hand, there are also A large number of imitations of war, many imitated lions, tigers, peacocks, etc., expressed people's yearning for light; conveyed the people's joys, sorrows and sorrows, after reform and processing, so that more people recognize and accept. Animal bionic dances with ethnic characteristics are passed

down from generation to generation through words and deeds, but with the phenomenon of aging, many are on the verge of loss; in addition, many are passed on by word of mouth and have no written records, which is also the loss of traditional dance. With the continuous development of China's economy, the quality of life of the people has also been greatly improved. However, the animal bionic dance of ethnic minorities has suffered tremendously in the rapid development of society. Minority dance routines are becoming less and less, some because Many old people who are engaged in the art have left and there are no successors. Animal bionic dance has very important historical value and is the cultural treasure of the entire Chinese nation. Various bionic dances also have their own connotations, uniqueness and cultural heritage. Therefore, we should not abandon the traditional dance culture of ethnic minorities and should promote and expand them. Improve contemporary people's understanding of minority dances, show traditional animal bionic dances in the classroom, and let more teenagers know the bionic dance of ethnic animals and promote their better development.

3. Experiments

By analyzing the effect of the Nadamu Dance Games in Subei Mongolian Autonomous County on the inheritance of national culture, this paper puts forward some suggestions for the Mongolian Autonomous County of Subei to inherit national culture by organizing the Nadamu Dance Games in Subei, and for other Mongolian Autonomous County, Minority Autonomous County or Minority Settlements to better pass through the minority movement. It can be used for reference to inherit and protect national culture. During the Nadamu Games, in order to understand the effect of Nadamu on the inheritance of Mongolian culture in Subei and the intuitive feelings of the organizers, athletes and audience during the Games, the author assisted the staff of the Subei County Government. By means of interviews, we visited one staff member, one dancer, one bionic dancer, one Mongolian audience, one Han audience and one foreign visitor. From all aspects of the crowd on the spot, we can deeply understand the inheritance effect and effect of the minority sports meeting on the national bionic dance culture. The data obtained from the survey are processed by routine statistics, and descriptive statistics are made with SPSS20.0 software. The open questions in interviews and questionnaires are analyzed qualitatively after detailed collation.

4. Discussion

In terms of the audience's perception of sports culture of Subei Mongolian, the author investigates the audience's perception of horse riding, bok, archery, camel racing and other items. The judgement is based on watching or not watching, and comparisons are made among different nationalities, motivations and gender audiences. From the total sample (Table 1), the better viewers were Bok and archery, 85.8% and 80.3% of the viewers had watched Bok and archery respectively. The least number of viewers was bionic dance (Fig. 2). Only 68.6% of the audience watched bionic dance. There is no significant difference between Mongolian and other ethnic audiences in watching all kinds of sports events, P value is greater than 0.05. In the field observation, it was found that the Bok and archery events in the Subei Nadam Games were held on the same day in the "Subei County Danghe Valley Culture and Style Park". The bionic dance and the camel race events are all carried out in the "Mongko Bayin Obo Bionic Dance Stadium" in Subei. So if the audience watches Bok, it's very likely that they will watch archery. So there are more people watching Bok and archery, and fewer people have watched bionic dances and camel racing than Bok and archery. The arrangement of venues and schedules affected the viewing of Nadam sports (Table 2). In different

motives, there are significant differences in archery, Bok and camel racing between the audience with feelings and cultural motives and those with other motives (Table 3). The P value is less than 0.01. In bionic dance, the difference tends to be significant, $P = 0.051$.



Figure 2: Animal Bionic Dance of Mongolian Nationality

On the whole, the audience with feeling and inheriting national culture motivation has higher cognitive level than the audience with other motivation. There are significant differences between male and female audiences in archery, Bok and camel racing, P value is less than 0.05. There was no significant difference in bionic dance items, P value was greater than 0.05. From the field observation, it is found that the male audience is more enthusiastic about watching the competition than the female audience. Whether in that event, the proportion of male audience watching is higher than that of female audience.

Table 1: Audience recognition of the project at the Nadam Sports Games

	Yes	no	Yes	Total sample no	Mongolian Yes	Other people No	Bangla P value
Bionic dance	68.6%	31.4%	65.9%	34.1%	71.5%	28.5%	0.360
Archery	80.3%	19.7%	82.2%	17.8%	79.2%	20.8%	0.544
Blog	85.8%	14.2%	84.5%	15.5%	86.8%	13.2%	0.607
Camel	73.0%	27.0%	69.8%	30.2%	76.4%	23.6%	0.222

Table 2: Different motivational audiences' cognition of the project at Nadam Sports Games

	Yes	no	Feel and inherit national culture Yes	Other motives no	Bangla P value
Bionic dance	72.4%	27.6%	60.2%	39.8%	0.051
Archery	87.6%	12.4%	64.8%	35.2%	0.000
Blog	92.4%	7.6%	71.6%	28.4%	0.000
Camel	80.5%	19.5%	56.8%	43.2%	0.000

Table 3: Cognition of the project at Nadam Sports Games by different gender audiences

	Yes	no	male Yes	Female no	Bangla P value
Bionic dance	63.0%	37.0%	73.3%	26.7%	0.089

Archery	91.3%	8.7%	7 0.5%	29.5%	0.000
Blog	92.1%	7.9%	80.1%	19.9%	0.005
Camel	79.5%	20.5%	67.1%	32.9%	0.029

According to the theory of attitude change and the concept of cultural inheritance, the process of cultural inheritance can be regarded as a psychological process of the inheritors, and the process of audience psychological activities in cultural inheritance can be divided into three levels: cognitive level, attitude level and behavior level. The cognitive level of transmission is divided into seen or unseen, and the attitude of inheritance is divided into experienced and unexperienced. The behavioral level is the acceptance of culture after experiencing. Because spiritual culture and behavioral culture are conceptual levels of culture, it is difficult to change through a Nadam Games. Therefore, only discussing the audience's acceptance of material culture can divide the audience's acceptance of culture into five categories: still not interested, beginning interested, purchasing and experiencing, occasional use and frequent use. The theory of attitude change is used to measure the inheritance effect of national culture during the Nadam Games. Customs and habits at the Nadam Games on the audience's awareness and different motivations on customs and habits at the Nadam Games on the audience's awareness as shown in Figures 3 and 4.

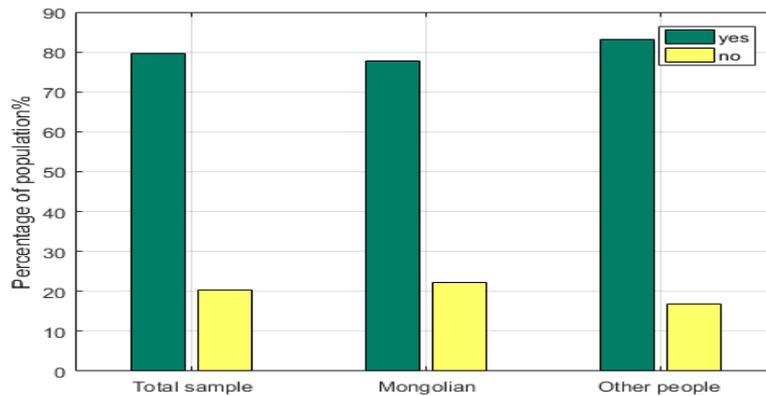


Figure 3: Customs and habits of the audience at the Nadam Games

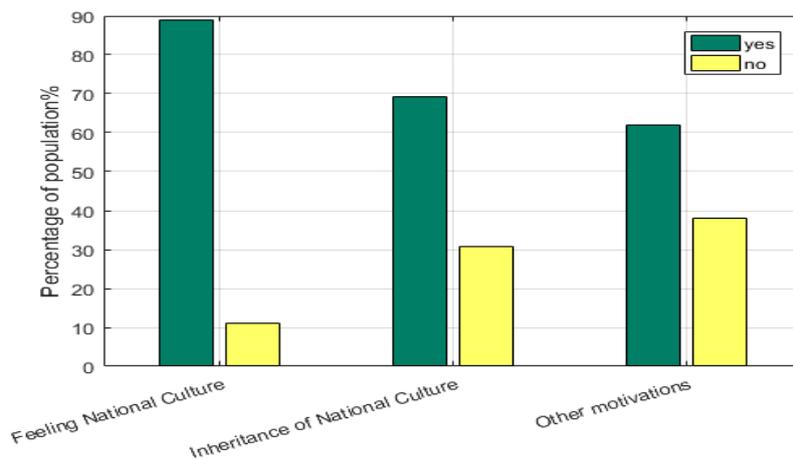


Figure 4: The perception of different motivations, customs and habits to the audience at the Nadam Games

From the perspective of cultural structure, through the Nadam Games, the Mongolian audience has better inheritance effect than other ethnic audiences in material culture. The audiences' perception of Mongolian material culture has reached the behavioral level of inheritance effect. By watching the Nadam Games, more than 50% of the people have accepted Mongolian material culture and expressed that they would buy it. Mongolian clothing, food, accommodation and handicrafts. Other ethnic audiences stayed at the attitude level of cultural heritage effect, and 78.3% of the people who watched the Nadam Games expressed their interest. In the aspect of behavioral culture, because behavioral culture is the unique custom and behavioral mode of Mongolian, most of the audience on the spot also stay in the cognitive level of the cultural inheritance effect. In terms of customs and habits, the audience has reached the attitude level of cultural inheritance effect, and more than 53.9% of the audience have experienced it. In sports culture, it has reached the cognitive level of cultural inheritance effect. More than 68.6% of the audience have watched the "Three Arts for Men" and other competitions. Among the customs, toast has the best inheritance effect at the attitude level, with 78% of the audience having experienced it. In sports activities, the inheritance effect of Bok is the best at the cognitive level. 85% of the audience have watched Bok. In terms of spiritual culture, Nadam is an all-round display of national spiritual culture. Because Mongolian spiritual culture is the culture at the conceptual level, it is the thinking mode and values formed in the history of Subei Mongolian. The on-site audience's understanding of Mongolian culture is mostly embodied in the cognitive level of cultural inheritance effect. More than 62.4% of the audience watched the spiritual and cultural activities during the Nadam Games. In the process of demonstrating Mongolian spiritual culture, dynamic spiritual culture is more popular than static spiritual culture. More than 83.5% of the audience have watched or heard Mongolian language, dance and music. Only 62.4% of the audience have watched the Mongolian cultural and historical exhibition. In terms of cultural structure, material culture belongs to the explicit layer of culture, while spiritual culture and behavioral culture belong to the implicit layer of culture. The explicit culture is easy to spread and inherit, while the conceptual culture is difficult to spread and inherit. The inheritance of Mongolian culture in the Subei Nadamu Games conforms to the characteristics of cultural structure. At the Nadamu Games, the audience has a higher acceptance of material culture and a better inheritance effect. Secondly, the inheritance effect of behavioral culture has reached the attitude level of cultural inheritance effect. Most audiences have experienced Mongolian behavioral culture. The spiritual culture only stays at the cognitive level of cultural inheritance. As shown in Figure 4, the changes of social system, educational methods and the aging of minority population have the greatest impact on the cultural heritage of animal bionic dance.

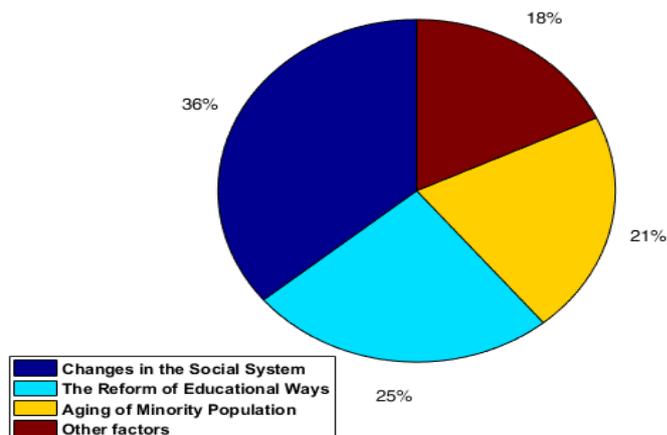


Figure 5: Influencing Factors of Cultural Inheritance of Animal Bionic Dance in Minority Nationalities

5. Conclusions

Through the in-depth analysis and research of this paper, we understand the diversity and uniqueness of bionic dance of minority animals. There are many kinds of bionic dance of minority animals. Different regions have different forms. But with the development of the country and the progress of society, the forms of bionic dance of minority animals are becoming less and less, some even have already. The connotation of animal bionic dance is very rich. We must attach importance to this traditional culture and strive to contribute to the inheritance and development of animal bionic dance of minority nationalities, as well as to the protection of the traditional culture of the Chinese nation.

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