



Kuaizi dance : The beauty of Kuaizi dance in the context of modern Inner Mongolia

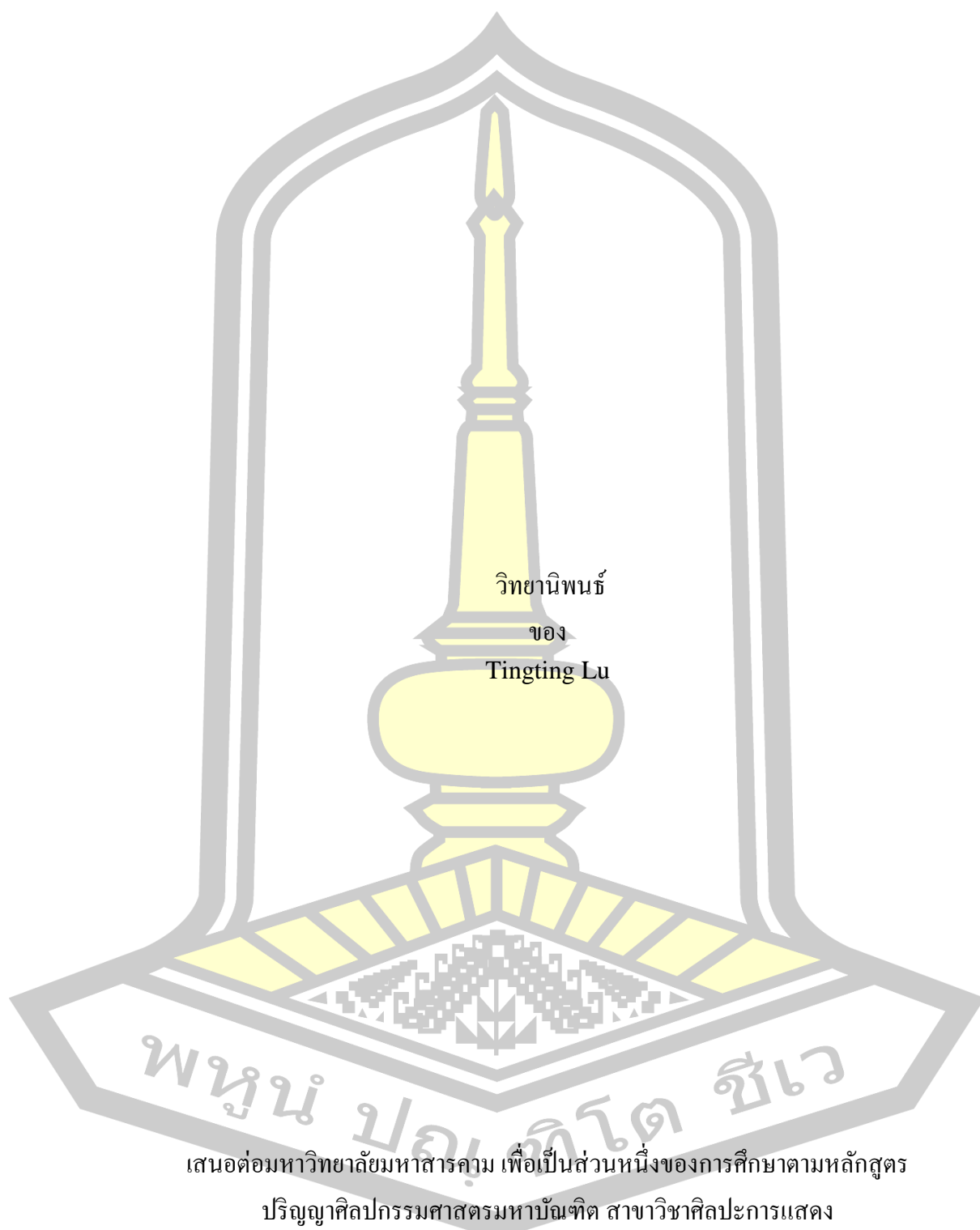
Tingting Lu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts

June 2023

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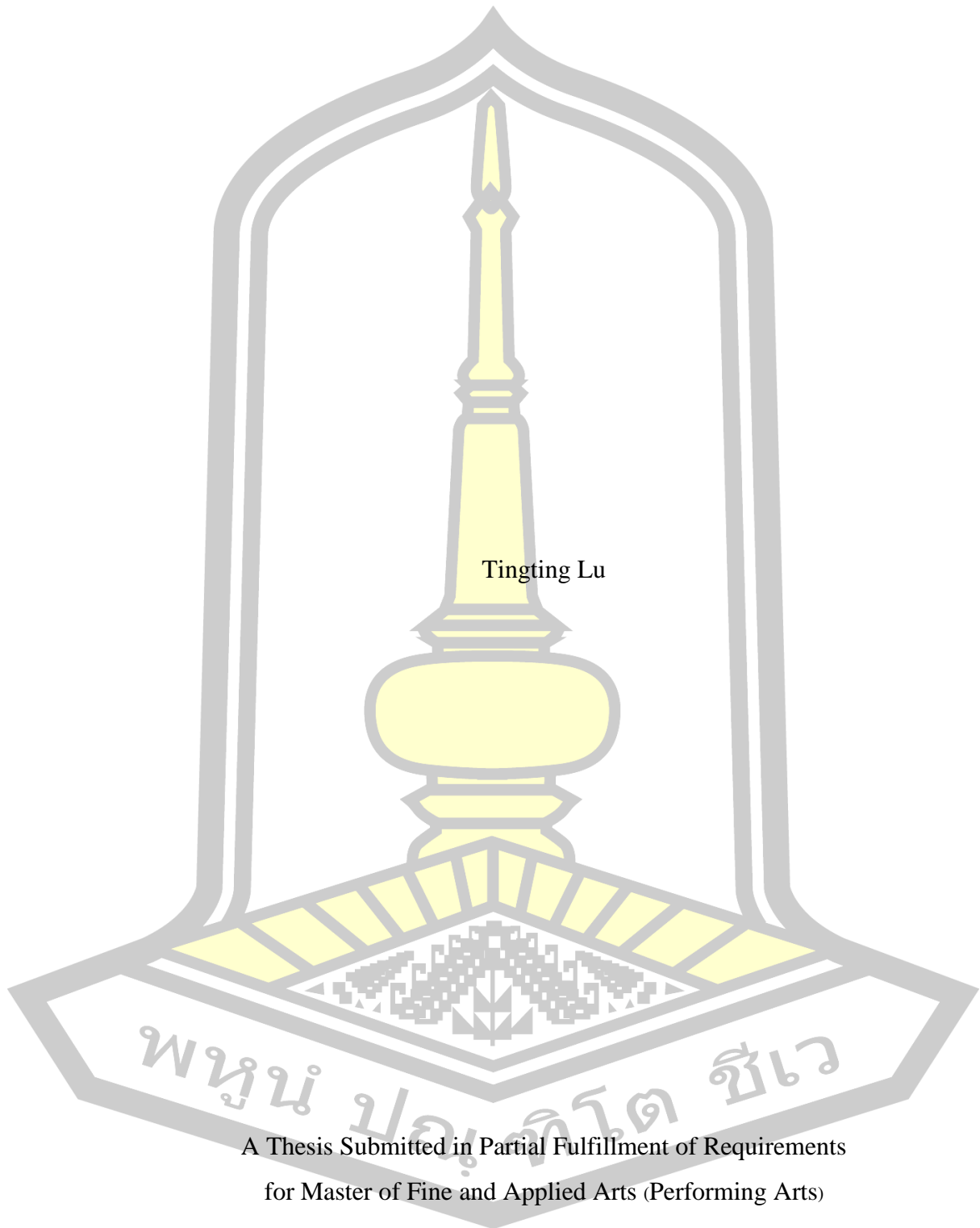
นาฏกรรม Kuaizi : ความงดงามของนาฏกรรม Kuaizi ในบริบทของมองโกเลียในสมัยใหม่



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A Thesis Submitted in Partial Fulfillment of Requirements
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June 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Tingting Lu , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Maharakham University

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ABSTRACT

Mongolian people have been famous for their ability to sing and dance since ancient times. Dancing is their national characteristic, and it has almost become a Mongolian nature to be able to sing and dance. Mongolian dance includes many aspects of Mongolian people's ideas, production and living practices, religious beliefs, customs and moral concepts. Mongolian dance is colorful, among which the performance form of chopstick dance is very unique. Chopstick dance, with its unique national style, has become an important part of Mongolian culture and one of the main representatives of Mongolian dance, with distinctive rhythm, rough style, delicate performance, vivid and vivid characteristics. The " chopsticks" in the chopsticks dance, as a kind of dance props, also has a long history, and it is often used for performance in modern folk dance. Therefore, props such as chopsticks play an important role in demonstrating the aesthetic sense of Mongolian dance in chopstick dance, which can improve the level of dance expression. It is not only a cultural symbol that is constantly changing in the development process of a national culture, but also a material embodiment in the development process of a country.

Through the introduction of the historical origin and composition of the Mongolian Chopstick Dance, starting from the material function of the " chopsticks ", this paper discusses the changes of the dancing posture of the "chopsticks" dance, explains its cultural connotation, goes deep into its deep meaning world, explores its diversified performance in the dance art field, and analyzes the formation of the Mongolian Chopstick Dance and the beauty of its national temperament and charm, Find a convenient way for the development and inheritance of Mongolian chopsticks dance in today's society

Keyword : Mongolian dance, Chopstick dance, history, development, Aesthetic feeling

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Professor Pyla patiently helped me learn, helped me with my thesis, and taught me

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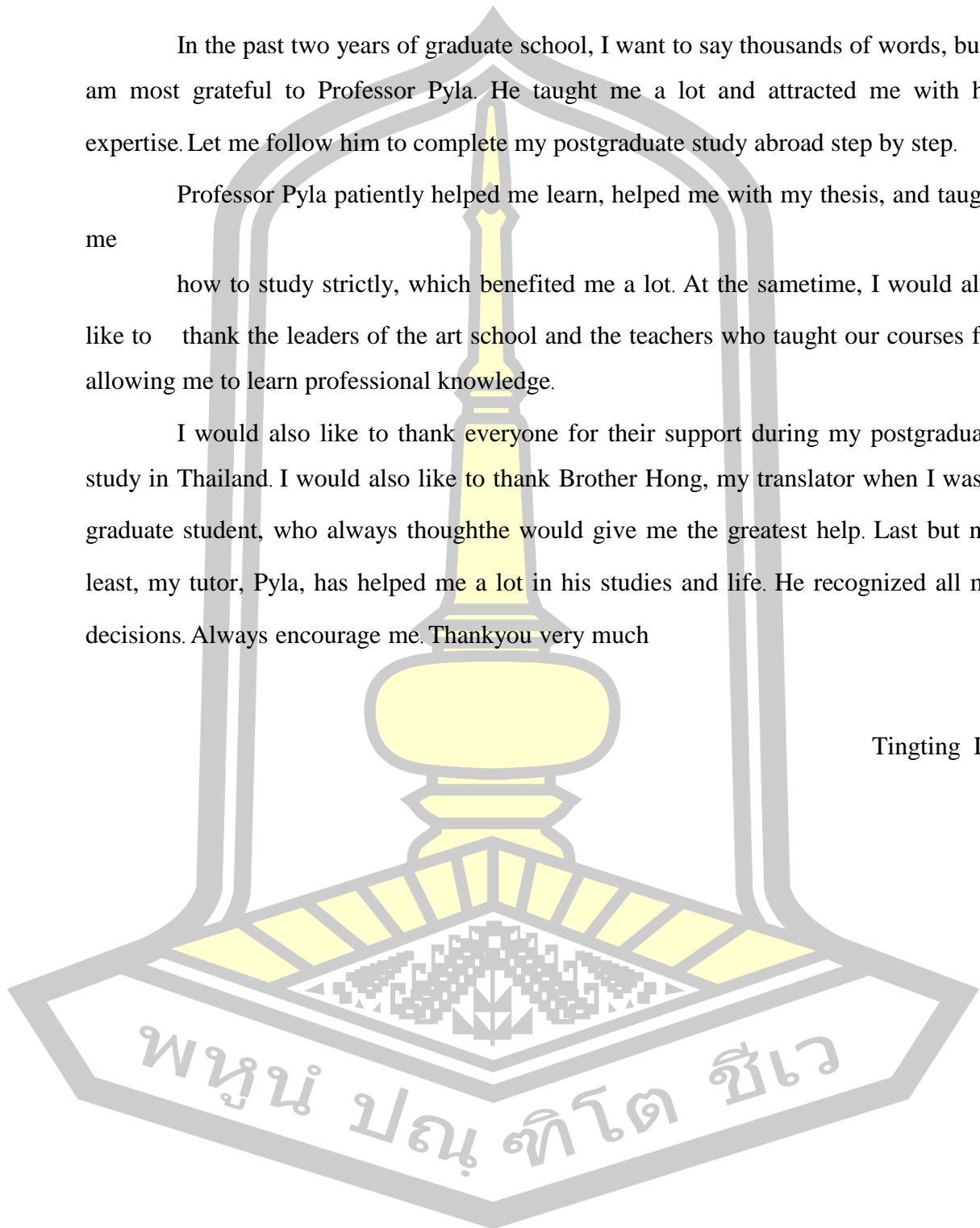
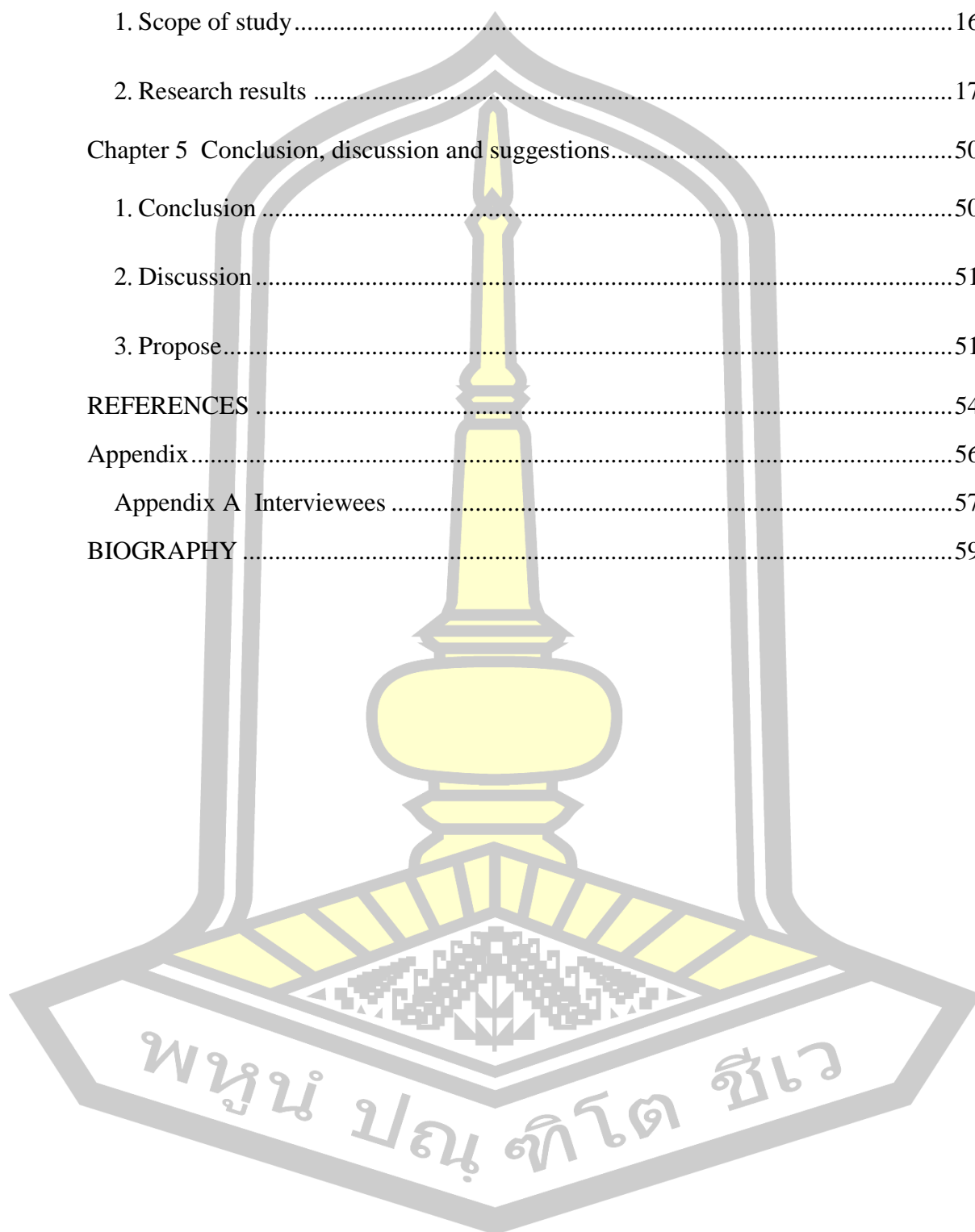


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Chapter 1

Introduction

1. Background

1.1 Site of research

The emergence and development of a nation or region's civilization are closely linked to specific ecological and social changes. In other words, due to the unique geographical environment, economic conditions, and historical evolution, distinct ethnic characteristics are inevitably formed. Mongolian dance is a unique art form specific to the Mongolian ethnic group and represents one of the diverse genres of minority ethnic dances in China. Ancient descriptions of the Inner Mongolian grasslands include phrases such as "the sky is like a dome, covering the vast land" and "the sky is vast, the wilderness is boundless, where the wind blows, the grass bends, and cattle and sheep can be seen." Inner Mongolia Autonomous Region is located in the northern part of China, extending in a narrow and elongated shape from the northeast to the southwest, bordered by Heilongjiang, Jilin, Liaoning, Hebei, Shanxi, Ningxia, Gansu provinces, and adjacent to Mongolia and Russia in the north. Its vast geographical and distinctive natural environment has resulted in a diverse range of characteristics in Mongolian dance, which is in stark contrast to the majestic, unrestrained, and expansive grassland ecology. Through unique body language and props, it expresses the thoughts, emotions, and characteristics of the Mongolian people. It serves as a carrier for the inheritance and development of the excellent traditional historical culture of the Mongolian ethnic group and holds significant importance in comprehensively improving people's artistic literacy.

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1.2 Humanistic customs

The creation of Mongolian dance has a great relationship with the traditional culture of the nation. In the vast prairie, Naadam(那达慕大会) is the largest grassland event of the Mongolian. Among them, horse racing, wrestling and archery are their representative three arts, which is also one of the Mongolian traditional customs, and has developed with a history of about 800 years. At each event, many tribes participate in it, and people of all nationalities love it very much. It has a wide range of mass and entertainment, and is a traditional folk event. It not only has the broad and profound folk culture content, but also reflects the fine traditional cultural values and aesthetic values of the Mongolian.

Horse racing is the most exciting and exciting activity, hundreds of horses and riding people gathered together, everyone's face is filled with a happy smile, wearing gorgeous and solemn national costumes, floating with red, green, fluttering in the wind. There are people of all ages, including several years old and the old.

In addition to horse racing, Bokh(博克) is also an important part of the Naadam, which is wrestling. Wrestling is not rude and unreasonable, wrestling in Naadam is very polite and has special wrestling etiquette. When the wrestler heard the referee, the wrestler jumped into the field while greeting the crowd around. After the match, the victorious wrestler lifts his opponent and leaves the field with open arms like hope. Therefore, Bokh is not only a wrestling sport, it also contains strength and courage in the competition, but also represents intelligence and wisdom. In each process of participation and competition, can eliminate the estrangement, enhance friendship. The character and image of the dancers are perfectly shaped, and the passionate dancing charm shows the masculinity of the elegant style of the grassland proud son era.

Archery activity is also one of the traditional Mongolian sports cultures. Just like overcoming difficulties, the archers need to try their best to draw the bow, which also expresses the tenacity and fighting spirit of the Mongolian people in the face of difficulties. Due to the terrain, the traditional Mongolian people often migrate to find water, so they ride horses and shoot arrows, dare to fight, which is also the character and spirit of nomadic ads.

1.3 Life Habits

Nomadic Mongolian herdsmen seem to have been in the "Moving" activities. The essence of nomads lies in "nomad", and the rhythm of nomadic life also affects the artistic development of the Mongolian from soul to body. The Mongolian dance art is the best expression of this rhythm with body language. The Mongolian dance is closely related to the Mongolian hunting, nomadic life and the religious atmosphere of celebration and sacrifice. The Mongolian people in northern China, which have been living by water plants for generations, have created a splendid grassland culture in the nomadic and hunting life. As a horse-back people, the Mongolian people have created the rough, bold and strong character characteristics of the Mongolian men in the long nomadic production and life. In their life, the horse is the spiritual pillar that can be trusted and relied on, which is also the main production and living tool and precious wealth of the people of the grassland. From the material life of the grassland people to all aspects of the spiritual world, the image and influence of horses are permeated among them. In the work "Horse Hand", it not only shows the young and brave shepherd's indomitable spirit full of wisdom and strength, but also boldly interprets the deep feelings of the horse-back people on the horse and the carefree scene of the horse galloping on the grassland. Nowadays, many choreographers use the image characteristics and movements of "horse dance" to reflect the real life, show the unique ethnic customs, cultivate strong national emotions, and meet people's spiritual demand for beauty. Although the glorious history of the nomadic people is far away from us and sometimes only has vague memories, the continuous artistic blood of the Mongolian often evokes the memories

and illusions of our childhood, and makes people have a better vision of the future. The Mongolian people's praise for the grassland, nostalgia for their hometown, and gratitude to the nature are one of the eternal themes of the Mongolian dance art creation.

Therefore, the dance art works that praise the grassland, miss the home and appreciate the nature occupy a considerable proportion in the Mongolian dance art works. These works all have strong national characteristics, showing the unique and rich aesthetic taste and cultural connotation of the Mongolian, and also reflect the historical tradition and spiritual temperament of the Mongol. The artistic creation of Mongolian dance also reflects the beauty of the unity of man and nature. In Mongolian dance and art works, the harmony between man and nature is often nature that gives people strength and wisdom, and people give nature soul and emotion. The Mongolian people transform their appreciation and admiration for nature into awe and attachment to nature, and then sublimate it into the sacred mission of loving nature and protecting nature. The in-depth observation and analysis of the Mongolian dance art works can not only understand the Mongolian dance art works themselves, but also have an insight into the subordinate national cultural values, wisdom and experience, as well as the specific social and cultural background.

1.4 Personality characteristics

The Mongolian people living on the beautiful prairie are also enthusiastic and heroic. The unique personality and rich emotional colors of the Mongolian people are also reflected in the Mongolian dance. Enjoying the Mongolian dance, we can not only feel the horse galloping on the grassland, but also see the dignified atmosphere of the Mongolian women and the calm and implicit of the Mongolian people. The nomadic people gallop on the prairie, with the blue sky as the curtain and the grass as the carpet. The long-term grazing and hunting life has cultivated their brave and vigorous bodies. The realistic carriers of the natural beauty of Mongolian dance, such as rivers and lakes, blue sky and green flowers, are all integrated into the dance creation. In the establishment of each dance form and dance

language, the natural ecology is also closely linked with it. Mongolian dance shows two national styles with female dance and male dance respectively: female dance gives people elegant state and relaxed state, industrious quality and simple true feelings.

2. Research objectives

- 1) The history and development of the Mongol in the "Kuaizi dance(筷子舞)"
- 2) he beauty of "Kuaizi dance" in the context of modern Inner Mongolia

3. Research Questions

- 1) How does the Mongolian "Kuaizi dance" come from? How to develop?
- 2) What aspects does the beauty of the "Kuaizi dance" show itself in?

4. Importance of Research

- 1) Discuss the history and development of the Mongol of "Kuaizi dance"
- 2) The beauty of "Kuaizi dance" in the context of Inner Mongolia

5. Scope of Study

The history and development of the Mongol in the "Kuaizi dance" The beauty of "Kuaizi dance" in the context of modern Inner Mongolia

- 1) Scope of the area to be studied

1.1 Wuhu

1.2 The other cities in Anhui province

- 2) Timeline June6.2022-March3.2023

6. Definition of Terms

"Kuaizi dance (筷子舞)" refers to the "Kuaizi dance" in the Mongolian dance, which is one of the representatives of the Mongolian dance in China. The "Kuaizi dance" is one of the traditional Mongolian dances, which originated in the Inner Mongolia region. In the performance, the dancers hold a pair of chopsticks and perform a variety of light and clever movements, which have not only the aesthetic feeling of the dance, but also the sense of rhythm." Kuaizi dance" is often used in celebrating festivals, weddings and other occasions, and is an indispensable part of the Mongolian culture.

7. Conceptual Framework

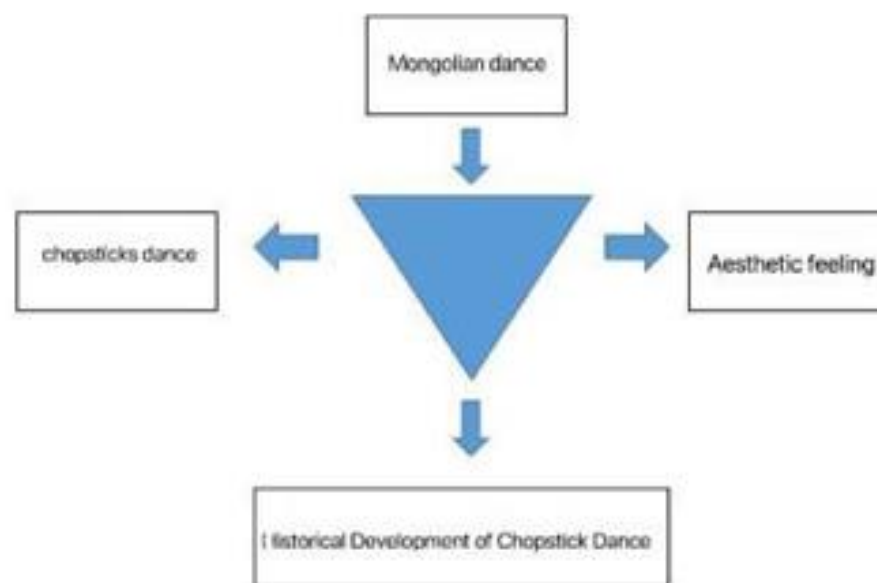


Figure 1 conceptual framework
Source : researcher

Chapter 2

Literature Review

Research on "Kuaizi dance": The beauty of "Kuaizi dance" in the context of Modern Inner Mongolia, China, researcher have reviewed the following relevant knowledge, which can be summarized in the following aspects:

1. Knowledge about the Mongol of "Kuaizi dance"
2. The development knowledge of "Kuaizi dance"
3. Understand the aesthetic knowledge of "Kuaizi dance"
4. Regional background
5. Theory used in this study
6. Related studies

1. About the Mongolian "Kuaizi dance" knowledge

Jun, (2013) The "Kuaizi Dance" of the Mongolian people is named after the use of chopsticks as a dance prop. It is a type of dance that originated in regions such as the Etoke Banner of the Ordos and the Wushen ZhaoQi. During weddings and festive occasions, men or women hold a bundle of chopsticks in both hands, following various rhythmic beats to dance in various kneeling, sitting, and standing postures. The chopsticks are used to gently strike the arms, shoulders, back, waist, or legs, emitting crisp sounds, with a distinct rhythm that stirs up the emotions of the audience. In recent years, the Kuaizi Dance has not only been a celebratory and ceremonial dance, but has also been performed on various stages, representing the Mongolian people's unique spirit of enthusiasm for life and love of cultural expression.

Zhang Huanting, (Science and Education Guide, 2011: Page.180) "Kuaizi dance" was spread in Etok Banner and Wushen ZhaoQi of Ikzhao League (now Ordos City), while "Guwan Dance" was mainly spread in Ordos area. Once upon a time,

according to the habits of the Mongols and the rules of the court, dishes, bowls and bowls were not allowed during the dinner. It is also not allowed to knock lots of chopsticks, because it is considered an unlucky move, but with the development and change of society, people's ideology is also constantly changing. Later, some people are not constrained by ancient customs and habits, and naturally some phenomena conflict with ancient customs. The purpose and content of the program ceremony are not exactly the same as those in the past. People have changed the past festivals that were restricted by religious rituals and feudal morality into mass entertainment activities.

Zhang Xiaobing, (Drama Monthly report 2015: page.67) "Kuaizi dance" is a concentrated and emotional dance that integrates national thoughts, feelings, aesthetics and concepts together. It is a unique performance form, which is one of the most representative traditional folk question dance performance forms. It directly and objectively reflects the spirit of the Mongolian people."Kuaizi dance" embodies the Mongolian people's love for life and the wisdom of beautifying life, and is also a part of the spiritual life of the Mongolian people.

Liu Yongfen, (Business Forum 2015: Page.249) "Kuaizi dance" is one of the most representative Mongolian ethnic dances, according to the National Bureau of Statistics of China's 2000 census data, China 2010 census data, the Mongolian in the national 31 provinces, municipalities directly under the central government and autonomous regions have different degree of distribution, the total population of 5.9818 million people, ranked ninth in the national minorities.

Zhang Pei, (Drama House 2017: p.175) The "Kuaizi dance" reflects the life of the Mongolian people. The Mongolian is also known as the " Horseback People". The Mongolian people have a very unique emotion for the horse, while the "Kuaizi dance" records the grassland life of the Mongolian people and gathers the feelings of the horse. In the "Kuaizi dance", dancers often have to change their shoulder movements and their foot movements. While riding, the rider needs to control the rein and exert the strength of his feet. Therefore, in terms of movement characteristics, "Kuaizi

dance" has similarities with horse riding. In the "Kuaizi dance", dancers often sing while dancing, singing is often praise to their hometown and love for the people of their hometown.

2. Knowledge about the development of the "Kuaizi dance"

Li Minjing (2017: p.135) mentions that in the Mongolian dance culture, protection is for better development. The ultimate goal of protection and inheritance is to promote development. The modernization of "Kuaizi Dance" is based on the protection of traditional "Kuaizi Dance" dance culture and the inheritance of modern cultural elements. "Kuaizi Dance" belongs to a prop dance performance, and compared with other forms of dance performance, it requires greater skill and difficulty from performers. Therefore, it must be developed towards a top-notch, sophisticated, and high-end artistic direction.

Wen Zhimin (2017: p.175) as a long-standing ancient ethnic group, the Mongolian "Kuaizi Dance" has a history of more than 150 years since its inception. With the development of society and changes over time, it has changed from being performed only by men to being performed by both men and women; from being a solo performance to being performed by individuals, pairs, and groups.

Zhao Xiaoding (2013: p.137) mentions that with the development of the times, "Kuaizi Dance" has presented various and diversified forms of expression. It has not only become an indispensable performance program for folk and large-scale celebration activities but also greatly enriched its own performance connotation through integration with other forms of Mongolian dance.

Chalagan, (n.d.) (Inner Mongolia Art, 2013: p.42) mentions that with the progress of the times, Mongolian dance is also seeking development and change, as well as sublimation and breakthroughs. Therefore, only by constantly exploring Mongolian dance can it generate enormous creativity and make Mongolian dance continue to shine. Mongolian dance creation has been very active for a long time, and for more

than half a century, the ancient Mongolian dance art has rejuvenated, achieving rich results and experience. In the new century, the application of modern artistic means has challenged traditional Mongolian dance art, but it also provides excellent conditions for inheriting and promoting traditional ethnic art.

3. The aesthetic knowledge of "Kuaizi dance"

Zhou Xi, (China Culture Daily, 2014 p.1) The Mongol is a great nation who loves dance road and is versatile in dance road. Sky lane, wild flowers, endless grassland and nomadic life contributed to the Mongolian people's enthusiastic, heroic national character. In the Mongolian dance, its theme and movement all reflect the enthusiasm and unique style of the Mongolian working people."Kuaizi dance" is a special dance of the Mongolian people, which has a special special meaning for the Mongolian, and is one of the most representative folk traditional dances of the Mongolian people. Whenever festivals and weddings, the Mongolian people will perform "Kuaizi dance". From this, we can see the importance of chopsticks in the hearts of the Mongolian people, just like the importance of the suona to the people of northeast China."Kuaizi dance" is an important part of the spiritual life of the Mongolian people, which embodies the Mongolian people's love for the nomadic life and the beautification of the grassland life.

"Kuaizi dance" has a unique charm. The so-called charm refers to the inner implicit beauty of the audience in the process of the performance. What we call the charm here is the unique style and taste of the Mongol, the "Kuaizi dance", which is different from other ethnic dances. It is the soul of the dance road, it is the core and essence of the national style, the perspective of the Mongolian dance personality is the most prominent, the most significant flexion. The source of rhythm, rhythm is the operation law of the dance movements that forms style and taste, that is, often seen in the dance performance, to put first, as well as dynamic and static, high and low, high and low, long and short dynamic rhythm."Kuaizi dance" uses the rhythm around the

circle and twisting, etc. This kind of charming music, unity, coordination and the use of money makes "Kuaizi dance" vivid. In the dance performance, the rhythm and breathing are inseparable, and the coordination of breathing is an important factor for the formation of the Mongolian dance rhythm. Only with the smooth breathing throughout the dance, can the rhythm be made more fully displayed. The living customs of the Mongolian people create the beauty of the Mongolian dance movements.

4. Regional background of research

Inner Mongolia is located in the northern frontier of the motherland, from northeast to southwest, a long shape, about 2400 kilometers, the maximum span of more than 1700 kilometers. It covers an area of 1.183 million square kilometers. It spans northeast China, North China and northwest China, adjacent to Heilongjiang, Jilin, Liaoning, China, Hebei, Shanxi, Shaanxi, Ningxia and Gansu provinces, and Russia and Mongolia, with a border of more than 4,200 kilometers. The landform is dominated by the plateau, with most areas above 1000 meters above sea level. In the east is the vast Greater Hinggan Mountains, in the south is the rich Nenjiang Plain, Xiliao Plain and Hetao Plain in the south, in the west is the vast Tengger, Badanjara, Ulan Buh and desert, and in the north is the vast Hulunbuir and Xilin Gol grassland. The climate is a temperate continental monsoon climate, the summer temperature is about 25℃, the lowest temperature in the central and western winter is lower than -20℃, the lowest temperature in the eastern forest region is lower than -50℃.

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Figure 2 A Map of the Inner Mongolia Autonomous Region of China
Source : Baidu General Practice, 2022

4.1 Location and region

Inner Mongolia Autonomous Region, referred to as "Inner Mongolia", the capital of Hohhot(呼和浩特); located in the north of China, northeast and Heilongjiang, Jilin, Liaoning, Hebei, south, southwest and Gansu, north and Russia and Mongolia; the terrain from northeast to southwest, long, temperate continental climate; by the end of 2021, jurisdiction over 12 prefecture-level administrative regions with a total area of 1,183 million square kilometers; and as of the end of 2022, the permanent population of 24,011,700 people.

5. Document Related

Shi Sheng. The influence of regional factors on the Mongolian ethnic folk dance style [J]. Appreciation of famous works. 2014

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Chapter 3

Research techniques

The researcher has studied the history and development of the Mongolian dance "Kuaizi dance" and the aesthetic feeling of the "Kuaizi dance" in the current context of Inner Mongolia:

Collect information from relevant literature and research papers and collect field data:

1. Study scope

- 1.1 The History and development of the Mongol of "Kuaizi dance"
- 1.2 The beauty of "Kuaizi dance" in the context of modern Inner Mongolia
- 1.3 Duration range March 2023, June 2022

2. Study Methods

Collect data comprehensively through literature research methods to understand the history and development of "Kuaizi dance".

2.1 Population and sampling groups

1. Key information providers

1.1 Students of Wuwei Children's Palace Zhang Zhiping: Dean of Wuwei Children's Palace

1.2 Officials of Wuhu Grand Theater

2. Random informants

2.1 in-service staff and artists of Wuwei Children's Palace

3. General information provider

3.1 Audience of 10 people

2.2 Research Tools

The main data collection tools for this study are:

1. Questionnaire

2. Observation

2.3 Data collection

1. The researcher studied the relevant literature as follows: papers obtained through the paper database, books consulted through the library, survey data from the official websites, etc.

2. Field data collection: questionnaires and interviews were conducted on actors and audiences

2.4 Organized and analyzed the data

Researcher use theory and relevant research principles to analyze the data.

1) Check the collected data

2) Get the sorted information.

3) Summarize and analyze the data.

4) Get the edited data.

2.5 Study Report

1. The researcher summarized the results of the analyzed data according to the study objectives and discussed the results by the analysis method.

2. Introduction of the full text

3. Introduction to the study article

Chapter 4

Research findings

This paper mainly studies "Kuaizi dance": the representative and beauty of Mongolian dance in the context of modern Inner Mongolia, the research goal is the history and development of Mongolian "Kuaizi dance", and analyzes the aesthetic feeling of "Kuaizi dance" in the context of modern Inner Mongolia

The investigators will study this from the following points:

1. The history and development of the Mongol in the "Kuaizi dance"
2. The beauty of "Kuaizi dance" in the context of modern Inner Mongolia

This paper mainly studies "Kuaizi dance": the representative and beauty of Mongolian dance in the context of modern Inner Mongolia, the research goal is the history and development of Mongolian "Kuaizi dance", and analyzes the aesthetic feeling of "Kuaizi dance" in the context of modern Inner Mongolia

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2. The beauty of "Kuaizi dance" in the context of modern Inner Mongolia

In this chapter, the investigator will present the findings in two main topics;

1. Scope of study
2. Research results

1. Scope of study

1.1 Scope of the study content

The history and development of the Mongol in the "Kuaizi dance"

The beauty of "Kuaizi dance" in the context of modern Inner Mongolia

1.2 Area range to be studied

Wuhu

The other cities of Anhui

1.3 Duration of the study

March 2023, June 2022

2. Research results

Among them, the first point and the second points are all studied around the Mongolian "Kuaizi dance". Analyze the history and development of the Mongolian "Kuaizi dance", in which its dance beauty is reflected.

2.1 The History and development of the Mongol of "Kuaizi dance"

2.1.1 The origin of the "Kuaizi dance"

The Mongols call "Sabheng bujig" "Kuaizi dance", because of the "chopsticks percussion and dance" in his dance. Originated in the Ordos Plateau, popular in the Wushen Banner and the Etok Banner, is located in the west of the Ordos city.



Figure 3 Map of China, Mongolia, the location

Source : Baidu Encyclopedia picture

The Mongolian "Kuaizi dance" is one of the very representative traditional folk-dance forms that combines the Mongolian grassland life, natural environment, production mode and living habits. Since most of the lifestyle of the Mongolian people is nomadic, it is very rare to meet on the vast prairie. Once they meet, they will get together, play and sing, entertain themselves, and express the joy in their mind with songs and dances.



Figure 4 "Kuaizi dance"
Source: Baidu Encyclopedia picture

When the performers perform the "Kuaizi dance", they hold the relatively thin end of the chopsticks with both hands, and tap the thicker end of the chopsticks by various movements. The action can be in the percussion hands in front of the abdomen cross hit, can also be in the chest hands cross hit, to beat the hand, shoulder, arm, back, waist, legs, feet and other each part of the body, its action is vigorous and open. Slow dance is steady and deep; "fast dance" is floating and vigorous. When the dancer's feelings reach a climax, she can't help but leave the seat and dance to a more spacious position, amplifying the range of the movement and showing the vigorous dance

posture. The bright rhythm and cheerful sense of humor, accompanied by sweet singing and percussion, happy people cannot help but shake their bodies, leisurely with chopsticks to tap their bodies dance, all night, all happy. With the beat of the music, the dancers emphasize the beat and movement, so that the emotion of the dance posture reaches the highest state. It reflects the Mongolian ethnic group, enthusiastic, cheerful and forthright personality characteristics.

2.1.2 The development of the "Kuaizi dance"

1) Before the reform and opening up

"Kuaizi dance" was first brought into the Central Plains from Mongolia in the Yuan Dynasty. In this long history, "Kuaizi dance" did not disappear, but was continuously integrated and developed according to the surrounding environment. According to speculation, the use of chopsticks as "props" has a history of the Mongolian people for more than 100 years, which is a reflection of the working people's consciousness of feudalism. It is said that the feudal ruling class at that time once issued a decree: those who danced "Kuaizi dance" beat 20 military sticks, and those who committed it again punished a cow." "Such as flag soldier Chagan bala, dance chopsticks were beaten twenty army sticks, and others were not only beaten and fined cattle." The Mongols dance chopsticks to express their opposition to the feudal rule, and some people wear small bells to enrich the percussion sound of the chopsticks. This dance has the unique characteristics of the Mongolian people, and is the most intuitive expression and emotional art of the people.

In the initial development, the "Kuaizi dance" in the outdoor dance, is a male dance. It's the dancers singing with everyone, the instrumental accompaniment, the competition. Later, it was modified, processed and arranged by folk artists, adding new connotations to the original dance, enriching the new dance music, and breaking the previous gender limitations."Kuaizi dance" was performed by the folk-art master Jieddon in 1964 in the national ethnic amateur

artistic performance, which is deeply loved by the masses. Since then, the artistic treasure of this folk "Kuaizi dance" has been widely concerned and adapted by the vast number of dancers.



Figure 5 Elifan, a dance student of the PLA Art Academy
Source : Sohu public platform(2018-2-18)

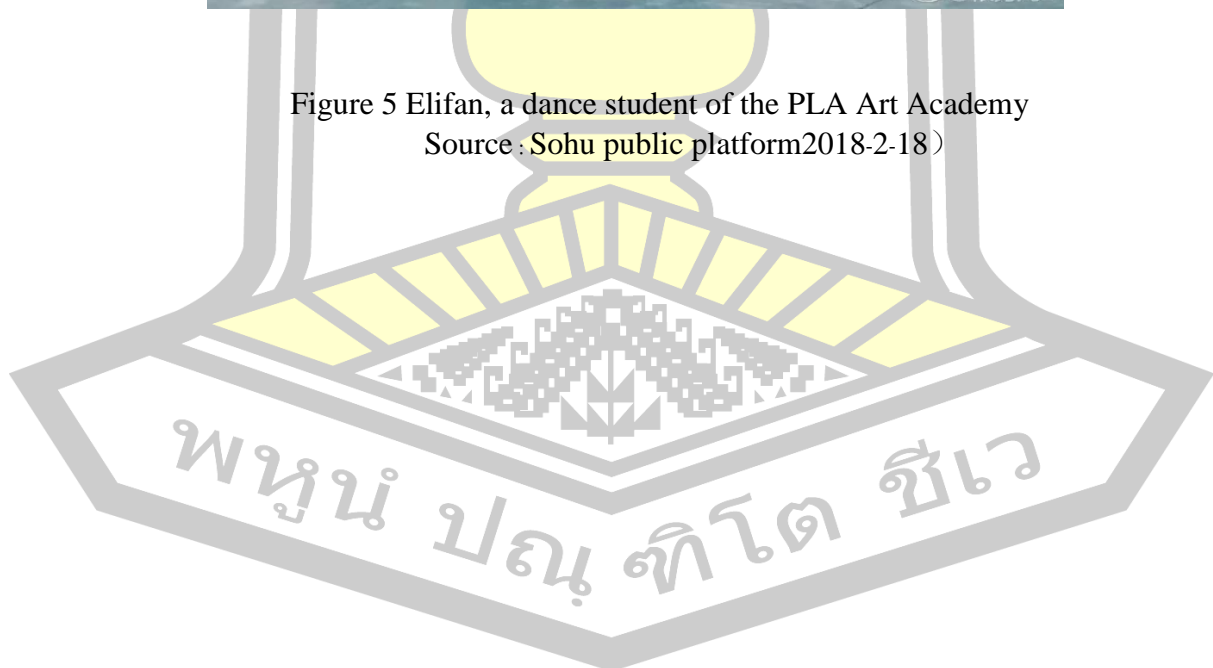




Figure 6 Elifan, a dance student of the PLA Art Academy
Source : Sohu public platform(2018-2-18)



Figure 7 Elifan, a dance student of the PLA Art Academy
Source : Sohu public platform(2018-2-18)

2) 80s-90s, since China put things right in order, the situation of revolutionary model drama dominating the world no longer exists, and the Mongolian "Kuaizi dance" has regained its artistic charm. In 1978, the third plenary session of the eleventh adjust the slogan of the literature and art to serve the people, serve the socialist construction, is not only is the Inner Mongolia autonomous region dance art adhere to the direction of development, is also for the Mongolian "Kuaizi dance" creation correctly grasp the art and nation, including the pulse of The Times development, play a good command role.



Figure 8 The Third Plenary Session of the 11th Central Committee

Source : <http://opinion.people.com.cn/GB/363551/370536/> (2013-11-6)

In 1980, the solo dance "Kuaizi dance" created by Chinese Mongolian dancer "Badma qige", integrated the kneeling technique with the common expression technique of Mongolian "Kuaizi dance" for the first time, expanding the expression form of Mongolian "Kuaizi dance". She accurately reconstructed the emotional structure that is different from the previous times, excluded the solidified form of

unification, and presented a diversified and liquid living existence. Badma is not confined to the basic performance of traditional movements. In the works of "Kuaizi dance", "rubbing", "arm", "hard shoulder", "shaking shoulder" and "around wrist" and other Mongolian folk-dance elements, but also presented on the stage [3] with female soft and gentle dance posture with skills such as "turning chopsticks" and "kneeling and knocking". In particular, the "kneeling turn percussion" skill action, is to take the knee as the axis of the kneeling turn, the difficulty coefficient is larger. Although dancers in constant body melody, to low kneeling showed higher skills, with its difficulty and speed will "Kuaizi dance" to a climax, but the charm of the work is not only to dance body form of simple, but through the feminine body and male bright personality, highlighting the ordos region "Kuaizi dance" free and unrestrained artistic style, let the traditional "Kuaizi dance" coruscate gives the glory of TIn 1980, the Mongolian dancer Badma Qiqige created a solo dance called "Kuaizi Dance" which for the first time combined the kneeling and spinning technique with the expressive techniques commonly used in Mongolian "Kuaizi Dance", expanding the expression form of Mongolian "Kuaizi Dance". She accurately reconstructed the emotional structure that was different from the past, eliminating the unified and rigid form, presenting a diverse and fluid existence. In the "Kuaizi Dance" work, Badma Qiqige not only incorporated elements of Mongolian folk dance such as "rubbing arms", "hard shoulders", "shoulder trembling", and "wrist twisting", but also presented the technique of "flat turning and hitting the chopsticks" and "kneeling and turning to hit" with the graceful and flexible movements of women, highlighting the free and unrestrained artistic style of the "Kuaizi Dance" in the Ordos area, making the traditional "Kuaizi Dance" shine with the glory of the times, expressing her joy for the ten years after the disaster. Her "Kuaizi Dance" work is not only a summary of the achievements of Inner Mongolian Mongolian dance art, but also a valuable guide for the development of later Mongolian "Kuaizi Dance" creation.

In 1981, the Inner Mongolia National Song and Dance Theatre created a group dance called "Kuaizi Dance" based on the traditional folk materials of "Kuaizi Dance". The purpose was to bring rich and stylistic dance language to the work with brilliant colors and strong exoticism. It made positive changes to the "Kuaizi Dance" at that time, emphasizing the presentation of the character image in the "Kuaizi Dance" stage work, and ultimately promoted the new shaping of the stage art image of Mongolian "Kuaizi Dance". The group dance "Kuaizi Dance" created by the Inner Mongolia National Song and Dance Theatre uses the creative technique of "metaphor" to shape the new image of the grassland herders in the new era through the dancing props chopsticks to express the subjective joyful emotions that the choreographer wants to convey. "Kuaizi Dance" is often joyful and can easily push the emotions of the dancers and the audience to a climax, so it needs to pause at the beginning of the work and find a suitable opportunity to convey it again. The opening of the work depicts the image of a woman holding chopsticks and dancing lyrically, and it is not until the fast-paced part that Chagan Chaolu leads a group of male dancers to passionately dance with chopsticks. The end of the work is always the objective objectification of the choreographer's main emotion.



Figure 9 The woman holding chopsticks lyric man dance
Source : Baidu General Practice (2012-11-4)

3) Since the 21st century

With the development of the Mongolian dance and innovation, in recent years also appeared in the performance of a variety of "Kuaizi dance", "Kuaizi dance" is no longer just represents is a kind of celebration and ritual dance, also on some stage, which represents the unique of the Mongolian people, the love of life of the spirit of life. From 2000 to 2009, the nine years of Mongolian dance art, triggered the creation of Mongolian "Kuaizi dance" stage works, and a number of "Kuaizi dance" with modern consciousness was born.



Figure 10 In 2003, the Mongolian grassland people dance "Kuaizi dance"

Source : <https://image.baidu.com>

The dance "Kuaizi Dance", created by Daorji and He Yanmin and selected by Inner Mongolia University of Arts, is a solo dance performed by Dongniel. It is free, strong, bright, and passionate, like a new rising sun rolling on the grassland,

bringing a fresh dance style. The dance depicts the life of a young pastoral girl and portrays a facet of the labor production of the Mongolian herdsmen, reflecting the honest, simple, and brave character of the Mongolian girls. The structure of the work is simple, the movement language is fluent, and the atmosphere of life is rich. In addition, the group dance "Kuaizi Dance", choreographed by Baoyin Amuer and selected by the Erdos Song and Dance Ensemble in Inner Mongolia, abstracts the grassland lifestyle and the optimistic spirit of herdsmen represented by the props of chopsticks. It vividly reflects the joyous sentiment of contemporary herdsmen, deviating from the previous description of male indiscriminate chopstick play.



Figure 11 Mongolian Dong Daniel "Kuaizi dance"

Source: Youku Video

In this period, the creation of Mongolian "Kuaizi dance" in stage works mainly refers to the development and change of creative content and knowledge structure. "Kuaizi dance", as a means of dissemination of traditional Mongolian folk culture, shows the original folk-dance content in Ordos, Inner Mongolia. Today's

"Kuaizi dance" stage works are no longer satisfied with the accurate grasp of the original ecological elements, but by refining and processing these elements into artistic works, which can improve their artistry and increase their influence through the stage creation. With the need for stage artistry, it changes the improvisation that "Kuaizi dance" used to be good at.



Figure 12 The Inner Mongolia Art Theater
Source : <https://image.baidu.com>

In 2010, the group dance works created by Wulan Muqi directly under the Inner Mongolia Ethnic Song and Dance Theater won the gold medal of the 5th Five provinces of North China, the 8th Chinese Dance "Lotus Award" Dance Competition [4], and the 7th CCTV Dance Competition. Its simple Ordos dance elements, the original national costumes, full of happy color music, together constitute a strong artistic appeal. The creative subject is very familiar with the life of the Mongolian people in Ordos, Inner Mongolia. He picks up the beads of reality scattered in the ocean of life, and is good at conveying the deep national

love of the Mongolian culture and integrating the thoughts of the creators on the creation stage.



Figure 13 The fifth North China Five Provinces Dance Competition
Source : Inner Mongolia News Network, Wuhai Daily



Figure 14 The 8th Chinese Dance "Lotus Award" Dance Competition
Source : Inner Mongolia Daily 2015-10-3<http://cpc.people.com>.

群舞《盅·碗·筷》获第七届全国电视舞蹈大赛作品金奖

2013年10月21日10:16 来源: 内蒙古日报

原标题: 群舞《盅·碗·筷》获第七届全国电视舞蹈大赛作品金奖

本报10月20日讯 (记者 刘春) 10月20日晚, 中央电视台第七届全国电视舞蹈大赛颁奖, 由内蒙古民族歌舞剧院选送的群舞《盅·碗·筷》获得了民族民间舞组别的作品金奖。

本届大赛于今年8月启动, 全程比赛分初赛和决赛两个阶段, 分院团组、群文组两个组别。其中, 院团组的比赛舞种包括中国古典舞、中国民族民间舞、芭蕾舞、现/当代舞(现代舞、当代舞); 群文组的比赛舞种包括少儿舞蹈和群文群舞。

据悉, 此前, 群舞《盅·碗·筷》已摘取多项大赛奖项。其中, 2011年在第八届中国“荷花奖”民族民间舞蹈比赛中获得群舞组作品金奖; 2012年获得自治区第十一届精神文明建设“五个一工程”优秀作品奖; 2013年, 分别获自治区第二届乌兰夫基金民族文化艺术奖和自治区第十届艺术创作“萨日纳”奖。

(来源:内蒙古日报)

Figure 15 Gold award of the 7th CCTV TV Dance Competition
Source: Inner Mongolia Daily 2015-10-3<http://cpc.people.com>.

In 2016, the group dance "Kuaizi Dance" was created by Wulanmuqiqi, a cultural troupe from Ulanqab, Inner Mongolia. The performance also uses chopsticks, wine cups, and porcelain bowls as dance props, and is presented on stage in the form of a group dance. Unlike the previous version, the female dancers in this work showcase the beautiful charm of traditional Mongolian dance through delicate tapping movements in the wine Bei Dance and smooth procession in the bowl dance. The male dancers exhibit their unique and suave qualities in the movements of the "Kuaizi Dance", making the simple folk art full of strong ethnic flavor. At the beginning of the dance, the audience is greeted with the women's bowl-topping movements. The choreographer disassembles traditional dance movements such as "back rubbing" and "shoulder tension" into a

rhythmic motion, using abrupt beats to bring the "back rubbing" movements from the sides of the body to the upright positions at the waist, and integrating modern dance elements into the one-beat hand positions and different angles of the body leaning back, creating a fresh and diverse atmosphere within the familiar elements of cup, bowl, and chopsticks dance. Particularly, the flowing steps form a sculptural beauty with new shapes and movements in the seemingly formatted dissolution. Coupled with postures such as half-squatting and half-bending of the upper body, the dance expresses the youthful vitality and contemporary spirit contained in Mongolian dance's original charm, reflecting a new perspective on social life.



Figure 16 The group dance "Happy Wulan Muqi" created by Wulan Muqi, Wushen Banner, Ordos, Inner Mongolia
Source: Bilibili APP

"Kuaizi dance" belongs to the Mongolian folk dance, which is not only polished by the classics and skills, but is mainly based on strong adaptability and change to obtain more creative nutrients and living space. The Mongolian "Kuaizi dance" stage creation is the fruit of the pioneer, experienced from scratch, from weak to strong. Nowadays, the dance choreography team in Inner Mongolia has been booming, prompting the Mongolian "Kuaizi dance" has also gained a lot in creation.

2.2 "Kuaizi dance" aesthetic appreciation

2.2.1 Props

The use of "props" in Mongolian dance is the external physical expression [5] of the Mongolian cultural accumulation, thinking mode, ideology, and aesthetic characteristics. The Mongolian people living on the northern grassland have various art forms, and most of the Mongolian dance is closely related to the grassland life. Some are used to reflect hunting and nomadic life, some for religious sacrifice and belief activities, and also for celebrating festivals and banquet activities. The extensive use of props in these dances has a natural intimate relationship with the cultural connotation of the Mongolian people.

Since ancient times, Mongolia has formed a way of life, "the dome for the room, felt as the tent, meat for food, cheese as the pulp", and thus formed a nomadic culture. The Mongolian people can build a yurt in a tea meal, and pack a bag of cigarettes ready to set out. When they eat hungry, cattle and sheep, and drink milk wine when thirsty. This kind of continuous migration lives by water and grass, and all the things in the world are the source of life. Therefore, in Mongolian dance, articles in daily life such as horse poles, bowls, chopsticks, hada are often used as props to add symbolic explanations to the mood of dance works.

The props used in Mongolian dance have regional characteristics of Mongolian culture, such as "Kuaizi dance" and Guwan Dance, which are widely spread in Ikzhao League area of Inner Mongolia, and are influenced by the inclusive farming culture of

Hetao Plain. From ancient times to the present, the strategic position of Hetao Plain determines that the people here have the instinct to find soul comfort in the war, and they can arouse the inner sunshine when and anywhere. While working, the herdsmen dance impromptu with wine cups, wine bowls and chopsticks, expressing their vast mind and happy attitude of life galloping on the grassland. Here, wine cups, sprinkling bowls, chopsticks and other daily necessities are used as props for leisure dancing, after a long time of development, forming the unique "Kuaizi dance", "Bei Dance" and "Dingwan Dance".



Figure 17 "Kuaizi dance" prop picture

Source: <https://image.baidu.com>

Most of the dancers of "Kuaizi dance" are men. They express the feelings with objects and make the scenery presented with the props and bodies, which is the deepening of the beauty of Mongolian dance movements, thus creating a unique dance beauty. It is a unique way for Mongolian people to express their emotions, and also one of the means of regional cultural presentation. "Kuaizi dance" performers hold

a handful of chopsticks (about 30 cm in length), on the end of the chopsticks with colored silk (square colored silk of about 35 * 35 cm in size), the chopsticks have two kinds of red and black, the dance did not require the color of the chopsticks, the choice of color according to the dance needs or the overall color collocation. Performers need to use it to hit the shoulder, hip, waist, legs and other body, make a crisp, clear sound, the overall rhythm is clear, intense and enthusiastic.

2.2.2 Clothing

In the dance art, the costume of the characters is the specific costume and accessories used in the dance performance. Dance dress has the function of transmitting information like silent language. When the dancers put on the dance dress, they have the most intuitive modeling meaning, which can clearly understand the character's gender, age, nationality, identity, character, the time background, living environment and other personal attributes. Therefore, dance costume is not only an important part of shaping the external modeling of the role, but also an inseparable and important part of the comprehensive art of dance.

Based on the needs of daily production and life, it is required that width and length are the most appropriate. Generally, the length of men's clothing is at the knee, while the length of women's clothing needs to be on the foot. In addition to the necklaces made of agate, coral, turquoise and the silver protective Buddha shrine (called "Gawa" in Mongolian), the Mongolian women are also very particular about the headdress. Unmarried women will comb their hair into two braids (Some of them will be braided), or the braid into the special decorative braid "braid", married women will comb their hair into two braids, and then into the double braids, placed on the chest, not under the belt, the same length as the hem of the robe. In terms of color selection, the Mongolian people are fond of blue, white, red and other colors, and are good at using such colors to the national costumes, which not only has bright colors, gives people a dignified and generous feeling, but also shows the life atmosphere of

harmonious coexistence between the Mongolian people and nature. In the choice of clothing color matching, Mongolian men love warm color clothes no matter how their status is, and pay attention to the difference comparison of colors. Warm colors such as orange and red are used as the main color matching colors of the robe, and cold colors such as blue and purple are used as the edges of the edges and cuffs of the robe.



Figure 18 Mongolian traditional clothing braid cover

Source : Tencent News <https://cloud.tencent.com>

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 19 Mongolian traditional clothing braid cover
Source : Tencent News <https://cloud.tencent.com>

In the clothing fabrics, wool and sheepskin are mainly selected. With the different progress of history and the collision with the Han culture, the Mongolian people also began to use some silk and cloth to make robe robes, and the decorative patterns gradually tend to diversified development. It is not only suitable for the local climate and social life, but also has the characteristics of its nomadic culture and folk culture, full of simple and dignified, harmonious and symmetrical aesthetic art style.

In the performance of top (Zhong) bowl dance and "Kuaizi dance" , in order to provide the performers, the performance focus on the props used; the length of the costume will be shortened to a certain extent to facilitate the flexible movement of the performer's legs and feet, relatively simple accessories, hats or belts on the head should be as smooth as possible, avoid the jewelry on the clothing is too complex, winding and reduce the performance of the performance and bring difficulties to the performers.



Figure 20 Mongolian traditional costumes in Subei area
Source : Baidu Encyclopedia picture



Figure 21 Mongolian women's clothing in Haixi area
Source: Baidu Encyclopedia picture



Figure 22 Mongolian male clothing in Haixi region
Source: Little Red Book

2.2.3 Rhythm

The so-called charm, refers to the dancer in the performance of the dance process, and can be felt by the audience. The Mongol has a long history and has rich and colorful art and culture. Influenced by its background culture, the Mongolian dance is full of strong grassland flavor, especially under the perfect foil of music, the beauty of this unique rhythm is more distinct. What we call the charm here is the unique style and taste of the Mongolian song "Kuaizi dance", which is different from other ethnic dances. It can be reserved, passionate, fanatical, or wild. It is the soul of dance, it is the core and essence of national style, and the most prominent and significant attribute of Mongolian dance personality. Charm source rhythm, rhythm is the style, taste of the dance movement operation law, that is, in the dance performance often can be left first right, to put first, as well as dynamic and static, up and lower, high and low, and other dynamic rhythm, long and short."Kuaizi dance" uses the

rhythm of rao circle and twisting and so on, this multi-charm of concentration, unity, harmonic, coherent use, let "Kuaizi dance" performance lifelike wind [9]. It often makes the dance image more internally implicit. In the dance performance, rhythm and breathing are inseparable, and the coordination of breathing is an important factor for the formation of Mongolian dance rhythm. Only through the dance with smooth and free breathing can make the beauty of rhythm more fully displayed.

2.2.4 Movement of 'Kuaizi dance'

The Mongolian people live a nomadic life and are very hospitable and hospitable, so when people perform the "Kuaizi dance", its expression form is rich and varied."Kuaizi dance" mainly uses chopsticks to tap all parts of the body to make a sound, thus forming an infectious and expressive art form."Kuaizi dance" expresses emotion with its unique movement style, which has the characteristics of prop-type dance. In the dance, chopsticks are a part of the body extension of the performers, and the dancers and props are integrated, making the dance movements more diversified and innovative. From the aspect of movement, "Kuaizi dance" upper limb movements can be divided into the following categories

1. When the dancer performs, he holds a pair of chopsticks with both hands, holds the thin head of the chopsticks, and hits the thicker head of the chopsticks according to the trend of the movement;

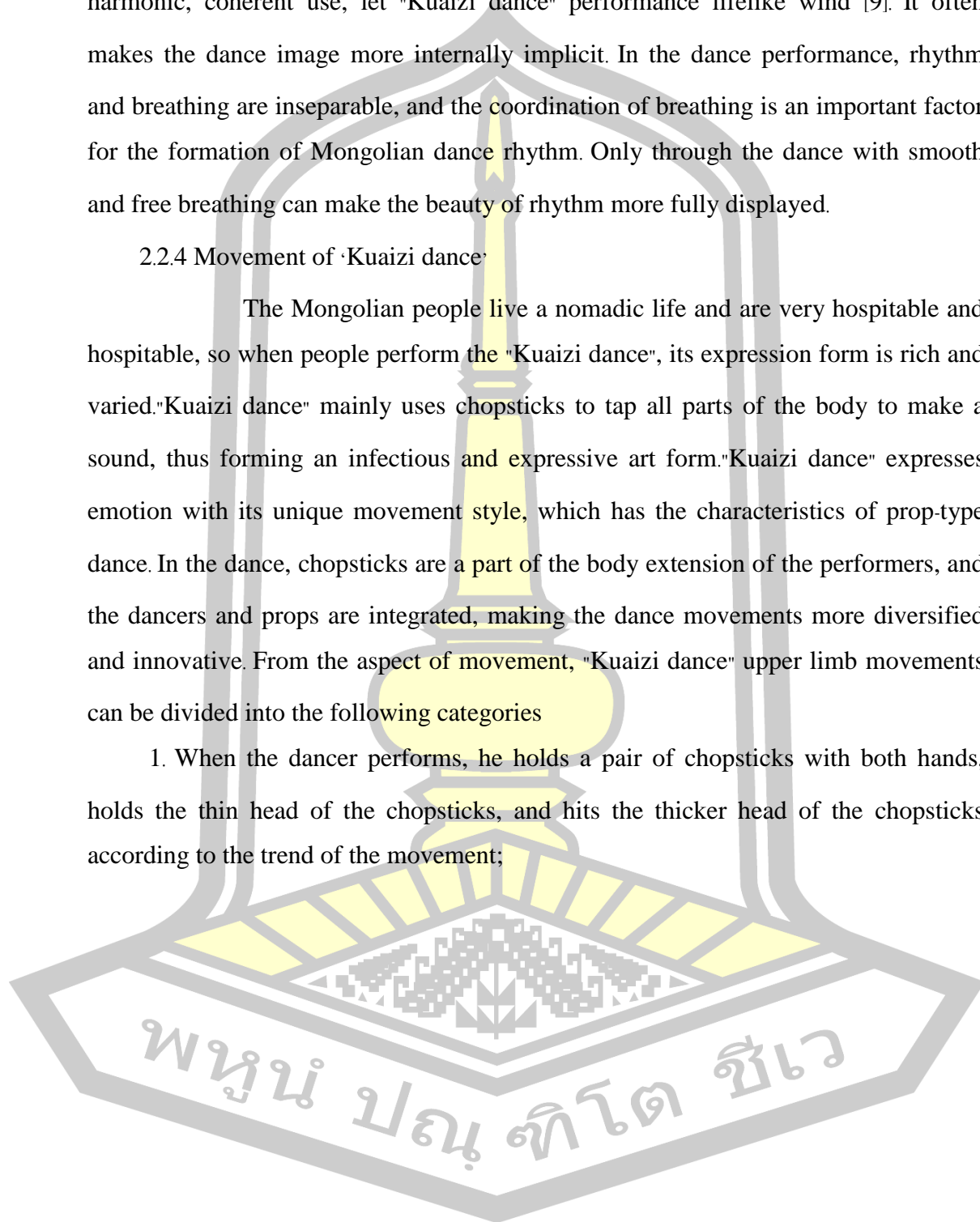




Figure 23 "Kuaizi dance" dance decomposition
Source : taken by researcher

2. When the dancer holds a handful of chopsticks with both hands, crosses his hands, and knocks his shoulders and legs;



Figure 24 "Kuaizi dance" to tap on the legs
Source : taken by researcher



Figure 25 "Kuaizi dance" knock on the shoulder
Source :Photo taken by the researcher

3. When the dancer performs, both hands hold a chopstick, according to the music, along with the body forward bent over, both hands holding chopsticks at the same time knock on the ground or separate one after the percussion;



Figure 26 "Kuaizi dance" turn, with the body forward bent
Source : taken by researcher



Figure 27 "Kuaizi dance" turn, with the body forward bent
Source : taken by researcher

4. When the dancer performs, he holds a handful of chopsticks in both hands, and taps the back or taps the back separately;



Figure 28 Holding a chopstick in each hand and tapping on the back
Source : Photo taken by the researcher

5. When the dancer performs, he holds a handful of chopsticks, hits one hand on the shoulder and the waist with the other;



Figure 29 Tap on the shoulder with one hand and tap on the waist with the other hand;
Source : Photo taken by the researcher

6. When the dancer performs, he holds a handful of chopsticks, one hand on the shoulder and the other gently on the crotch;



Figure 30 One hand tapping on the shoulder and the other hand gently tapping on the crotch;
Source : Photo taken by the researcher

7. When the dancer performs, he holds a pair of chopsticks in both hands, kneels on the ground, with one hand on the shoulder and the other on the calf;



Figure 31 One hand knocked on the shoulder and the other knocked on the calf;
Source : Photo taken by the researcher

8. When a dancer performs, hold a handful of chopsticks in both hands, hit the chopsticks in the chest, or cross their hands on the shoulders or legs."Kuaizi dance" commonly used pace has several following:

1) Walk in or back flat;



Figure 32 Flat step
Source : https://www.sohu.com/a/415137806_253394

2) March or retreat slightly;



Figure 33 Walk by site

Source : https://www.sohu.com/a/415137806_253394

3) Circle field step et al.



Figure 34 Field step

Source : https://www.sohu.com/a/415137806_253394

The dancers spin and jump impromptu with the music, but basically maintain a half-squat posture. In short, in the slow music, it can show the calm and deep "Kuaizi dance", and can show the free and easy and vigorous "Kuaizi dance" in the accompaniment of the fast beat.



Figure 35 "Kuaizi dance" of "Spring Festival Gala" of Liaoning Provincial Committee
Source : Baidu Encyclopedia

2.2.5 Emotion

In the performance of "Kuaizi dance", the dancers need to deeply understand the connotation of the work of "Kuaizi dance", give the chopsticks emotions and emotions, make the chopsticks seem to "grow" on their own body, and give the new life meaning to the work of "Kuaizi dance", so as to achieve the perfect combination of dance and props [11]. "At the beginning, the chopstick dance" is often accompanied by one or two chopsticks with red silk, accompanied by music recorded by the Inner Mongolia Ethnic band, bringing the audience's mood into a relaxed and cheerful state. The director often applies the action of hitting chopsticks on the

shoulder to the works, which is regarded as the main action element of the "Kuaizi dance", and also the personality of the "Kuaizi dance" works. According to the action elements of the shoulder, "Kuaizi dance" work has a core subject, no matter the changing will not be too far away



Figure 36 Emotional state when the dancer performs the "Kuaizi dance"
Source : shot by the researcher Anhui Grand Theater



Figure 37 researcher pose with Anhui Grand Theater
Source : The researcher shot it

First of all, hitting chopsticks on the shoulder can bring rich dynamic changes to the "Kuaizi dance". hitting chopsticks on the shoulder can strengthen the "Kuaizi dance" style and character of the characters. If in the shoulder action of striking chopsticks, from resilience to strong, performance "Kuaizi dance" deep, steady style and character firm, bold character, or become lingering, soft, performance "Kuaizi dance" lyrical, beautiful style and character gentle, kind character; finally, the shoulder of striking chopsticks action can save the stage "Kuaizi dance" creation material [12]. The material is the prerequisite for the subject matter of "Kuaizi dance". Since "Kuaizi dance" does not have the comprehensive ability to develop character characteristics and the narrative ability to tell the plot, the subject content of "Kuaizi dance" is not rich, and its natural aesthetic value can be enhanced through various changes in the variety of expression forms. With the help of different trends of three-dimensional space, the shoulder chopstick movement forms a variety of patterns. The director can use the different patterns presented on the stage to reflect the theme of the "Kuaizi dance" work and shape the emotions of the characters.

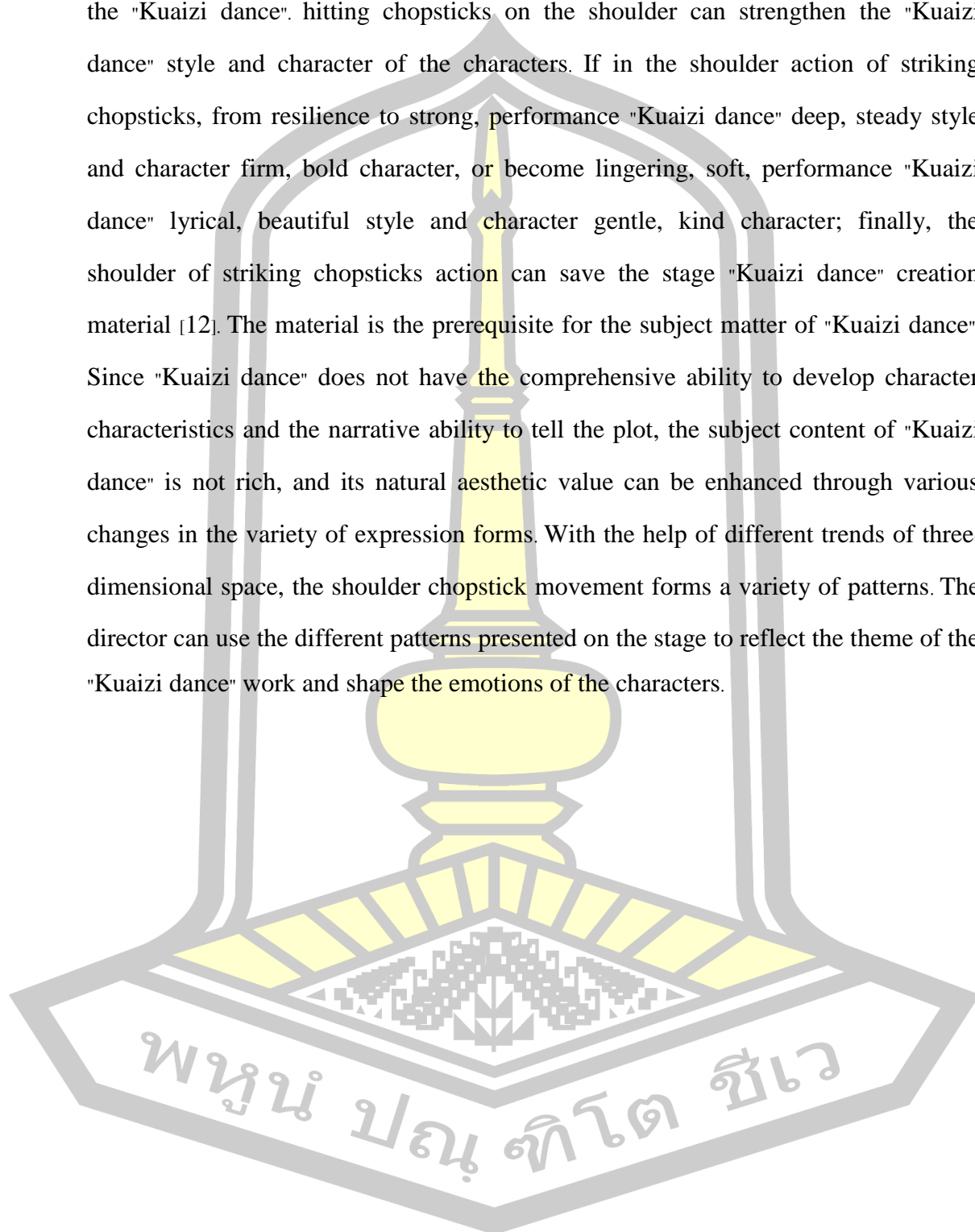




Figure 38 Original modern Mongolian dance drama "Blue Seal"

Source : researcher filmed the scene



Figure 39 "Kuaizi dance" dance in Wuhu Grand Theater

Source : The researcher shot it

Through the "Lu Jian interview", I learned that the "Kuaizi dance" is good for its shoulder movements, and it is usually performed by men. Dancers hold chopsticks in their right hand, sometimes hitting hands, legs, shoulders, feet and other parts, and sometimes hitting the ground (or table). With the change of the wrist, sometimes the shoulders move lively, sometimes the legs jump flexibly, sometimes turn left forward, sometimes turn right forward. The movement of the shoulder is not only rhythmic, but also has a special charm, integrating cheerful, beautiful and vigorous as one.



Figure 40 Lu Jian Interview
Source: IQiyi video

Chapter 5

Conclusion, discussion and suggestions

1. Conclusion

The Mongolian has a long history. In the process of reproduction, prosperity and development, the Mongolian people have not only made contributions to the development of human material civilization, but also created their own unique grassland culture. Among them, the dance art is an important part of the Mongolian culture. Today, the Mongolian dance art has gradually established a more complete system, and steadily become scientific and systematic, making the Mongolian dance art become a wonderful flower in the national art garden of China. "Kuaizi dance" is a branch of Mongolian dance, which is the crystallization of wisdom handed down by generations of Mongolian people. It is infected with the strong emotions of the Mongolian people.

Throughout the whole text, the author first introduced the origin and development of the "Kuaizi dance" from the background of the Mongolian dance, and also combed the general situation of the contemporary Mongolian "Kuaizi dance". The performance of "Kuaizi dance" has its own special rules and unique ways of body expression. Mongolian culture needs "Kuaizi dance" to spread, so its production is not an occasional choice of history, but the inevitable development of history. From ancient, mysterious, rich religious color period to enthusiasm, simple social life and production period until now flowers has the period of time, although in the process of development also encountered difficulties and problems, but the Mongolian dance artists, lovers are also thinking about how to break through, let us see the possibility of contemporary Mongolian dance development. And through the taste of its distinct image, deep rhythm, original skills to find the charm of national art.

Culture influences art, and it is also reflected through art. Contemporary Mongolian dance not only has a unique expression of art, but also contains rich

cultural connotation. As long as the core content of the contemporary Mongolian dance is constantly innovated, while inheriting the excellent national culture and exploring the national aesthetic taste, can the Mongolian dance keep pace with The Times.

2. Discussion

In the creation of folk dance, while the method of using props to enrich the connotation of dance is widely used, we should think about the relationship between props and folk dance, props and national culture, and props and dance creation, and recognize the significance of props in dance performance. Correct use of props to expand the space of dance language expression, increase the space level of stage performance, guide the audience to understand the good spiritual motivation, and feedback society to create more gorgeous civilized life is the source of inspiration of artistic creation elements, dance art is extracted from life with performing body movements, its symbolic use in dance works innovation. Dance art is the dynamic language of Mongolian dance art, and it is the basic style of the dialogue between Mongolian dance itself and other arts and other ethnic dance art. Props serve as performance tools to spread out the new art language world for the audience, and guide us into the true world of Mongolian dance art. If the body movement is the vocabulary of the dance language, then the props open up another level of the dance language. To interpret the Mongolian culture to open up new ideas.

The use of props to assist the dance art and describe the overall characteristics of Mongolian culture is one of the commonly used dance choreography techniques. Through the analysis of the use of Mongolian dance props, the Mongolian culture and history are understood.

3. Propose

The Mongolian ancestors have left a rich intangible cultural heritage in the course of history. Nowadays, people increasingly realize the importance of the

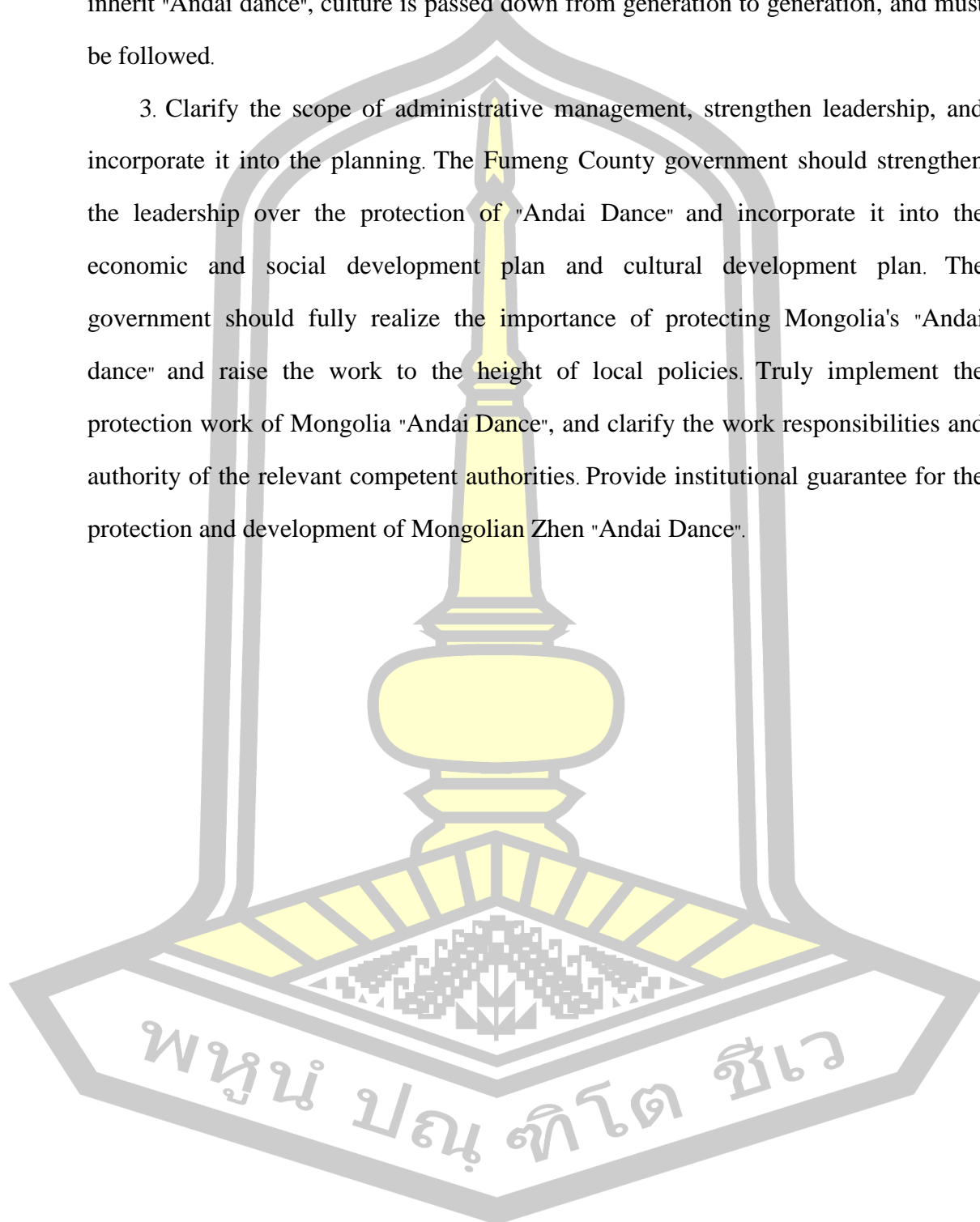
protection of intangible cultural heritage, and have achieved a lot of results. However, there are problems in the protection of Mongolia, such as the protection of inheritors, financial support and talent training. I think that special protection regulations can be formulated for the protection proposal of "Andai dance".

1. To reflect the protection mechanism of the rights of the inheritors, Mongolia can adopt the intellectual property protection mode, mainly including the protection of copyright and trademark rights. First, the object of copyright is works, including: written works, oral works, music, opera, folk art, dance works, fine arts, photography works, films, etc. As a dance work, "Andai Dance" meets its object requirements. Second, a trademark is a commercial mark used to distinguish different sources of goods and services. It is composed of words, graphics, letters, numbers, three-dimensional symbols, color combinations, sounds or a combination of the above-mentioned elements. Trademark right protection is different from copyright protection. It must be protected after a specific person uses Mongolia "Andaiwu" for industrial development to form a unique commercial symbol. If the inheritors of Mongolian "Andai Dance" set "Andai Dance" transmission teaching, audio and video products, and related cultural elements for industrial development, covering product sales, tourism and viewing industries, so that the unique element of "Andai Dance" action or pattern becomes its commercial identity, and its rights are naturally protected.

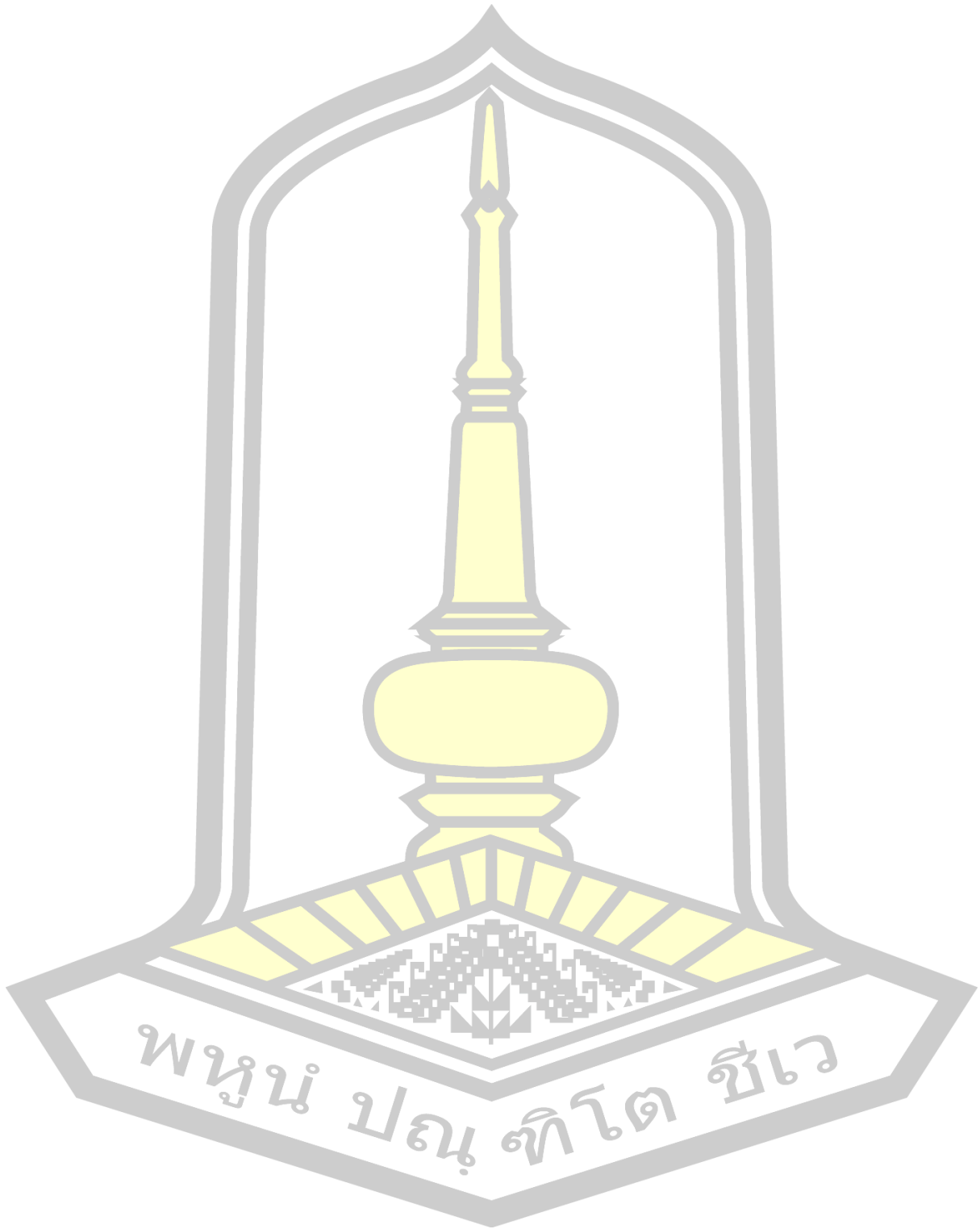
2. Strengthen the construction of talents. First of all, based on the fertile soil of the national culture, the selection is mainly Mongolian young people, so must do a good job of publicity and education, in Mongolian primary and secondary schools can design Mongolian and "Andai dance" courses; or encourage Mongolian students to learn and inherit "Andai dance", if can master "Andai dance" art can be encouraged in the entrance examination. Secondly, encourage and support the formation of various "dance" performance groups; encourage and support units and individuals to carry out research, communication and performance of "dance" according to law. In addition, it should be awarded and rewarded, on the other hand, on the other hand, encourage the

"prospective inheritors", and inspire the younger generation to actively learn and inherit "Andai dance", culture is passed down from generation to generation, and must be followed.

3. Clarify the scope of administrative management, strengthen leadership, and incorporate it into the planning. The Fumeng County government should strengthen the leadership over the protection of "Andai Dance" and incorporate it into the economic and social development plan and cultural development plan. The government should fully realize the importance of protecting Mongolia's "Andai dance" and raise the work to the height of local policies. Truly implement the protection work of Mongolia "Andai Dance", and clarify the work responsibilities and authority of the relevant competent authorities. Provide institutional guarantee for the protection and development of Mongolian Zhen "Andai Dance".



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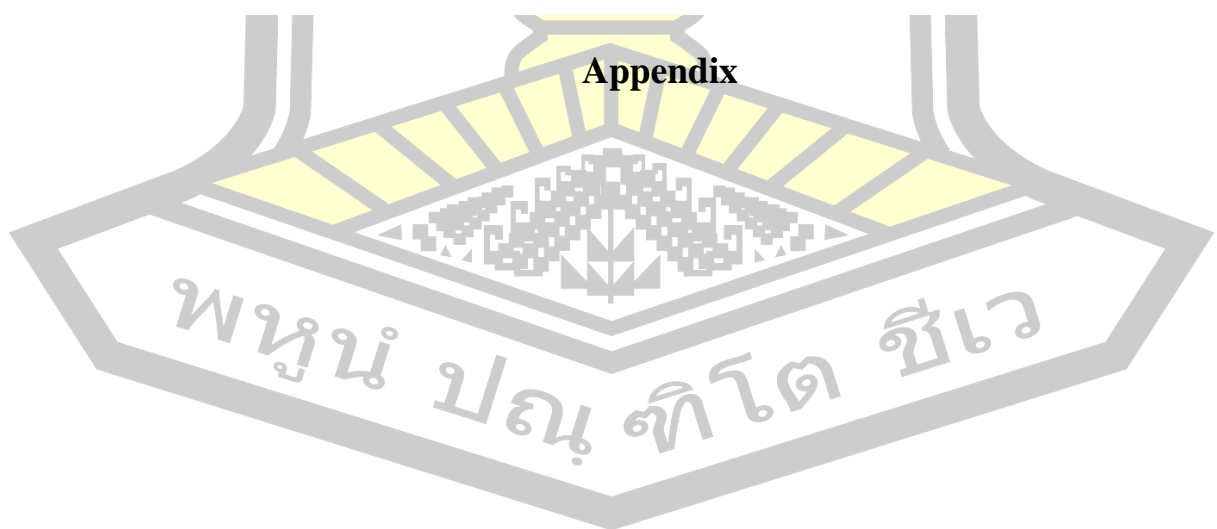
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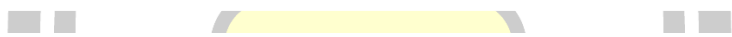
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Appendix A

Interviewees

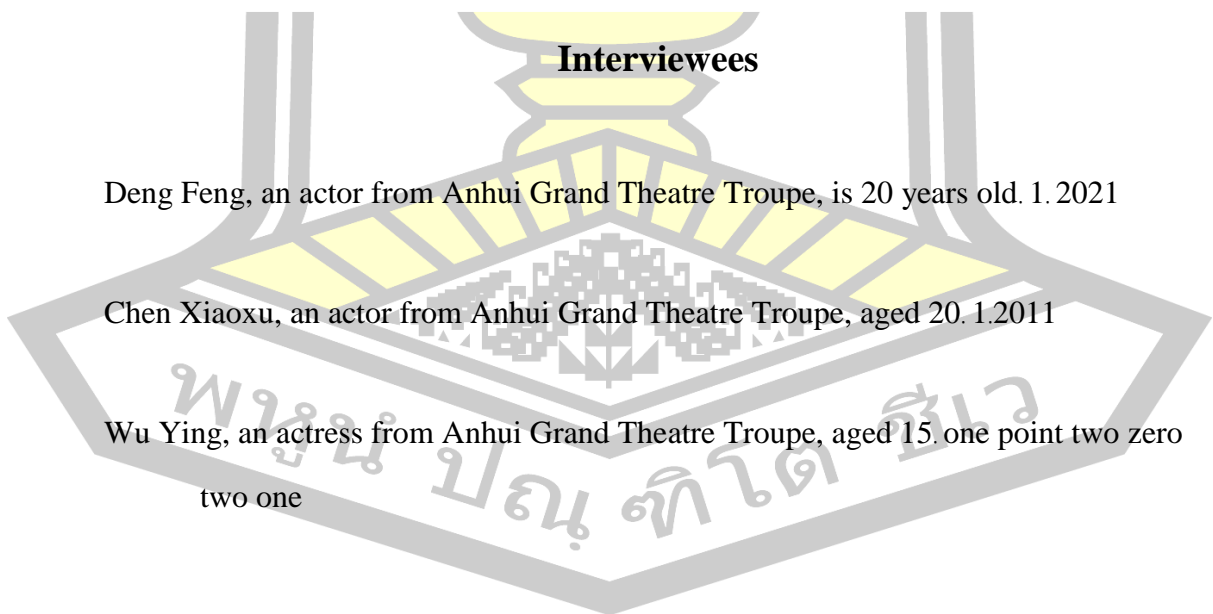


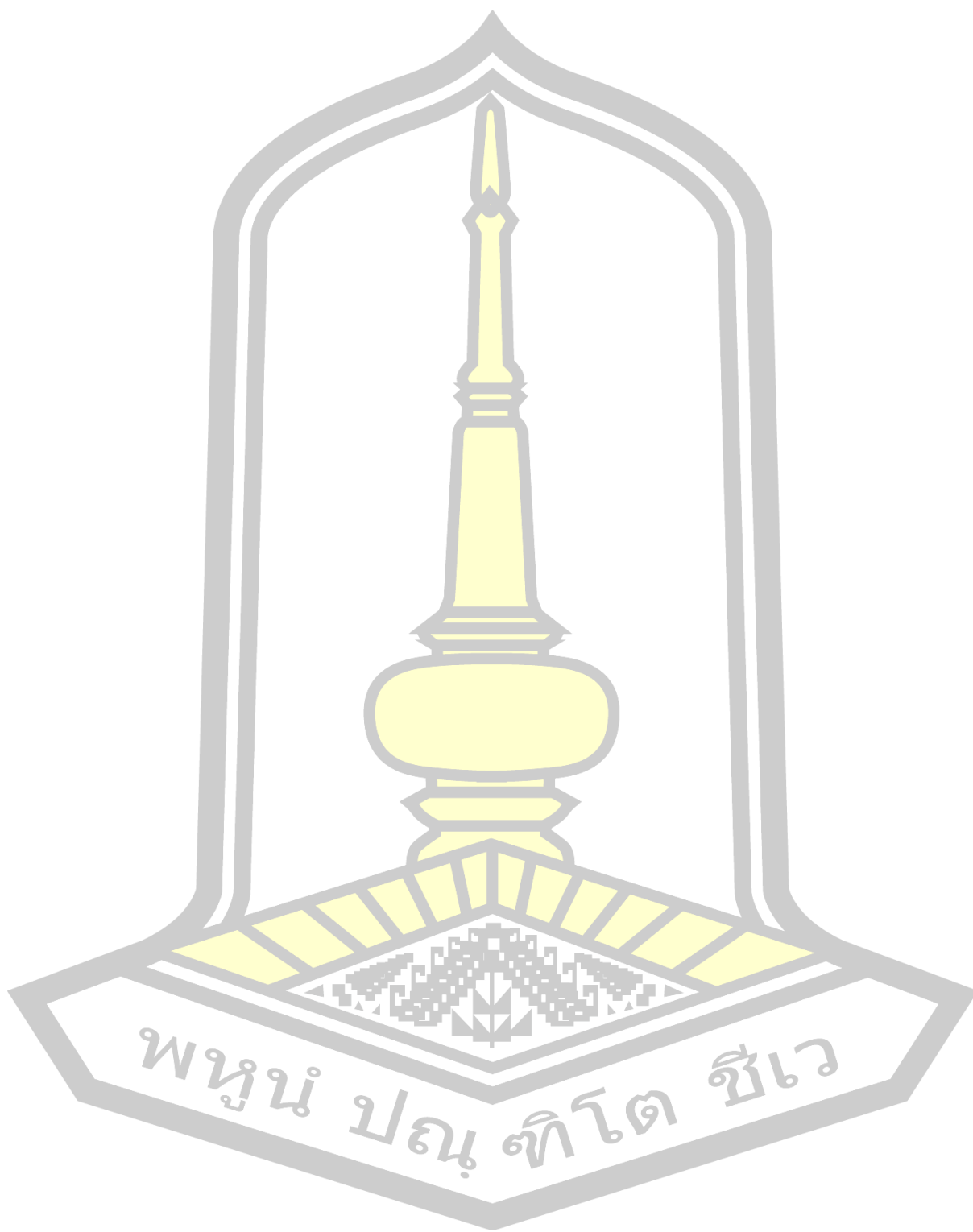
Interviewees

Deng Feng, an actor from Anhui Grand Theatre Troupe, is 20 years old. 1. 2021

Chen Xiaoxu, an actor from Anhui Grand Theatre Troupe, aged 20. 1.2011

Wu Ying, an actress from Anhui Grand Theatre Troupe, aged 15. one point two zero
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พญูน์ ปณฺ ทิตฺ สีเว

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