



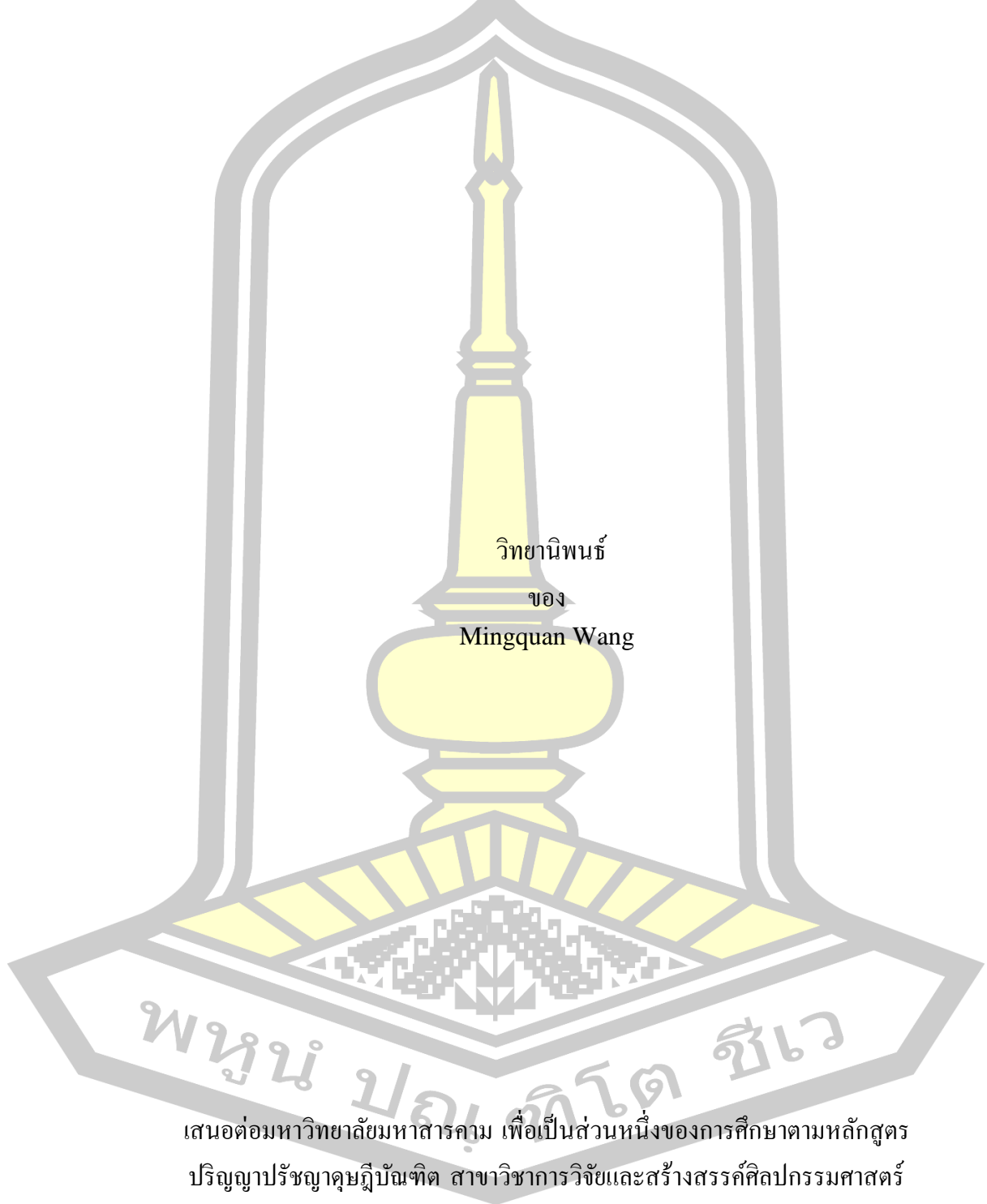
The Circle Dance of Southwest Ethnic Minorities, China: Cultural Identity and Practice
in the Context of Chinese Indigenous Dance

Mingquan Wang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
December 2023

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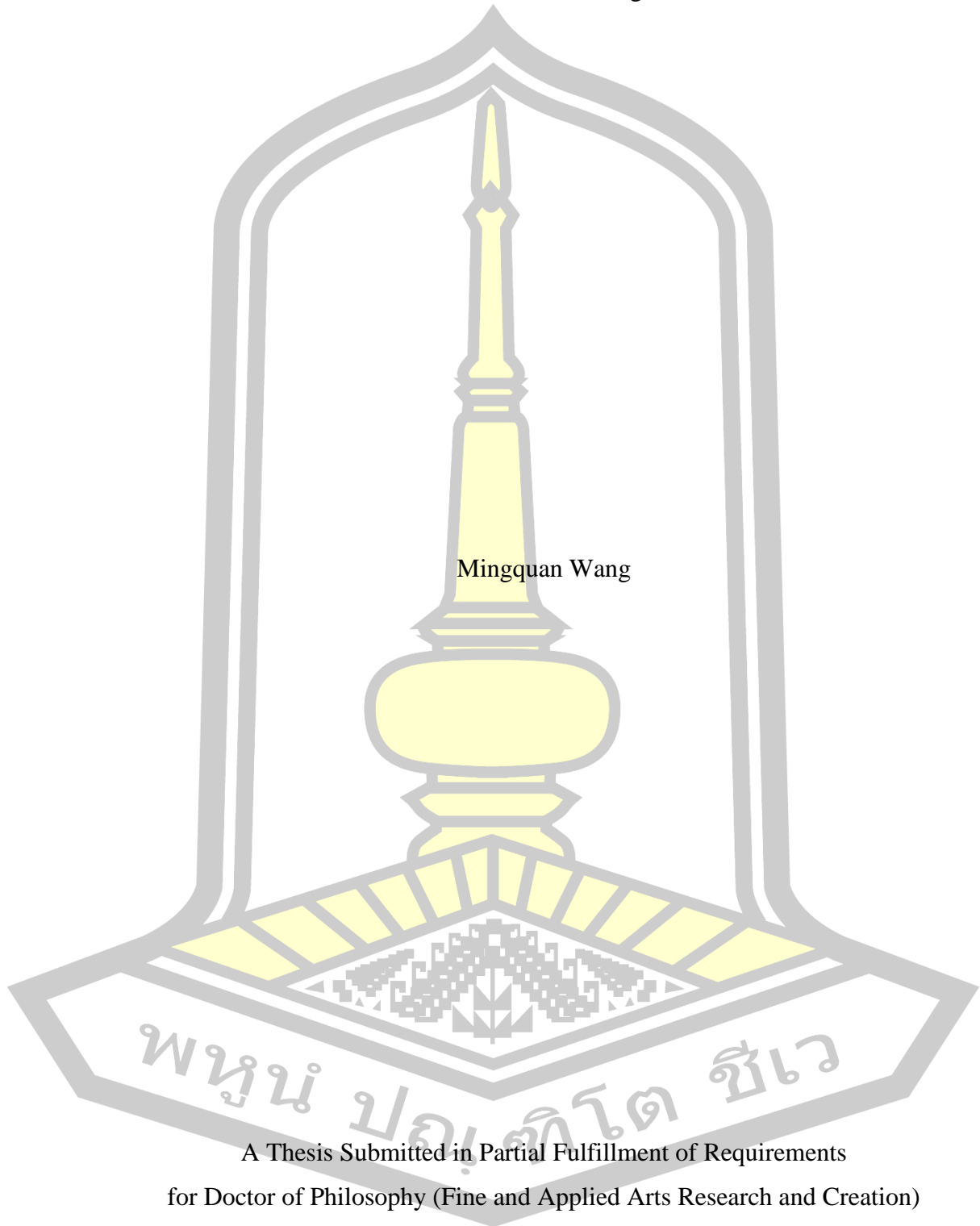


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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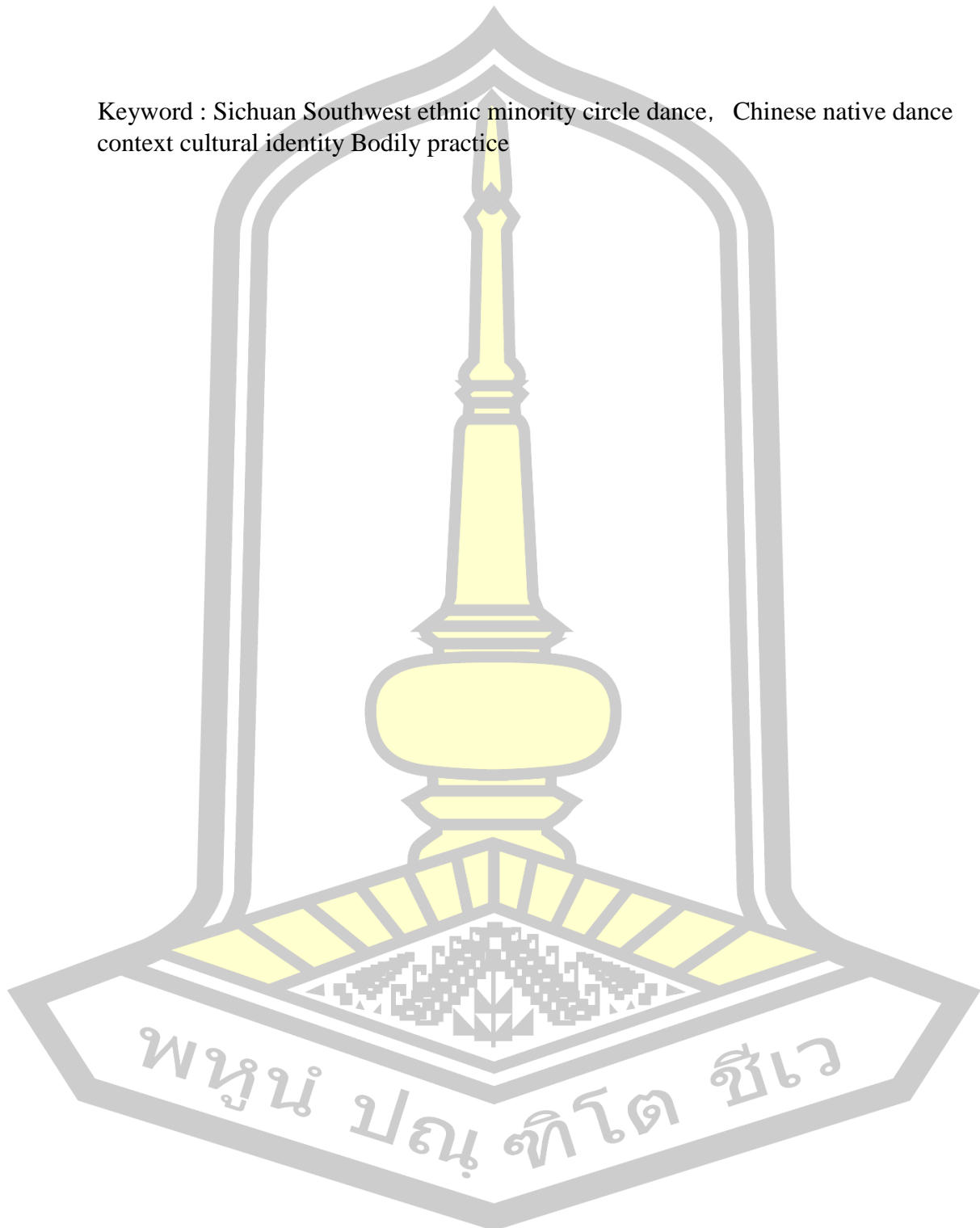
ABSTRACT

As a worldwide dance form, "circle dance" is one of the original dance art forms created by human beings. "Circle dance" contains the special culture, psychology and even religious belief of human society. At the same time, it uses educational functions and rules all aspects of the people. With this series of questions in mind, the author took the title of "Cultural Identity and Physical Practice of The Tibetan and Qiang Guozhuang in Sichuan in the Context of Chinese Local Dance", and focused on the form of "circle dance" in the Chinese land. As the only remaining country of the four ancient civilizations, China has a long cultural history. Since the modern China unearthed cultural relics, historical materials, sites, you can find the figure of the circle dance. Contemporary Chinese circle dance is still widely spread. The author takes the Qiang "Salang" in Sichuan and the Sichuan Tibetan "Guozhuang" as the case analysis to explain the cultural heritage, germination, cultural communication mode, functional evolution, inheritance and prospect of circle dance in the context of Chinese local dance. This article consists of five chapters and concluding remarks. The first chapter describes the origin and development of the Sichuan Tibetan and Qiang circle dance and the relationship between them; the second chapter mainly introduces the original cultural remains of the Tibetan and Qiang circle dance, analyzes the changing types of the Tibetan Guozhuang and Qiang people who are included in the national intangible cultural heritage and the remains of the "round" culture in the circle dance. The third chapter is to find the background and causes of cultural identity of Tibetan and Qiang dance, and find the construction process of cultural identity of Tibetan and Qiang dance in the context of Chinese local dance through analysis. The fourth chapter explains the dance attributes and community consciousness of Sichuan Tibetan and Qiang circle dance through

physical practice. The fifth chapter is a case analysis, taking the representative movements and techniques in the Tibetan and Qiang circle dance as an example, to further reveal the new living space, value and aesthetic innovation of the circle dance. Conclusion, from the Tibetan circle dance to the protection, development

and inheritance of the traditional Chinese culture.

Keyword : Sichuan Southwest ethnic minority circle dance, Chinese native dance
context cultural identity Bodily practice



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Three years passed fleeting, and my study at the Maharsalkan University School of Arts is coming to an end. Until now, I still clearly remember three years ago when I applied for the doctorate of the school with an uneasy heart. When I received the admission letter, the excitement was overwhelming. In fact, I am no stranger to this school. My elder brother graduated from Maha, and now he has become the master tutor of Yunnan University of the Arts. In the three years of doctoral life in the school of Art, I realized the hardships and happiness, and also learned a lot of professional knowledge and the truth of being a man. In the face of art history, Thai language, anthropology and other courses that I have never been exposed to before, there are still many difficulties in learning, but many teachers, classmates and friends have given me selfless help.

First, I should most thank my mentor, Professor Peera. The professor is knowledgeable, knowledgeable, and cares for us. He is not strange because of the language gap, but very kind and warm. For me, a student with a weak art foundation, I is careful teaching. In the past three years, the professor has been good at encouraging me. He not only gave me a lot of knowledge about dance, but also encouraged me not to give up the study of dance practice. In this graduation thesis writing, from the topic selection to modify the thesis have got the professor's careful guidance, which enabled me to successfully complete the thesis. In the process of writing the paper, there would always some that to the professor, but the professor patiently gave me guidance. In addition to study, the professor also often cares about our daily life, which makes me feel warm in a foreign country.

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At the same time, thank Maharsalkan University for accepting me and providing me with a good learning platform. And my family, relatives and friends have been quietly supporting me and helping me.

Facing graduation, I will also enter a new environment to study and work, I

will use my own sincerity to repay all the people who care about and help me.

Mingquan Wang

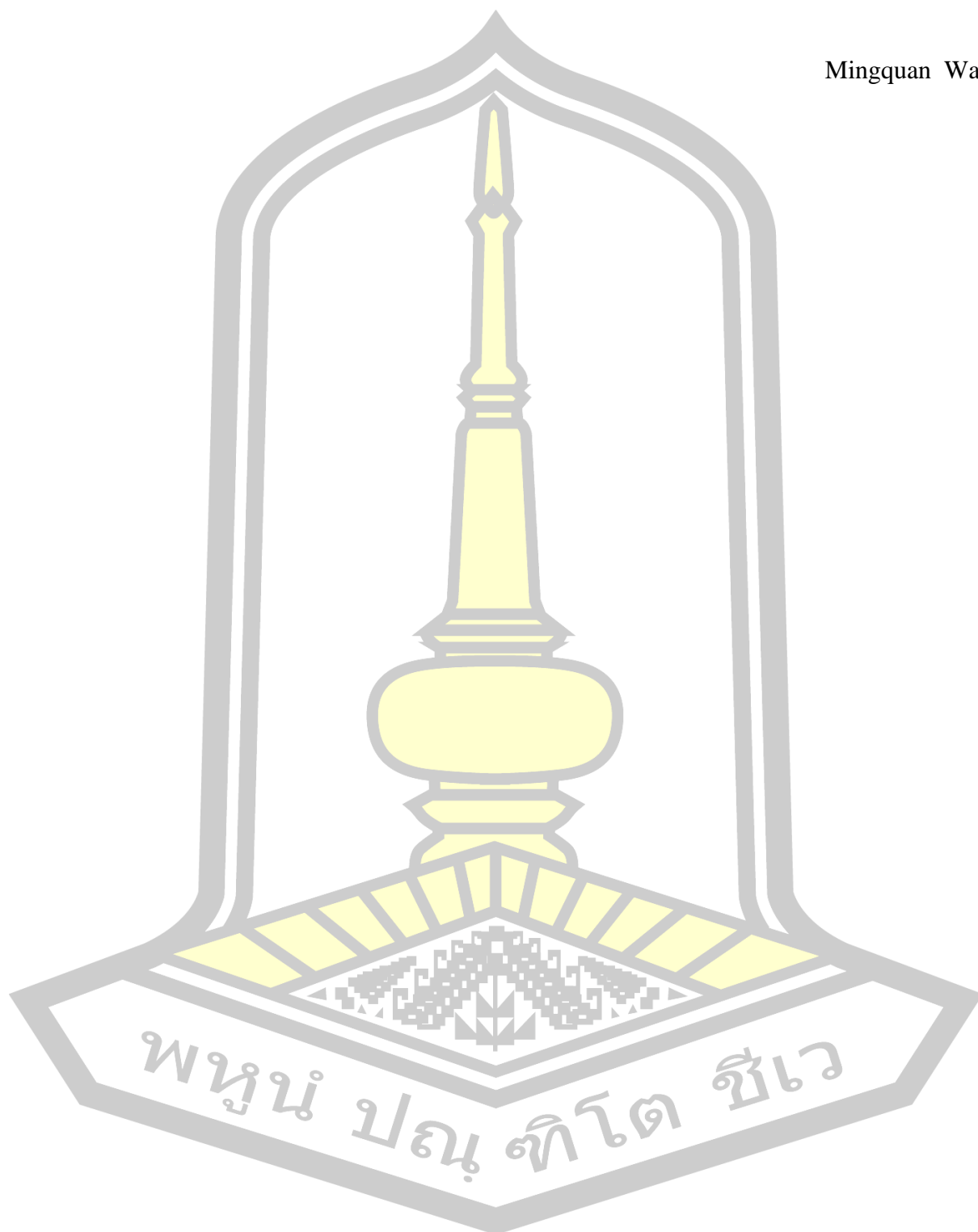


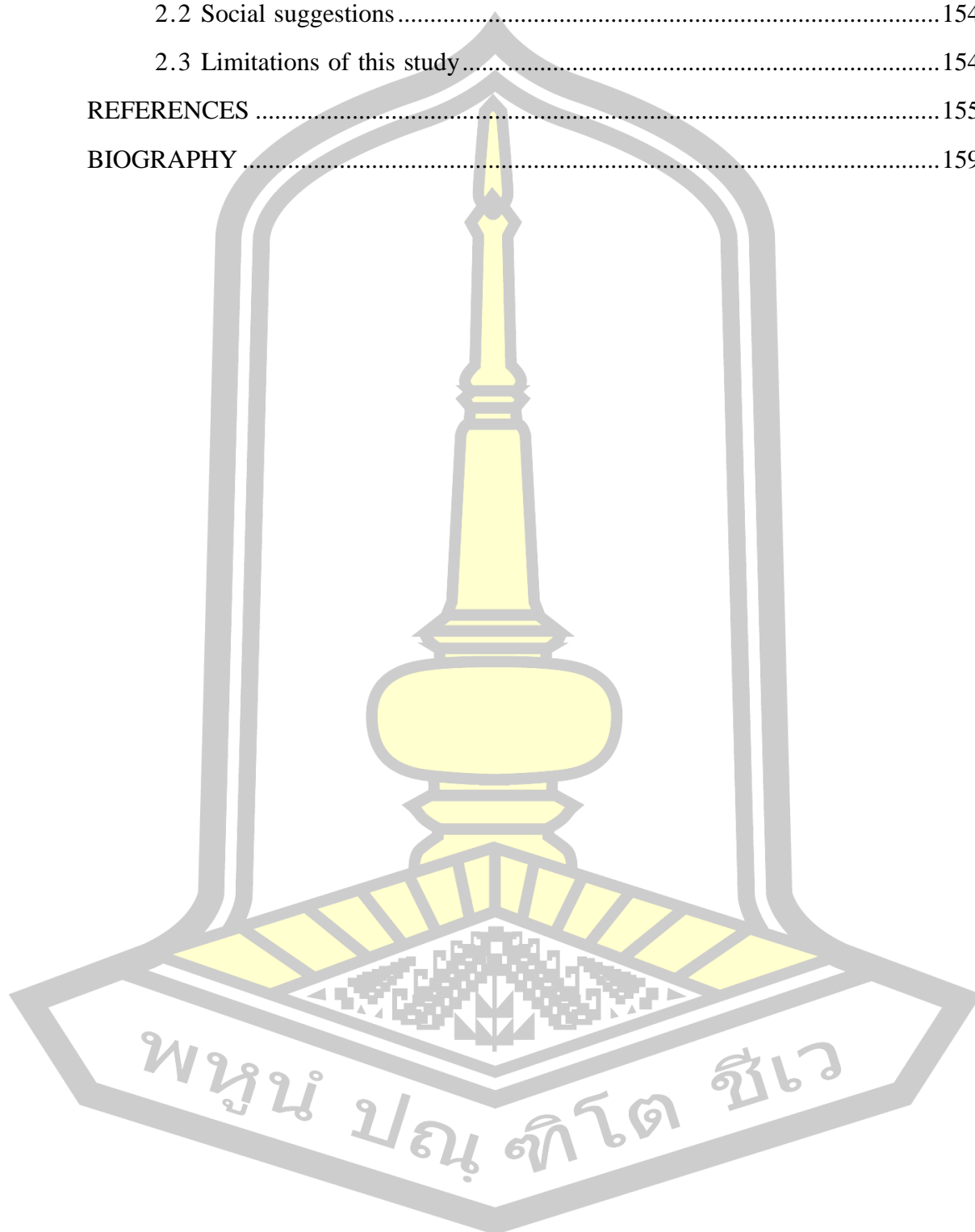
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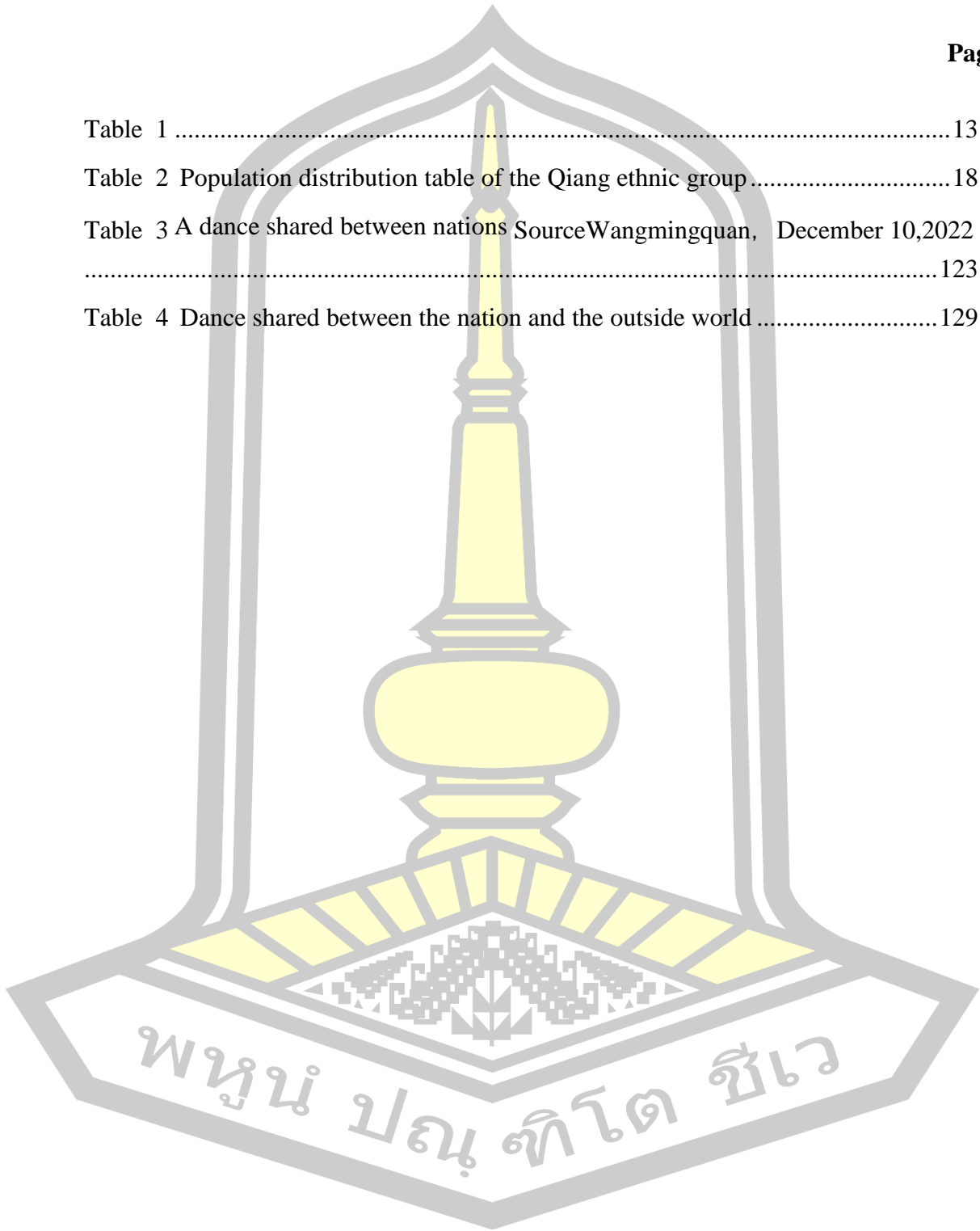
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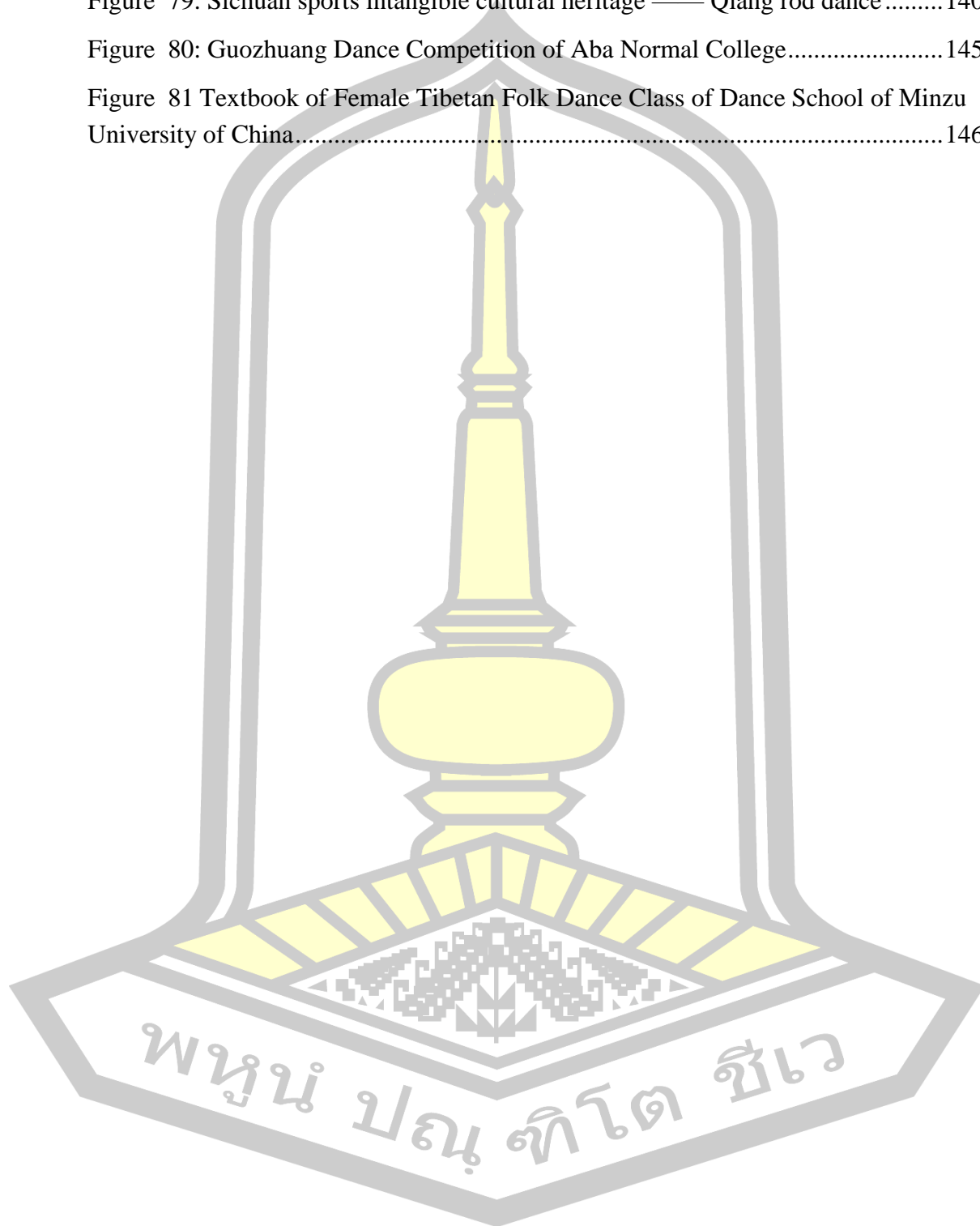
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CHAPTER 1

Introduction

1. Background of Research

The art of dance is known as "the mother of all art" in the study of artistic occurrence, and it has been accompanied by the growth of human beings since the period of primitive society. Dance art has had a great influence on the development of Chinese art since ancient times. Aesthetician Zong Baihua once stressed that "dance is a typical representative of all fields of art in China". Dance, as the companion of human beings, is created by human beings themselves, and is destined to express human aesthetic taste, life style, geographical environment and folk customs. Man's desire to declare the world, challenge nature, and rule everything is clear, while dance needs to change, create, and produce new products together with human needs. The constant change and increase and decrease of dance forms and dance categories is the best proof. As an artistic symbol and dance form enjoyed by all mankind, "round dance" has been maintained and prosperous since the primitive society, which is worth digging deeply.

Some scholars once proposed that "the difference between human beings and animals is in the dance". When a person can dance, there is thought, emotion, and advanced characteristics different from animals. Culture is also created by human beings. When people have emotions and thoughts through dance, their imagination and creativity will be continuously enhanced, and the culture will eventually appear diversified. In today's society, there are many countries and nations with different cultures. It is the main condition for world peace to promote cultural equality, race equality and human equality to strengthen its national culture and identify with its national cultural existence. Cultural identity is indispensable to today's society in the context of globalization. It is also the basis of human unity, cooperation and peace. If there is no human consensus, there is no nation, there is no country.

As one of the four ancient civilizations, China's culture has never been broken, has been preserved, has a long history, can be shocked. Dance culture, as a human culture, naturally existed in Chinese culture for a long time, which can be traced back to the Neolithic period: China found a colored pottery basin in Majiayao in 1923, which appeared in the late Neolithic age, that is, more than 5,800 years ago. Chinese dance scholars, dance research is inseparable from the bedding of colored pottery basin. The painted pottery basin represents the historical beginning of Chinese dance, and the painted pattern is the image of people dancing around it. The forms, costumes and movements all reveal the culture of Chinese dance in the primitive period, and they are full of infinite imagination.

The painted pottery basin of the Neolithic period was painted with the primitive holding hands and dancing in a circle. Circle dance this dance form jumped into the eye, triggered the thought place, the primitive people to the present people, has undergone earth-shaking changes. With four great inventions and rapid progress in science and technology, why circle dance is still well preserved. Circle dance, a

dance form, is not only widely spread in China, but also in the world. Is it because of its simple form, rich connotation or great significance? It is so worth our thinking about and exploring.

In the study of Chinese primitive dance, there are two concepts: primitive society dance and primitive dance. The primitive dance of Chinese society refers to the dance of the primitive society and historical periods. The original dance relic refers to the folk dance still circulating, and its form is related to the original dance factors. Among them, the phenomenon of primitive social relics is especially common in the folk dance of Chinese ethnic minorities. China has 56 ethnic groups, with a vast territory and a large population. It is necessary to study the evolution process of ethnic minority dance from the perspective of Chinese original dance remains, and select the ethnic minorities that are convenient for the author to learn and can reflect the phenomenon of Chinese original dance remains.

Ethnic minorities in southwest China mainly refer to ethnic minorities in Yunnan, Guizhou, Sichuan, Chongqing and other regions. There are more than 30 ethnic minorities in Tibet, qiang, Qiang, Yi, Dai, Miao, Mosuo, Naxi and Hui provinces and cities. Every country has its own national song and dance troupe. Through consulting some southwest ethnic dance materials, it is found that most of the southwest ethnic minorities have round dance. According to the painted pottery basin mentioned above, the form of circle dance that still exists in southwest China is a typical phenomenon that circle dance still exists.

China has three Tibet, Ando, Wezang and Kangba. Ando refers to Lhasa, Xigaze, Shannan, Linyi, Qu, and Ali regions; Kangba refers to Tibet Autonomous Region, Yushu Autonomous Region, Qinghai Province, Ganzi Tibetan Autonomous Prefecture, Diqing Tibetan Autonomous Prefecture and Diqing Tibetan Autonomous Prefecture; Anduo refers to Guoluo Tibetan Autonomous Prefecture, Haixi, Hainan Tibetan Autonomous Prefecture, Haibei Tibetan Autonomous Prefecture of Gansu Province; and Aba Tibetan, Tibetan and Qiang Autonomous Prefecture of Sichuan Province. Sichuan has surpassed Wei Tibet and Kangba, the second largest Tibetan communities in China, second only to Tibet.

Sichuan Province is located in southwest China, rich terrain, Hunan, Hubei in the east, Yunnan, Guizhou, west, Tibet, Qinghai, Gansu, Shaanxi, north, west, plateau, high ridge, the whole plateau mountains, dense forests, rich resources, rich materials, the total area all over Sichuan, enjoying the reputation of "abundant land". Chengdu is the provincial capital and its administrative, economic and cultural center. Due to its special geographical location, it has been a multi-ethnic settlement since ancient times. At present, there are 14 ethnic minorities living in Sichuan, including

Han, Yi, Tibetan, Qiang, Tujia, Miao, Miao, Naxi, Lisu, Buyi, Manchu, Dai, Mongolian, Zhuang and Bai. Sichuan has a vast land and abundant resources. Since the author works and lives in Aba Tibetan and Qiang Autonomous Prefecture, which has favorable conditions for research and fields, the topic of this paper is the Tibetan and Qiang people in Sichuan.

This paper focuses on the Tibetan and Qiang dances in Sichuan Province. The Sichuan Tibetan Autonomous Prefecture was established in 1953 and was renamed the Aba Tibetan and Qiang Autonomous Prefecture in 1955. According to the survey, the Qiang population is most distributed in Aba Prefecture, with a total population of more than 300,000. In 1987, it was named as the Aba Tibetan and Qiang Autonomous Prefecture. The final determination of the name of Aba Tibetan and Qiang Autonomous Prefecture is not only for simplicity and administrative management, but also has been recorded in relevant historical materials and articles since ancient times. Wenchuan County, Wu County, Li County, Majiang to Jinquan, living in the Tibetan, Tibetan, Qiang, Hui, Han, Mongolian and other ethnic groups, fully demonstrated the glory of the ethnic groups. Different customs, humanistic qualities and different cultural values of different nationalities. The Qiang and Tibetan are two completely different ethnic groups, but from the academic point of view and the classification of traditional folk dance culture, ethnic studies show that the folk dance of these two nationalities is similar and has similar forms.

When the author worked in Aba Prefecture, he had a strong interest in and love for the local dance culture. I saw the concept of the Chinese original dance heritage in the book *The Course of Chinese Folk Dance Culture*, and studied the original dance heritage of the Tibetan and Qiang Guozhuang. Through investigation and research, the research ideas of cultural identity and sports practice in Tibetan dance culture from the Chinese background is gradually formed.

The Qiang nationality originated from the ancient Qiang nationality that existed in ancient times and was the earliest nationality in China. Later, due to historical changes and landform changes, the ancient Qiang people bifurcated. The Qiang people were recorded in the Qin and Han dynasties and had many tribes. Today, the Qiang people mainly live in Wenchuan, Mao, Li counties and Beichuan in Sichuan. Sichuan is the only settlement of the Qiang people. Tibetan song and dance popular, rich variety, has been one of the documents of all scholars. Tibetan Guozhuang is the most widely spread and extensive form of dance. Tibetan Guozhuang, also known as "Zhuo", commonly known as round dance, is the main form of expression of Tibetan dance. Tibetan Guozhuang has been handed down since the Tibetan generation, and is an important embodiment of the Tibetan ethnic culture.

Qiang salang dance is a kind of self-entertaining dance, which is of great value to the life of Qiang people and is one of the main dance forms of Qiang people.

Although the Qiang people have a long history, their population is decreasing due to the historical differentiation and the independence of the tribes, so little is known about their people. Among the Qiang people, Salang, as the mother of the Qiang people to dance, has produced a variety of art forms, with a high research value. Qiang Sanlang, commonly known as Qiang Guozhuang, is a form of Qiang circle dance.

Round dance is a form of dance, all over the world, whether you are a dance practitioner, you can clearly explain the meaning of "round dance" ——. This extremely simple form of dance has survived from its inception and is still popular throughout the world. Due to their simple dance movements, there are no restrictions on the participants (different regions and ethnic groups are still different). Only in the ring, the participants can observe the people around them at any time, which can realize emotional communication and enhance national cohesion, and can also be used for enlightenment, ritual, narrative, inheritance, etc. Therefore, the circle dance has become the main form of dance for many ethnic groups.

As one of the types of circle dance, Tibetan Guozhuang and Qiang sa Dalang naturally enjoy the social function of circle dance. However, differences in rituals remain due to differences between ethnic cultures. However, the Tibetan and Qiang people on the border of Sichuan communicated frequently, and the form of circle dance gradually merged, and was once used as a Tibetan and Qiang circle dance. The appearance of this title has also attracted the attention.

The body is the only carrier of the dance, and the presentation of the dance must be presented by the human body. The Tibetan and Qiang circle dance also needs to be completed by the Tibetan and Qiang people. Thus, physical practice is a hard to reach part of dance research. Body form, body link and body composition, through the round dance, to help the people of all ethnic groups to complete the display of national culture.

What does the cultural identity and physical practice under the background of Chinese local dance bring to the Chinese dance research itself? Can the study of Chinese local dance context deepen our comprehensive understanding of cultural identity and bodily practice on the basis of promoting the development of the local dance context in China? I decided to explore how the Tibetan and Qiang circles can help the dance of the Tibetan and Qiang people complete their cultural identity and how to protect and inherit the excellent culture of the Tibetan people under the background of the common prosperity of the Chinese nation.

พหุ มุ ปร ญ ทิ โด ชี เว

2. Purpose of Research

2.1 To the Historical Development of the Tibetan and Qiang Circle Dance in Sichuan Province.

2.2 To analysis Sichuan Tibetan and Qiang circle dance from the dimension of cultural identity.

2.3 To study the cultural identity and physical practice reflected by Sichuan Tibetan and Qiang circle dance

2.4 To study the physical practice of Sichuan Tibetan and Qiang circle dance in the context of Chinese local dance.

3. Research question

3.1 What is the history of the Tibetan and Qiang circle dance in Sichuan?

3.2 What is the cultural identity of the Tibetan and Qiang circle dance in Sichuan province?

3.3 What is the physical practice of the Tibetan and Qiang circle dance in Sichuan?

3.4 Case analysis: What is the cultural identity and physical practice embodied by the Tibetan Guozhuang and Qiang sa Dalang in Sichuan?

4. Definition of Terms

Sichuan minority

Located in the southwest of China, Sichuan has a large number of ethnic minorities, such as 14 ethnic groups, such as Tibetan, Qiang, Yi, Mosuo, Hui, Miao, Miao and Tujia. It is the largest settlement area of the Yi nationality in China, and also the only Qiang settlement area and the second largest Tibetan area except Tibet.

Sichuan Tibetan

There are three major Tibetan areas in China, which are divided into Ando, Wei Tibet and Kangba. Ando refers to Qinghai, Gansu and Aba Prefecture in Sichuan, Weizang refers to Tibet, and Kangba refers to Ganzi in Sichuan, Qinghai and Qamdo in Tibet. Tibetans in Sichuan have two major Tibetan areas, Aba and Ganzi, second only to Tibet.

Sichuan qiang ethnic group

Sichuan is the only settlement of the Qiang people, mainly concentrated in Mao County, Li County, Wenchuan, Beichuan, Aba Prefecture. The Qiang people originated from the ancient Qiang people, but due to historical reasons, the number of people has decreased sharply.

Sichuan Tibetan circle dance

Tibetan dance is divided into "zhuo" and "harmonic". Zhuo refers to Guozhuang, and Guozhuang is the circle dance. Circle dance is the main form of Tibetan people in Sichuan, which is popular in Aba Prefecture and Ganzi Prefecture.

Sichuan Qiang circle dance

The dance forms of Qiang people in Sichuan include "Sarang", "Salang", "Basuan", "Basuan" and "Castavan", but Sarang is its main dance form, which belongs to self-entertainment dance. Sarang is the circle dance of the Qiang people.

Cultural identity

The cultural identity of this study is that of Tibetan Guozhuang and Qiang Salang in Sichuan Province. At the same time, it is related to all the Tibetan and Qiang ethnic groups in the Sichuan region.

Physical practice

Through physical practice, the Sichuan Tibetan and Qiang Circle Dance helps the Sichuan Tibetan and Qiang ethnic groups to increase their cultural identity. The identification group determines the cultural and social value of the ethnic group through the two forms of Guozhuang and Salang.

Remains of primitive dance

Among the popular folk dances, some of them have primitive dance elements.

5. Scope of Research

Research area

Tibetan Circle dance and Qiang circle dance in Sichuan Province, China.

Time/Content/Area

In terms of time, the Tibetan and Qiang people have since appeared in China.

- 1) Tibetan circle dance is the seventh century AD, since the gradual rise of the Tubo Dynasty.
- 2) The Qiang nationality circle dance is since the Neolithic period, there are ancient Qiang people began to date.
- 3) After the 1980s, the distribution of Tibetan and Qiang circle dance was included in the national intangible cultural heritage, which is an important time node.
- 4) The Tibetan and Qiang ethnic communities in Sichuan Province.

5) China's Sichuan province has 485,000 square kilometers, of which 254,900 square kilometers and 42,000 square kilometers are the Tibetan ethnic community.

Another

This study will take the Tibetan circle dance in Ganzi Prefecture and Aba Prefecture and the Qiang circle dance in Aba Prefecture as examples to analyze the cultural identity and body time of the Tibetan and Qiang circle dance. At the same time, I will also analyze the effective measures for the inheritance and protection of the Tibetan and Qiang circle dance in Sichuan. What impact will the development of the Tibetan and Qiang circle dance have on the whole Chinese folk dance culture?

6. Research Methods (Summary)

This research uses "qualitative research methodology." The general definition of qualitative research is a kind of situational activity that places the observer in the real world and is composed of a series of interpretative and world-perceptible physical practice activities. These practices transform the world into a series of statements, including field notes, interviews, conversations, photographs, notes, and self-written memos. Feng xiao tian, 2007. PP: 4 (Norman, K.D. Enzin, and Yvonna, S. Lincoln, trans: Feng xiao tian).

Population and Sample/Key Informant/Casual Informant/General Informant

It refers to the Tibetan residents and Qiang nationality residents living in Sichuan Province. After thousands of years of historical evolution, they still adhere to the cultural customs and dance methods passed down from generation to generation in the Ming Dynasty. Their form of circle dance can be traced back to the new period. After thousands of years of inheritance, their form of circle dance has become the representative of a national conformity and cultural identity from self-entertainment dance. At present, the whole Tibetan and Qiang people in Sichuan are about 1.5 million.

1) Key Informant : Chen Weirong (inheritor of intangible cultural heritage of Qiang nationality, Sichuan); Zhao Xiaofang (inheritor of intangible cultural heritage of Qiang nationality, Sichuan); Yang Jin Zhuoga (inheritor of intangible cultural heritage in Guozhuang, Sichuan); He Jinxiu (inheritor of intangible cultural heritage in Guozhuang, Sichuan); Ci Deng (inheritor of intangible cultural heritage in Muya Guozhuang, Sichuan)

2) Casual Informant : People of Maoxian County and Wenchuan in Aba Prefecture; Tibetan people of Malkang, Jinchuan and Jiarong in Aba Prefecture.

3) General Informant : Ma Lin (Dance teacher of Aba Normal University); Liu Yuxiu (Qiang Dance expert of Aba Normal University); DuKe (Tibetan expert of Aba Normal University); Yang Li (first-class choreographer of China) ; Jiangdong (doctoral supervisor of Chinese National Academy of Arts).

People related to the Tibetan and Qiang circle dance

1) Tibetan and Qiang people in Sichuan: they are the main performers of Tibetan and Qiang dance in Sichuan. Since the sixth census, the Tibetan population in Sichuan has reached more than 1.1 million; the Sichuan Qiang population has reached more than 300,000.

2) Sichuan Tibetan Guozhuang inheritors: At present, 15 inheritors have been included in the seventh batch of provincial intangible cultural heritage inheritors in Sichuan Province.(Notice of Sichuan Provincial Department of Culture and Tourism on the Publication of the Representative Inheritor List of the Seventh Batch of Provincial Intangible Cultural Heritage, December 2021)

3) Salang Inheritor of Sichuan Qiang Nationality: At present, two more Qiang Nationality salang inheritors have been added, which has been included in the seventh batch of provincial intangible cultural heritage inheritors in Sichuan Province.(Notice of Sichuan Provincial Department of Culture and Tourism on the Publication of the seventh Batch of Representative inheritors of provincial Intangible Cultural Heritage, December 2021).

4) Scholars of Tibetan and Qiang circle dance in Sichuan: The study of Tibetan and Qiang in Sichuan can be followed more than 100 years ago. In the 1940s, Ms.Dai Ailian entered the current Ganzi Prefecture to conduct Tibetan dance research. In the 1990s, a large number of experts, scholars and dancers were gathered across the country. In 2007, Chinese Dance Annals: Sichuan Volume was published, which detailed the Tibetan Guozhuang and Qiang Salang in Sichuan. Many scholars still study it today.

Instrumentation

Data collection tools: This research will use an in-depth interview method to interview the main characters, such as the inheritors of the Dixi in Anshun, the inheritors of Dixi mask-making, etc. Interview notes, questionnaires, etc. will be prepared in advance.

Image acquisition tools and recording equipment: the equipment in this field mainly includes cameras, video shooting equipment, mobile phones, recording pens, etc.

Record and analysis tools: notebooks, pens, computers, etc. notebooks and pens can not only record the field notes and the information of the relevant field population, site, environmental culture, relevant interviewees, and respondents, but also serve as the work records of researchers to record the research plan, time arrangement, and other relevant information. At the same time, during the field investigation, we must record the interview content in real time. After the investigation, we need to use the computer to analyze the survey content as a whole.

Data Collection

To collect data by literature reviews. The documentary data from research articles, magazines, and documents from local government, etc.

1 Fieldwork

1) Interview: Formal interview, Informal interview, focus group interview, In-depth interview, and general interview.

2) Observation: General observation, and participatory observation. Documentary data collection.

To collect data by review literatures. The documentary data from research, magazine, documentary from local government etc.

Data Analysis

Methods for the qualitative study. Using two main concepts of cultural identity and physical practice, this paper analyzes the social relationship and important values of Tibetan and Qiang circle dance in Sichuan. At the same time, this paper analyzes if the Tibetan and Qiang circle dance is inherited and protected in the condition of globalization.

Research presentation

1 Thesis: Descriptive Analysis and Pictures. (Full paper)

2 Research article: Publishing in international journal level of "scopus" .

7. Literature Review

Literature on cultural identity

Zheng Xiaoyun(1992.10) "cultural identity theory" this book, systematically expounds how the cultural identity affects the cultural pattern of human culture, whether globalization will bring the convergence of human cultural identity, how to view global cultural identity and the global level of cultural identity, how to build global cultural identity to promote human cultural understanding and peace, etc., the book will be under the background of contemporary globalization cultural identity problem characteristics, the influence on the development of human culture and through the construction of global cultural identity to promote peace and development of some new discussion. The author will use the concept of cultural identity to discuss the identity effect, functionality and value embodiment of the Tibetan and Qiang circle dance in the local Chinese context.

The Cultural Identity and Cultural (1992) Change explains why do human beings form different cultures? How can people be shaped as people in different cultures? Is

it the value of national culture? What is the significance of a nation's culture for its existence and development? These are the results of cultural identity and cultural changes. Under the action of cultural identity and cultural changes, the Tibetan and Qiang circle dance is constantly changing, remaining, developing and inheriting.

Yang Minmin's doctoral thesis "Ceremony, Recognition and Social Construction —— A Case Study of a Jiarong" marginal "Village" is an ethnography about the village society in Jiarong area. This paper provides to understand the complex and dynamic relationship between people's diversified survival mode and ethnic identity choice, ethnic identity change and social and cultural construction in the cultural intersection of marginal areas. Through the phenomenon of cultural identity in Jiarong area, the concepts of ethnic identity, language identity and blood identity are elaborated and sorted out.

The literature on physical practice

Yang Dawei (2013.07)'s book, *Physical Practice and Cultural Order ——*, made me understand the concept of physical practice, the relationship between physical experience and cultural identity, and inspired me to realize the important role of physical practice in the cultural inheritance of Tibetan and Qiang circle dance.

Literature on the Tibetan and Qiang circle dance

Luo Shengyan "Chinese folk dance culture tutorial" this book, expounds the Chinese folk dance is the Chinese people of all nationalities create culture, is the precious wealth of dance culture, to adapt it to the needs of social economic development, make it in play a role in promoting Chinese culture, must be a systematic study on it, summarizes some basic theory of Chinese folk dance, Chinese folk dance culture tutorial this book is based on this purpose. The book mainly describes the influence and characteristics of Chinese folk dance in the perspective of various cultures, including the development of the ancient "circle dance" in the modern world and the culture remains, analyzes the characteristics of Chinese folk dance culture inheritance, the division of cultural types, and recommends the exploration methods of dance culture. This book for me to study the concept of Chinese primitive dance remains as an important reference.

In *On the Primitive Cultural Relics in Maogusi Dance*, Huang Si studies the dance form, content and evolution of his dance through the analysis of the "living fossil" of "the millennium of age", and points out many original cultural heritage contained in it. The author has increased the scope of the original dance remains of Chinese dance, helping the author to not only to dig deep from the form of Tibetan and Qiang circle dance, but also to add the performance content, the current evolution and other aspects to explore the whole body.

In the translation of Liu Shaohui's "On the Historical Heritage of primitive Dance in Chinese Folk dance Art", it expounds the occurrence of primitive dance and the expression form of the historical remains of Chinese contemporary folk dance art. Broaden the author's thinking, explore the folk culture in the Tibetan and Qiang nationalities, and find the form of its original dance remains.

8. Concept, Theory and Conceptual framework

Research Concept

These concepts are cultural identity and physical practice

Research Theory

Cultural identity: "Cultural identity" is a positive understanding of the most meaningful things in a country formed in a national community for a long time, and its core is the understanding of the basic values of a country. It is the spiritual connection of the national community, and also the spiritual basis for the national community to continue to live. Therefore, cultural identity is not only an important basis of national identity, but also the deepest foundation. In today's era of economic globalization, cultural identity and value identity, as an important basis of national identity, not only do not lose their meaning, but also become the most important "soft power" in the competition of national comprehensive strength.

Physical practice is that the body plays a construction role in the construction of all aspects of society through movement, ritual, attributes and technology. The body is the only embodiment of human existence in society and is one of the dimensional standards used to understand human beings. The body is the most direct and natural tool of human beings. It is an important tool for inheriting ethnic memory and constructing social memory.

Conceptual framework

The framework of this study is to take Sichuan Tibetan and Qiang circle dance as the research object, take cultural identity and physical practice as the research concept, and the research background is Chinese ontological culture. With the changes of history, the circle dance has been handed down to this day, condensing the cultural memory of this nation and constructing the cultural identity of this nation. It has been enduring and welcomed by the people.

With the reform and opening up, China's economy is experiencing the rapid development of globalization. In such a process, the integration of national culture is one of the trends. How to protect and inherit the national culture is an important issue. The Sichuan Tibetan and Qiang circle dance form has been preserved since ancient times. What is the reason? What changes has the Sichuan Tibetan and Qiang circle dance undergone? What is the significance of the existence of Sichuan Tibetan and Qiang circle dance to the cultural identity of the nation? These issues deserve our serious consideration.

The most typical feature of the Tibetan and Qiang dance forms in Sichuan is the circle dance. So what is the influence of the existence of the circle dance on the whole Tibetan and Qiang culture? Under the influence of globalization, there are many other ethnic groups around the Tibetan and Qiang ethnic groups, such as the Han and Yi nationalities, and the cultural identity of the Tibetan and Qiang nationalities has always been based on their own national culture. How did the Tibetan and Qiang nationalities survive and develop through the dance form of circle

dance? How did the Tibetan and Qiang nationalities complete the Tibetan and Qiang cultural identity through physical practice, and what is the relationship between them? This is another important aspect of this study.

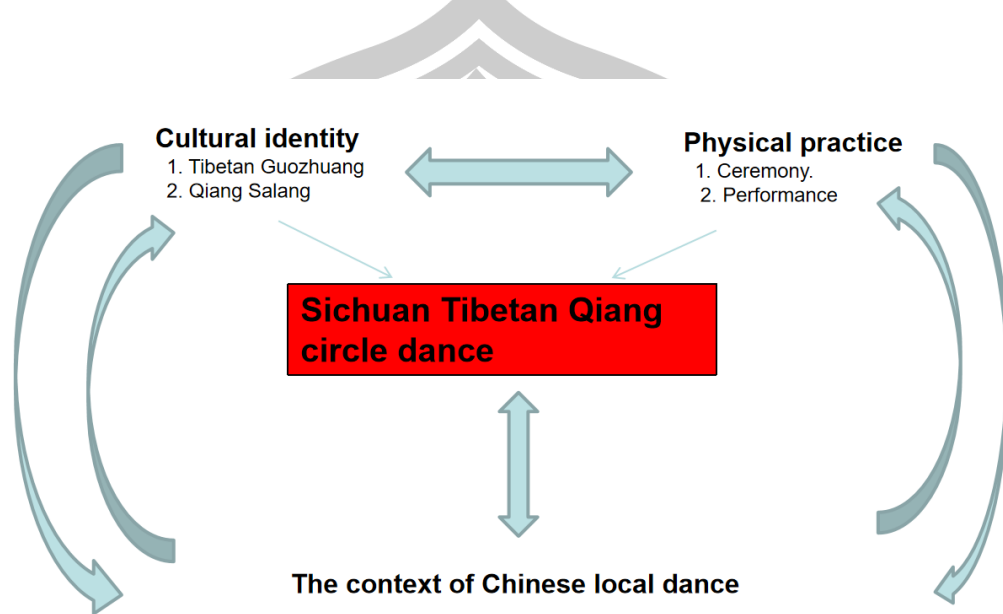
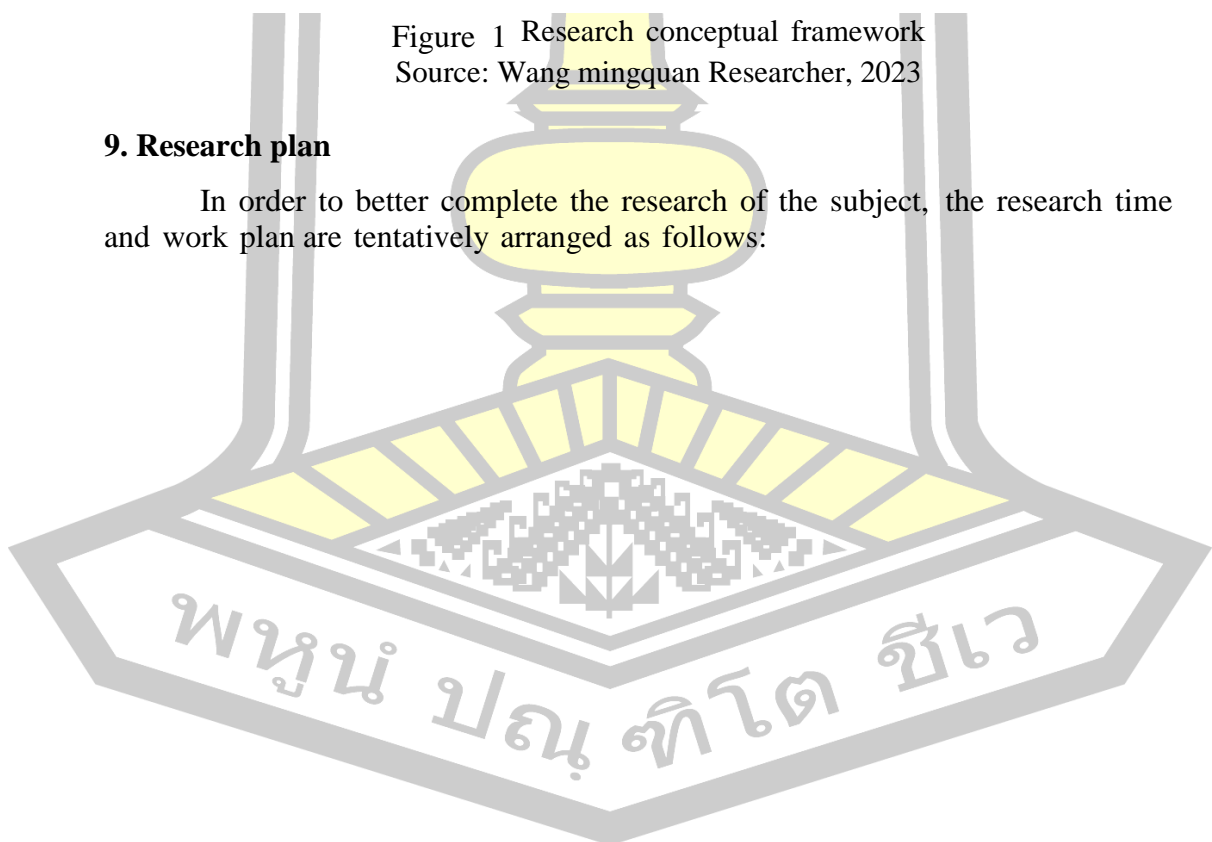


Figure 1 Research conceptual framework
Source: Wang mingquan Researcher, 2023

9. Research plan

In order to better complete the research of the subject, the research time and work plan are tentatively arranged as follows:



10. Chapter structure

Chapter 1: Introduction

In this chapter, I will introduce the research background, research scope and research value of this paper from a historical perspective.

Chapter 2: Overview of Tibetan and Qiang dances in Sichuan province

In this chapter, the researchers will mainly discuss the history of the emergence and development of the Tibetan and Qiang circle dance in Sichuan. Therefore, this chapter is divided into four parts: the first part mainly describes the overview of Sichuan Tibetan and Qiang dance from a historical perspective; the second part is the historical evolution of Sichuan Tibetan and Qiang circle dance; the third part mainly introduces the cultural relics of Sichuan Tibetan and Qiang Guozhuang; the fourth part mainly introduces the cultural changes of Sichuan Tibetan and Qiang circle dance in the original remains. The above four parts are closely linked, which will lay the foundation for the discussion and analysis of the role and function of Sichuan Tibetan and Qiang Guozhuang as a cultural identity in chapter 3.

Chapter 3: Cultural identity of Tibetan and Qiang Guozhuang in Sichuan

This chapter is divided into three parts. The first part mainly introduces the relevant concepts and influences of cultural identity; the second part mainly introduces the conditions of the cultural identity of Sichuan Tibetan and Qiang dance; the third part mainly introduces how the practice of Sichuan Tibetan and Qiang Guozhuang in the construction of Chinese cultural identity. These three parts are closely combined to mainly explain the researcher's second research purpose.

Chapter 4 : Dance form of Tibetan and Qiang circle dance

This chapter is divided into four parts. The first part introduces the form and connotation of Tibetan and Qiang dance; the second part introduces the forms of Tibetan and Qiang dance; the third part introduces the common artistic characteristics of Tibetan and Qiang dance; the fourth part introduces the personality development of Tibetan and Qiang dance. The combination of these four parts is intended to explain the investigator's third research purpose.

Chapter 5 : Physical practice and Reinventing Dance of sichaan and ethnicity as part of nationality

This chapter is divided into six sections. The first part introduces the social and cultural functions of Sichuan Tibetan and Qiang Guozhuang; the second part introduces the body prints in Sichuan Tibetan and Qiang dance; the third part introduces the body prints in Sichuan Tibetan and Qiang dance; the fourth part introduces the development of circle dance as individual lifestyle orientation; the fifth part introduces the development of circle dance as social and cultural activities; and the sixth part introduces the development of Sichuan Tibetan and Qiang dance as a sports orientation. These six parts are mutually to explain the completion of the fourth research purpose.

Chapter 6: Conclusion chapter

11. Benefit of Research

The value of academic theory

This paper studies the evolution and development of the cultural identity and physical practice, trying to further enrich the theoretical research value of the two concepts from the perspective of history, anthropology, dance and ethnology.

The practical value of this research

The miniature of Tibetan qiang folk dance culture is mainly the Tibetan and qiang circle dance, dance culture formed by five thousand historical culture, recorded the Tibetan qiang history from the development of the original culture, concentrate the wisdom of the Tibetan qiang and crystallization, Tibetan qiang ancient circle dance culture the test of history, in the future, how to develop, will disappear with the development of The Times, how the inheritance effective, this is our dance workers should think about. Society is constantly progressing, and people's thoughts are constantly changing. As dancers, they have to face the current situation and protect and utilize the dance culture of the Tibetan and Qiang circle, so as to develop the unique dance culture under the Tibetan and Qiang Corridor. The Tibetan and Qiang corridor is a multicultural passage for the Tibetan and Qiang ethnic groups, The Qiang culture belongs to the Tibetan and Qiang corridors, especially, The transformation from nomadic culture to agricultural and livestock culture is the characteristic of "Salan" dance, starting from the specific morphological characteristics of "Salang" dance, We can explore the historical development of the ancient Qiang migration, Combined with local indigenous breeding,

Comparing the influence of the ancient Qiang people on the dance culture of the Tibetan and surrounding nationalities, From the perspective of dance culture, the similar beliefs, customs, aesthetics and ethnic characteristics of the Tibetan and Qiang people constitute a diversified comprehensive language disappearing "Sarang" dance has a typical Tibetan and Qiang corridor regional style, Mainly reflects the continuation of the extension of the ancient culture, harmony between man and nature, The worship of life, The longing for life, Let us feel the rhythm of the life of the ancient Qiang people, Presents a mysterious, simple beauty. These cultural connotations are reflected in the dance form of "Sarang" outside, and the public's deep understanding of the Tibetan and Qiang corridor culture and the Tibetan and Qiang dance culture is an indescribable language. To understand and understand the history and background behind the "Salang" dance, absorb nutrition and make rational use, it can not only protect and inherit the "Salang" dance, but also let people understand the origin of Tibetan and Qiang culture.

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Chapter 2

Overview of Tibetan and Qiang dances in Sichuan province

In this chapter, the researchers will mainly discuss the history of the emergence and development of the Tibetan and Qiang circle dance in Sichuan. Therefore, this chapter is divided into four parts: the first part mainly describes the overview of Sichuan Tibetan and Qiang dance from a historical perspective; the second part is the historical evolution of Sichuan Tibetan and Qiang circle dance; the third part mainly introduces the cultural relics of Sichuan Tibetan and Qiang Guozhuang; the fourth part mainly introduces the cultural changes of Sichuan Tibetan and Qiang circle dance in the original remains. The above four parts are closely linked, which will lay the foundation for the discussion and analysis of the role and function of Sichuan Tibetan and Qiang Guozhuang as a cultural identity in chapter 3.



Figure 2 Majiayao colored pottery basin Source: Network.

Source : http://www.nlc.cn/newgtkj/shjs/201106/t20110610_43850.htm

Accessed on: October 12, 2022

In the Chinese nation five thousand years ago, there were a variety of primitive communities of different classes. After a long period of living together, these communities gradually developed the same language, words, customs and relatively stable living areas, and the term nation gradually appeared. However, in order to better develop and survive, the community can find a better living area, so the mobility of people is particularly large, cultures blend together, and ethnic groups circulate together. After a long and continuous development and change, the nation has gradually formed a multi-ethnic country. Different ethnic groups have their own settlements, but also for mobility reasons, the same ethnic group will live scattered in different regions and provinces. Sichuan is a province with many ethnic groups, among which the Tibetan, Qiang and the Yi people dominate.

Sichuan is located in the southwest of China, east and Hunan border, south and Yunnan-Guizhou, west and Tibet, north and green, Gansu, Shaanxi, the west of the plateau mountains, dense forests and rich resources; the east, abundant rainfall, fertile land, mild climate, rich products, an area of 57 square kilometers, known as the "land of abundance", its administrative, economic and cultural center is Chengdu. Sichuan since ancient times has been a place where many ethnic groups live, until modern times in addition to the Han nationality, there are also 14 ethnic minorities including Yi, Tibetan, Qiang, Tujia, Miao, Hui, Naxi, Lisu, Buyi, Manchu, Dai, Mongolian, Zhuang, and Bai ethnic minorities.



Figure 3 China map

Source:<https://zhuanlan.zhihu.com/p/80338007>

Accessed on: March 12, 2022

Sichuan is called Liangzhou in Yu Gong, three or four thousand years ago, it became the place where the two main nationalities of Bashu lived. At least during the Xia and Shang dynasties, the tribal alliance established in the western basin, and along the Yangtze River and Jialing River. After Qin destroyed Bashu in 316 BC, it divided two counties into Ba and Shu. During the reign of Emperor Wudi of the Western Han Dynasty, it was Yizhou Ministry, Jin divided into Liang. In the Sui and Tang Dynasties, Yizhou Jiannan Road, and Liangzhou Shannan Road, divided into Yi, Zi, Li and Kui, called Sichuan and Shaanxi Four Road, always called Sichuan Road, hence the name Sichuan. Yuan construction of Sichuan Zhongshu Province, after the Ming and Qing dynasties for Sichuan Province (in 1939, Xikang Province was established in the west of the province, and was abolished in 1955). Referred to as "Chuan" or "Shu".



Figure 4 Sichuan map

Source:<http://www.onegreen.net/maps/HTML/37415.html>

Accessed on: March 12, 2022

In the 1980s, archaeologists in wushan temple of ancient cultural sites, unearthed two million years ago of human bones, teeth, contact the original discovery of one hundred thousand to tens of thousands of years of from skull fossils, and belong to the paleolithic han rich ruins, bronze ruins, almost throughout the neolithic culture sites, Sichuan is not only one of the earliest human areas in the world, and the survival of Sichuan ancient humans, in this land, continuously create the prehistoric civilization.



Figure 5 Sichuan ethnic corridor ethnic group map

Source:<https://www.sichuanzoulang.com/zh/ethnolinguistic-groups-zh/ersuic-menuheading-zh/ersuic-maps-zh/ersuic-maps-ethnolinguistic-groups-of-sec-zh.html>

Accessed on: March 12, 2022

The ancient Shu people were about in the primitive society, so they had mastered the technology of raising silkworms. According to the Annals of Huayang Kingdom and Shu, "There are the silkworms of the Marquis of Shu, who began to become king." The first generation of rulers of the ancient Shu kingdom was called the clan of silkworm cong. With Sanxingdui site as the third generation of Shu king —— Yufu inference, the silkworm established Shu, when the Yu and Xia dynasties in the Central Plains. "The king of shu" China, shu "water classics note" and contains the fourth generation of shu king du yu make its phase —— turtle spirit water conservancy, then is the central plains of Yin shang period, 256 BC, qin shu shou li bing summarizes the water conservancy experience, the ancient shu minjiang river, jade, built the famous dujiangyan project, make the Chengdu plain floods from people, open rice fields, fertile field, become the earliest granary in our country. Until two thousand years later, this water conservancy project still plays its role for the benefit of the people. During the Qin and Han dynasties, Sichuan's economy developed rapidly. Not only was agriculture "rich soil, fruit without grain", which was called the "land of abundance", but also handicraft products such as Shu brocade, lacquerware, Shu cloth, Shu Dao and Shu cup have become famous in the country. The development of salt Wells, the use of natural gas, and the drilling of deep Wells were all in the world's leading position at that time. At the same time, Sichuan is the earliest trade with foreign countries, in the shiji, southwest yi biography said, zhang to the western regions, see Sichuan shu, qiong staff, the depth (now India) sold to summer (now northern Afghanistan), the trade channel from Sichuan to India, in the han dynasty has been formed, at least earlier than the northwest of the "silk road" in four hundred. At that time, Sichuan's economic power was already in a pivotal position in the whole country. At that time, Chengdu was prosperous and compared with the national capital—Changan.

Sichuan has a very rich folk dance, and its dance culture has a distinct local color and strong national style, which has a certain influence on the neighboring provinces. In history, the dance from Sichuan once spread throughout the country, famous for several times and enjoyed a high reputation. In modern times, in the rise of the new dance culture, Sichuan has become the pioneers of China's new dance movement, Wu Chopin and Dai Ailian. They conducted a lot of dance activities to create a new dance culture. Under the direct care and guidance of the Communist Party of China, Sichuan occupies an important position in the development history of China's dance.

Part 1: Overview of Sichuan Tibetan Dance

Tibetans in Sichuan are located in Ganzi Tibetan Autonomous Prefecture in western Sichuan, Aba Tibetan and Qiang Autonomous Prefecture in the northwest, Muli Tibetan Autonomous County, Baoxing and asbestos in Ya'an City, and Pingwu counties of Mianyang City, with a population of nearly 1.27 million. Its language belongs to the Sino-Tibetan language family, the Tibetan-Burmese language family, with three language areas: "Kangba", "Jiarong" and "Ando". The Tibetan areas of Sichuan are exactly what the historians call the ethnic corridor. Thousands of years ago, people with the same cultural system as the northwest lived here, and the corridor had already existed by then.

1.1 Overview of Tibetan and Qiang dances in Sichuan

After the Tubo Dynasty was established and powerful in the seventh century AD, it quickly annexed the northern and eastern parts of the Qinghai-Tibet Plateau. By the 7980s, it had basically included all the Tibetan areas in Sichuan. By 821 — 822 AD, after the famous Tang and Tibetan alliance, the ruling areas of the Tang Dynasty and the Tubo were defined, and the Tibetan areas in Sichuan were basically fixed. In the more than one thousand years since the Tang Dynasty, the large-scale ethnic migration has basically ended. The exchanges within the Tibetan nation, the common political, economic and cultural development, especially the great influence of Tibetan Buddhism on people's religious beliefs, and the unified use of Tibetan characters, have made the characteristics of the original tribes gradually disappear, forming the unified psychological quality and ethnic feelings of the Tibetan nation. Due to historical and regional reasons, Sichuan Tibetan ethnic groups are complicated, forming multi-level ethnic culture style, including "Zaba", "Ergong", "Muya" and "Guiqiong" in the edge; Heishui and Lixian areas use Qiang directly; Jiuzhaigou Xiatang and Wu Baima use local Baima dialect.

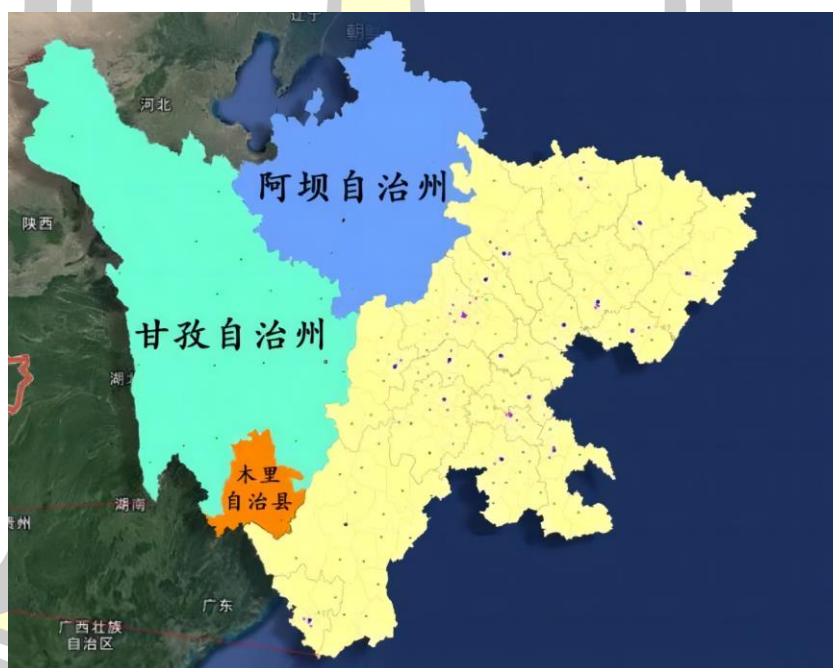


Figure 6 Distribution map of Tibetan areas in Sichuan Province
 Source: https://www.thepaper.cn/newsDetail_forward_10320939
 Accessed on: March 14, 2022

Tibetans are distributed in Tibet, Sichuan, Qinghai, Gansu and other places in China, mainly living in the plateau areas. The scope of this research is Sichuan, where Tibetan people are mainly distributed in Garze Prefecture and Aba Prefecture. The Tibetan areas of Sichuan are known as the sea of song and dance, not only because the Tibetan people are good at singing and dancing. The main types of dance spread in the Tibetan areas of Sichuan include "Zhuo", "harmonic", "Yazhuo", "Reba" and the religious dance "Qiangm". Because Sichuan Tibetan dance variety, rich colors, different characteristics. Sichuan Tibetan dances published in 2014 alone recorded 45

dances: North Zhuo, Ganzi Zhuo, Saxizhuo, Degezhuo, Nanzhuo, Nanzhuo, Xueqiang, Guozhuo Qiang, Derongzhuo, Dongdongzhuo, Akou, Riweg, Cherichham, Suri Feed, Erge, Dalga, Wutunqiao, Qiao (Qiao), qi) zhuo, Kareya, Crab Zhuo, Huyazhuo, Zisha, Zhuqisha, Rusao, Ga, Batang harmonic, Geda harmonic, Yazhuo, Reba, Harma, Kasdawen, Jose, Kexi, Ali, Gang Zhu, Qiang, Qiang, Benjiao Qiang, Sakya Qiang, Ningma school Mu, Gelu sent Qiang, jumping Wolf, Qiang, Zhaxijia, XiWa, Garan, wood, Gongbudurji. (This classification is based on "Chinese Dance Annals —— Sichuan Volume")

In Tibetan, "Zhuo" generally refers to all the folk dances of the Tibetan people. After that, the pronunciation, the narrow sense of "Guozhuang", called "Dalga" in Jiarong language, is an ancient folk dance form prevalent in the Tibetan areas of Sichuan, throughout the Tibetan areas (see Figure 6) "Guozhuang" is the circle dance, is also one of the author's research text of this paper. Every national festival, Tibetans from all over the country should dress up, gather in the courtyard, wilderness or indoors, and dance around the wine altar and bonfire. Dance is often a solemn ceremony first, and then led by the recognized singing and dancing expert, men's team, women's team, men and women round song, circle dance together. The basic rhythm of "zhuo" is mainly: the movement of the arm, also known as the periphery; the fibrillation —— the knee; the subsidence of the force; the sway of the upper body. However, due to the different fields of life, the dynamic law also has different changes. The Tibetan dance in Sichuan shows the cultural relics of different ancient tribes in different regions, and the "zhuo" dance in different regions have different morphological characteristics. These different "zhuo" have become the symbol and name card of the Tibetan dance culture in different regions. As early as in the book, "it was recorded that" Zagu (now Luhua area) was the Tubo tribe in the Tang Dynasty. Men and women mutually yue, hand in hand song and dance, called the pot pile."In the Qianlong period of the Qing Dynasty, Ma Jie and Sheng Sheng composed the book, which also recorded the Tibetan" common scenes of dancing songs and makeup ". It can be seen that Zhuo was popular in the Qing Dynasty. After the founding of the People's Republic of China, Guozhuang developed continuously. Now, there is the custom of jumping Guozhuang in festivals, weddings, autumn harvest and even family parties.





Figure 7 Jiuzhaigou scenic spot Xia mo Guozhuang team went to Gannan to participate in the Guozhuang competition

Source:<https://www.jiuzhai.com/news/scenic-news/5259-2016-08-16-03-10-39>

Accessed on: March 14, 2022

"Harmonic" is commonly known as "string zi". Unlike "Zhuo", most musical accompaniment, "harmonic" is named after string hu accompaniment (see Figure 7). However, "harmonic" is developed on the basis of "zhuo". If the "zhuo" that lowers its head and dances has more marks trapped by the shackles of divine rights and sovereignty, then the "harmony" produced in the future contains the factors to break the shackles and express people's own feelings. "Harmonic" dance graceful, movement stretch, and elegant long sleeves, knees soft flexion, footsteps light point step, body often hip, chest, head, angles, multiple direction dance state change, to upper body with the pace to slack shaking, turn, and drag, pad, lift, form unique rhythm style, can say "harmonic" on the development of dance culture, is the outstanding representative of the Tibetan dance culture into a higher level development evolution.





Figure 8 Tibetan "harmonic" dance
 Source:<http://www.chinadance.cn/article-25351-1.html>
 Accessed on: March 14, 2022

"Yazhuo" is mainly spread in the Batang and Daofu areas of Ganzi, commonly known as "Ganzi Tap" (see Figure 8). It is a lama who went to Tibet for Buddhist study, learned the local "harmony" and "harmonic" fruit harmony " in the later Tibetan Xigaze, which began to spread in the temple, and gradually spread to the people in Ganzi later. The dance formation is different from other regions, not mainly in circles, but mostly facing the people standing in a row. Still without an instrumental accompaniment, with a song to a dance. Dance action joined the Ganzi "zhuo" arm and upper body action, enrich the strength of the idea, mixed with the "zhuo" pace, the development of the foot and heel, and the arms swing and long sleeves at the same time, make the whole dance hot, bold and unrestrained, skilled, formed with Tibet different style of cheerful "Ganzi tap dance".





Figure 9 Tibetan "Ganzi Tap"

Source: <https://www.mala.cn/thread-16009452-1-1.html>

Accessed on: March 14, 2022

"Batang Harmony" (Bi Wang: The earth-made erhu is also called the string hu) originated from Batang by the Jinsha River, and is widely popular in Tibetan areas in Sichuan and even in the whole country. It is also called "Batang Xiangzi" because it is accompanied by "Bi Wang" in dancing (see Figure 9). Most of them are dancing for circles, and the number of participants and gender are not limited. They lead the dance are used to convey feelings and realize the role of self-education and self-entertainment. "Batang Harmonic" is also evolved from "Zhuo" dance. The dance is characterized by beautiful dance, light pace and smooth music melody, but it still has different characteristics due to different regions. Through continuous development and evolution, the content of the dance breaks through the shackles of the old system and thought, and no longer focuses on offering sacrifices to gods and gods, but more reflects people's life, love and labor. "Batang harmonic" the most famous dance movements: "three steps and one lift", "backward step back", "drag", "hand trembling step" and so on.



Figure 10 Tibetan "Batang Xianzi"

Source:<http://fwzwh.gnun.edu.cn/info/1381/2682.htm>

Accessed on: March 16, 2022

"Reba" is popular in Kangba region in Sichuan province. It is a comprehensive Tibetan folk performing art integrating singing and dancing, singing and acrobatics (see Figure 10). In Tibetan, it means "cloth" or "ascetic", which is also a general term for Tibetan folk artists. Because of the need to use the Tibetan characteristics of the bell encouragement for props, therefore, there is also a "bell encouragement" title. The performance is divided into three parts: the opening oh in rap form; the second part is the performance of the bell drum; the third part is the whole dance "Reba string". Reba's main movements are: "step turn over drum", "lie down", "leg jump" and so on, forming a unique artistic style.



Figure 11 Tibetan "Reba Dance"

Source:https://www.sohu.com/a/333984092_482903

Accessed on: March 16, 2022

"Kaswin" is popular in the big and small Heishui areas in Heishui County, Aba Tibetan Qiang Autonomous Prefecture, Sichuan Province. It is the Tibetan dialect of Blackwater, which means "jumping armor", which belongs to the dance of fighting, fighting and performing soldiers (see Figure 11 and Figure 12). In ancient times, warriors would jump "Castwin" before they left the war, meaning to pray for victory and boost morale. The dance was repeated in the rhythm of the slow song, and the women in the stockade and the soldiers participated in the dance. In the dance, with the high and solemn roar, with "ha si! Hiss, hiss, hiss, hiss, hiss!" To convey the heroism of the soldiers. Action characteristics: mainly to the carcass axial rotation. Basic action: "broken step", "trembling step", "cushion step", "step step" mainly. Men have props such as knives and guns, fully showing the bold and bold character characteristics of the Tibetan nation.



Figure 12 Tibetan "Kassavan" dance Source: Aba Tourism Network
Source:<https://www.abatour.com/news/news/20201213120406793.html>
Accessed on: March 16, 2022



Figure 13: Castavin Dance
Source: Yu Dejun, June 4th, 2021

"Cao Oh" is popular in the Baima Tibetan area around Jiuzhaigou and Pingwu County, and belongs to the Tibetan folk and sacrificial dance. Jump mask meaning, also known as "spell puppet", "curse" and "slightly provoked" (see Figure 1-12). Jiuzhaigou in the worship of the mountain god, god activities, will use "frustration" in order to be auspicious, exorcise evil and avoid disasters. Main dance movements: "tiptoe", "play", "kick", "calf circle squat", etc., the pace is calm and powerful, there are obvious traces of imitation movements. The dance is accompanied by drums, cymbals, cymbals and trombone, which is dancer-oriented. The mask of "frustration" is carved in wood, vivid and deified exaggeration of religious consciousness. It not only shows the original worship of the Baima Tibetan people, but also shows their superb manual skills.



Figure 14 Baima Tibetan sacrificial dance—"Fall oh"

source:http://www.ctnews.com.cn/content/2020-04/29/content_74281.html

Accessed on: March 18, 2022

There are also Hama, Castwin, and so, such as Cao, Qiangai, Qiangm, Wolf, Qiang and other Tibetan dance forms, the author will not introduce here. The overall characteristics of Tibetan dance are that it is accompanied by song and dance, unrestrained mood and cheerful dance posture, and the dance form is dominated by circle dance. The following chart takes the 45 forms of Tibetan dance listed in the Chinese Dance Annals · Sichuan Volume as an example, and statistics the proportion of circle dance in Tibetan dance.



Figure 15 The proportion of Tibetan circle dance form in Tibetan dance
source: Wang mingquan, March 20, 2022

1.2 Overview of Sichuan Qiang Dance

In fact, the history of every nation is far more than what we say. The Qiang nationality is one of the oldest nationalities in China, which has existed since the ancient history. In the relevant historical documents, legends and relevant cultural materials of China, there are many descriptions and records of the lifestyles and customs of the Qiang people. Based on the records of historical data, the Qiang people first lived by raising sheep. Xu Shen said in *Shuo Wen Jie Zi*: "Qiang, Xirong shepherd also. From people, from sheep." (Qiang culture) Fan Ye said in the *Book of the Later Han Dynasty, The Biography of the Western Qiang people*: The Qiang people take the production and animal husbandry as their business. Pastoral refers to herding sheep, and production refers to farming. This is enough to show that the Qiang people raise sheep as the main mode of production, which is supplemented by farming.



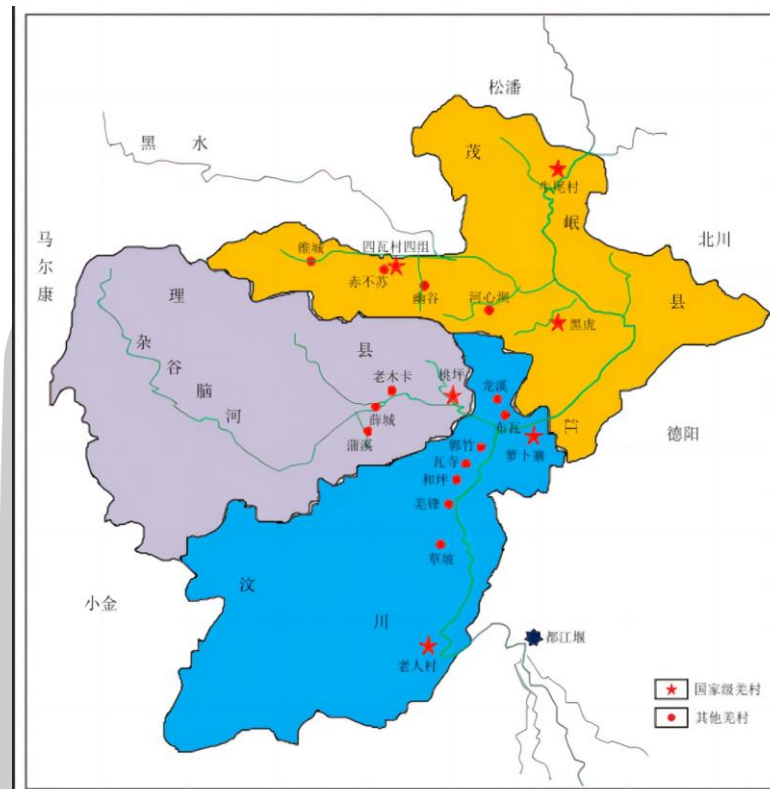


Figure 16: Distribution map of Qiang Nationality

Source: <http://www.xml-data.org/XNSYDXXBK/HTML/2017-6-50.htm>

Accessed on: March 22, 2022

Based on modern archaeology, in the Neolithic Age thousands of years ago, the east of the Yellow River in Qinghai and Gansu came to the Weihe River basin. These ancient people were the ancient Qiang people. It is recorded in the Book of the Later Han Dynasty: "The origin of the Western Qiang comes from the three seedlings, and the Jiang family name is also different." In historical legends, the three seedlings refer to a tribe in the period of Emperor Shun, after the Xia Guan Jinyun family of the Yellow Emperor. Jinyun surname Jiang, the Yan Emperor of the Miao origin. To trace the root of the Western Qiang, it is the descendant of the ancient Yan Emperor Jiang. In ancient times, animal husbandry evolved from hunting behavior, mainly engaged in men, while the farming industry evolved from gathering behavior, mainly engaged in women.

พหุ มุ ติ โ ต ชี เว



Figure 17 Ancient Qiang City, Maoxian County, Aba Prefecture, Sichuan Province
Source: Wang mingquan, June 2, 2022

In the prehistoric period, a tribe named Jiang of the ancient Qiang people living in the northwest, as well as the Yan Emperor and Gonggong tribes first came to the Central Plains and slowly merged into the tribe represented by the Yellow Emperor and gradually integrated them. Other ancient Qiang people who did not reach the Central Plains were located in Gansu, Qinghai, Sichuan and other places. Since then, the history of the Qiang people has entered a written period. From the Shang Dynasty to the Qing Dynasty, the Qiang people changed and developed greatly. From the original was caught into a slave, to the later slowly strong. Integration with various ethnic groups, caste reproduction, all over the country. Culture, religion, customs and so on have undergone major changes and continuous progress. One of the most important languages is also evolving.

The traces of migration and integration before nationality are always precipitated in the development and evolution of language. One of the major characteristics of the national community is the language, with a relatively high stability. From another point of view, in the long-term communication and integration, language must have a relatively close connection between nations. Both the Tibetan and Qiang languages belong to two branches of the Tibeto-Burman language family. One of the ancient Qiang people merged with the original people of the Tibetan Plateau and became the Tubo of the Tang Dynasty, and the Tubo gradually integrated many other Qiang branches to become the present-day Tibetan. Both legends and documents of the Yi nationality record that the ancestors of the Yi nationality gradually migrated from the snow-capped mountains in the northwest plateau to today's Sichuan and Yunnan provinces. Many customs of the Yi nationality are similar to those of the Qiang people, such as felt, cremation, father-son joint system and so on. The ancestors of Bai, Hani and Naxi are all composed of ancient Qiang people. It can be seen that the importance of the ancient Qiang people in the

development of Chinese nationalities is also the main reason why they gradually formed a small group from a very large group.

Table 2 Population distribution table of the Qiang ethnic group

Source: Wang ming'quan, Reference to the northwest of Sichuan Tibetan and Qiang ethnic social survey. nationalities publishing house, April 26, 2022

county seat	Population number (approximate measure)	A percentage of the county's population	habitation
Mao county	26222	65	North of Maoxian County, Chibusu, than Changba, Mao County surrounding
Wenchuan	6328	27	Yanmen, Weizhou, three township, Mian town, etc
Lixian County	7636	34	Puxgou, Jiuzitun and Tonghua, Taoping Qiang village, Dongxi
Pine pan	7500	17	Songpan south, Zhenping township, Xizhu and Baiyang township
reed catkins	24000	94	Luhua has a few Tibetan, are Qiang
Kitagawa	not quite clear	not quite clear	The original white horse township five villages for gathering village, white Shi, horse trough, etc
amount to	65464		

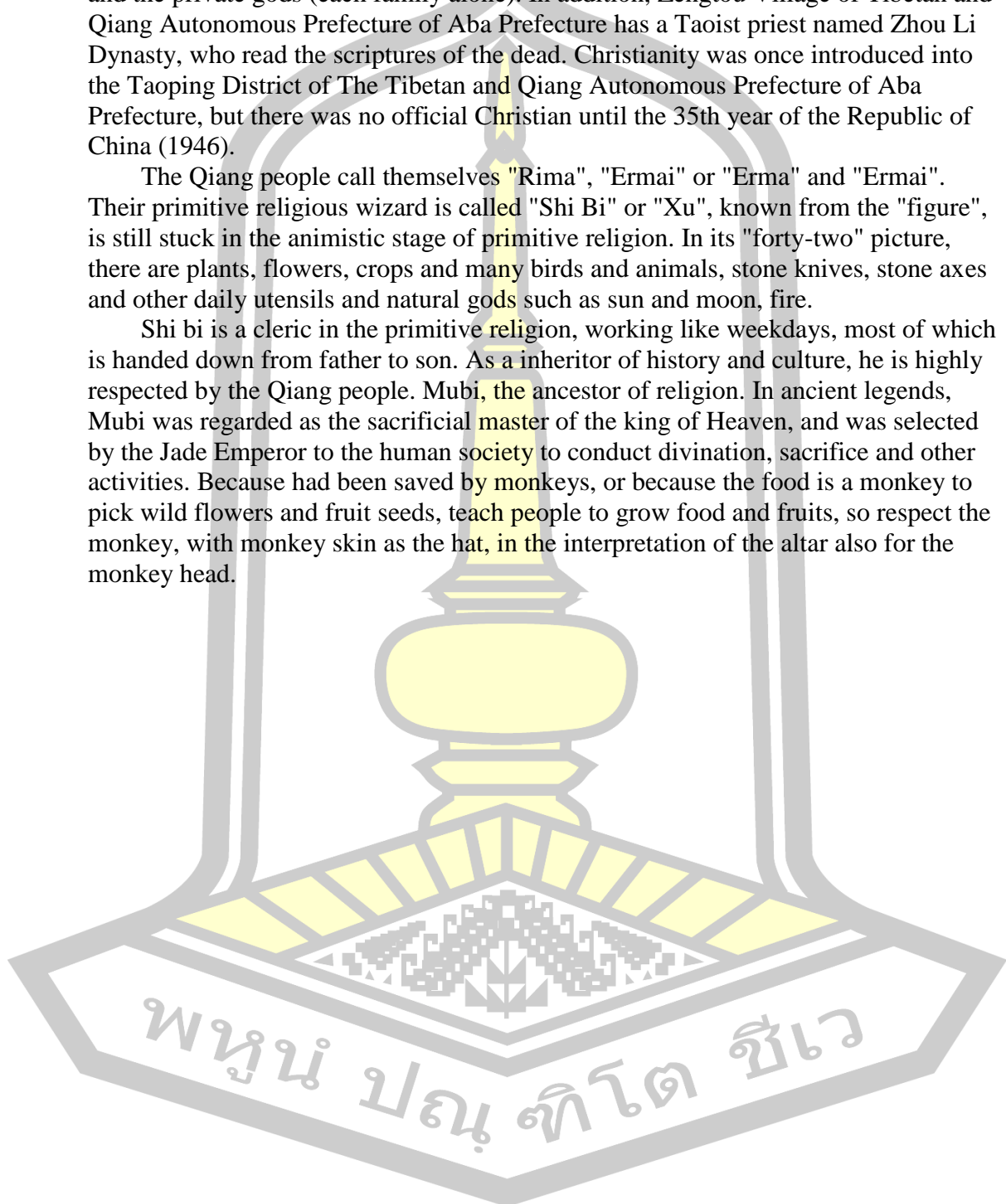
Regardless of the evolution, development and progress of the Qiang people, from the founding of New China in October 1949 to the liberation of Chengdu in December of the same year. In January 1950, the PLA entered the Qiang District, Wenchuan, Li County and other areas and were liberated. In July 1958, The Jianwen Qiang Autonomous County was built in Wenchuan county, Maoxian County and Li County, where the Qiang people live together. In March of 1963, the administrative system of Li County and Wenchuan was restored. In 1987, the name of Qiang nationality was added to the name of Aba Prefecture, and the previously cancelled Maoxian County was restored. With the coming of the new century, the Qiang people are bound to use their own hard work and smart wisdom to contribute their own strength to the great unity of the socialist nation and the development of social economy.

According to the local Qiang people, the highest status of the Qiang people believe in is the heavenly god (the sun god "Abu But Ge"). It is said that when the Qiang people first arrived here, they had a war with the local native "Geji" ("ji" means "man" in Chinese). With the guidance of the gods, the Qiang people defeated "Geki" in the "Qiangge War". The second is the mountain god, earth god, sheep god, tree god, home god and so on. All the gods are symbolized by the white stone, and are enshrined in the middle of the roof of the diatower. The place where the white stone is placed is called "white withered and dry". The Qiang people in Aba Tibetan and Qiang Autonomous Prefecture worship more than 30 kinds of gods, including natural

gods, family gods, productive labor gods and village gods. They are closely related to the productive activities and daily life that people engage in. According to the method of sacrifice, people divided the gods into public offerings (the people of the village) and the private gods (each family alone). In addition, Zengtou Village of Tibetan and Qiang Autonomous Prefecture of Aba Prefecture has a Taoist priest named Zhou Li Dynasty, who read the scriptures of the dead. Christianity was once introduced into the Taoping District of The Tibetan and Qiang Autonomous Prefecture of Aba Prefecture, but there was no official Christian until the 35th year of the Republic of China (1946).

The Qiang people call themselves "Rima", "Ermai" or "Erma" and "Ermai". Their primitive religious wizard is called "Shi Bi" or "Xu", known from the "figure", is still stuck in the animistic stage of primitive religion. In its "forty-two" picture, there are plants, flowers, crops and many birds and animals, stone knives, stone axes and other daily utensils and natural gods such as sun and moon, fire.

Shi bi is a cleric in the primitive religion, working like weekdays, most of which is handed down from father to son. As an inheritor of history and culture, he is highly respected by the Qiang people. Mubi, the ancestor of religion. In ancient legends, Mubi was regarded as the sacrificial master of the king of Heaven, and was selected by the Jade Emperor to the human society to conduct divination, sacrifice and other activities. Because had been saved by monkeys, or because the food is a monkey to pick wild flowers and fruit seeds, teach people to grow food and fruits, so respect the monkey, with monkey skin as the hat, in the interpretation of the altar also for the monkey head.



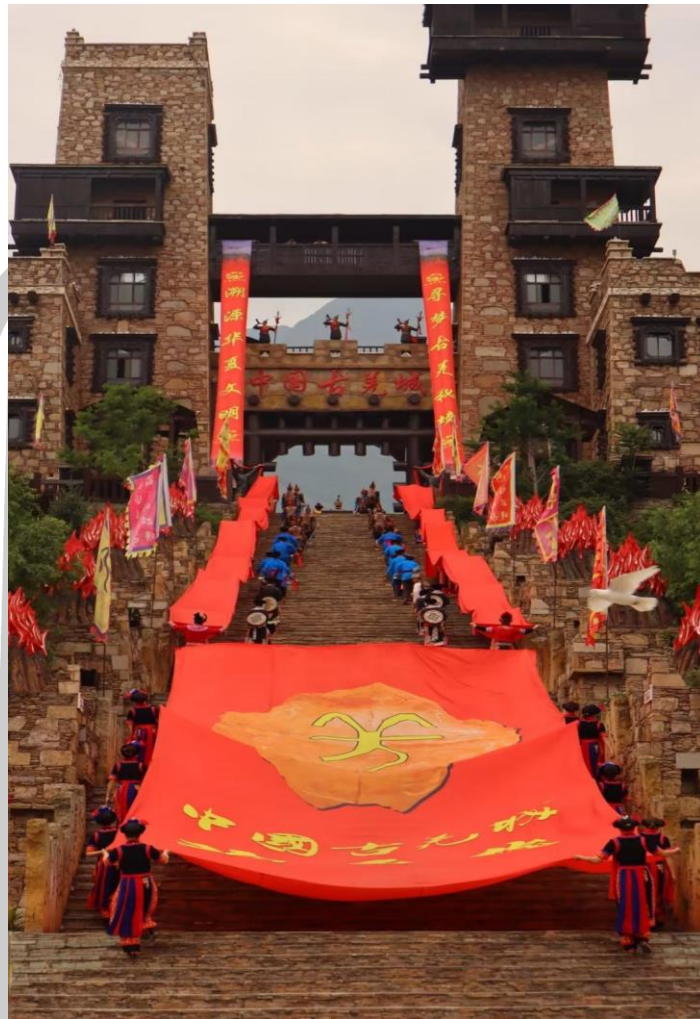


Figure 18 Qiang VRussian foot festival opening ceremony
Source: Wang mingquan, June 2, 2022

It is said that when Abammubi went to the world from Xuelong Bao (at the bottom of Puhou gou in Aba Tibetan and Qiang Autonomous Prefecture), he took a short nap due to drowsiness. The bottom of the drum was corroded by the wet ground and became a single-sided drum. The sheep also ate the scriptures they carried with them, and the original writing words of the Qiang people also disappeared. Therefore, Shi bi uses sheepskin as a drum, and the drum will think of the scriptures. In addition to the monkey hat and the single-sided sheepskin drum, the instruments of the ratio include: sword, ring plate, token, seal, god stick, monkey head, sheep horn, eagle head and so on. When doing things, in addition to chanting sutras, but also to demonstrate special skills, such as tongue licking the red iron share plough, step on the red pot, wash the fire face and so on.

Like the Duke in the mainland, Qiang witches are mostly inherited from father and son. They learn to recite scriptures, spells and epics since childhood, such as "Qiangge War", "Mujie Pearl and Burning Biwa" and "the origin of the separation of man and gods". In the nation without words, history can only be passed on by mouth, and it is the person who inherits history in this way. Shi Bi presided over all religious activities, pay tribute to the mountain, small to exorcise ghosts, disease. weddings, children and so on. Through these frequent activities, the Qiang people also understood the history of their own nations and tribes, and also enhanced their national cohesion.

Lu Xun said: " The cultural foundation of China is in Taoism, and the foundation of Taoism is in witchcraft."Taoism was originally out of the " ghost way " of Bashu, and the people of Bashu were originally from the Minshan Middle East. In history, it has always been called the "Shu Di" and the "Ba Di". In Taoism, the dushould wear a five-leaf crown, beat the sheepskin drum, and use the sheep, most of which are exactly the same as the witches of the Di Qiang nationality. Among them, "open the" way " for the dead —— send the soul back to their ancestral home heaven, is also the copy of the ceremony. Therefore, it can be said that Chinese Taoism was originally rooted in the ancient Qiang wizards, although it is not necessarily the contemporary Qiang people. The fairy thought of Taoism was created and completed by the —— Qiang people, the father-in-law of the king. Many of the customs reflected in the early Taoism have traces of the primitive communes. Its military and political structure and customs, like the modern Qiang people "talk peace", have a strong brand of original democracy.

The characteristics of Qiang religion can be roughly summarized as the worship of nature and ancestors, among which "mountain worship", "totem worship" (sheep) and "white stone worship" and ancestor worship are often the same. The Qiang people regarded themselves as the descendants of the sun and the descendants of Emperor Yan. Before, because the Qiang people gathered in the relatively cold area, they worshipped the fire, which could bring them warmth and drive away the wild animals. Therefore, the Qiang people were not afraid of being killed in the battle, but they were afraid that they could not be cremated and their souls could not return. The worship of the god of fire, but also in the iron triangle and fire pond in the Qiang people to show. The iron triangle of the Qiang people is the symbol of the most fire, family god and ancestors, vulcan to worship every meal; the fire is the previous family gathering, the fire in the fire must not be extinguished, later generations called it ten thousand years fire. In Chinese, it is called "broken incense", which should be produced since then. On New Year's Eve, fire is lit in the stockade and singing and dances to show respect for the god of fire. Respect for fire, in fact, shows the qiang people's reverence for their ancestors for nature.

When respecting god, burn fresh cypress branches, let the fireworks empty, and bring people's prayer and the awe of the gods to the heaven. The Qiang people brought this belief to the sea corner (Shandong Province), and under the enlightenment of the mirage, they produced many strange and rose myths. The Chinese immortals may come from the flickering fireworks; the Taoist letter "QingCi" may bring the smoke to heaven. Fireworks run through the qiang people's thought of respecting heaven and the belief in the unity of man and man. The ceremony of simmulberry in Tibetan Buddhism is a tradition of inheriting the religion, and it is traced back to the sacrifice of the ancient Qiang people.

The customs of the Qiang people are the accumulation of the Qiang people's culture and the reflection of the psychological state of the Qiang people. It covers a wide range of people, covering almost all aspects of the production and life of the Qiang people. It arises among the people and is inherited by the people. It not only has a certain sense of binding behavior, but also is the village rules and regulations of modern production and life. In particular, the life customs, folk beliefs, festival celebrations of the Qiang people still belong to the essence of the ancient Qiang traditional culture, which has extremely important research and protection value.

Qiang nationality festivals, roughly similar to the Han nationality. For example: the Spring Festival, Qingming Festival, Dragon Boat Festival, Mid-Autumn Festival and so on. However, it also has its own characteristic festivals: "Qiang calendar year", "mountain festival", "cattle king meeting", "leading song festival" and other festivals with ethnic characteristics. Take the qiang calendar year as an example.

The Qiang people in the Qiang years are called "Ermagi" and "Ri Maiji", which means a good day, a Chinese New Year day. The qiang calendar year is an important day for offering sacrifices to god and ancestors after grain warehousing, to restore to god and request blessing. Therefore, the qiang calendar year is the most solemn and important traditional festival for the Qiang people. The Book of Sui records that the Suviqiang people "at the beginning of the year, or with macaques, offering into the mountains". The ancient Qiang people used the October calendar to determine the first day of October as the beginning of each year, so this day has the meaning of bidding farewell to the old year and ringing in the new. This shows that its origin is profound, and has a strong religious color.

The Qiang people celebrate the Qiang in similar ways, but due to the differences in residence, there are also different ceremonies. After the reform and opening up, the representatives of the main settlements of the Qiang people decided to take the first day of the tenth lunar month as the lunar calendar of the Qiang people for three to five days. During the Spring Festival, all the Qiang people wore new clothes to meet at home, not working or hunting, and every family offered sacrifices to the skull of cattle and sheep on the white stone pile. And according to the fixed from generation to generation, painted on the offerings, and then put the offerings on the fire pond, or brought to the sacred wood forest in the collective song and dance to eat and give each other. At the beginning of the sacrifice, every village killed cattle and sheep in front of the god for sacrifice, and sprinkled blood on the white stone pagoda, and put the heads of cattle and sheep on the white stone pagoda. After the sacrifice, four men carried the white stone god through the village, and then each family would receive a piece of beef and mutton for the Spring Festival. During the Spring Festival, the young men of the Qiang people will wear new clothes, tie ribbons

around their waists and insert three pheasant feathers to form a singing and dancing team to celebrate the New Year. The banquet during the Spring Festival is called "harvest wine". On the first day of the tenth lunar month, every family burned cypress branches on the roof of Le Xia to worship the gods. Use buckwheat flour to make a half-moon shaped meat steamed cake, and use flour to make cattle, horses and other forms of steamed bun, to offer sacrifices to the ancestors and gods. Then there was drinking, jumping salang, and eating. It lasts for three to five days.

The ancestors of human beings created culture, and constantly developed and liberated themselves in the culture, and at the same time restrained themselves in ritualized ways, thus giving birth to the "sacrifice" and "ritual" in the traditional culture. Since ancient times, the Qiang people have been a nation that attaches great importance to etiquette and customs, so the sense of ritual has always been accompanied by the whole process of the Qiang people themselves to their death, and even continued to what they call the next reincarnation. Therefore, the etiquette of life is an important part that cannot be ignored in the Qiang nationality. The main life customs of the Qiang people are: "Gilport", "Mujizhu", "Nasa" and so on. Take "Gilport", for example

The Qiang language "Gilport" is the meaning of the adult crown ceremony, marking that the life of the Qiang people has matured to the mature stage, and was officially accepted as a member of the social group. At the same time, they should assume the responsibility of reproducing the next generation, which has a milestone sacred significance in the hearts of the Qiang people. In fact, as a landmark of the development stage of life, the rite of age ceremony exists to different degrees in the development process of each nation, but the specific content and form are different. The origin of the coming-of-age ceremony in China can be traced back to ancient times. It was first recorded in the Rites of the Western Zhou Dynasty. However, after a long historical change, the coming-of-age ceremony gradually faded. Now, only some minority groups still retain the ancient "crown ceremony". The Qiang nationality is one of the few ethnic groups.

Most of the adult rites of the Qiang people are held between the ages of 14 and 18, mainly based on their growth and development status and their ability to work. Generally speaking, before the rite of passage, to invite the respected interpretation ratio to the home, with the "simmer" and other ceremonies to dispel the house filth and unknown, and close the eyes to the god petition. Then, all the relatives sat around the fire pond and officially held the crown ceremony. The crowned young man was wearing new clothes and kneeling in front of the fir branches symbolizing the hands of the ancestors of the Qiang people, and the uncle of the crowned man solemnly tied the wool thread around the neck of the crowned man, and put the lard on the point of its forehead, meaning that life is the god of god.

Part 2 History of Guozhuang in Sichuan

Tibetan dance has always been one of the key points of Chinese ethnic folk dance research, with its rich varieties and various forms. Tibetan Guozhuang, as the dance type with the highest penetration rate and the most functional Tibetan dance, is the focus of Tibetan dance research. At the beginning of the 20th century, few historical records and researchers about the Qiang people. Until 2004, when China joined the intangible cultural heritage protection movement, the Qiang ethnic group gradually received attention and protection, and the number of scholars studying

Qiang dance also gradually increased. As one of the representatives of Qiang culture, Qiang dance has various forms. Among them, "Sarang", as a self-entertainment dance, belongs to the collective dance. It dances hand in hand, which has high research value for the research of Qiang dance.

2.1 History of Tibetan Guozhuang in Sichuan

The Tibetan Guozhuang in the Tibetan people's concept is in the form of dancing, singing, encircling and dancing. "Zhuo" is the name of Tibetan Guozhuang. Most Zhuo dances are without the accompaniment of Musical Instruments, with song and dance, circle (or hand in hand or separate). In the Tibetan area of Sichuan, there are a variety of Guozhuang dance forms, with the rhythm, forms, characteristics and functions roughly the same, but there are also differences due to different geographical locations and cultural accumulation. According to the "Chinese Dance Volume · Sichuan Volume", there is one. They are: "north road zhuo", "Ganzi zhuo", "sa xi zhuo", "south lu zhuo", "learn qiang", "guo zhuo qiang", "rong zhuo", "east road", "a", "chi", "sali", "Russia zhuo", "reach five zhuo", "Qiao card", "card ya", "crab snail zhuo", "tiger tooth zhuo", "bead village", "Russia", "luo". The author selects several representative guozhuang for elaboration.

"Beibezhuo" is popular in the northern part of Ganzi Tibetan Autonomous Prefecture (Dege, Ganzi, Daofu, Xinlong and other counties and parts of Shiqu and Seda counties). "Xinlong Guozhuang", "Delong Guozhuang", "Daofu Guozhuang" and "Ganzi Guozhuang" all belong to North zhuo. "North Road Zhuo" is very representative of the Sichuan Tibetan Zhuo dance. The overall style is characterized by bold, intense, changeable gestures, arms swinging the sleeves, like an eagle wings. Every festival, marriage, autumn harvest and other festivals need to celebrate, the local people will jump outstanding. In ancient times, the zhuo dance ceremony was more complicated, requiring an altar, offering or wine jar in the center of the venue. Before the dance, the old man delivered a speech, and then sang a toast and danced. There was no limit on the number of participants. With the sacrifice as the center, the circle to dance. The lead dancers in the row, holding towels and bells, and they sing "introduction", which is personal and is not accompanied by instruments. Then the man sang a while, and the woman repeated a while, and they danced, singing in a clockwise direction. The whole set of zhuo is composed of many dances, and the beginning of the dance must be a blessing and a prayer, and the end ends with an auspicious dance. All the changes in the dance segment are decided by the lead dancer.

"South Road Zhuo" is a general term of "Zhuo" popular in Batang, Daocheng, Litang, Derong, Xiangcheng, Yajiang, Jiulong and other counties and the southern area of Ganzi. The performance forms of "South Road Zhuo" and "North Road Zhuo" are roughly the same, both in a dance, a circle dance, and an end. Basic posture: calm, low dance, arms with each other, more waist bending movements. Basic rhythm: a combination of "soft fibrillation (knee fast flexion and slow extension)" and "brittle fibrillation (knee slow flexion and fast extension)". Basic action: "shake hand cover step" "double soft step" "step step" "stamp soft step" "three stomp a leg" and so on. The "South Road zhuo" in the octagonal tower area of Yajiang River has a unique feature. Because this area borders the Yi nationality and was ruled by the Naxi Mu family in history, so there are "Duotiezhuo" (meaning "dance touching the bottom of boots"), which obviously has the style rhythm of "foot dance" of the Yi nationality.

"Dongdongzhuo" is popular in Danba County, part of Ganzi Tibetan Autonomous Prefecture, Kangding County and Luding County, among which Danba "Zhonglu Guozhuang" is the representative. Dongdong Zhuo also takes circle dance as a dance form, but a more solemn ceremony should be held before the performance. Different from the north road, the center of the field to draw flower patterns, the center of wine, food or gifts. With the mang and suona music, the young women pay tribute to the lead dancer or the guests present, and then give a drinking straw to the dance. After kneeling to each other, the etiquette can end after drinking in groups. After dancing, the form of North Road Zhuo and East Road Zhuo is also different. Men and women form two teams, circle and dance. On the dress, the male dancers hold the long sleeves in both hands, and the female dancers use the hand scarves connected or hand in hand. The direction can be reversed in time or counterclockwise cycle. There is still no musical instrument accompaniment, with the song to dance, the melody is simple and solemn. The steps are steady and powerful, often with a set of stepping steps. "Dongdongzhuo" is popular in the eastern part of Garze Prefecture, and is the hub of Tibetan transportation and cultural exchange. Therefore, the dance style gathers different characteristics of various Tibetan dialect areas, and the mutual integration and communication of cultures forms its unique personality and characteristics.

"Dalga" is popular in Malkang, Xiaojin and Jinchuan counties in Aba Tibetan and Qiang Autonomous Prefecture

Luhua in Heishui County, Miaro in Li County, Wutun, and Badi area in Danba County in Ganzi Prefecture. "Dalga" is the title of "Guozhuang" in the Jiarong Tibetan language, which is also called "Jiarong Guozhuang" in Chinese, which means "auspicious entertainment". The bati area of the county. Among them, "Dalga", the former Dangba, Songgang, Zhuokeji and Suomo, are collectively referred to as "Four Tuguo Village". (The Chinese Dance Volume, the Sichuan Volume. 2007. Page 174.) The Chinese Dance Volume, the Sichuan Volume. Page 174. Because of its style characteristics and wide range of influence, it was known by the local people with "Tibet tap, Batang string, four soil of the Guozhuang". By form and content, "Darga" is divided into big guozhuang (Dalgadi) and small guozhuang (Dargarren). Daguozhuang is mostly used for weddings and funerals, welcoming and sending guests and other major festivals, belongs to the etiquette dance. Xiaoguo-zhuang is a self-entertainment dance, which is mostly used for Tibetans to express their personal feelings, relieve labor pressure and depressed life. With the development of society and the support of the state, Tibetans are living richer and richer, and their happiness index is improved. Now it is mostly used to praise labor production, hometown scenery and love life. Dance movements are mostly light, lively, tiptoe, step, wrong steps, large formation flow; with the characteristics of upper body, axial autobiography and smooth edge.

"Qiaoqi zhuo" is popular in qiaoqi Tibetan Township, Baoxing County, Ya'an City. The people of qiaoqi Tibetans hold parties during their new houses, weddings and celebrations. "Qiaoqi zhuo" is the highlight of the party. The dance moves from slow to fast, the speech represents the host, jumps around the circle, emphasizes the bending and extension of the knees, the complex and changeable steps, the arms have special charm; the song and dance, no musical instruments, shows the simple character of qiaoqi Tibetan people.

"ZhuZhai Sha" popular in Jiuzhaigou County Shuanghe, Bejiao township, northern Sichuan, Gannan border of Pingwu County Baima, wooden township and Wen County iron lou, Shiji township and other places. Because mainly to Pingwu County white horse, so it is generally called "white horse Tibetan". "Zhuzhaisha" is the translation of Baima Tibetan in Pingwu County, "bead" means "dance", "Zhaisha" means "enclosure place", together means "circle and dance", referred to as "circle dance". In the Spring Festival, Tomb-sweeping Day, July festival, earth breaking festival and welcome guests, wedding banquet and other major festival activities. The circle dance center is decorated with bonfire, without Musical Instruments, accompanied by dancers singing and dancing. "Zhuzhaisha" has a single movement, because most for hand in hand and dance, upper limb movements are less, mainly lower limb movements, the mood is warm, the dance movement is often accompanied by the momentum of the hip.



Figure 19 The sixth Jiarong Guozhuang Cultural Tourism Festival
 source:https://www.sohu.com/a/194972691_99965453
 Accessed on: March 25, 2022



Figure 20 Daocheng Mengzi Guozhuang
 source:<http://www.kbcmw.com/html/wh/xkbrw/27390.html>
 Accessed on: March 25, 2022



Figure 21 Stone canal real da pot zhuang
 source:<https://epaper.scdaily.cn/shtml/scr/b/20210630/256812.shtml>
 Accessed on: March 25, 2022



Figure 22: Shiqu County Tibetan calendar year jump guozhuang
 source:http://news.cnr.cn/native/city/20170301/t20170301_523628947.shtml
 Accessed on: March 25, 2022

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2.2 History of Qiang ang in Sichuan

In the concept of the Qiang people, Qiang Sarang means singing and dancing in the same form as Guozhuang, commonly known as "Qiang Guozhuang". In many ethnic minority areas, there are songs and dances that hold hands or separate, but all dancing and singing. This form is more obvious in the Tibetan, Qiang and Yi ethnic groups. Each ethnic group has different dance names for enclosure dancing. For example, the Tibetan people are called Guozhuang (Xianzi Guozhuang and Kitty Guozhuang), and the Qiang people are called Sarang Guozhuang.

2.2.1 Salang form of Qiang nationality

The "salang" of the Qiang people has been inseparable from the original Qiang customs, which has been using songs and dances to express emotions, reflecting the joys and sorrows in life. To express the national feelings."Sarang" is very rich in content, there are many kinds. For example: happy Sarang, worry about Sarang, sacrifice Sarang and so on, have a strong appeal. However, according to the survey and statistics, according to the different melody and style, Salan is mainly divided into two forms: song and song and dance. Songs and songs and dances contain many forms and sub-categories. From then on, we can see that the form of the Qiang Salang is very colorful and full of heritage. A nation without thousands of years of accumulation, how can it have such an inclusive and broad light.



Figure 23:Qiang VRussian foot festival circle dance
Source:Wang mingquan, June 2,2022

2.2.2 Sarangge

In the qiang "Sarang", there are roughly ten kinds of songs. Folk songs, love songs, carols, bitter song, narrative song, labor song, wine song, wedding song, funeral song, dance song, etc.

The word "Nana" in the Qiang language refers to the folk songs. Folk songs are mainly sung in the fields during farming, grazing or wandering. Some according to what you want to edit, some passed down. The rhythm of the song is regular and free, and the performance forms are solo, round singing, duet and so on.

The Qiang "Karp" refers to the ois. Carol, as the name suggests, is to praise the worship of things and people. The Qiang people mainly praised the following songs: first, the Red Army sacrificed for the liberation of China, and stayed to liberate the Qiang area for a long time. Some of the Red Army even took root to protect the Qiang area. The second is to praise the heroes who once sacrificed themselves for the liberation and survival of the nation in history. The third is to praise the whole Chinese nation, including the better life of the Qiang people, and the Communist Party of China, Chairman Mao and so on.

The Qiang people's "tiaoqi" refers to love songs. Love songs are essential in the songs of every nation. Love songs are an important expression of people's emotions. Although the Qiang people are bold and enthusiastic, their feelings are reserved and reserved. Especially between men and women can not casually in love, in the home love this custom of constraints, can not tell feelings. Therefore, qiang people use various metaphors, personification and exaggeration to add songs during important festivals to express their love like each other.

The Qiang language of "hot mi" refers to the narrative song. Narrative songs run through various forms of songs, so each expression of song and dance has its content and meaning. The narrative song here refers to is a complete story with plot and characters, beginning, development, climax and end, the content is very rich. There are qiang historical events, folklore and personal experiences, etc. Has a certain educational effect, just like a fable story.

The Qiang language of "Re-Jialu" refers to the bitter song. The bitter song does not need to be explained more, it is all the pain and suffering of the Qiang people. Under this oppression, the people can only convey the emotions of a difficult life through the songs, relieve the pressure of life, and express their dissatisfaction to the rulers.

There is no specific title for the labor song in the Qiang language. Labor song, as the name suggests, is a song sung in labor. It changes with people's mood in production, such as when the harvest, the song will become festive, when the drought and flood, the song will become depressed and so on. The qiang people's life of the people is rich and colorful, the forms of labor are diverse, so the theme of labor song is very wide. Songs vary from spring farming, autumn harvest to winter storage, house repair, hunting and so on.

The Qiang language of "xi rewood" refers to the wine song. The Qiang nationality is a warm and uninhibited nation, and the wine culture is also very profound. There is a saying called "there is wine, there is song, there is song, there is dance", and song and dance is one of the best means to add to the fun between the banquet. Wine is essential in weddings, funerals, festivals, and family gatherings. At the same time, there are a lot of wine lyric narrative songs.

The Qiang language of "day tile hot wood" refers to the wedding song. The Qiang nationality wedding procedures are grand and complex, and the etiquette rules require very much. One of the most important rituals is singing, and from promotion to wedding ceremony. Such as: the ritual song, dish song, cry married song, marriage song, flower naji, bride song and so on. It is enough to see the importance of wedding songs in the Qiang people.

The Qiang language "Le bu" refers to the mourning song. The funeral ceremony of the Qiang people is very grand. From the stop breathing of the dead to the burial, there are many rituals, during which the funeral songs accompany the funeral songs. Because of the many rituals, the funeral songs are also enriched. E. g. Comfort song, farewell song, farewell song, crying song, hanging song and so on. The Qiang language has no specific title for the dance song, just like the labor song. Dance songs do not need to introduce too much, the content is rich and colorful, the theme is diverse.

Qiang nationality "Sarang" in. The classification of song and dance can be roughly divided into eight categories: happy events, worries, val, foot, wedding, etiquette, sacrifice, assembly and festival.

The estive salang mainly appears in festive festivals and ceremonies. For example, qiang calendar, val Russian foot, adult ceremony, marriage, birthday parties, etc., have to jump salang. Just each festival party jump the content of a little difference, qiang calendar year is the New Year salang, ValRussia foot jump is "by rice heat responsibility" salang and so on.

The festive salang is very popular in the whole Qiang area, but due to different regions and dialects, the Qiang people divide the northern dialect area and the southern dialect area, and the style of singing and dancing is also somewhat different. In the northern dialect area of the Qiang people, songs and dances are mainly popular, while in the southern dialect area, songs and dances represented by "Xibu Cuo" Salang are mainly popular. In the northern dialect area, the performance form of men and women, the number of people is uncertain, people hand in hand around the fire or bonfire, dancing counterclockwise. First the men and women sing dance songs, then the leader leads the dance, changes the movements, and then the people dance. Cheerful and soothing, mainly leg movements. At the end of each dance, the man shouted "tooth feed", and the woman shouted "Xia feed", indicating the end of the dance. When dancing festival Salang, I have to dance at least a dozen different dances. The more changes change, the more excited the mood is. I often sing and dance all night until you enjoy yourself. The music is mainly two phrases and four phrases, and the northern salang mainly represents the song and dance of "Sarang sister", "the moon curyed" and so on. The performance form of Salang in the northern dialect area is basically the same as that of Salang in the southern dialect area, with "step", "step", "step before and back", "stamp step" and so on. But the southern dialect area mainly to "twist swing" as the representative action.

A sang ang is a song and dance during a funeral in the home or cemetery of the deceased. The "armor dance" is the most characteristic form. Armor dance has been handed down since ancient times, mainly as a memorial service for highly respected people in the family or family. The ceremony stipulated that all men over the age of 18 in the village should attend. Because the Qiang people have always believed in the concept of animism, they pay special attention to funeral ceremonies.

The funeral ceremony is presided over by the interpretation of the ratio, chanting sutras. Shi Bi, wearing cowhide armor, wearing a yak tail, chicken feathers or straw helmet, held a musket: sometimes holding a spear, the women in the field dressed in a semicircle and other soldiers enter. After the chanting, the soldiers entered and drank the wine from the hands of the women, and began to dance. Constantly changing the formation, vigorous action, to show the way for the dead, drive away ghosts, clear obstacles. At the climax, all the dancers hold their hands up, shaking violently, making a heartbreaking cry to show their memory and reverence for the dead. At the end of the performance, the women sang steady and slow songs, spinning their bodies around their shoulders and slowing down until the end. The armor dance phrases are irregular, unstable tones, free mixed beats, and small degrees of five and seven degrees, which increase the sadness. The importance of funerals can reflect how profound and rich the cultural deposits of the Qiang people are.

"ValRussian foot (also known as the Fairy Festival, song Festival)" mentioned earlier, is a traditional festival of the Qiang people, is also one of the important festivals. Mainly in Aba Tibetan and Qiang Autonomous Prefecture, Mao County, Wenchuan. It was mainly held to commemorate the song and dance goddess "Sister Sarang" of the Qiang people, and also asked the goddess to bless the Qiang people in good weather. The "val Russian foot" of the Qiang people is also commonly known as the Women's Day, because during the festival, men should take special care of the women, let the women worship the goddess, sing and dance salang. One of the first intangible cultural heritage in China includes "ValRussian foot".



Figure 24: The Qiang Val Russian Foot Festival
source: Wang mingquan, June 2nd, 2022

Although the wedding salang also belongs to the type of festive salang, but it also has a certain program. The wedding wedding in the southern dialect area is dominated by "mat Cuo". Xistep refers to the dance performed during the banquet, in which the low dance movements are more than the northern dialect area Salang. The form of the performance is similar to that of other salang types, but the form of the music is mostly a single section composed of a phrase, mostly men and women singing and dancing, among which reflects the love of men and women is called "Saisaibo", "Nasa", "Mo Lian sieve" and so on. The wedding salang suona in the southern dialect area is indispensable. According to the procedures and occasions of the wedding ceremony, play different music, such as: reporting good news tune, making mountain tune, opening seat tune, opening altar tune, three blowing three tune, xie matchmaker tune and so on. The song's wedding style is simple and natural, and the dance is cheerful and enthusiastic. The Qiang people use song and dance language to express different emotions and lives, which is a unique national treasure and characteristics.



Figure 25 Village, the birthplace of Qiang Valsian Foot Festival
Source: Wang mingquan, June 2, 2022



Figure 26 The author consulted the local people in the Qiang village
Source: Wang mingquan, June 2, 2022

Etiquette salang, usually by the elderly main dance, and in the form of singing and dancing in the major celebrations. Mainly to express the welcome and joy of the guests from afar, it is a unique ceremonial song and dance, which has been popular among the Qiang people since ancient times and handed down to this day. Etiquette Salang's song and dance is usually at the beginning and end of the ceremony to greet guests. During the song and dance, there are men and women in a figure-of-eight circle, hands and small fingers clasped and close to the dance partner's belt. The dancers sing and dance. At the beginning, the song moves slowly and turns counterclockwise. At the climax, the male dancers change to the accompaniment singing, and the female dancers dance on their feet. The movements of the unique ceremonial dance of the Qiang people appear accordingly, that is, within a beat, the right hip of the female dancer turns forward and moves quickly back, beating repeatedly and repeatedly, forming a unique rhythm. "Nwood that shrugged" is the most famous salang etiquette, the general meaning of the word is to respect the guests, with courtesy. If there is no death or murder in the Qiang village within three years, it is called a good luck. In this case, this kind of etiquette is the main way for people to celebrate. "The dancers" dancers are mainly composed of more than 60 female women, with a few men as backup dancers. It is characterized by solemn, elegant, mainly popular in the Aba Tibetan and Qiang Autonomous Prefecture of the Mao County area.

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Figure 27 Interview with Qiang villagers who participated in the ValRussia Foot Festival

Source: Wang mingquan, June 2, 2022

Sacrifice to salang is an essential part of the Qiang sa Lang. The sacrificial ritual activities run through in the development history of the Qiang people. The sacrificial salan mainly appears in religious activities, such as: jumping hemp dragon, sheepskin encouragement and so on. It is widely popular in Qiang areas, but influenced by the dialect, there are some differences in the translation of appellation into Chinese, but it is generally called "Moenasa".

The rally was a song and dance to boost the morale of the soldiers and pray for peace. The dancers are composed of men, a large male group dance, majestic, with strong deterrence and appeal, participants and viewers are passionate. The dance is mainly based on the assassination action in combat. The dancers hold weapons, hang a dagger around their waist, and add the waist, shoulder and crotch movements. The rhythm is strong and powerful, the mouth singing songs, the feet with strong steps, sometimes the dancers roar with the rhythm, and change various formations. The link of the dance section is undertaken by songs and Musical Instruments. The song and dance of salan appeared in ancient times, which had the function of encouraging morale and enhancing the cohesion and unity of soldiers. This kind of dance has many participants, great momentum, the scene is very spectacular, reproduced the situation on the battlefield, called on all the Qiang village warriors, can unite to forge ahead, to protect their homes safe. With the development of history, the rally salan rarely appears in modern times.



Figure 28 interview
Source:Wang mingquan, June 2,2022

The festival mainly appears in large festivals, and it has a lot in common with the ceremonial Sarang. It is the standard dance in the song and dance art of the Qiang people. The difference of the etiquette salang is that its dance movements, singing forms and lyrics are all fixed. The Qiang people have many characteristic festival activities, which are cultural treasures developed through thousands of years of history. During the festival celebrations, the qiang people use their own methods to express their joy. Slowly formed a specific form of salang, in the form of festival salang dance, to reflect the optimistic national spirit and harmonious and united national cohesion.

The classification of the Qiang nationality dance



Figure 29 The classification of the Qiang nationality dance
source: Field Investigation and Research of Qiang Traditional Dance,2021,p32

Qiang mythology

Qiang dance

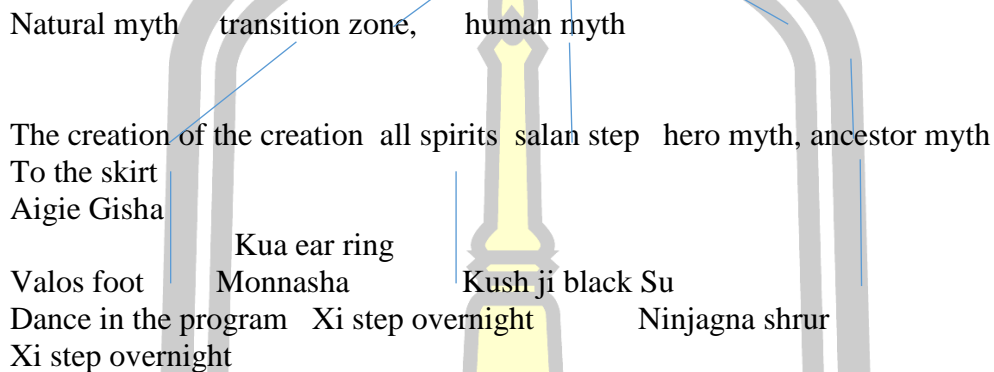


Figure 30 Classification of Qiang mythology

source:Protection and Inheritance of Qiang Dance with the Qiang Style, 2015, P139

Part3 : Cultural relics of The Tibetan and Qiang Guozhuang in Sichuan province

The symbol of the development of human society must be culture. Culture is mainly accumulated, spread and developed through the development and direct inheritance of words and people."One of the most important reasons why human beings become human beings and constantly develop and progress. The fundamental difference between human beings and animals is to be able to describe their own development history, accumulate cultural knowledge and make progress."Human culture contains the material civilization and spiritual civilization created by human beings through practice, so it is concluded that culture is the fundamental sign that distinguishes human beings from animals (human beings have culture out of the natural kingdom, and this kingdom of freedom is established by culture). Since ancient times, in the exploration and learning, human beings have used stone inscriptions, bamboo slips and silk books, describing the survival and life style and cultural achievements at that time. Since the appearance of printing art, he has learned to use printing and publishing to describe the traces and footprints of progress left by human beings, leaving many important documents and cultural relics to our descendants. By excavating and left stone relics and ancient books, but there are still some failed to be recorded in time or lost memory of survival, and need to find their remains in people's life and folk literature and art. Therefore, only to comprehensively explore and explore the written cultural relics of non-verbal records, after full research and analysis, for us to uncover the historical veil and share, but also to lay the foundation for our progress.

3.1 Cultural remains and cultural types

There have always been different theories about the concept of the word "culture". It is generally believed that "Culture in a broad sense refers to the sum of material and spiritual wealth created by human beings in the process of social development. In a narrow sense, it refers to the ideology of the society, as well as the corresponding system and organization. Literature, the arts, education and science."(See Cihai, Modern Chinese Dictionary)

In recent days, the origin and meaning of the word culture have been discussed by many experts and scholars, and has been a hot topic and research object, and many new discussions have appeared and published. Some scholars believe that "culture is not only the existing concept of ancient China, but also a modern new meaning vocabulary"; ancient books in the humanities, into the world "(yi jing), culture to soft far" ("preface") and other culture, its meaning and today "similar, but quite different". There are also other scholars that "the 'culture' we have been mentioning and using today was translated from Japan in the 19th century, and its source should be Latin 'cultura', while Latin has various meanings such as processing, cultivation, education, cultural level and ceremony". In the interpretation of the meaning of the word Chinese culture, there are still some experts who believe that "there are at least three meanings of culture: in addition to the broad and narrow concepts we usually identify, there is also a cultural definition of 'middle meaning'. That is, in addition to education, science and literature, all the cultures existing in people's material life, presented in people's spiritual life and people's social relations are included ". This is not the end of the definition. In the discussion, some scholars believe: " 'culture' does not have three meanings, there are three levels: material, institutional and psychological. The most superficial culture is material; and values, aesthetic tastes, religious ideas, ways of thinking, moral norms are the deepest; between the two are various institutional and theoretical systems ". Although different views are inconsistent, it is positive and clear that scholars all believe that "the definition of 'culture' cannot be determined and explained clearly, and should reflect the regularity of the research object itself, rather than stay on the simple description phenomenon". Under this resonance, the development of culture will surely get substantial progress and development.(Luo Xiong rock. Chinese National Folk dance course [M]. Shanghai: Shanghai Music Press, 2001.p1)

There are two kinds of Chinese dance remains, Chinese original dance remains and Chinese dance remains in the original society, which are two completely different concepts. The original Chinese primitive dance remains refers to the dance that is still in the folk, while the latter refers to the specific dance in a certain period of primitive society. Most Chinese minority dances exist in both concepts. The dance of primitive society and the original dance remains are two different concepts, the former refers to the dance in the specific historical period of primitive society; the latter refers to the phenomenon of the folk dance which is still in circulation. It is especially common in the folk dances of Chinese ethnic minorities.

China's primitive society has experienced two important times: the Paleolithic Age (from 3 million to about 10,000 years ago), and the Neolithic Age (from about 10,000 to about 40,000 years ago);two important changes in social relations: the matrilineal clan and the patriarchal clan;experienced the stage from ignorant chaos to

the beginning of civilization and the formation of prehistoric art. Original dance and other prehistoric art, its production and closely related to the development and labor life it is "human parts of organs and the body, the development of psychological function and the formation of human social relations" as the basic condition, and "certain historical conditions provides the conditions for art development and development, is fundamentally rules, restricting the characteristics of the works of art and tone."The natural environment and living conditions of the primitive society are extremely bad, and the labor skills of the primitive people are extremely low. Only when they jointly create and use labor tools, jointly use fire, jointly defend wild animals and hunt food, can they survive. In this historical environment and conditions, the existence form of primitive dance is mainly based on group dance.

Hunting in primitive society is a means for primitive people to deal with all kinds of disasters in nature, resist the frequent invasion of wild animals and obtain the necessary food. To survive, every primitive man must learn and master the skills of hunting. For this purpose of training, the simulation performance of the fierce hunting scene is the most original hunting dance. With the reproduction of the population, the clan tribe continues to expand, the prey is correspondingly reduced, and the tribes often fight for prey and hunting grounds. In order to make the clan tribe can defeat each other, you must make the members can master the actual combat ability, therefore, before and after the war have practical exercises, this activity is the original war dance with the invention of hunting tools and weapons, projectile, crossbow, arrow, the use of weapons, accordingly produced the original weapon dance.

Primal people are full of mystery about the various phenomena in nature. They do not know why prey increases or decreases; the natural laws of birth and death; the origin of disaster, and believe that there is a superhuman power in nature beyond themselves. In order to obtain this divine power for the protection of the native clan, they produced the concept of nature worship, animism, and the immortality of the human soul. At the same time, the ceremonial activities with primitive religion, ancestor worship and primitive witchcraft, that is, the original religious dance activities. The primitive people are also ignorant of themselves. They believe that human reproduction and the continuation of the clan are governed by an external force. In order to obtain the reproduction and prosperity of the clan, the original dance activities of sexual worship and reproduction worship were produced.

From primitive gathering to primitive agriculture, from hunting to the development of primitive animal husbandry, the life of primitive people gradually settled down, and the food of primitive people also increased much more than in the past. In order to thank the gods for the harvest of crops and livestock, the etiquette and dance have become the primitive form of farming dance.

The dance of the primitive society is associated with the life and death of the clan tribe, so all the participants are extremely pious, serious attitude, in the extremely fanatical passion of the various primitive dance activities. Although hunting, war, witchcraft, sex, farming and other primitive dances have contained the aesthetic psychology of primitive people, they have gained comfort from them, but these activities are purely utilitarian. Only when the primitive man is divided by the man In addition to obtaining food for life, there is still the remaining time and energy; only when the thinking of the primitive man has developed to a certain level and has the

concept of object features, can the primitive dance gradually increase the artistic and entertainment elements.

After the disintegration of the primitive society and the development of history into the slave society, the primitive dance developed to meet the needs of the slave owners, and the other part developed into the folk dance with the working life of the laborers. However, no matter in the later court dance or folk dance, the performance form, skills and performance psychology of the original dance will also have different degrees of remains.

The primitive society went through 600,000 years ago (or earlier) to four or five thousand years ago, as one of the buds of art, the primitive dance has its special laws of production and development, which is not transferred from the ideas of modern people, and modern people cannot make simple judgments on the primitive dance according to the modern way of thinking. In order to facilitate the study of the cultural phenomenon of the original dance remains in the present folk dance, the above superficial assumption and speculation can only be made here.

The original dance still remains in the folk dance of some ethnic groups today, which is caused by the unbalanced national development and people's thoughts often lagging behind the development of the economic foundation. When the social organization, economic structure, marriage status and cultural concepts of some ethnic groups still have primitive components, the primitive dance, as a reflection of the economic and cultural form, can be handed down and become the remains of the original dance. The cultural characteristics of the original dance remains are reflected in both the original elements and the feelings of modern people, including the limitations of the cultural form of the nation (region) and the impact and influence of the surrounding ethnic cultures. Some social, economic and cultural ethnic groups are still backward, no matter how remote and isolated the area they live in, they are still part of today's society and are managed by the modern state. The politics and economy of the country all play an important role in them. It is this influence that determines the fundamental difference between the original dance remains and the primitive society dance. Based on this point, when studying the remains of the primitive dance, we should not only study its primitive side, but also take into account the infiltration side of modern culture, and study it as a special cultural phenomenon.

Whether it is Chinese dance or other countries dance, there is a kind of culture, which is beyond doubt. Culture is a symbol of the development of human society. The accumulation, dissemination and development of culture are mainly carried out through the direct inheritance of words and people. "One of the most important reasons why human beings become human beings and keep moving forward is that human beings can describe their own development history and accumulate cultural knowledge." Since ancient times, human beings have used stone inscriptions, bamboo slips and other books to describe the life and cultural achievements at that time. After the emergence of printing, it used printing and publication to describe the course of human progress, leaving many important cultural relics and documents to later generations. Modern people can learn about the ancient life through the cultural relics and ancient books; some unknown cultural historical materials remain in people's life, folk literature and art. Therefore, only to fully explore the written and unrecorded cultural relics, after research, fully used to create a better future of human society. Before the formation of language, human beings used voice, gestures and posture to

convey feelings and communicate. At that time, the human body was the main form of expression and preservation of culture. After language formation, people can use language to communicate extensively; use language to inherit, spread and develop culture, promote the development of social and economic life, and improve the level of science and culture. At the same time, all kinds of human instinct, thinking ability, creativity potential is also enhanced and given full play. In the development process of the continuous standardization of the language, the meaning more clear and refined, various cultures seen in the characters gradually form a systematic writing culture. In the process of human development, the cultural characteristics of each historical stage will leave physiological and psychological cultural traces on the human body, which are still preserved until today, and are understood by people. This dynamic image that can convey feelings and convey ideas is "human body culture". Human culture and various non-verbal cultures form a non-linguistic cultural system, thus forming two types of culture. Non-language culture is not limited to dance, music, fine arts, acrobatics, sports and other recreational forms of sports, folk customs, etiquette, and the dynamics of labor and life, all belong to this kind of culture. Non-language culture also has high and low, also can create all kinds of fine art, such as: beautiful dance image, after the memorable; fascinating music, can be three days; exquisite art, give people with profound association. Therefore, as a non-language culture, both creators, performers and viewers, also need to learn and cultivate in order to achieve a higher level of culture.

"Since its own culture, mankind has been using various materials, various tools and various symbols." The crystallization of human wisdom and the cultural achievements of thousands of years have been preserved in the two types of cultures respectively, which need to be explored, studied, inherited and developed by people. Of course, it also includes the recording and video recorded by modern means. Text culture, based on classics and literature, explore various cultural phenomena; while non-language culture is mostly only meaning, not words, or broad meaning of various cultural phenomena, especially the "human culture" of different characters, it is more difficult to explore its essence. Therefore, this kind of culture is often ignored by ordinary people and even cultural researchers. Dance is not only the typical culture in the "human body culture", then, the cultural exploration of dance. Nature is of great significance.

3.2 Dance in a non-verbal culture

It is well known and obvious that the body is the medium and carrier of dance. Dance has the dual characteristics of non-language culture and language culture, but dance is mainly characterized by non-language culture.

Dance has the characteristics of non-language culture, which is a new concept and formulation, indicating that it is another type of culture relative to the language and has its own system. Before the formation of language, human beings used voice, gestures and posture to convey feelings, and the human body was the main carrier of the preservation and expression of culture. After the formation of language and the emergence of words, the development of social and economic life was promoted, and people's thinking ability and creativity potential increased along

Strong, the level of scientific and cultural education continues to improve, the corresponding instinct to use the body to convey information but diluted.

In recent years, with the rise of semiotics, people have a new understanding of human culture, and its research has attracted more attention. As a subject of language and formal language symbols, semiotics can conduct theoretical analysis and discussion on the thoughts expressed in language and their related problems. Because dance is a kind of symbol to spread thoughts and feelings with dynamic images, it can naturally interpret dance by referring to and using some theories of semiotics

All kinds of cultural information that is displayed. People thinking, artistic practice and create artistic conception, because cannot leave the language and literary conception, combined with the language itself is a kind of materialized thinking, therefore, in the exploration of the language culture, explore the process of dance culture particularity, but also with the relevant information of language, literature, make both mutually deepen the research. On the other hand, because the dance has a non-verbal text

With its particularity, the study of dance culture will certainly promote the application and development of semiotics.

The particularity of dance culture has been formed in the primitive society and has been continued to this day. When the primitive people has no language, sounds, gestures and movements, and the survival experience of learning through simulation and practice, gestures and movements have the characteristic of physical culture, which is the bud of dance, based on this, people often say that dance is the oldest art form. The various activities of the primitive society and the human survival are linked together, and they are carried out in a collective form. For example, hunting is not only the material activity on which groups hunt the wild animals to live, but also the spiritual activity that groups exchange ideas in the process of hunting and cultivate the primitive people to master the ability of survival. Moreover, both matter and spirit are always intertwined. Labor has developed people's hands and brains, and cultivated the ability of thinking and artistic creation. In the exercises and reproduction of the fighting scenes before and after the hunting battle, the primitive man has an artistic component, which is the primitive hunting dance, and also the chaotic art state containing other artistic factors. With the development of human society, the germination of this chaotic state has gradually transitioned and developed into various independent art forms. Only although dance has experienced a long stage of development, it still maintains the main characteristics of culture by human body, still has comprehensive characteristics and preserves a variety of cultural factors in different times. However, other aspects are often emphasized, ignoring the cultural aspects of the nonverbal characters; or not the human "culture" as a culture.

The non-linguistic cultural characteristics of dance are reflected in the ancient cultural remains of dance movements, gestures, skills and skills, in the original worship, religious beliefs and evolved folk activities, and in the costumes, props and facilities. Moreover, these cultural factors can only be turned into information and dance symbols through the performance of the dancers, and can be justified by people Solution and get passed on. Dance, a comprehensive cultural inheritance function of both time and space, should belong to the research category of semiotics, and its particularity is that of general language.

Chinese folk dance is very rich, among which the original dance remains are varied, so the inheritance of folk dance is conducted directly among the masses. In the typical environment (specific ceremony venue), imitating the dance, expression,

psychology, and adding their own creations. Imitation is the human instinct, and the primitive man responds keenly to the external images of the objects around him, and learns to live through imitation

Technical ability. The same is true of modern people in childhood, but only when people master the language, the ability to imitate and reflect the movements is gradually weakened and declined. People engaged in dance work just need to play this ability, need to receive physical training from childhood, only through repeated training can master the difficult skills, the ability to shape various characters; master the "human culture" of non-language cultural characteristics, these non-language

The human culture of writing is inherited. Historians have always paid more attention to the study of written historical materials. If we can study the cultural background and non-language cultural relics from the folk dances of various ethnic groups, it will undoubtedly make up for the deficiencies in the study of cultural history and art history.

Dance belongs to the specific cultural level of non-language, but it must use the language when expressing its form and studying its cultural characteristics. On the other hand, although dance is not a language, it has the same communicative function as the language, which plays a role in preserving culture and spreading culture, thus forming two forms of dance culture research. That is, from the theory of writing (including the non-professional dance workers), and the dancers themselves (including performance, choreography, teaching) and use their own practical experience as expression analysis and research. In these two ways of research, the former is highly theoretical, but often difficult to involve the deep culture of dance; while the latter is confined to cultural knowledge, can not be deeply felt or difficult to express clearly in language. This may be one of the fundamental reasons why the current theoretical research can not keep up with the needs of dance development. If the emphasis is based on the specific cultural level of dance, both can learn from each other's strengths to make up for their own shortcomings, it will promote the development of dance theory research.

It has been four or five thousand years since Chinese history entered a historical and cultural stage. Until the end of the 1940s, some ethnic groups still had the remains of the original economic forms. For example, Hezhe, Oroqen and Ewenki still focus on fishing and hunting economy; Kazak, Kirgiz, Yugu and some Mongolian people have been engaged in animal husbandry for a long time and live a nomadic life by water and grass. Although the Wa, Nu, Lhoba, Jinuo and Dulong have entered the social development stage of agricultural economy, their productivity is extremely low and they still use the original agricultural technology. The social structure of Dulong people has a strong primitive color, with the original way of product exchange; there are some residues of group marriage and dual marriage in the form of marriage; people record, knot rope to calculate and convey information; people believe in animism, believe in ghosts and worship nature. In line with the above economic foundation, social structure and cultural concepts, some original dance forms were also handed down. The founding of the People's Republic of China enabled the above-mentioned ethnic groups to directly enter the socialist society from the end of the primitive society to the beginning of the slave society. Therefore, so a large number of primitive dance remains were preserved in life. Due to the implementation of national equality, national unity and the policy of common

prosperity, the common construction of socialism new China under the great goal, accelerated the development of the national culture, make the national economic and profound changes have taken place in the original economic and social structure, gradually changed the backward appearance, and make the original dance remains, constantly into the new thoughts and feelings. Although some dances still maintain their original form, they have new content or transition to folk dance, forming a special cultural phenomenon with the remains of original Chinese dance.

Due to the rich variety and forms of Chinese dance, the remains of Chinese original dance are also extremely rich and colorful. In this case, the remains of the original Chinese dance can be explored in three aspects: the retention of the original dance form; the retention of the original dance concept; and the transition from the original dance form to the ritual dance form. These three types do not exist alone, but only develop according to different types of dance, with different primary and secondary proportions. (Luo Xiong rock. Chinese National Folk dance course [M]. Shanghai: Shanghai Music Press, 2001.p5).

Explain and analyze the differences between the above three types with examples.

The remains of the primitive dance form: the formation of the primitive dance is inseparable from hunting, sex, war and production life. The form is still clearly visible in the existing folk dance works. In the performance, there are still the original simulated movements, and the form is simple. The whole village participated in the performance, with no musical accompaniment, only singing or percussion music as the rhythm, and the dancers danced with shouts, singing and sound. For example: Sichuan Aba heishui Tibetan "card da wen" (commonly known as "armor dance"), the performers both men and women, started by a dozen warriors wearing yak skin sewing armor warrior, after the square line around several circles, the leading warrior again constantly bring transform formation, and call "ha yu, ha yu", with song dance reflect the ancient Tibetan warrior spirit. The warrior headdress is equipped with a leather helmet or round cap with pheasant feathers, wheat straw or ox tail, with countless bronze bells on the shoulders, long knives, spears, blunt weapons and other weapons, and constantly waving arms, turning around, lifting legs, swinging hips and shaking armor, firing into the sky, and waving weapons, thus renewing the war scenes of the primitive period. At the same time, there are also more than a dozen women singing with the team, with a melodious and melodious style, belonging to the Tibetan multi-voice folk song, setting off the atmosphere and reproducing the soldiers' nostalgia for their families in the primitive war. Another Ewenki "dige" (Ewenki called "Baltukanan") is performed by five women, four of them dressed as tigers and one as prey. The performers squatted his hands on his legs. During the performance, the prey live in the center of the "Four Tigers" which regularly grow one after another until captured. (Take away the hunter's hat) In form, although the dance is already being performed, it still shows the primitive hunting life, accompanied by human sounds and simple tunes, which belong to the original dance reservation. Naxi "Oh heat" is also a song of hunting and grazing life, with strong, loud male voice, sometimes inserted fast girls, such as the Tujia "Maogusi" dance, with bamboo tubes as the accompaniment, the content of the content of the original "hunting", "beast chasing", "chase", "battle" and other movements.



Figure 31 The Tibetan Kasdarwain dance

Source:https://www.tibet3.com/tibetcul/content/2009-06/10/content_51623_4.htm

Accessed on: May 25th, 2022



Figure 32 :Tujia Maugu dance

Source:<http://www.dili365.com/article/p5350c3d7cb80b33.htm>

Accessed on: May 25th, 2022

Although the above dances belong to the remains of the original dance forms, they have been integrated into the feelings of modern labor life and continuously improved their performance level by the influence of modern culture. Therefore, after processing and sublimation of these dance forms, they have become modern stage programs with strong national style. Such as Ahan bai, Armor Dance, Battle Dance, Hand Dance (including Maogusi Dance) and so on.

The remains of the original concepts: the dance of a nation is the presentation of a national culture, and its ideas and cognition will also remain in the dance. There are many reasons why the original ideas are preserved in the dance. For example, the use of fire has changed the ignorance of the primitive people and promoted the development of the primitive society. Although this happened in the distant past, some ethnic groups still have special feelings for fire. Nowadays, although there are electric lights in the mountain village, some dancers still like to dance around the campfire. For example, the Dulong "Niuguozhuang" (also known as "plagiarism dance") originated from the primitive after the ceremony of killing cattle and offering to heaven

Dance, now as a custom ritual to kill cattle after dancing "cow pot zhuang", people still around the bonfire roast beef, drink and dance until dawn. In addition, the Ewenki "bonfire dance" and various other forms of dancing around the bonfire, are all the remains of fire worship. Now, when performing these dances, the fire still brings warmth and intimacy to people, bringing the distant and warm memories of the nation's entrepreneurial period.

The era of totem worship and nature worship is a very old past, but the symbols related to totem worship, the symbols related to myths and legends, and the original dance forms familiar to people can still cause people's enjoyment of beauty. With the development of science, many people do not believe in ghosts and gods, and wizard can invite the spirit of the ancestors in front of their families. But when people explain what is happening around them, in in trouble they hope for unexpected help, and in longing for the future. People still respect and miss their ancestors, especially those who have benefited and contributed to the nation. This intricate psychology is often expressed in the familiar form of dance. For example, the "beating song" of the Yi, Lisu and Bai people should be carried out in the site in front of the "main temple", and the reason is here. The funeral dance activities of jingpo, Gelao, Lisu, Qiang and Nu in southwest China show the remains of ancestor worship in the dance. Although some ethnic dance has no obvious the phenomenon of totem worship, and has become an artistic folk dance, but after research, we can still find that it is also related to the national psychology formed by primitive worship. Such as the image of the eagle in the Tajik dance and the crane of the Korean dance.

Transition from original dance remains to ritual dance: With the development of social economy, original dance is also constantly changing in the long river of history. The ethnic life of the primitive society is constantly divided into small groups and individuals, and the original dance remains gradually transition to the ritual dance.

For example, the Oroqen people, who are engaged in hunting, used the bear as a totem in the past, and the story of "bear becoming people". their "black bear fighting dance" is one of them. The dance is performed by three people, the dancers with their hands on their knees, in the sound of "Hamo, Hamo", the two show fighting, the other

interspersed with persuasion. This dance shows their hunting life, which contains primitive forms, and is used to meet the needs of hunting life. In addition, the "Song of the Brain" of the Jingpo nationality, the "waving dance" of the Tujia nationality, the "Nuo dance" of the Han nationality, and the "Shi Gong Dance" of the ethnic minorities all belong to such dance forms. The characteristics of this kind of dance are: or preserved original meaning, or preservation of some original movements and costumes, props. However, it widely absorbs other dance movements or expression techniques, and has musical accompaniment and even uses foreign Musical Instruments. From this type of performance, we can see the evolution of the dance after the influence of modern economy and culture.



Figure 33:Dehong's Munao longitudinal song
 Source:<http://www.wenlvnews.com/p/68563.html>
 Accessed on: May 30th, 2022

part4. Cultural evolution of Sichuan Tibetan and Qiang circle dance in the original remains

As a traditional culture of ethnic minorities, circle dance has the nature of self-entertainment. It is a bond to unite people's hearts, a bridge between thoughts and feelings, an important window to show the inner world of ethnic minorities in different regions, and an important way to understand the history of ethnic minorities and inherit the culture of ethnic minorities. The Tibetan Guozhuang and Qiang Salang in Sichuan have different contents, each with their own characteristics and significance, but the form of circle dance, as a few common characteristics exists in the main dance types of the two ethnic groups. This is an important embodiment of circle dance heritage as an original dance relic, which has been handed down to today.

4.1 Cultural change

With the development and change of the society, things have changed to a certain extent. For example, the social functions of Tibetan Guozhuang and Qiang Salang are changing. At the same time, people's aesthetic level will also be accompanied by changes. The reason for all this is that people exist in society, and people in society must change accordingly. For human beings, it is within a community. Aristotle once published, " Outside this community, it is animals or God."For example, people who grow up in the forest, with the change of the living environment and the passage of time, are gradually affected by the environment in the forest, imperceptibly change human nature, learn to eat raw meat, animal calls, unable to use human language. The impact of the environment on people is huge, meng mother three moves is this truth. The relationship between society and human beings is inseparable and interactive: human beings are created by society, and human beings are changed by society. For human beings living in a better environment and a high economic level, their thinking and ability level are obviously more open and active than those living in an solitary environment. Similarly, for the society, in the long river of history, human beings carry the culture of the society, and also help the social progress. With the changes of society, the ancient culture of Tibetan and Qiang circle dance has gradually made progress, realizing the integration and innovation among cultures.

The circle dance culture of Tibetan-Burman language people also continues its unique style by slowly flowing in the long river of time. Although in different periods, the development of social civilization is different, its form, function, carrier more or less some changes, but its spiritual connotation as at the beginning, can continue. In the primitive society, due to the social productivity and other prerequisite conditions, the dance is more about prayer, sacrifice or harvest celebration, which is a kind of place on life. Although primitive people are making continuous progress and changing their lives with their hands, the geographical and natural environment cannot be changed quickly. Therefore, most primitive people are extremely devout and believe that everything has a spirit. However, this also just reflects the backwardness of productivity and the inner ignorance of the primitive people. With the development of human society and the spread of civilization, people gradually realize that it is impossible to obtain prey and harvest only by relying on dance. Since then, the meaning of the circle dance of the Tibetan-Burmese language people has begun to be changed, and the carrier of dancing has gradually changed.

Dancing has gradually become a way of spiritual sustenance, through which people can get more communication and feel the power of the collective. The forms of dancing are often seen in ethnic minority weddings, funerals and temple fairs. People use dance to express their feelings and express the most true thoughts and feelings. Ancient circle dance culture by modern civilization, absorbed many new cultural factors, gradually shaping its new look, the original relatively rough expression has gradually refined, dancers dress decoration is more delicate, more dignified, in the continuation of the original simple excellent amorous feelings at the same time, into the breath of modern art. Of course, this is also inseparable from the improvement of the quality of life and the improvement of material and cultural life.

The development of science and technology has gradually changed the face of society, but also made people's life become convenient. With the progress of science

and the popularization of electronic products, the people of the Tibeto-Burman speaking people in a corner also see the charm of the outside world. With the development, there are also dance arts, such as the use of the difficult skill "lying down and jumping down" in the dance "Darga", which adds a different color to the ancient folk dance itself and expands the expression form of dance. Everything has two sides. The development of modern technology not only brings benefits, but also prevents the development of dance to a certain extent. The wealth of information brought by modern technology has greatly changed people's original life state and ideology. Communication between people gradually decreased, and dancing was gradually neglected.

As a part of the culture, the dance is also a way of expressing the culture. Culture, as the embodiment of tradition, plays a role in connecting the preceding and the following. The tradition will not disappear, it will only say that its original effectiveness weakens with the changes of The Times, that is to say, the circle dance culture will be passed down. Today, although circle dance has lost its actual value, it survi—— festival in a new way. In the traditional celebrations and some characteristic national festivals, the circle dance bears the great responsibility of cultural communication. For the Tibeto-Burman speakers, rich festivals are undoubtedly an important way to continue the dance culture, such as the "Torch Festival" of the Yi people, the "song and dance Festival" of the Qiang nationality, and the "GAncient Festival" of the Naxi people, all of which are very lively. Today, in the festival dance, we can still feel the historical process of the development and change of the tibeto-Burman-speaking nation. The joy brought by the dance, the sincere emotion expressed in the dance, and the power of the collective, all deeply cleanse our souls.

The development of culture is not only limited to the inheritance of history, but also limited to the horizontal development. To put it simply, during the same period, the culture of different classes spread from top to bottom or from the bottom to the top. For example, in the Tang Dynasty, the joint song first appeared in the court, and then gradually evolved to the people to be imitated by the world. Of course, there are not a few folk dances, these dances can go to the court through the careful adaptation and rehearsal, and the graceful charm of the dancers "sleeves" is also through the baptism of the years.

Contemporary dancers actively learn the traditional dance culture, hoping to get inspiration from it, by adding the popular elements of the new world, to achieve innovation, make it their own unique works, and move to a new stage. For example, the dance "Touching a Woman" reproduces the characteristics of the traditional marriage system, as well as the psychological change process of a woman after pregnancy."A Jia Girl" uses an exaggerated technique to vividly show the life state of the Yi lovers in love. By showing the national accurate and elegant spirit, make the dance is brilliant. The bettato-Burman language circle dance turns to the stage through the traditional folk culture, so that more people can know about it and achieve successful change.

The impact of the real society on the original culture has not been weakened, and even the trend of aggravation, the circle dance culture also suffers from the threat of modern culture. Where is the future of the ancient folk dance culture, and how to realize the inheritance and innovation, this is a problem that the dancers must face.

Inheriting the history, facing the reality, actively adopt effective methods, reasonable use, realize the change of dance culture, and protect the circle dance culture. The Tibeto-Burman speakers, with similar religious beliefs and customs, should be a part of their lives in the future, and the beautiful scene of singing around the bonfire will continue for a long time.

2.2 The cultural significance of "Circle"

The explanation of Ring Dance "or" Circle Dance "in Chinese is" circle dance ". Ring means "ring", so "circle dance" is also often called "ring dance". In Chinese writing habits, "ring" is often called "ring" or "circle". Therefore, Chinese folk dance calls this ring and circular dance form "circle dance" or "circle dance". The history of "circle dance" can be traced back to the original period. As mentioned above, the colored pottery basin is painted with the image of circle dance, which can be said to have a long history. In the early stage of human language development, body language was the main way of communication. With the definition of dance and the continuous development of human primitive society, dance has become an important collective activity of the primitive people, used for communication and cohesion. People hold hands left and right, shoulder each other, form a circle, step on the ground for a section, throat humming, their movements neatly and sing and dance to express mutual feelings and convey effective information.

Through this collective dance activity, human beings can feel the joy of spirit, the strength of the body and the power of the group. Therefore, dance has gradually become an important way of communication among human beings in the primitive social life. As an important part of production and life, it has been preserved and constantly innovated and improved. As one of the earliest forms of collective dance, "circle dance" is also the oldest and most common dance form in the world. No matter in Thailand, Japan, India, or the waltz in Europe, there are all forms of circle dance, and there is no doubt that circle dance has become a form of dance common to people all over the world. As a multi-ethnic country, China has a rich variety of dances, but circle dance is still a basic cultural phenomenon of all ethnic groups and regions in China. "Right dance" and "line dance", like "circle dance", both belong to the ancient dance form, but "circle dance" always follows the circular track of continuous dancing expression form and extremely cohesive internal characteristics, revealing the psychological change content of primitive humans and the evolution of production and life. (Liu Zongyi. The drum dance is god [J]. Root ts, 1996:5.)

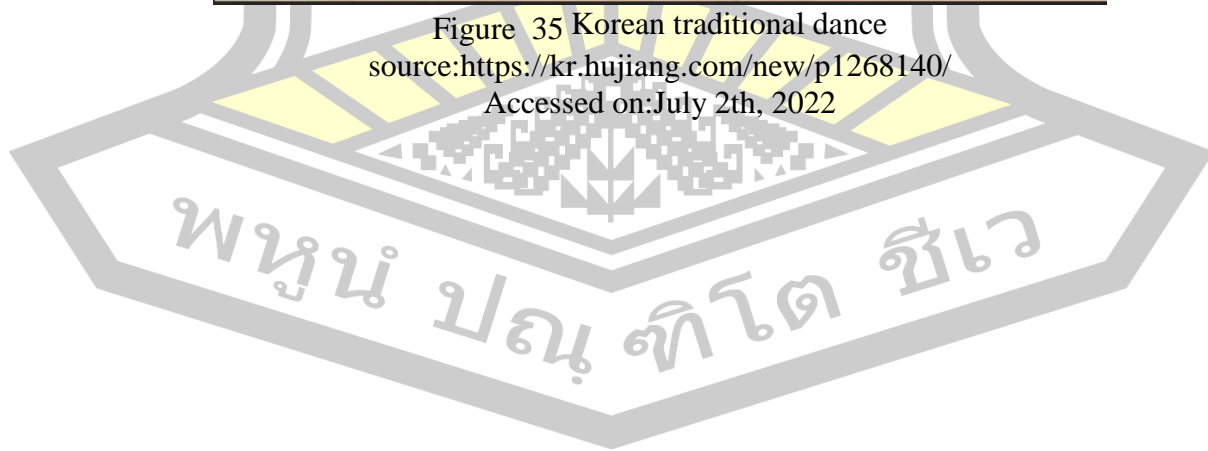
พหุวัฒนธรรม ชีว



Figure 34 waltz
source:<https://www.bilibili.com/video/BV1KW411K71r/>
Accessed on:July 2th, 2022



Figure 35 Korean traditional dance
source:<https://kr.hujiang.com/new/p1268140/>
Accessed on:July 2th, 2022



In his book of *The History of World Dance*, "Ring dance is the oldest form of group dance, and even apes dance around circles." (Kurt Sacks. Guo Mingda, in translation. *The World Dance History* [M]. Shanghai: Shanghai Music Publishing House, 1992:132.) In the period of apes, people danced around tall objects, which was the first form of human dance, which is the most common "circle dance" in primitive society. Until today, the dance forms around the world still retain the original dance forms around the circle, but the objects in the center of the circle are different, and the same is to follow the continuous dancing on the circular track. In dance research, starting from dance movement and rhythm, but in the "circle dance" dance this art form research, dance rhythm and movement is not the first, but the dance is using a 360 degree circular formation structure, by the collective around a "center", kind of circular trajectory cycle movement, people constantly dance with the circular trend in order to achieve impromptu vent or sacrifice. It can be seen that "circle dance" reflects the original survival needs and life wit of dance art in the course of human history. It can be said that the germination of dance known as the "the mother of art" is "circle dance". The famous fauvism painter Henry Matisse has a painting work "Dance", from which it can be intuitively found that it is painted is a primitive spiritual outlook, fully showing the charm and value of "circle dance". In this picture, I can feel the wild and unrestrained nature of the dancers. The dancers seem to have some mysterious and powerful power. The five dancers hold hands in a circle, twisting their bodies and dancing wildly. It seems to us we can see the passionate dancing of the primitive people in this painting, and understand the most authentic emotions expressed by the "circle dance" at that time. (Chen Di. *With the circle, the current water turns* [D]. And Shandong University of the Arts. 2020(07))



Figure 36 "The Dance", written by Henry Matisse
 source: <https://www.zcool.com.cn/work/ZMzAwMzU3MDQ=.html>
 Accessed on: July 2th, 2022



Figure 37 Sichuan Malkang Jiarong Guozhuang
 source:<https://cbgc.scol.com.cn/news/158431>
 Accessed on: July 2th, 2022

"Circle dance" is of great significance for people to further discover the objective laws of dance and explore the specific aesthetic standards of dance art. Whether in ancient times or modern times, the concept of "shang yuan, chongyuan" has been deeply rooted in the traditional Chinese thought. In ancient times, people found the "beauty of perfection" through the observation of the universe, and such ideas began to integrate into the party's "circle dance". In fact, the core thoughts of Chinese dance culture and action rhythm are often influenced by the "circle dance", people to the "circle" trend of dance choreography and design, the "round" culture subtly with the organic combination of professional dance technology, improve the rhythm of dance beauty, is a common phenomenon in the field of dance culture. From the ritual return of dance to the real life, in the real life to the beautiful stage, the "round" culture has been sublimated in the dance, but also endowed the dance with more cultural connotation and interpretation. The concept of "circle" in ancient and modern times is everywhere in the cultural context of the Chinese people. In addition to the meaning of origin and perfection, it can also be used to express many different cultural connotations such as flow and completeness, which is a very key cultural symbol. Therefore, it can be said that the cultural core of circle dance cannot be separated from the dynamic potential of "circle". Only by grasping the essence of "circle" culture can we show the real philosophical implication in the circle dance and effectively improve the aesthetic realm of dance. In the long-standing aesthetic thoughts and culture of the Chinese nation, "round" culture has a very important position, and dance also conforms to the aesthetic trend of national culture and dances around the circle. People like to dance, not only through the form to the desire of "complete and beautiful", can also be in the collective dance with law and good order, presented to the audience a symbol of harmony, unity, because only the circle can achieve infinite rotation and reconstruction, as in the universe, cycle. Therefore, the

law of "circle dance" born under the inspiration of the circle law is too sad. People's psychological needs achieve a fit in some level, giving the key cultural connotation of dance.(Yuan He. (2011). The Chinese dance aesthetics. People's Publishing House, 48.)

"Le theory" cloud: "the image of heaven and earth, so can not be created". People express the most direct information through the body language of the dance. Contains the tension of life in the universe, therefore, people are becoming more and more aware of the image of heaven and earth also often contains the survival law and performance law, all through art "beauty" to express external content and emotion, you must follow the rules of the image of heaven and earth, to make the dance and the universe according to the circle and human to "circle" core aesthetic, avoid by all means random play and deviate from the law. According to this principle, "circle dance" pointed out from the birth, "take heaven" and "follow the circle" as the aesthetic law, from the form of dance and specific aesthetic character are all closely linked with the mystery of the universe. Therefore, we can find that human beings, through dance or other aspects of life, show the awe, exploration and desire for the universe all the time. Under the extension of the natural laws of the universe, it is not difficult to understand the pursuit of the core essence of "circle dance". Chinese dance, the core form of "circle dance" and the core form of "circle", carries the profound spirit of traditional Chinese culture, and shows the characteristics of harmony, transformation, moistening, muddy, softness, fullness and beauty with the "metaphysical" artistic beauty of Chinese culture.

The "circle" form of Chinese dance also contains the beauty of fraternity and human values that contain all things in Chinese culture. It reflects the "harmony" thinking in Chinese culture. The "circle" in the "circle dance" is more low and reflects the externalization of a nation's cultural concept, and also carries the spiritual connotation of Chinese dance. Therefore, it can also be said that the core beauty of Chinese dance pursuit is the "circle art", "circle" can not see its trace, only its results, this spirit is reflected in the dance art.(Yuan He. (2011). The Chinese dance aesthetics. People's Publishing House, 23.) "Circle" is not only the aesthetic norm of China, but also the original form of Chinese dance. In the dance, "circle dance" is mainly composed of large circle with small circle, small circle around large circle and "three circles and two circles" ellipse. That is to say, both the god and the meaning of this dance have "circle", "the circle is its heart, and" circle " shows its meaning. Ancient China advocated "taking the circle as the beauty". At that time, people believed that "circle" was the most common pattern in life and the most commonly used shape. It represents the law of the cosmic cycle and symbolizes a harmonious spirit of balance, which can bring stability.(Yu Ping. (2005) Dance culture and aesthetics. China People's Publishing House, 90.) The circle of Chinese dance cannot be separated from the philosophical beauty of "circle" pursued by China from ancient times to the present. The circle of the group spans the long history and explores the value of life in the cycle and continuation. The ancients also examined the objective movement of the universe with a circle. At this time, the universe had no edges and divisions, and became extremely harmonious and complete, forming a closed and stable circle, and realizing the real "turnover cycle".

"Hui" is the fundamental nature of the universe, "spin" is the morphological representation of "heaven and earth cycle", "circle dance" is the feature of this "harmony". The "harmony" of "circle dance" has three meanings: the "harmony" of the dance in the space and space — the "harmony" of the inner spirit of the dancer — the infinite turnover of life; the "harmony" between heaven, earth and man — the "romantic water transfer" of the universe, society and man. The combination of these three meanings can vividly explain the law of the turnover of life in the universe. It shows the aesthetic realm of "everything and harmony". "Turturnaround" is not only a state, but also shows the objective characteristics of dance or things. In fact, it represents a lofty aesthetic realm, the realm of life, and even the realm of the universe. Therefore, "turnover, integration" here is not only the aesthetic norm of circle dance, but also the fundamental principles that Chinese dance has followed for a long time from a higher level.

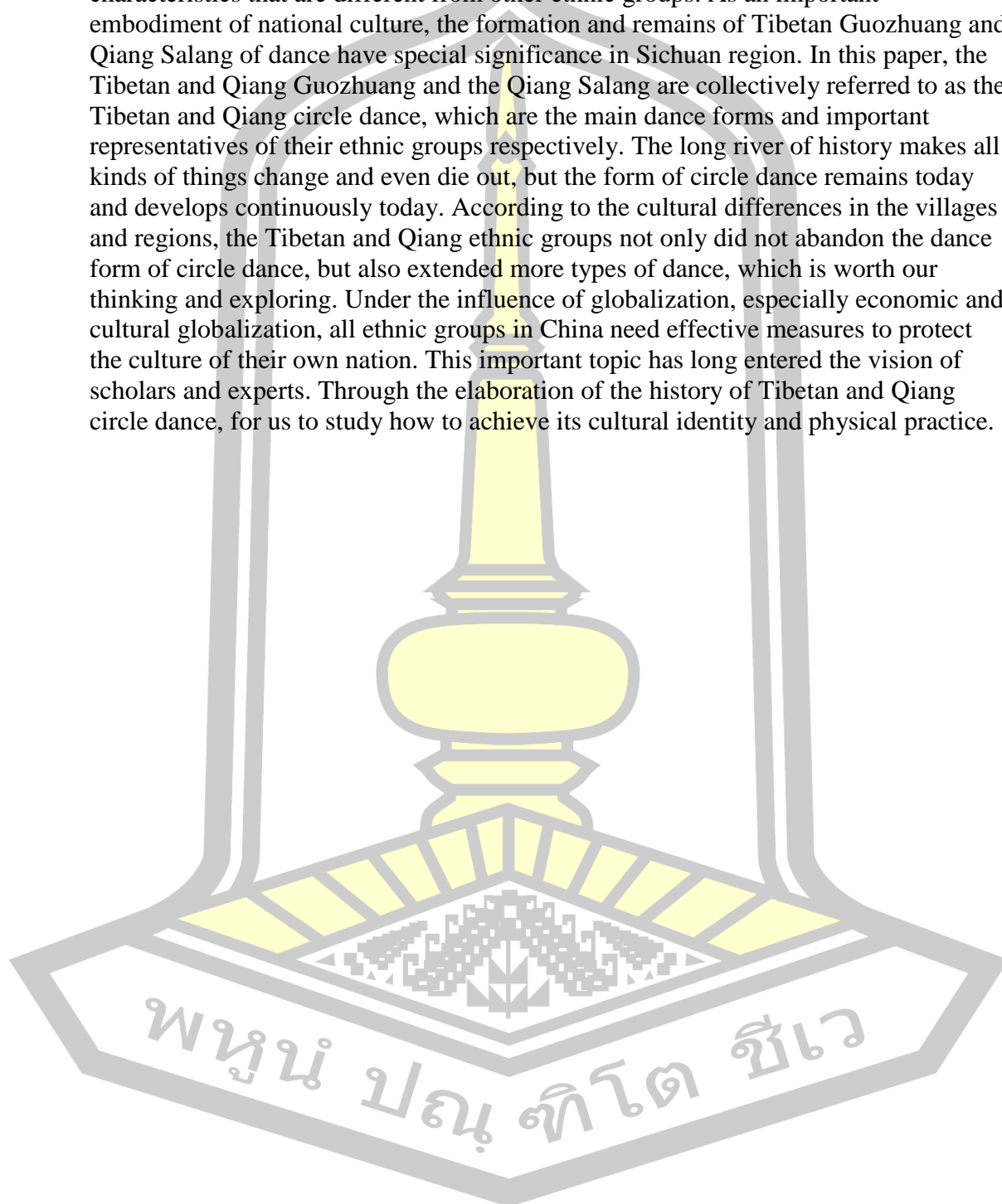
The aesthetic criterion of "turnover, harmony and integration" has a very strong artistic appeal. In the long history of human development, dance has always been regarded as the great rhythm of life sentiment. As the highest form of human emotion transmission, it can most directly show the passion and true nature of human heart. Circle dance is different from other dances in the form of its "flowing circle", and it is precisely because of this that the objective movement of the universe should be followed to truly show the secret meaning of "revolving circle". The universe is in continuous movement, nature is also in change, dance to the universe as the rhythm of the rhythm; rain and snow, rain, sunshine, good mountains, spring and autumn, time flow. Thousands of large things in the world can be expressed through the "turnover" of "circle dance", and presented with the trend of "romantic water turning", to show people the depth, rotation and power of the universe.

In the eyes of the Chinese people, "simple and complete, not too round", (Qian Zhongshu. (1983). Talk about the art record. Zhonghua company, p111.) from the law of the universe to the objective law of nature, social process, to the microscopic development of the individual life, cannot leave the cycle of survival, "round" culture is such a spirit, therefore, in the dance showed "dance" form, which is under the turnover of aesthetic norms. It can also be said that the "circle" in the traditional culture and the "circle" in the circle dance are not simple graphics, but more reflect the Chinese nation's lofty spiritual understanding of the natural universe, man and nature, and is the ultimate pursuit of a perfect spiritual realm.

Conclusion

พหุ มัณฑนศิลป์ ชีวะ

Sichuan's rich landform, special geographical location and ecological environment have made Sichuan a settlement of many ethnic groups. The Tibetan and Qiang ethnic groups were bred in Sichuan, forming a cultural and unique style characteristics that are different from other ethnic groups. As an important embodiment of national culture, the formation and remains of Tibetan Guozhuang and Qiang Salang of dance have special significance in Sichuan region. In this paper, the Tibetan and Qiang Guozhuang and the Qiang Salang are collectively referred to as the Tibetan and Qiang circle dance, which are the main dance forms and important representatives of their ethnic groups respectively. The long river of history makes all kinds of things change and even die out, but the form of circle dance remains today and develops continuously today. According to the cultural differences in the villages and regions, the Tibetan and Qiang ethnic groups not only did not abandon the dance form of circle dance, but also extended more types of dance, which is worth our thinking and exploring. Under the influence of globalization, especially economic and cultural globalization, all ethnic groups in China need effective measures to protect the culture of their own nation. This important topic has long entered the vision of scholars and experts. Through the elaboration of the history of Tibetan and Qiang circle dance, for us to study how to achieve its cultural identity and physical practice.



Chapter 3

The cultural identity of Sichuan

The Qiang people originated from the ancient Qiang people. With the change of history, the ancient Qiang people gradually branch out, and multi-ethnic coexistence appeared, which changed the cultural distribution in China. At the same time, the emergence of the Tibetan and Qiang people has also undergone major changes. The Tibetan and Qiang nationalities use the form of circle dance to integrate their culture, identify with the identity of the Tibetan and Qiang ethnic group, continue the cultural blood of the Tibetan and Qiang ethnic groups, and pass it on from generation to generation. Circle dance has been passed down from generation to generation, making individuals identify with "circle dance". The Tibetan and Qiang people use their cultural identity as a folk activity, carry cultural immersion, maintain their identity with the mainstream culture of the Han nationality, and increase the cohesion and sense of mission of the national nation. After thousands of years of changes, this form of dance still exists. The piety and friendliness of the Tibetan and Qiang people and the firm recognition of their own national culture contain the concept of Confucian culture and national integration.

Part 1 : cultural identity

1.1 cultural identity

Cultural identity refers to people's consensus and recognition of cultural orientation. It is the sublimation of human cognition of nature, and thus derived the thinking and values of human specific behavior. Because the cultural systems inherited by people in different regions are not the same, the human cultural identity is also different. In real life, cultural identity is manifested as a sense of belonging of different people to culture. At the same time, because the culture is changing with the passage of time, so, cultural identity with the development of human civilization in dynamic change, cultural identity research become academic research topic in recent years, not only because of scholars' personal interest, more shows that this subject is the one of the influence of the contemporary society is the most extensive, the most active a topic of attention. From a deeper analysis, cultural identity not only involves individual identity, but also affects a nation, national culture and national ideology, which can promote different religions and civilizations to enter each other, and this can also affect the international situation. With the continuous change of the world situation, the vast majority of countries, nations and their people are facing the problem of cultural identity positioning: our national cultural attribute, national cultural attribute, traditional culture attribute and even regional cultural attribute, but also facing problems such as how to maintain their own national culture and cultural identity. The continuous acceleration of globalization makes the integration and conflict of human culture coexist, and also promotes the crisis and development of human cultural identity. The complex changes of the world situation are inseparable from the influence of cultural identity factors. Cultural differences are related to different races, countries, nations, religions and localities, and the relevant content has been widely recognized. The American political scientist Huntington started from the theme of cultural identity and studied the civilization and opposition in the current

world pattern. He stressed that "cultural and cultural identity has created the post-Cold war union, division and conflict mode of the Cold War world," and that cultural identity has an abyss influence on human civilization. It has a great influence on global cultural, political, economic and social issues, and is related to world harmony and stability. Has evolved into one of the core problems common to mankind.

1.2 The influence of the cultural identity

Personal influence: Once human cultural identity is formed, in fact, an identity system is formed in people's minds that dominates people's behavior, creation, and influences people's ideas. The reason for using the word "system" is because people have an identification with things in many ways, including the nation, family, marriage, as well as fashion, morality and so on. All cultural phenomena, such as words, language, clothing, architecture and residence, festivals, etc., are related to people's identity system. Cultural phenomena are often potential representations of identity in people's minds. That is to say, all phenomena may have a latent information model, that is, people's cultural identity. In China, the countries formed in modern China, the United States, America, France, France, Italy, Austria, Germany and other countries are called "countries", namely the United States, Britain, while some small countries, such as Vietnam, Group, old skills and other countries in modern China are not called Vietnam, Myanmar, etc., some foreign friends who learn Chinese are often confused about this. In fact, this has a direct relationship with the national identity in Chinese history. In ancient China, the powerful qin, han, tang empire with their own empire for heaven, and the land around near is considered uncivilized land, its people also known as "pretty", "yi", "di", etc., the composition of the words have "worm", "bow", "fire", vividly expressed the uncivilized degree of these areas. Due to the continuation of the identity of the center of the empire and the Chinese state, after the Opium War, the West destroyed the dream of the Chinese Chinese state, so the foreign powers also had the title of "state" equal with China, but the countries outside the foreign powers were still not regarded as the state equally with the foreign powers. Today, countries, regardless of size, are equal, and the name used is just a habit, but in the past, the name of other countries had different cultural backgrounds. In Xishuangbanna, Yunnan province, the living form is very difficult to understand to outsiders. Walking up the bamboo building of the Hani people, the bamboo building is separated into two rooms, one has a fire candy, and each has a staircase, originally, in the Hani number, men and women live separately, a family men live in one room, walk their own stairs, women are easy to live in one room, husband and wife can not live together. This living form can keep to today, and hani identity directly on this point, that is to say this kind of living custom for the national recognition and abide by, back its origin can have a variety of explanation, although today the real cause of the formation of the nation is also unclear, but once formed, for a nation, this form of residence is also as a traditional retained for a long time. It also typically reflects the relationship between the visible cultural phenomenon and the potential cultural identity in the nation. Human creation and behavior are governed by human consciousness. Not only material culture has its potential cultural significance, but also human behavior is the same. Everyone lives in a cultural environment that is recognized by people, and people's behavior is also constrained by people's identity, going beyond the identity of a culture, and in this culture, it is a

deviant behavior. People dominate their own behavior according to their cultural identity. In the process of human socialization, everyone is integrated into the identity of their own culture. Therefore, in general, people's behavior will not go beyond the scope of their identity. In China's long feudal society, women were devastated by the feudal ethics. As the society recognized with the feudal ethics is the standard of women's behavior. In social life, "men and women teach and receive not close", men and women have strict behavior to distinguish, "Rites of Rites" said: "men and women do not miscellaneous sitting, different, different towel essence, not close to teach. Uncle and sister-in-law do not ask. woman xu marry, tassel a big reason not to enter its door, aunt sister woman has married and turned, brother and sit, and the same and eat. This kind of regulation on male and female behavior is recognized by the society and runs through the feudal society of China, and the women in the deep constraints are mainly of low status. Secondly, women must be faithful, chastity and integrity is regarded as the top priority of women, if the marriage day is not a virgin to be spit on by others, and lost in others is equal to lose the value of survival. The Analects of Confucius, which was widely celebrated in the Ming and Qing dynasties, says: "Women... Only the qing zhen. Clear is clean, chastity is glory." In the "New Five Dynasties history" recorded there is such a story: on the state can join the army five coagulation died of illness, his wife Li carrying her husband's remains, with his young son returned home. Passing by Kaifeng to stay in the hotel, the owner suspected that she was a private escaped woman, pulled her arm to pull her out of the shop door. Li looked up to the sky and said, "I am a woman, can not keep the festival, but this hand is evil? Can't hand and stain my body!" He picked up an axe and cut off his arm for cleaning. Open the Chinese historical records, everywhere can be seen for chastity and at the death of the "fierce woman" praise. Women in Chinese feudal society lived in the prison of ethics. This kind of ethics is recognized by the whole society. Not only men, as constrained women themselves, are also integrated into this identity, controlling their own behavior, as the principle of life, so there are many fierce women and festival women like Li.

On the one hand, people take a recognition as their own code of conduct, on the other hand, if they violate this code, it is regarded as deviant behavior. The situation of women in China's feudal society, no matter how difficult to understand in people today, but at that time, strictly observing the ethics recognized by the society is the normal code of behavior of a person, and otherwise, it is very contrary. Today, men and women can meet freely to greet them, which was unthinkable in the past, and is polar opposite to Li's behavior in the Five Dynasties. Among them, from "men and women" to the handshake between men and women, there has no biological significance and is completely the difference of identity of different times, which also clearly reflects the relationship between identity and individual behavior. There are not only contemporary differences, but also cultural differences. Identity in different cultural backgrounds has different effects on individual behavior. For example, in the marriage of the Han nationality, people agree with the proper marriage. Elopement is airtight by the world, belongs to the abnormal behavior. However, in the Miao nationality, the marriage snatching and elopement are normal behaviors recognized by the society. Young men and women in the festival assembly and other occasions to meet, and have a love, determined to knot a hundred years of good, generally

privately booked the marriage date, quietly leave with her boyfriend, then ask people to come to propose. In some areas of the Miao ethnic group, the men will send some friends to the woman's house at night, force the girl away, and then talk about the engagement. All this is recognized in the Miao society, and the premise of this behavior is that people already agree. But without this culture. The same behavior not only has different interpretations, but also leads to different consequences.

Although the specific behavior of identity and individuals is different due to individual differences, there are also common identification of individual norms of behavior. For example, against the theft and illegal attacks on the people, mutual assistance and friendship is almost the common value of all mankind.

Cultural influence: to sum up; cultural identity can greatly enhance people's cultural creation ability and influence individual behavior, and human cultural activities are often influenced by the inherent cultural identity. The survival and development of culture is also inseparable from cultural identity. When people unanimously recognize the existence of a certain culture or the value of such culture, people will retain or improve and develop such culture in different ways. On the contrary, if people think that this culture is a garbage culture or a meaningless culture, then the existence and development of this culture will face a severe situation. Therefore, it can be said that culture is created because of the needs of human survival and development, which is inevitable. But cultural development and retention are not inevitable. Although human beings cannot ignore the interference factors of cultural existence and development (cultural conflict, integration, communication), etc., cultural identity actually has the function of resisting external factors. Cultural identity can change the development trend of culture under specific conditions.

In the overseas Chinese society, even though several generations live in foreign cultural environments, some of their Chinese cultural elements are still preserved, and they are more like to survive in a combination of Chinese and Western culture. In addition to being familiar with foreign customs and lives, they still have a deep attachment to the Chinese traditional concepts, festivals, religions, food customs and language, which also shows the deep roots of people's cultural identity from the nation. In Australia, Chinese from different countries and regions can not change the traditional habit of using Chinese, even in the Western ethnic, system and language environment of Chinese learning and application of many obstacles, but Chinese is still ranked third among non-English families, after Italian and Greek. According to the 1986 survey data, about 13,769 people speak Chinese at home, accounting for 72% of the total number of Chinese people. [Ji Baokun. The National Translation Series. 1990. Issue 1.] Language is an important component of human culture and a symbol of human civilization. Chinese people maintain the cultural characteristics of Chinese in the foreign language environment, vividly showing the cultural identity of their own nation. (Ji Baokun. (1990). Ethnic translation group, (1).)

Part2 : The conditions for the cultural identity of Tibetan and Qiang dance in Sichuan

The core problem of cultural identity is the identification of one's own national culture and the identification of different cultures. At the same time, the primary task is to reveal the law of cultural identity and cultural development, and to reveal the special value and significance of national culture. The Tibetan and Qiang circle dance in Sichuan is filled in the ideology of the Tibetan and Qiang ethnic groups. Its causes and resulting conditions are jointly cast by many parties.

2.1 Education and communication conditions

Education is an important way for people to perceive different cultural perspectives. The current situation of education in China provides support for the identification with popular culture. First, under the leadership of the Party, we can ensure that education in China is in the right direction and is carried out on the basis of Chinese cultural identity. The Party's education ensures that students receive education in patriotism, basic socialist values and moral values. The teaching of Chinese culture is not limited to classroom learning, but also includes social practice learning, through social practice activities to deepen people's sense of identity with Chinese culture. Second, Chinese education is developing in all aspects. Due to the strategic principle of "rejuvenating the country through scientific research", the discipline construction of first-class universities and majors has continued to deepen, higher education has continued to develop substantially, the ethics and morale of teachers have been improved, and the number of high-quality teachers has increased. Continuing education has been continuously improved in the guarantee of national policies and the development of the industry, and the quality of the people has been effectively improved. All of these promote a sustained improvement in cognitive abilities and discrimination of different cultures.

Under the leadership of the Party, China's media has always maintained the right direction of development. The communication industry under the leadership of the Party has become the core position for the dissemination and development of national culture, and the culture takes books, newspapers and magazines as the carrier. The spread of Chinese excellent culture is always in the hands of the Party and the state, which reduces the spread of many bad factors in western culture and Chinese traditional culture in China. Secondly, the developing Chinese media is a medium that includes various forms of digital media and is the habitat of mainstream culture. The emergence of the Internet has brought favorable conditions for the spread of the excellent Chinese culture. First, the Internet has broken the restrictions of time and space that cultural communication must face. Searching Chinese culture online can find many relevant content. Secondly, the network communication is convenient and efficient. People can quickly find the desired information only with their mobile phone and computer; Thirdly, the network information is massive and permanent. With the support of the network, the network can search all the information in the world, which can be permanently preserved. Finally, the diversified communication and communication channels on the Internet promote cultural integration.



Figure 38 Bring students into Maoxian County, Tibetan and Qiang Autonomous Prefecture, Aba Prefecture

Source: Wang mingquan, June 2, 2022

2.2 Subject conditions

The subjective basis of cultural identity, namely the subjective conditions, refers to the modern Chinese ordinary people who have certain social and historical views and values, and have certain views on the society and the country. First, the contemporary Chinese people have generally recognized China's economic, political and cultural development. Most people are proud of the development the country has made in recent years. China's cultural identity has a mass base. The living standards of the Chinese people have improved markedly, and the welfare of the Chinese people has generally increased. They are generally willing to accept the fine culture of the Chinese nation, and they have a popular basis in their ideology. To some extent, the general public has been influenced by the excellent Chinese culture. Chinese people are more willing to accept China's excellent culture, and they are more likely to identify with Chinese culture psychologically, emotionally and culturally. In China, there is a class base for accepting the excellent Chinese culture. The rise of the working class and the struggle around the May 4th Movement provided China with the class foundation and practical needs for choosing the excellent Chinese culture. The common national concept is the internal needs of the Chinese people, which also helps the Chinese people to accept the excellent Chinese culture. In ancient times, the Chinese people had the ideal of striving for the happy common world of mankind, which is in line with the communist ideal of China's excellent culture.

Second, China pursues the political system of the people's democratic dictatorship, and the people are the main body in building the country. The historical process of modern Chinese cultural identity is driven by the people as the main body of history, including the need of the people to be masters of the country and the need of the people to achieve common prosperity. On the one hand, the formation process of contemporary Chinese cultural identity is driven by the needs of the people as masters of the country. In his report to the 20th National People's Congress, General Secretary Xi Jinping stressed the need to adhere to the basic position of the people

and improve their leadership system. The people hold to the view that all the power of the state belongs to the people, that state affairs should be managed by the people, that state organs and state functionaries should serve the people, that state laws, regulations and policies should protect the basic interests of as many people as possible, and that all aspects of the development and construction of the country should put people first. The people's insistence on being masters of the country guides the formation process of contemporary Chinese cultural identity, and also guides the establishment of the supreme cultural leadership status of the Chinese people and the core cultural status of socialist culture with Chinese characteristics. On the other hand, realizing common prosperity is the common ideal of all Chinese people and requires the joint efforts of all people. In order to achieve this goal, we must collectively identify with the basic culture of the Chinese nation. Only by embracing and identifying with the traditional culture of our own nation can we better understand and follow the objective law of the development of things and realize the goal and ideal in the day.

Fourth, the Communist Party of China regards the dissemination of the excellent culture of the Chinese nation as one of the important contents of its governance. The dominant position of the Communist Party of China guarantees the leading role of ideological work and the leading position of mass culture. The need for dominance is an important driving force for today's Chinese cultural identity. The premise of doing a good job of ideological work is to adhere to the dominance of mainstream culture, and strengthening the status of Chinese traditional culture is to consolidate the ideological foundation for all nations to forge ahead.

2.3 Political, economic, and cultural conditions

Politics influences the content of cultural identity. The system of people's congresses is the fundamental political system of China. The system of multi-party cooperation and political consultation under the leadership of the Party plays the light of cultural wisdom in contemporary times, providing a strong institutional guarantee for the cultural identity and cultural integration of different ethnic groups in China. At present, the object of cultural identity is the mainstream culture, which is the socialist culture with Chinese characteristics. It is guided by the excellent traditional culture of the nation, derived from the revolutionary culture and concrete practice. The advanced socialist culture with Chinese characteristics develops under the guarantee of the system. The culture that reflects the interests of the people and socialist democracy is influenced by national politics and other factors.

Culture, as a social consciousness, is determined by the social existence. The level of social development can be seen through the development of culture. The social existence of economic development plays a vital role and affects the specific content of ideology. The level of economic development is related to people's vital interests and also affects their cultural identity. First of all, China takes public ownership as the basic economic system. Therefore, China follows the principle of distribution according to work and the distribution system where various distribution modes coexist. Only by upholding and optimizing the scientific system and consolidating and developing the socialist system can we consolidate the dominant position of the unique culture of the Chinese nation. Otherwise, it will be difficult to build socialism with Chinese characteristics. The basic economic system with public ownership as the mainstay will ensure the dominant position of the exclusive culture

of the Chinese nation. Second, China's economy now pursues high-quality development. The purpose is to better meet the people's growing needs for a better life. Making economic development to the requirements of the new era can ensure the improvement of people's living standards and bring a realistic foundation for people's recognition of the mainstream culture.

China's cultural resources enrich the excellent culture of the Chinese nation and are the premise of the dissemination of national culture. China is rich in cultural resources, and has been living and multiplying in the long history, producing colorful Chinese culture, which corresponds to the cultures of different periods, regions and ethnic groups. The great culture of the Chinese nation was developed on the basis of Marx and Engels absorbing the excellent achievements of human thought and cultural development. China's rich cultural resources are in the same line with the excellent culture of the Chinese nation. After the excellent culture of the Chinese nation was spread to China, the Chinese Communists combined the specific National Day with the Chinese cultural resources, forming the theoretical achievements of the sinicization of the excellent culture of the Chinese nation. Second, the party's leadership in ideological work provides an ideological guarantee for cultural identity. With the continuous strengthening of the Party's leadership over ideological work, the leadership of the excellent culture of the Chinese nation is becoming more and more guaranteed. The gradual unification of people's ideas and value orientation is more conducive to improving people's identification of the excellent culture of the Chinese nation.



Figure 39 The traditional Qiang turn mountain meeting was carried out under the organization of the Mao County government in Sichuan province

Source:https://www.sohu.com/a/107249369_385553

Accessed on: June 2,2022

Part3 : Sichuan Tibetan and Qiang Guozhuang is practiced in the construction of Chinese cultural identity

As the Chinese civilization of five thousand years, as the only civilization in the world that can be continued and expanded in the baptism of one thousand years of history, has benefited from the original grass-roots ideological connotation of human beings and the civilization of ancient times. For example, Chinese characters, which we still use today, lock the most primitive and lowest understanding and wisdom of human beings, thus leaving a valuable legacy. Geographical environment plays a huge role in the origin and cultural formation of human civilization. China's geographical location belongs to the continental geographical structure, northeast, southeast near the sea, the Qinghai-tibet plateau and countless mountains, northwest, north face the desert gobi and wasteland, therefore, the land of China is basically a relatively closed continent, all around barrier, pass, forming a relatively independent natural ecosystem, the geographical structure determines the generation growth in the land of the Chinese, depends on an unyielding struggle to gain benefits, and relatively closed and conservative, two comprehensive roughly constitute the earliest Chinese social and cultural characteristics. This relatively closed geographical structure of survival fundamentally determines that China has a relatively developed and self-sufficient farming culture since ancient times. Its main feature is to "work at sunrise and rest at sunset", but also to be relatively stable on the whole. Hard work has cultivated the Chinese cultural spirit of "unremitting self-improvement"; it is relatively tolerant, humble and tolerant. The political structure built by the Chinese people on the basis of this geographical structure and agricultural economy is a typical political structure of "integrating home and country", which requires everyone to work hard for the family and country unconditionally, unconditionally tolerate everything of the family and country, not only making contributions in the struggle, but also tolerate everything in the struggle. Therefore, the political structure of "integrating family and country", whether in individual personality or national culture and spirit, emphasizes the supremacy of the whole, that is, the idea of collectivism supremacy, which is relatively suppressed or controlled by individuals. It can be said that the essence of the Chinese national culture is expressed in words: introverted-inclusive-diligence-tenacity! This is also the most basic cultural gene that constitutes the Chinese traditional culture.

The formation of Chinese cultural genes can also be verified from many myths that have been handed down in ancient times. For example, Pangu Kaitian, Nu Wa made people, Dayu controlled the water, Hou Yi shot the sun, Jingwei reclaimed the sea, Chang'e rushed to the moon, Yugong moved mountains, etc., all reflect the ancient Chinese "unremitting self-improvement" cultural gene and struggle spirit, and at the same time reflects the ancient Chinese dare to use their own profound moral mind to tolerate all things. Zhouyi is the first philosophical masterpiece of the Chinese nation that no one has surpassed, and can be called the first cultural monument of the Chinese nation. It makes a scientific summary of the cultural genes gradually formed since the birth of the Chinese nation, and also points out the future development and variation direction of the cultural genes of the Chinese nation. The opening of "Zhouyi", "qian", "kun" two gua, warned people whether you are flying dragon in the sky, or the abyss, must strive to struggle, "heaven, gentleman", intuitive interpretation

of the unique masculine style and precious spirit of the Chinese people; at the same time must also learn the inclusive spirit of the earth, to the earth like tolerance and conservation, "terrain, the gentleman to social virtue", reflects the feminine spirit of the Chinese people. "Zhouyi" reveals the cultural gene structure of "Yin" and "Yang" developed by Chinese people since ancient times. "unremitting self-improvement" is the masculinity, and "social virtue" is the beauty of feminine, which is a perfect binary cultural gene structure.

After a long period of historical development, today's Chinese nation has established a pattern of diversity and integration, which is the result of the dedication and wisdom of countless Chinese people. After studying the actual situation of the Chinese nation, Fei Xiaotong believed that " the Chinese nation is a diverse and integrated nation with 56 ethnic groups. The Chinese nation is at the top level, while the 56 ethnic groups are at the grass-roots level, but the Chinese nation has always been able to maintain a high level of cultural identity."This shows that different levels of identity can coexist harmoniously, not necessarily high-level identity. Moreover, the Chinese nation respects the differences of identity, but also creates various conditions for the development of its own characteristics of different levels of identity.(Fei Xiaotong. (2004). On Anthropology and cultural consciousness. Huaxia Publishing House annual edition, 163.)

The Chinese culture has now become a unified culture. The reasons mainly include as follows: First, the cultural source of Chinese culture is consistent. In the ancient period, the people of all nationalities created the bronze culture together and developed the central culture, and it is the main part of Chinese culture. In the process of the integrated development of Chinese culture, its profound cultural deposits and cultural spirit always run through the development, and the lifeblood of China is the essence of "Confucianism, Buddhism and Taoism" in the gene of Chinese culture.

The "Confucian" family culture expounds the relationship between people, and emphasizes that people should be strong and virtuous in the society, constantly cultivate their own virtue, improve their inner cultivation, and take responsibility for others and the nation."Tao" family culture expounds the relationship between man and nature, pushing the way to clear the personnel, Taoist culture on the surface of the root is also in the cultivation of mind; "Shi" family culture expounds the relationship between man and god, it emphasizes the "empty" is to warn the world to abandon desires, not to self-interest, to the society and the world. With great tolerance, the Chinese nation has created the unique Chinese civilization in the world, which continues to this day. As dancers, we should care about, pay attention to and pursue how to refine and sublimate the essence of Chinese culture into dynamic dance art, and accurately express the spirit and emotion of our nation with rich dance posture, so as to achieve the purpose of inheriting, enriching, carrying forward and developing Chinese culture.



Figure 40 Confucian culture

Source:<https://www.zcool.com.cn/work/ZMzkxMTY1MzY=.html>

Accessed on: June 15,2022

3.1 Common together in communication

The Chinese believe that the universe is round, just like the sixty-four hexagrams in Yi are interlinked and repeated. Therefore, the movements of Chinese classical dance are more round movements, and its body movement is centripetal rather than centrifugal in the overall style, thus forming the concept of human dynamic beauty of "round, curved, twisted and contained". Kurt Sachs points out: "The obvious difference between stretching and contraction dance is the difference between men and women (because men are better than women in trying to relax their muscles and stretch forward and upward; women generally stay on the ground, and tend to do it on the ground rather than off the ground and above the body)." (Kurt Sachs, & translated by Guo Mingda (1992). *The history of the world of dance*. Shanghai Music Press, (2).)

There are two logical starting points for the original occurrence of Chinese dance: one is "dance" ("dance" in oracle bones), like a human dance, which is related to the rice culture, and the "dance" in the Naxi Dongba dance music, like a dance with a crown and neck, is related to the nomadic culture. (Yu Ping. (2005). *Dance culture and aesthetics*. China Renmin University Press, 56.)

If we want to see the dance style at that time through these two hieroglyphs, I think it can only be verified by the Tibetan "Guozhuang". As the Dongba culture, "dance" belongs to the Naxi culture, which is the change after the ancient Di Qiang culture moved south. The ancient Di Qiang culture originated from it is also an important source of the Tibetan people. It is not difficult for us to understand the connection between "dance" and "Guozhuang dance".

"Pan zhuang" is southwest multiple ethnic minority of "circle dance" music and dance form, in northwest Sichuan is considered to "is a group dance, Tibetan, qiang, a kind of local culture" because of the concept of the two circle dance, folk art workers in the 1970s, the northern dialect of qiang pan zhuang (including the county area "yo rub cloth", wenchuan area "mat cloth rub" qiang song and dance form.) The dance is called "Salang", and the "Zhuo" in the Tibetan dance is called Guozhuang.

From the historical origin, the Tibetan and Qiang ethnic groups have an inseparable relationship since ancient times. First, the understanding of Qiang. The ancient Chinese books are generally called the Western Qiang, Zhu Qiang and Qiang Rong for the tribes living in the Qinghai-Tibet Plateau, northwest and southwest China, indicating that the Western Qiang has a wide range, including many scattered tribes with different sources. Contemporary researchers also believe, "According to a large number of legends and documents, the Qiang people lived in the vast areas of northwest China. In addition to the Qinghai-Tibet Plateau as the base, it reaches present-day Gansu and western Shaanxi in the east, the Yunnan-Guizhou Plateau in the south, the Qilian Mountains and Hexi Corridor in the north, and the western regions in the west. A large number of archaeological data found so far, so that these legends and records have been further verified."According to this, the ancient Qiang people" are the oldest indigenous people on the Qinghai-Tibet Plateau, and their descendants are today's Tibetan people ". In his article "On the Homology of Xia Jia and Qiang and Tibet", Mr. Wu Jun believed that "the Tibetan people are the Qiang people who speak the Tibetan language, and they are the indigenous people distributed everywhere on the Qinghai-Tibet Plateau". He further demonstrated that the Qiang and Tibetan nationalities had the same origin and legend, and the religious culture originated from the benzene religion. They have the same customs and the same language or similar dialects.

It is very difficult to fundamentally sort out the first people in the southeast migration of the Tibetan peoples and their situation in various historical periods. According to the genealogy of the Tibetan Six Families, "There is Dong in Muya, Zhu in Songba, Zha in Xiangxiong and Gaga in Tuyuhun". Seizing this clue, we can infer that after the long expansion of the people of the plateau, Dong could go to Muya, that is, the party of Guoluo in northern Sichuan; after the party migrated to the Helan Mountain around the grazing, and integrated into the Western Xia, and became the main body of the Western Xia regime. The Karrived to Tuyuhun, today's Qinghai. Zhu arrived at Songba (Supi), that is, today's northeast Tibet and Qinghai Yushu area. This is the first eastward migration of the ancestors in today's Tibet. We can also find some clues in the Chinese history books. One of the "six yaks" in Sichuan and southern Gansu in the Yalong area, called "Yuefu Qiang" in Sichuan), Gu Da moved to the Guanghan and Longnan (Dangchang) areas of northern Sichuan, called "White horse seed Guanghan Qiang", Zha is in the Chawayong area, at the same time, the Wolf and brandy are the Tubo ancient clan. Professor Zhou Ta when talking about the Dong family, namely, once said: one is Dong and the Party are a name, but only the transliteration is different; the second is Muya, Chinese translation as medicine, is "human beauty", not "ugly", because of "human beauty", it is before the Tubo, there is "Muya", ruled by the Muya king, not after the eastern expansion. After Dong developed to the north of Sichuan and Guoluo, it became strong and powerful, forming Zhuai, Jiangdai and Kai. Among them, the Jiang family is the "strong Chi" of the earliest Tubo clan in the Kings of Tibet. If it corresponds to Chinese, it is the sound of the word "Jiang, Qiang", or Jiang (Gan Qing pronunciation), which is the clan (we change to the Qiang family). Jiang came from Dong, and qiang was the meaning of intelligence. He was originally nomadic in the Gangdisis Mountain area in Tibet, and later developed to Guoluo and migrated to Ando (Qinghai and Gansu). In this way, the Qiang (or Jiang) migrated from the native to Ando (Gansu, Qing,

Sichuan), and was a strong and widely distributed tribe of the Tibetan. (Zhou Tower. (2005). *The General History of Gansu Tibetan People*. Qinghai People's Publishing House, (1), 84.) Due to the similarity between "Qiang" and "Jiang", the Qiang people of the Shang Dynasty are also considered to be related to the "Jiang surname" family in ancient Chinese history. (Fu Sinian. (1930). *Jiang Yuan*. Institute of Historical and Language Studies, (2), 1.) In the study of ancient China based on "mythology", this group is considered to be derived from the legendary Jiang; from the Western Zhou Dynasty to the Spring and Autumn Period, they were the ruling families of Shen, Lu, Qi, Xu (the Western Zhou Dynasty and the four countries of the Spring and Autumn Period). (Antaro Mori. (1979). *Ancient Chinese mythology*. Horizon Press, (1), 149-174.) Thus, Jiang surname or beauty is considered an ancient ethnic group, the so-called "Shennong Group" or "Jiang Yan Group", whose cultural characteristic is a kind of yue god belief related to sheep. Scholars also believe that, along with the migration of the Qiang people, the Yue of the Qiang people.

In addition, it is recorded that Dayu, the ancestor of the first dynasty in Chinese history, was "born in the Western Qiang", and some scholars and other evidence believe that the Xia people is the Qiang people. (Li Shaoming, & Cheng Xianmin. (1991). *Southwest ethnic research papers selected*. Sichuan University Press, (1), 68-75.) The relationship between the Zhou people and the Jiang surname people or the Qiang people has been an important theme in the study of ancient Chinese history in modern times. According to ancient Chinese documents, during the Western Zhou Dynasty, the king of Zhou often married a woman of the Jiang family. Therefore, scholars believe that the "Qiang" or the "Jiang nationality" are the Western Allies of the Zhou people. In other words, the two were originally two branches under a large clan. (Qian Mu. (1931). *Zhou early geography examination*. *Journal of Yanjing*, (10).) Given the "Jiang Rong" and "Rong" in the Spring and Autumn Period, and the Shen Marquis of Jiang had colluded with the dog Rong to destroy the Western Zhou Dynasty, the Jiang family (and Qiang people) were considered to be a part of the majority of "Rong people". That is to say, the Qiang or "Jiang" tribe moved to the east and became a part of China; the uncivilized tribe left in the West and the north were "Qiang" or "Rong". (Gu Jiegang. (1980). *Explore the western nationality — Qiang nationality from ancient books*. *Social Science Front*, 1.) According to the *Book of the Later Han Dynasty*, due to the reign of China and the Qin Dynasty during the Warring States Period, some Rong people fled west and later became the "Western Qiang" in Gansu province, the upper reaches of the Yellow River in Qinghai Province and the Huangshui River basin in the Han Dynasty. A large number of Qiang people migrated to the southwest and became the Qiang people in the upper reaches of the Minjiang River. Finally, in the Ming and Qing dynasties, only the qiang, Qiang fan or "Qiang people" existed in the upper reaches of the Minjiang River and the nearby Beichuan area. (Ran Guangrong, & Li Shaoming (1985). *The History of the Qiang nationality*. Sichuan Nationalities Publishing House, (1), 191-204.) The "Qiang people" in Wenchuan and Li County on the upper reaches of the Minjiang River have finally been identified as the "Qiang people" since the first half of the 20th century.

Since 1970, the sarcophagus burial culture and large stone tomb in southwest archaeology have attracted scholars' interest in the national movement of the ancient "national corridor" along Sichuan. Combined with these new ethnic, language and archaeological data, many scholars believe that the ancient qiang or di qiang along the

Sichuan-tibet border corridor, south, bai, the later yi, hani, xi, lisu, laHu, kino, pu, king, dragon, anger, chang, tujia, mosuo, Tibetan and qiang 16 "the betbetto-burman nationality".(Wang Mingke. (2008). The Qiang is between Han and Tibet. Zhonghua Book Company, (1), P126.) also illustrates the relationship between Qiang and larger ethnic groups, the "Qiang" is part of the "Qiang nationality" using the "Qiang branch" language; "Qiang nationality" is a part of the "Tibeto-Burman nationality", and "Tibetan-Burman" is a part of the "Sino-Tibetan language". The Pumi nationality belongs to the Qiang language branch of the Sino-Tibetan-Burmese language family, and some people believe that it belongs to the Tibetan language branch.(Encyclopedia of China, Ethnic Volume. (1986). Encyclopaedia of China Publishing House, (1), P364) This has so much to do with their early life in Muli Tibetan Autonomous County, Sichuan Province.

It can be seen that the language family is closely related to the origin of the ethnic groups. In the process of history, although they migrated to different areas to live in compact communities and are influenced by regional culture, the cultural connotation of the language is still mostly the same, and the forms and characteristics of folk dance also have common features. Therefore, by combining the theories of ethnic groups, language, history, geography and religious culture, we can distinguish the relationship between the cultural origin and flow of their folk dances.



Figure 41 The Tibetan and Qiang people communicate with each other

Source:<http://www.dili360.com/article/p5e843b5d14dba64.htm>

Accessed on: June 2,2022

3.2 Integration and change in education

In the narrow sense, education refers to the specialized school education; in the broad sense, education refers to the social practice that affects people's physical and mental development. The Latin *educare* is the origin of western "education", meaning "introduction". According to the law and professional norms, combined with the conditions of the school, the goal of educators is to educate and cultivate students' thoughts and quality in a purposeful, planned and organized way, use their own teaching experience to educate students, explain various phenomena, problems or behaviors, and improve students' practical ability. In this way, individuals gradually complete the state from sensory contact to the cognitive state of material, forming a set of rational self-consciousness. But at the same time, people have self-conscious thinking and have their own sensory dimensions. Therefore, all the educated conscious thinking is not necessarily absolutely correct, as long as it does not deviate from the inner essence of things. Education is also a kind of transmission of thinking, people have different ways of thinking because of different ideologies. Therefore, education should use the most objective and fair mentality to teach people and educate people, so that people's thinking is not too biased, but by enriching their own thinking, gradually mature, become rational, so as to become the most rational themselves, have the most correct thinking and knowledge. Education is also about cultivating and educating others, teaching them the most objective understanding of the world, and then developing their own cognitive value in their life experience. Education is a kind of practical activity, which can improve a person's comprehensive quality.

Education is a kind of thinking, and people because of their own ideology, and have different thinking trends, so, when education in the most objective and impartial thinking enlightenment education, so, people's thinking is not too deviation, and because of the rich thinking and gradually mature, rational, and thus to the most rational self and have the most correct thinking cognition, this is the root of education. Education is also a process of teaching and educating people, which can teach others the most objective understanding, and then get their own values in their own life experience. Education is a kind of practical activity to improve people's comprehensive quality.

Education is everywhere in every corner of human beings. With the promotion and strengthening of education, the Tibetan and Qiang ethnic groups gradually blend together and change together. School education, family education and social education are constantly reminding the public to take its essence and discard its dross in culture, thought and behavioral habits. The characteristics of the two Tibetan and Qiang folk dances called blending and change are particularly prominent in ——— name, music, form, etc.

Changes in name: Tibetan collective song and dance collectively referred to as "Guozhuang", Qiang collective song and dance collectively known as "Salang". Although the two titles are different, but their performance forms belong to the circle song and dance category. For example, "Salang" is very similar to the Tibetan "Guozhuang" in form, so people will also call the cheerful "Saran" "happy Guozhuang". In fact, before the appearance of "Salan", the academic circle had long called "Guozhuang" as the Qiang ethnic assembly song and dance. In fact, naming

"Sarang" as the qiang ethnic gathering song and dance is the result of the consensus of academic research in recent decades.

Musical integration: If the characteristics of Sarang and Guozhuang are summarized in the way of key words, the author believes that the integration of Tibetan and Qiang and Qiang Soul can better reflect the ecological relationship under the interaction between the two music cultures. In general, salan and the process of more pot music melody for two and size three degrees, and use more pure four or pure five degrees into the tone as the music between dance emotional color, even in the two ethnic "pot" are popular in the same dance, such as "lead more", "the mile west", "if the wave", etc., from the music to the lyrics are the same. "If sound wave" is a widely popular salang song in the Qiang region, G-la-do-re-mi. The author recorded the whole song in the Qiang years of Aba Prefecture in 2022. In terms of style, this song has obvious characteristics of Qiang songs, which is also in line with Xu Xueshu's definition of Jiarong Tibetan "Guozhuang" in the Preliminary Study of the Relationship between Jiarong Tibetan "Guozhuang" and Qiang "Guozhuang". He said in the article that the song is also popular in the Jiarong Tibetan area, and that it is also a Tibetan Guozhuang song. When the author watched this salang, he found that its dance steps also had a Tibetan style. In the second half of the song, the men and women began to take the left foot as the axis, and the right body turned to the left and repeated the right foot twice in a row. This movement is very common in the Tibetan dance, indicating that this song has the characteristics of Qiang and Tibetan fusion. Sarang's form of group song and dance can be analyzed from two aspects: internal performance and external performance. First of all, the internal performance is mainly reflected in the form of circle song and dance, which can be traced back to the ancient tribal culture period. This kind of dancing by many people holding hands in a circle can reflect the cohesion and centripetal force of the nation as well as the national identity formed in the process of dance. Secondly, the external performance is mainly reflected in the fact that the dance movements of Salang song and dance have a strong life atmosphere of the Qiang people, and there are many life-like dance movements. This special form of expression also contains the changes in the regional form, customs, and historical evolution of the Qiang people. The author has sorted out the salang formation in the second volume of Chinese Folk Dance Integrated Sichuan Volume, which are mainly the following four forms (Figure 38) :



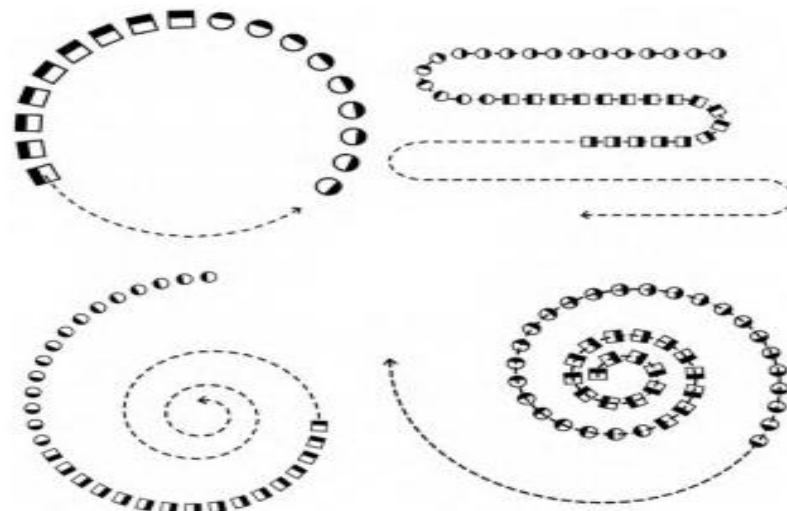


Figure 42 Salang formation

Source: Volume volume of Chinese Folk Dance Integrated Sichuan Volume
 Accessed on: February 5th, 2021

It can be seen from the Figure 38 that the formation of Sarang is mainly composed of circles or semi-encirclement of men and women. As the leader is men. During the dance, men and women can hold hands or not hold hands, but the leading men will not hold hands with the people at the end of the team. All the dancers move to the right counterclockwise, and adjust the number of turns according to the actual length and rhythm of the song.

So, due to historical reasons, qiang life area mostly border with the Tibetan area, so they have many similarities in cultural customs, especially in music and dance culture, have the form of circle dance, this is the two ethnic long-term history, culture, so the study of salang, can not put it in independent or single line research ideas, more should put it in the big tibetto-burman language. Only in this way, can we accurately grasp the essence of Qiang nationality sa Dalang, and also can we grasp the music culture interaction ecology between Qiang nationality and Tibetan nationality.

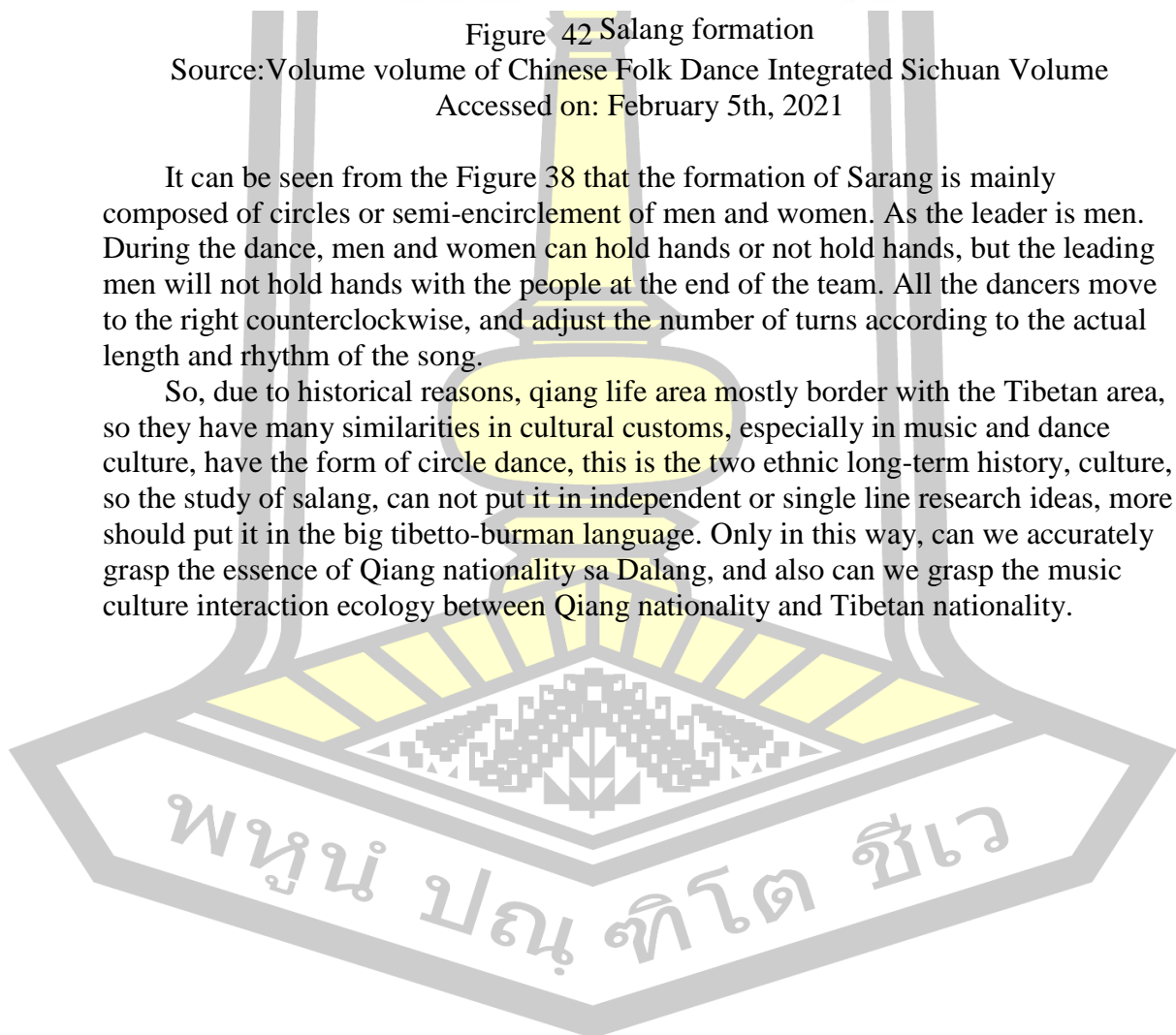




Figure 43 Students from The Marx College of Aba Normal University performed the Tibetan and Qiang circle dance

Source:<https://mks.abtu.edu.cn/info/1035/1307.htm>

Accessed on: February 5th, 2021

3.3 Border elimination in inheritance

In history, people in different regions formed different ethnic groups when they were in relative isolation in natural and social environment. Under the influence of factors such as "modernization development, isolation elimination and cultural convergence", the boundary of ethnic culture or ethnic culture is constantly coexisting and blending, and is constantly disappearing and blurred. However, when the local people face the very similar characteristics of Qiang Salang and Tibetan Guozhuang, they still have a strong sense of identity and belonging to their national art (for example, similar dance movements, Qiang and Jiarong Tibetan people will think that this is the artistic content of their own nation). This shows that it is difficult to distinguish and define the artistic form boundary of Qiang Dalang and Jiarong Guozhuang in northwest Sichuan, which reflects from the side that the two ethnic groups not only retain their own cultural and artistic forms in the region, but also eliminate the original ethnic culture boundary and produce more common artistic forms in the process of living together.

In the course of historical development, the shared cultural memories in the same cultural space makes the Qiang Salang and Jiarong Guozhuang present more artistic common forms, which also makes the boundary between the two music and dance cultures more difficult to define —, especially in some areas where the two ethnic groups live adjacent. Even though the common origin between the Qiang Salang and Jiarong Guozhuang is different, the characteristics of the Tibetan Guozhuang and the Qiang sarang style are inseparable from the sarcophagus burial culture of the — — people because of the common cultural source. Archaeological findings and combined with historical records research results show that the upper

minjiang river sarcophagus culture is in the local late neolithic culture — first shu culture developed based on the Chinese history, namely in the origin in the local cultural heritage (another silkworm cong shu eastward in the western Sichuan plain east shu), the leader in the late western zhou dynasty in minshan king, as shu shu, late in the late warring states states name "ran Malone" (tribal system). This kind of Shu culture is the integration of the late Neolithic culture of the local aborigines — The "Shushan Mountain" cultural remains in the ancient history and legend and the Majiayao type colored pottery culture (the legendary Changyi culture of Jia) from the south of Ganqing area. That is to say, the sarcophagus burial culture in the upper reaches of the Minjiang River was formed by the first shu culture that inherited the Majiayao colored pottery culture and the late Neolithic culture and developed on its basis.(my clumsy writing. (1987), Discussion on the origin of "sarcophagus burial" in the upper reaches of the Minjiang River. Sichuan cultural relics. (2).) And Majiayao colored pottery culture from the archaeological discovery, it is the tradition of guozhuang dance. In 1973, the majiayao culture colored pottery dance pattern basin unearthed in Shangsunjiazhai, Datong County, Qinghai Province, Along the upper mouth of the basin, draw the pattern of three groups of five people, The dancer has the same face image, The legs under the human body are upright on the ground, the right foot to the right side off the ground, the tiptoe on the ground, Seems to reflect the useful foot point, step, leisurely action, The outer arms of the dancers are drawn in two ways, It seems to reflect the dance movement of the arm, And the three groups of dancers form a circle, The dancers all face up to the right front, The outstanding dancers dance counterclockwise to the right, (Dance pattern colored pottery boy unearthed in Shangsunjiazhai, Datong County, Qinghai Province, (1987). cultural relic. (3).) This is consistent with the basic style characteristics of modern Jiarong Tibetan and Qiang Salang.

It is worth noting that, from the image of the dancers painted on the dance pattern basin, they all have a braid behind the head, and the lower body has a tail. As the representative of the Majiayao culture, the descendants of the Changyi family are the people with braided hair and tails. In the historical legend of the Qiang War of the Qiang Dynasty, "Ge people", the descendant of the Shu people, is a "tail" nation, and the archaeological findings and the stone statues of the Shang Dynasty and the bronze statues of the Shu people all show that the Shu people have a braid after the head., Of course, this kind of "tail" is not really a tail, from the archaeological findings and ethnological survey should actually be "cover", archaeological findings and the shang dynasty of shu stone statues and bronze shu portraits show that shu people in the li, when one end in the abdomen, one end in the waist, not the back end hanging before the abdomen. And the sarcophagus burial people is obviously not when the front of the untie in the waist, for the south to the Qiang people see is mistaken for "tail". The custom of defending and covering Thailand has been preserved in the Jiarong Tibetan people, who are the descendants of the sarcophagus. (The humble work. (1989). Qiang people like the Shu people. China Cultural Relics Daily. (3).) Jiarong Tibetan is still braided a braid behind the head (usually on the top of the head to facilitate labor); and the cover made of cowhide or goat skin, in the mountain hunting, cutting wood is often tied to protect the lower body, and not the front end of the waist, like the tail hanging behind. This kind of Guozhuang dance, performed by the tail man, is preserved in the Jiarong Tibetan and Qiang descendants of the sarcophagus people,

indicating that the sarcophagus people also have the tradition of dancing this Guozhuang dance. It can be seen that as the Jiarong Tibetan and Qiang people, Guozhuang dance not only has a long history and a long history, but also was inherited from —, a descendant of the silkworm Cong and Shu people, one of its ancestral nationalities. It is because of this common cultural inheritance that the basic style characteristics of Guozhuang dance are consistent, and they even they have some of the same traditional Guozhuang dance. The part of the difference between Guozhuang dance is that the two peoples have different cultural inheritance relations other than the sarcophagus burial culture, different natural conditions and different social history and religious influence, and there are differences in the process of inheritance and development. Its most typical representatives are the "Dalgati" of the Jiarong Tibetan and the "Xistep" of the Qiang nationality.

Conclusion

Tibetan and Qiang circle dance has unique cultural value, and cultural identity is the core of this study on how Tibetan and Qiang circle dance is protected and inherited through physical practice. As the main dance form of the Tibetan and Qiang people, the Tibetan and Qiang circle dance represents the culture of the nation and carries the spirit of the nation. The cultural identity of the Tibetan and Qiang circle dance is the consensus and recognition of the Tibetan and Qiang people for their own cultural orientation. This consensus and recognition is the sublimation of the Tibetan and Qiang people's cognition of nature, and it is one of the important ways to form the thinking criterion and value orientation that dominate the behavior of the Tibetan and Qiang people. Through education and communication, political, economic and cultural conditions, the Tibetan and Qiang circle dance completes the identification of its own national culture and the identification of different ethnic culture.

The cultural identity presented by the Tibetan and Qiang circle dance is not only reflected in the cultural identity of the people of their own nation, but also in the cultural identity of the pluralistic integration of Chinese culture. In the national culture, Tibetan Guozhuang and Qiang Salang have developed together, blended and even eliminated the boundary, but they still stick to their cultural value and function, which establishes the cultural identity of the nation. Under the background of Tibetan-Burman language, Tibetan and Qiang circle dance blend and coexist, contributing to the Chinese cultural and cultural identity.

พหุวัฒนธรรม ชีว

Chapter 4

The art form of the Tibetan and Qiang circle dance

The Tibetan and Qiang people have not only circle dance, but various dance forms. Tibetan has "Zhuo", "harmonic", "Reba", Qiang people have "Sarang", "Bashan", "about the step" and so on. However, why the Tibetan and Qiang circle dance has indeed become the main dance form, we must analyze its art form. The form connotation presents the important value of dance form; the art type reflects that "circle" carries the specific dance cultural meaning; the common characteristics permeate the social function; the differences and uniqueness of other dance forms. Through the case analysis of Tibetan Guozhuang and Qiang Salang, the artistic form of Tibetan and Qiang circle dance is clarified, which proves its important value for cultural identity.

Part1 The form and connotation of the Tibetan and Qiang circle dance

The Tibetan and Qiang circle dance, with its lofty and holy pure will and expectation, has become a dance activity that people participate in. Its practical significance is the catharsis of group emotions, the pleasure after labor and the physical instinct. It can be said to be the main body of dance culture, is the cornerstone of dance. Sigmund Freud, the founder of the psychoanalytic school, believes that man, as a high animal, his instinct is irrational and aggressive, and one of his original instincts is to protect himself. However, the cruel social environment makes it impossible for human beings to exist in the form of individuals, and people can only rely on the power of groups to form a common social group. This common way of survival will suppress individual self-interest to some extent, and this suppression is the driving force of culture. (Ma Abobova, & translated by Zhang Yaping. (1992). The religious view of the psychoanalytic school, Shanghai People's Publishing House, 66.) However, the suppressed emotions will not disappear, and they actively look for various opportunities and places to express and vent in appropriate forms. And the dance often has the obvious emotional catharsis function. Of course, dance is an art with the rhythmic human flow as the material medium to express the thought and spirit and reflect the social life. If the circular flow in the "circle dance" is the external expression form of the dance, people's thoughts and emotions are the core of the dance, the ancient so-called "dance to promote the feeling" is mostly to reveal the feeling as the soul of the dance, and the feeling comes from the thought and spirit. Dance moves people through love, and people get feelings from the emotions expressed by the dance, so as to have the stimulation and harvest of thoughts and emotions. The purpose of dance is to face life, reflect social life, express the theme, and present people's reflection and concept on social life through the form of dance. In the "circle dance", the emotions of participants are easy to motivate and infect each other, so as to realize the empathy between individuals and produce collective resonance, and the harmony of resonance is easy to facilitate communication. In "circle dance", this kind of emotional communication is often perceptual and non-verbal, mostly for the contact and communication of body language. Therefore, collective consciousness and emotional communication are reflected and strengthened, which makes all kinds of behaviors consolidated and strengthened in such social activities, so as to achieve the expression of cultural

meaning. The form of the "circle dance" in the primitive society is relatively simple, just like a natural state, which is determined by the early environment and material conditions. Dance appeared in the primitive ancestors, and was one of the main daily life behaviors. Before the language civilization, the ancestors relied on instinct to use body movements to convey feelings. This instinct was like infants who cry when hungry and animals courtship, and the dance of the primitive ancestors was the reaction of human instinct. And dance is almost the inheritance of circle dance. The "circle dance" of great apes mentioned above is enough to prove the important connotation of this dance form and become the common dance tradition of human beings. People in play often play around something when around, after gradually evolved into a queue of orderly around the center into a round dancing, and then gradually developed into a clear rhythm, a variety of body movements "circle" dance, the vibrant apes dance inherited by the original ancestors, and highly developed, no longer just a simple foot circle dance, gradually join certain technology, mapping a variety of social, cultural, psychological connotation, form around people or dancing form. After thousands of years of changes, it has gradually been deposited in different nationalities, regions and schools, becoming a unique connotation of "circle dance" dance culture.

Part2:The form and type of the Tibetan and Qiang circle dance

Dance is the instinctive reaction of life consciousness, integrating a person's inner emotions and various parts of the body into simple and simple rhythmic movements with unique meaning. As a unique cultural phenomenon of the Tibetan and Qiang people, the Tibetan and Qiang round dance has the structure of "circle" in its dance with its unique cultural meaning. Through the current cultural research of circular dance, the most basic feature of circular dance is its collective movement around a certain circular center.

By analyzing the different forms of Tibetan and Qiang round dance, it can be simply summarized into three categories: joint complete circles, dot dotted circles and multi-circular rings composed of concentric circles.

2.1 Joint type

The circle of this type is the form type defined by the "circle dance", which is also the most standard geometric symbol circle. Dancers hold hands, jump a complete circle clockwise or counterclockwise, constantly dancing. Its characteristics are: the strongest closed composition; the greatest sense of unity and participation; and a strong dance.

The joint "circle dance" is a relatively closed circle, and this structure helps the dancers to realize the centralized communication of emotions and information, attracting the dancers to flow in the circle, and making the consciousness flow clockwise or counterclockwise in the "circle". In this structure, the dancers are drawn to the circle. And is firmly bound in a direction, is led to the center of the circle, form a very complete circle, usually no obvious logo, with strong centripetal force, maximum promoted people high mood change, is led to the center of the circle dance will also release of information concentration, make the dance become full of emotion. To build a harmonious whole, the individual consciousness is concentrated in the center of the circle, the collective strength is strengthened, and the collective

consciousness is formed. For example, the Qiang Salang dance serves as a typical representative. Due to its strong centripetal force, this kind of circle dance is usually suitable for self-entertainment dance, and each participant can experience a different emotion in the dance.



Figure 44 Coverture type "circle dance"

Source:<https://517sc.com/>

Accessed on: On August 16,2022

2.2 Point shape

The dot type (Figure 40) is a dotted circle, which is basically the same as the joint type. The only difference is that the dancers are not connected to each other, and the "circle" dancer is regarded as equidistant points on the circle. Such a configuration has a certain openness, the structure is relatively slightly loose.

The formal sense of the dotted circle dance is relatively reduced, but it can effectively liberate the hands of the dancers and improve the expression of the dance, which encourages each dancer to play his own strengths as the "point" in the circular composition, and add the dancing dance skills in the dancing process. For example, the Tibetan Manai Guozhuang, is one of the representatives. Therefore, the dance movements and scheduling of dot "circle dance" are relatively abundant, and the performance is more prominent.



Figure 45 Dot-type "circle dance"

Source:<https://zhuanlan.zhihu.com/p/29228785>

Accessed on: On August 16,2022

2.3 Double circle type

Double circle set of multiple rings is also a common structure of "circle dance". Refers to a number of rings or large or small, ring ring ring, distinct, each other. The characteristics are: Compared with the first two types, this dance configuration has relatively small venue restrictions, and can accept more dancers. Through this configuration, the distance of the center can show the unique connotation of different cultures, and break the tradition of equal distance between dancers and the center of the circle. Multiple circle sets, distinct "dance" configuration is relatively complex, can accommodate tens of thousands of people dance, looks very spectacular, show the collective identity and stability, also culvert social class concept, participate in the dance dancers usually with status sorting position, from the center of the circle in low order, divide the relationship between the dancers structure. For example, the Dong sacrificial circle dance — "Doye dance", developed from nature worship. In dancing, the elderly in the middle, followed by women, men at the most outside, in a round configuration.

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Figure 46: Double circle type pot zhuang
 Source: <http://travel.qunar.com/p-ts25854>
 Accessed on: September 16,2022



Figure 47 Double circle type pot zhuang
 Source: <https://www.abatour.com/travel/>
 Accessed on: September 16,2022

The above three basic forms of circle dance type division, do not rule out the possibility, in fact, most of the circle dance. The circular structure is not so rigorous, and there may even be two types of love in the same circle of dance form. From the actual point of view, the core element of circle dance is the circular track movement around the circle. In the process of the cultural evolution of the circle dance, its art form has entered the state of circular deformation and variation, but investigate. It will not even deviate from the above form.

Part3:The common artistic characteristics of the Tibetan and Qiang circle dance

All over the world, the dance forms have the shadow of "circle dance", and "circle dance" is the most basic dance form of human beings. In the hundreds of thousands of years of historical precipitation and cultural collision and integration, some Chinese ethnic minorities have derived a unique form of dance, — circle and dance."Circle dance" advance and retreat calmly, and the center of "circle" brings people the core view of concentration. Therefore, for thousands of years, "circle dance" has always inherited a fixed configuration — circle, and its formal characteristics are naturally to follow the circle, surround things, sing and dance.

3.1 Dance around the circle, dance into a circle

As we all know, the earth rotates as a "round"."Circle" guides the basic operation of everything from micro to macro. It can also be said that "circles" are naturally reflected in the rules in human consciousness."" (Li Xifan, & Liu Junxiang. (2006). *The General History of Chinese Art*. Beijing Normal University, 57.) "Circle dance" is a form of "flowing circle" dance, and almost all circle dances are traditional dances in the form of a group dance with a basic circular structure. The essence of the dance lies not in the movement, but in the structure of the "circle" that it represents. It is the most effective means to communicate and communicate feelings between groups. It can condense and sublimate people's emotions, creating an atmosphere of mutual conduction. In order to strengthen people's attention to the "center of the circle", people often like to dance in the circle, find an ellipse in the circular space, and create the flowing beauty in the continuous rotation. The most common form of dance is the "circle" track, which is the most obvious common feature of circle dance. In the original circle dance, the "circle" consists of two parts: on the one hand, the dance activity places the psychological demands, expresses the emotion and pays tribute to the gods; on the other hand, the dance is regarded as a form of stimulation within the "circle"."Circle" is seen as the enthusiasm and infinite expression of human mastery of their own spiritual power.(Wu Haijun & Pan Bo. (2010). *Psychological analysis of the original dance imagery*. Grand Stage (05), 44 + 59.) In conclusion, primitive dance is one of the first activities of human beings, a strategy of early human civilization to communicate with the mysterious kingdom, and the dawn of the human spirit.

The cycle of the "circle dance" performance is greatly influenced by the place of the performance. First of all, because the dance space is usually very limited, the wide space is usually just extravagant hopes, so too many complex compositions and dance processes are not supported. Therefore, the circle dance has become the most friendly dance to the venue, which can form a more complete dance form and the largest cultural expression in a relatively small space. Secondly, the circle dance can not only effectively use the space space, but also make the dance cycle in the infinite circular structure. The cultural meaning behind the circle is the key to open the core of a person's social life and spiritual world. It can be said that the "circle" in the original dance "circle dance" represents not only a geometric figure, but also deeply expresses the earliest life needs and psychological and spiritual fit of human beings. This is the artistic value of the 'circle dance'. Therefore, the formal factors expressed by the circle dance are dynamic and complex, and they are the collective unconscious expression

of natural consciousness, which also reflects the deep accumulation of this ancient dance.

As a dance art that mainly expresses the dynamic beauty of the human body, the movement change of "circle dance" is far less than the visual effect brought by the circular movement and the repetitive form changes. This is also the main art form and carrier of the Tibetan circle dance.

3.2 Around and dance, step together

Susan Langanger when talking about "circle dance" pointed out: "circle dance or ring dance form has nothing to do with people's independent jump, but usually holds a sacred function, separating the 'sacred kingdom' from the secular.'" (Susan Langer. (1986). *Emotion and form*. China Social Sciences Press, 27.) The core of the "circle dance" is the collective circular movement around the "center of the circle" on the circular track.

The most distinctive feature of the circle dance is a crowd of dancers facing the center of the bonfire, singing and dancing. This is a common feature of the circle dance. Dancing is one of the greatest features of this art form. The objects surrounded by the dancers can be natural objects, such as gods, spiritual stones, giant trees, flames, and human bodies, or artificial objects, such as altars, saints and sculptures, or unreal "objects", such as the gods imagined in the hearts of the dancers. But it must be emphasized that these "objects", whether real or illusory, must occupy a central position in the formation and inheritance of the ancient dance form of "waltz". Without the "circle" of our ancestors dancing around for thousands of years, the ancient dance form of "circle dance" would not have been created by the ancients and handed down to this day.

Fire is a very important resource in human evolution, and it has played a key role in the transformation of ape man to man. Many ethnic groups have a unique affinity for fire. The Tibetan and Qiang people are full of awe, worship and piety for fire. They believe that fire is the source of mysterious power, so they highly praise, beautify and celebrate fire. For example, the Tibetans dance around a fire pond. With the help of a bonfire, plus three stones and a pottery pot, a fire stove can be built. People sang and danced around it to enjoyed themselves. The Qiang people want to keep the custom of dancing around the fire pond. Sarang dance is an extension, a form of self-expression. When the Qiang people celebrate important festivals, people always sing and dance together. This is also a real scene of the "overnight qiang dance and dance".

Generally speaking, the Tibetan and Qiang people surround the furnace "circle dance" often refers to the bonfire, strictly speaking, this bonfire can be said to be "worship fire". This is the main artistic feature of the "circle dance". After careful study and arrangement, the focus of the "circle dance" is not only on the dance around the earth stove, but also the Tibetan "Guozhuang", mostly around the sacrificial platform and wine pot; and the Qiang "salang", the dance around the ram horn; and various other dances around the chorus. There are also "sarang" around sheep horns, and various "circle dances" around people. All the dancers dance continuously around an "object", which is the "center of the circle", forming a harmonious whole. When people dance in front of the "Object," the power and faith of the group are reinforced again and again, releasing energy and information centered on a point in the center of

the circle to please the gods. As the dance becomes more and more cheerful, thank the energy for vibrating in the circle. The individual consciousness is concentrated in the center of the circle, which integrates into the collective consciousness, and forms a "dialogue" with the center of the circle in the dance.



Figure 48: A still photo of the Qiang dance drama "Sister Salang"

Source: Aba Normal College, March 26, 2018

The third chapter of the Qiang dance drama "Sister Salang" created by Aba Normal University — follows the song. The inspiration of the dance around the wine altar originated from the Ba velvet dance of the Qiang people. velvet dance originated from primitive religion, is a representative folk qiang dance dance, performing dancers in a circle, dancers, totem in the center of the song or instruments and dance, to reflect the qiang desire to communicate with heaven and earth gods, reflect their desire to the mountains and rivers for good weather, so the altar of wine carrying the qiang most sincere wishes, give a person to infection and inspiration. The velvet dance from the depths of the heart is deep and simple, simple and vigorous, showing the character of the Qiang people, which is like the mountain and the feelings like the forest.

Zhang Hu, a poet of the Tang Dynasty, said in his poem "Night Light on the fifteenth day of the first month": "Thousands of doors are unlocked and thousands of lights are bright, moving in the middle of the first month. Three hundred people even sleeve dance, the sky with words." From this we can see a spot, produced in the Han Dynasty, and in the Tang Dynasty is very popular "step song", is a grand dance activity held in the Shangyuan Festival. Ming "West Lake tour Yuxi xi music" 西子湖上歌舞图 painted in the West Lake Yan le picture: "folk to moon cakes, take the meaning of reunion. Is the evening, the feast of the moon, on the Su Causeway, singing together, no day." It can be seen that the form of joint stepping songs has rules to follow, and was popular in the world in the Tang Dynasty. "Tap Song" ("Tap Song": Han and Tang classical dance, choreographer Sun Ying, premiered in 1998, won the gold

medal and silver medal in the national "Lotus Cup" dance competition.) Is based on the historical records of the joint step song scene.

Reappearing the popular circle, hand in hand, singing and dancing dance form, 傣 painted a flower season girl playing in the river, enjoy singing and dancing scene, giving people like the feeling of spring breeze. Although the dance is mostly on the night of the Shangyuan Festival or the Mid-Autumn Festival, where people are connected and dancing, the artistic characteristics of the dance singing together have certain common points in many "circle dance" performances. In this paper expressed "circle dance", refers to the people according to the circle ring circulation dancing dance form, it contains many ethnic and era of different style, so in my opinion, here inductive surround and dance, as song "content" in the point of the point of the real objects or illusory scene, "with" refers to people dance sleeve or pull or similar, "song" is not just understood to follow the rhythm of singing, but should be singing and dance outside the instrument accompaniment and call sign as "song".

3.3 The social function that permeates the "circle dance"

Circle dance is one of the oldest art forms, and since the primitive times, people have expressed their feelings by "using their hands and feet". It can be said that dance is related to every aspect of human society: work, ritual, hunting, and self-amusement. All activities are inseparable from dance, and human beings cannot prohibit dancing. Dance is a social phenomenon, a specific social-cultural form and ideology.(Long Yinpei, & Xu Erchong. (2009). Introduction to dance art. Shanghai Music Press.) Its own social functions and aesthetic value can continuously promote the development of society.

To sum up, the common characteristics of "circle dance" — circular dance is not a single rigid form; instead, it helps it to evolve a rich and colorful art forms. In the long process of civilization evolution, a variety of "circle dance" has realized similar social functions, showing the endless changes of dance. For example, the Mongolian Andai dance, the early dance was a religious dance used by people to ask god for curing diseases. With the germination and development of original concepts such as "tree worship", human beings gradually gave up the habit of praying around the gods, and began to develop the habit of circling around trees and singing and dancing. With the continuous progress of human society and the evolution of people's aesthetic concepts, andai dance has gradually evolved into an entertainment dance with the change and development of culture. However, no matter how the external expression form and connotation of this dance change, the unique charm contained in it always shows people the unique historical accumulation and cultural background of the Mongolian people, and has a unique cultural value.

The endless cultural inheritance of "circle dance" cannot be separated from its own various social attributes. In terms of human psychology, collective aspects and entertainment, if it cannot provide corresponding social value, circle dance may have been eliminated in the long river of history. The social function of "circle dance" is mainly reflected in the following aspects.

3.3.1 Reflect the sociality of collective cohesion

Li Zehou pointed out in his *Brief on the Types of Dance*: "The aesthetic characteristics of dance art are not only the repetition of the characters' behavior, but also the inner manifestation of the characters, which reflects the reality through the changes of the inner emotional activities of the characters. (Li Zehou. (1980) *Aesthetic theory collection*. Shanghai Literature and Art Publishing House. 401.) In human society, when the initial body dancing just become dance, in the long development process, dancing only as human instinct improvisation and emotional expression, more naive, later, with the development of human civilization, human into the primitive age, dance movements gradually become beautiful, rhythm and rhythm is more clear. By studying the cultural remains of primitive dance- - "circle dance", it can help us explore the thoughts and emotions of the ancients from the simple dance movements and single movements used by our ancestors, and try to understand the communication methods of human beings in ancient times. From the perspective of art and sociology, the ancient "circle dance" was not only a form of expression of excess energy, but also a pure form of artistic expression, but also a ceremonial and entertaining way of thinking of the ancestors in the society at that time. It should be said that at that time, in order to meet people's own actual psychological needs, there was a group attraction to the dance. After his research, Grosser believes that the original dance has a unique social significance, which is able to combine the quantities of different individuals. In this way, dance promotes stability and security of human groups. If the original dance is the need of survival and life, and it is the "collective unconscious" dance behavior in the era of the ancestors' uncivilized way of thinking, then. The emergence of spiritual consciousness and the emergence of "circle dance" is the embodiment of collective cohesion, reflecting the collective cohesion, centripetal force and sense of belonging, and is a cultural awakening in the name of "Renaissance dance".

The awakening of culture. When people join hands in a circle, face to face, facing the center of the circle, forming a rhythmic whole, collective dancing replaces individual consciousness. The sense of belonging, communication and survival is very strong. In the circle dance, individuals feel the strength and significance of the collective from beginning to end, and realize the safety and stability together with the collective, so as to convey their emotions, share their happiness, and let individuals get healthy communication conducive to body and mind. (an area on the south of Yangtze River beyond Fuhu and Nanjing. (2018). *Circle dance: the interaction between the circle and the dance*. *Studies of National Art*, (3), 167.)

Therefore, the generation of circle dance is closely related to its social function, that is, to use the power of contagion to experience the collective connection, convey simple emotions, and feel the vitality, safety and sense of belonging. In the social life, the circle dance has both religious and communicative nature, so it can be concluded that the circle dance is a utilitarian dance activity. In fact, the collective and sociality of dance has never been as vividly as the circle dance. All members can join and participate at any time, with a high degree of chance and solidarity. This movement reveals the collective and social nature of human beings, expresses the common emotional thoughts of people, and makes people feel their own lives. At the same time, it is this cohesion that gives birth to the "circle" configuration. Dance has gained the spiritual value that continues to this day, recorded the history,

preserved the tradition, and became the carrier to maintain and develop the tradition. Become a bridge to maintain and develop and cultivate national identity emotion.

3.3.2 The entertainment of having fun

The starting point of primitive dance is to promote the survival and development of human beings with the practical function of dance. In fact, many entertainment functions of circle dance are gradually created with the continuous development of human society, and entertainment is not the original intention of the creators. At first, the primitive people's confusion about the laws of nature was the basis of the birth of the "circle dance".

With the support of the idea of worshiping the gods at that time, the dance was often performed and appreciated collectively. Therefore, this dance has the function of entertaining gods and human beings, producing a unique circle dance. In addition to the social function of the assembly, the most striking part of the circle dance is its entertainment. It is the best way to relax after a hard day of work, because it does not strain the body. But it's not just a surface phenomenon. In fact, there is a profound cultural meaning behind the entertainment function of the circle dance. Because of the social function value of the circle dance, it can be spread to this day.

At first, the circle dance was more like a prayer, a ritual or a celebration of the harvest. It is an expression of life. They are extremely devout and believe in the gods, but it also reflects their inner life. The development of human society and the spread of civilization. Make people gradually realize that they can not only rely on dance to make a living. Since then, the meaning of dance has changed, and the means of dance have gradually developed.

The evolution of human civilization has influenced the ancient dance culture, which has adopted many new cultural factors and gradually formed a new dance culture and a new look. The original rough expression becomes more delicate, the dancers' clothes and decorations are more exquisite, and the posture is more dignified. The decoration of the dancers is more exquisite, and the posture is more dignified. Although it retains the original simplicity and perfection, it also introduces the modern artistic atmosphere.

The "circle dance" has simple movements, distinct rhythm and strong repetition, which can make participants and viewers feel strong vitality and give people a strong impact and comfort. This helps people's emotional cycle, under the insistence of the round structure, passion and joy, shout the treaty, liberate the body and mind, especially enjoy. "Circle dance" initially presents a high life sentiment, conveys the passion and impulse of human life, is the vitality and keynote of its life emotion, and is the pure expression under the stimulation of human survival. The primitive ancestors used a crazy, violent, tense, tired dance style, to show the tension of life, and entered a new realm of life in singing and dancing. The original dance is the spiritual symbol that created the early human aesthetic culture, and the strong life care contained in it will continue to guide the progress of human civilization.

Part4 : The personality development of the Tibetan and Qiang circle dance

Dance is a culture, an artistic medium, but different countries, different cultural systems, different people have different understandings of it. People have different understandings of dance. Although "circle dance" is an art form spread around the world, it captures the same characteristics of the round dance and the round dance. Whether following the round circle dance or around the object, under different cultural backgrounds at home and foreign countries, the atmosphere and aesthetic of circle dance are different,

The development of circle dance has obvious differences, which are specifically manifested in the following aspects: First, regional cultural differences. The "circle dance" culture covers different regions of the world, with differences in terrain, climate, vegetation, mode of production and lifestyle, making it form a unique regional culture. The Tibetan and Qiang "circle dance" is distributed in different regions. In the process of development, cultural nutrients, essence and strength have been absorbed, forming a unique regional culture. Second, language and cultural differences. Due to the different language and culture, the cultural value of "circle dance" between Tibetan and Qiang people reflects different language and cultural characteristics. Third, the differences in style and form. Circle dance culture has many artistic characteristics and forms of expression, such as different dance tools, Musical Instruments and dance styles. Fourth, the functional differences. The functional differences of "circle dance" between Tibetan and Guizhou and Qiang people are quite obvious, such as religious "circle dance" and custom "circle dance". The Qiang nationality sheepskin encouragement has a strong religious color.

4.1 Aesthetic differences produced by different cultures

One of the ancient art forms of human beings is "circle dance". This dance form can be traced back to the ancient times yesterday morning. At the beginning, human beings also explored the rhythm of the limbs and the original dance form in the process of exploring nature. As the "living fossil" of human culture, circle dance is also the oldest dance form spread around the world, with the aesthetic characteristics of ritual or life. However, due to the differences between Chinese and western society, life and historical culture, there are obvious differences between Chinese and Western cultures. Chinese dance is one kind of culture, and western dance is another kind of culture. Tracing back to the source, these differences are ultimately brought about by different ideas and aesthetic nature. Our ancestors have made a deep imprint on their athletic posture in production and life. People uphold the concept of "animism", and collectively carry out rhythmic rhythm to express a deep emotion for nature and the world. With the progress of civilization, the content and form of circle dance are more and more rich, and the functions have also changed. In different historical periods, it is restricted by social development, showing the cultural characteristics of different transition periods.

In China, the influence of Confucianism and philosophy and the teachings of Buddhism and Taoism have brought great changes to the content and forms of Chinese dance culture, and dance has experienced many stages of development and evolution, and gradually become a dance art with its unique Chinese forms and charm. Chinese people believe that the universe is circular, just like the hexagrams in the Book of Changes, where things are related to each other. Therefore, the

movements and configurations of Chinese dance are often "circular", and the dancers are used to exert their body movements in the process of performance, thus forming an overall feature of "circle and harmony". And Westerners believe that the universe is straight ahead, which forms a linear concept of the dynamic beauty of the human body. For example, Chinese classical dance and western ballet are two completely different cultural products.

4.2 Creative differences in different vocabulary expressions

Based on the above differences in Chinese and Western historical background and culture, there are many differences between the two dances in aesthetic concepts, and there are also many differences in the selection, creation and arrangement, actors and atmosphere of dance vocabulary. Initially, the "circle dance" originated from the concept of religious rituals in the primitive society, and was often combined with the primitive religious rituals. Simple action, emotional concentration, is a collective activity in which almost everyone participates. It is a collective activity with almost full participation. Later, with the development of civilization, the primitive "circle dance" that entertained the gods with music and dance took various forms in China and the West. In the macro world of Chinese folk dance and Chinese classical dance, the emergence and dissemination of Chinese dance is based on the Chinese traditional aesthetics, which also leads to the emergence and dissemination of Chinese dance. The traditional aesthetics of Chinese folk dance and Chinese classical dance is the basis of the form and significance of the emergence and spread of "circle dance". Western ballet and modern Dance Dance Western ballet and modern dance follow their own open civilization and reorganize the circle dance into their own genre. These two dance styles are inherited from different cultures.

These two dances successfully refine the vocabulary of "circle dance" and use different creative techniques, so that they succeed to maintain some group character while emphasizing individuality. These two dances have been able to extract the vocabulary of "circle dance" and use different creative techniques. Therefore, while maintaining a certain group nature, they also pay attention to the development of personality, bringing new vitality to the "circle dance".

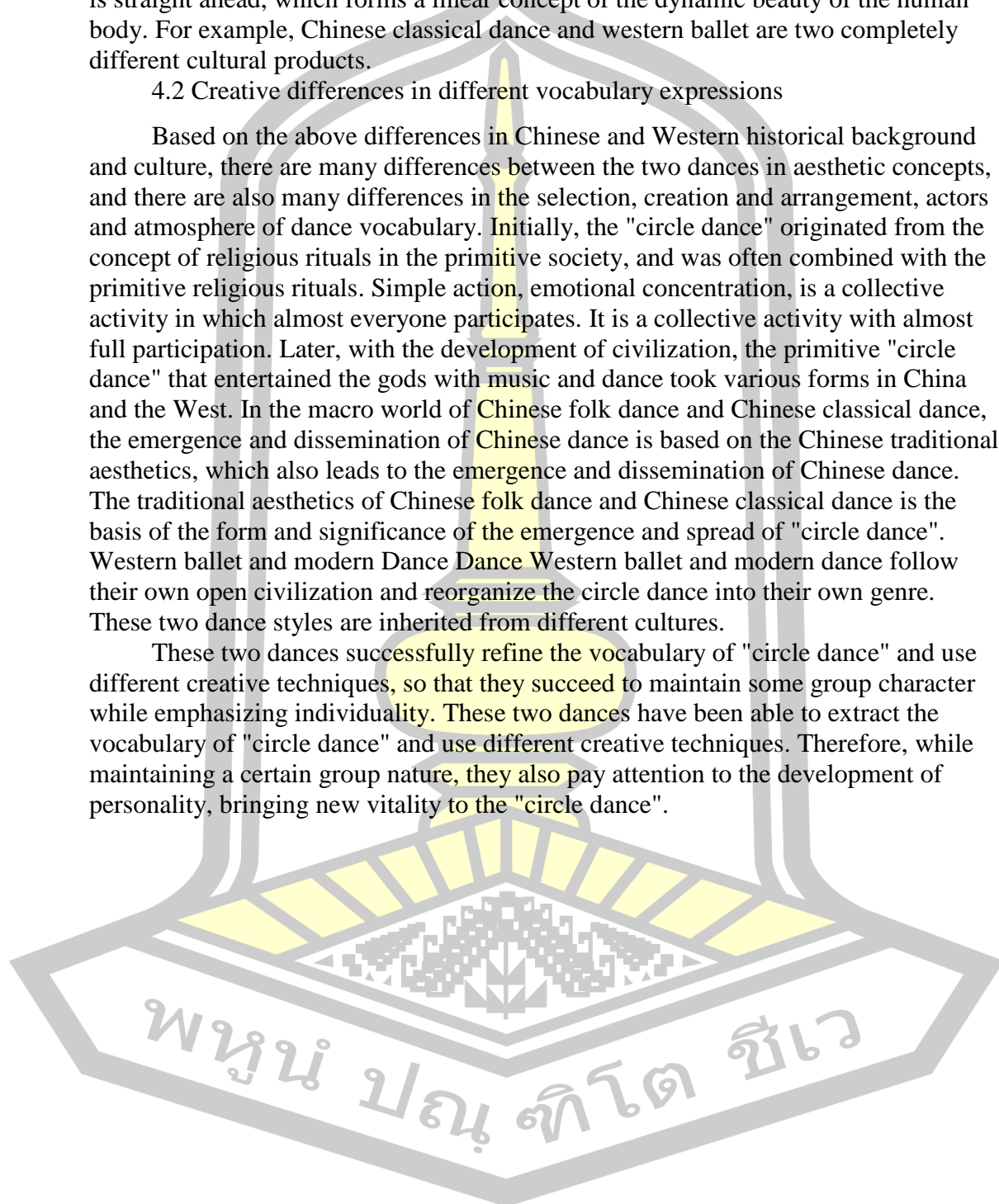




Figure 49 : Lin Huaimin's edition of The Rite of Spring
 Source:<http://www.dyrs.cn/news/100421>
 Accessed on: May 28,2022

At home and abroad, "The Rite of Spring" has different versions, telling the selected sacrificial girl who dances until she is exhausted and dies, and then sacrifices her to the gods as a spring sacrifice. Among them, the picture of "sacrificial girl" dancing crazily in life has some traces of "circle dance". The contradictions, conflicts and the complex structure of dance make it world-famous and become the "touchstone" of dance ability for many dancers to choreograph. Nijinsky's Rite of Spring was born in 1913, He abandoned the traditional form of 805, Emphasize the dance posture and creative choreography and innovation, Through an ingenious conception and arrangement, Strive to restore the primitive period of human reunion sacrifice times, Subsublimate the mood of life through human nature, Praise for the beauty of life; In 1957, Mary Weigman modified the Rite of Spring, Integrate the German performance dance and folk dance and other elements into it; In 1975, Pinaboche also made a second compilation of the Rite of Spring, Combining classical ballet with modern ballet organically, The movements of the dance is large, The dancers' stage performance is very strong; In 2003, Chinese Shen Wei also adapted The Rite of Spring, Abandof the original limitations of storyline and script regulation, Highlights the dancer's self-awareness; In 2018, Yang Liping created the Festival of Spring, Like this one hundred years of classic tribute, To take the initiative to sacrifice to sacrifice the rebirth of the girl heart journey. After a hundred years of inheritance and development, many different versions of The Rite of Spring have emerged. There are many different dance forms in the light vocabulary, including ballet, modern dance, foreign representation, and the combination of ballet and modern dance. It is not difficult to find that the elements of "circle dance" are also everywhere in them, and different vocabulary can create different flavors of "The Rite of Spring".

In addition to the pursuit of novel forms, choreographer also for different versions of the sacrifice of spring study, to appreciate and interpretation of different artistic style under the dance vocabulary, to the classic strength of various, to the

world the original dance "circle dance" development of different roads, makes the "circle dance" forms.

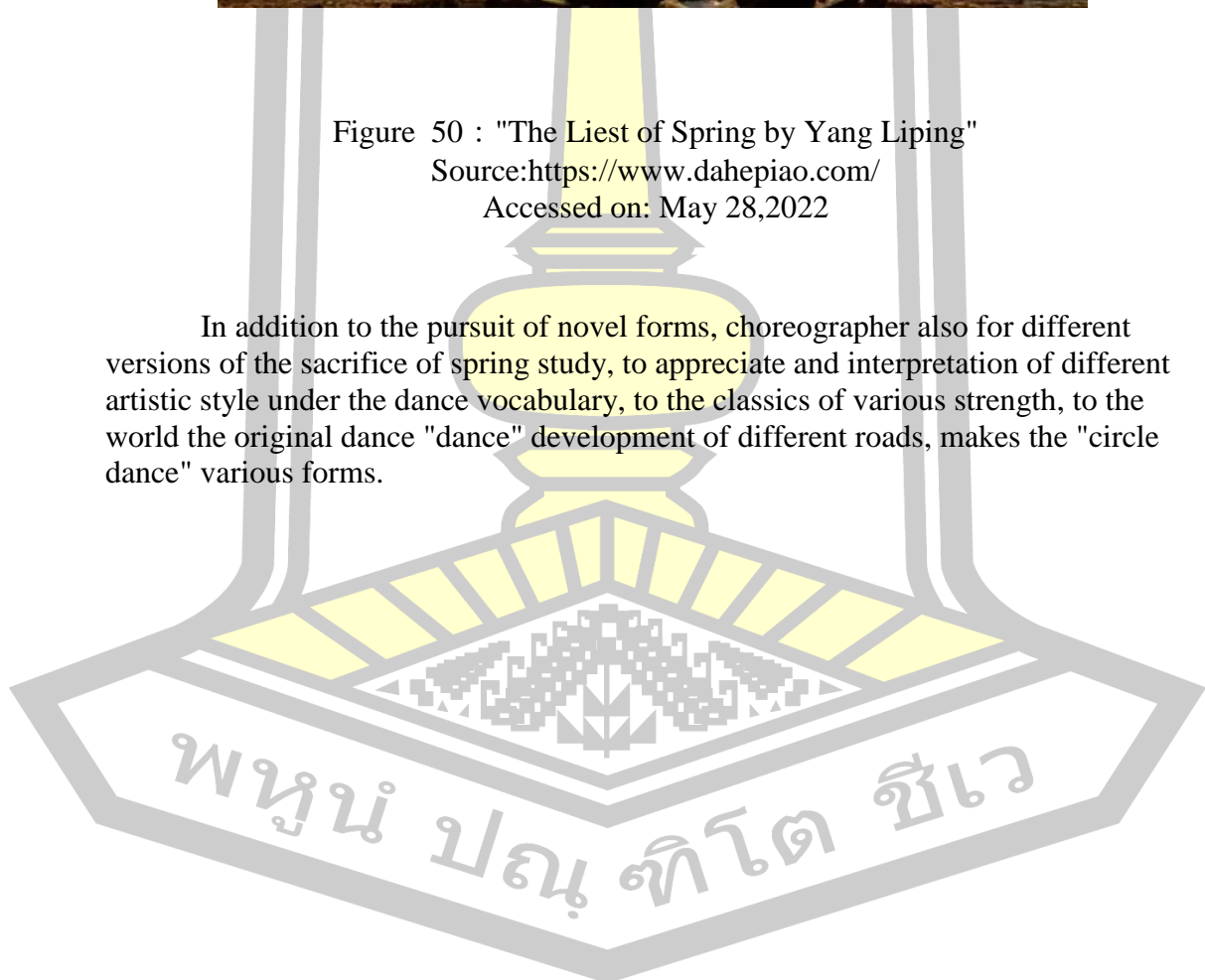


Figure 50 : "The Liest of Spring by Yang Liping"

Source:<https://www.dahepiao.com/>

Accessed on: May 28,2022

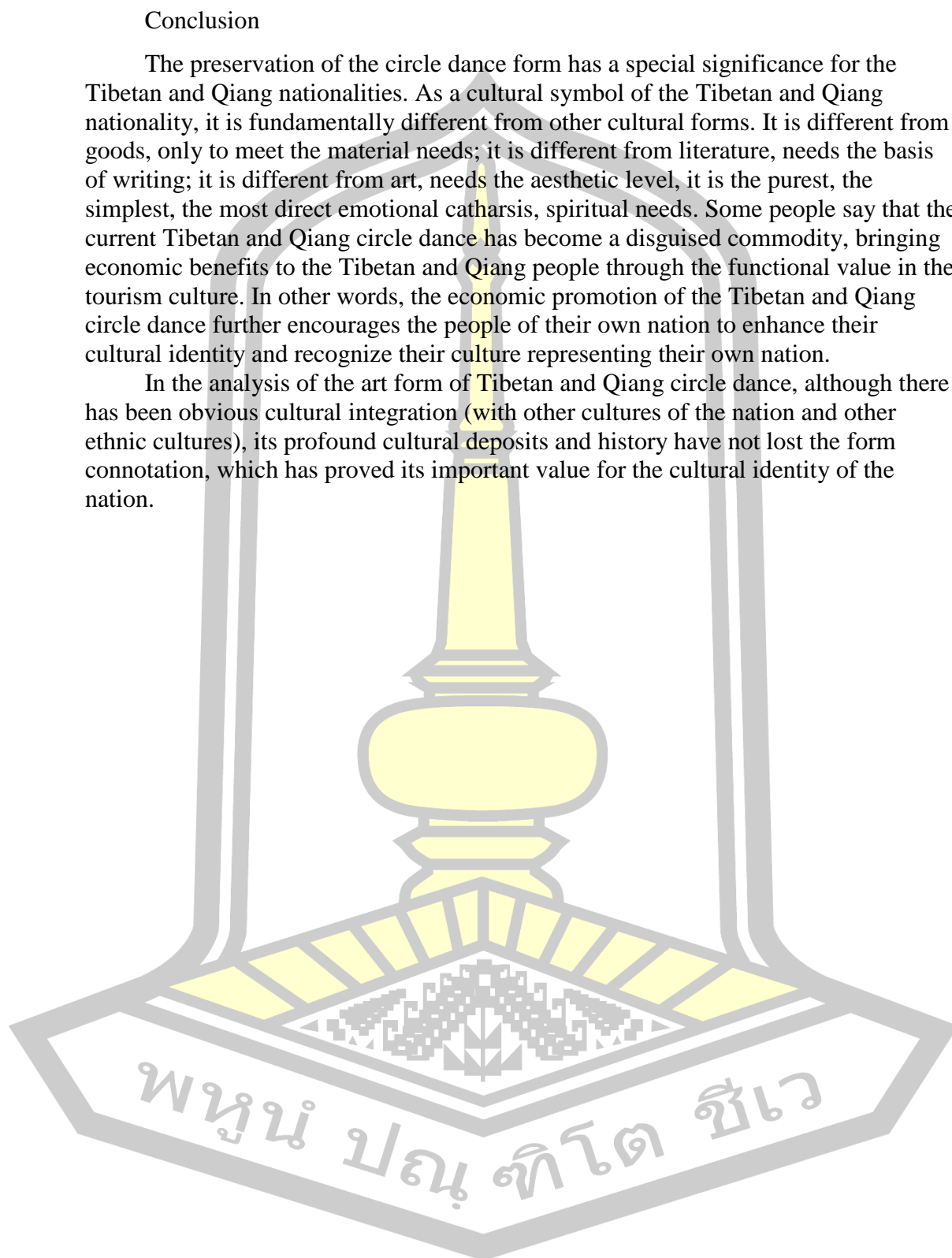
In addition to the pursuit of novel forms, choreographer also for different versions of the sacrifice of spring study, to appreciate and interpretation of different artistic style under the dance vocabulary, to the classics of various strength, to the world the original dance "dance" development of different roads, makes the "circle dance" various forms.



Conclusion

The preservation of the circle dance form has a special significance for the Tibetan and Qiang nationalities. As a cultural symbol of the Tibetan and Qiang nationality, it is fundamentally different from other cultural forms. It is different from goods, only to meet the material needs; it is different from literature, needs the basis of writing; it is different from art, needs the aesthetic level, it is the purest, the simplest, the most direct emotional catharsis, spiritual needs. Some people say that the current Tibetan and Qiang circle dance has become a disguised commodity, bringing economic benefits to the Tibetan and Qiang people through the functional value in the tourism culture. In other words, the economic promotion of the Tibetan and Qiang circle dance further encourages the people of their own nation to enhance their cultural identity and recognize their culture representing their own nation.

In the analysis of the art form of Tibetan and Qiang circle dance, although there has been obvious cultural integration (with other cultures of the nation and other ethnic cultures), its profound cultural deposits and history have not lost the form connotation, which has proved its important value for the cultural identity of the nation.



Chapter 5

Bodily practice of Guozhuang in Sichuan

As the only carrier of dance, the body helps dance, a cultural type with non-linguistic culture, to show its unique charm to the world. As the common form of dance among the Tibeto-Burman languages, the circle dance form takes the body of the national people as the carrier. It has a long history and a very high cultural value, highlighting its comprehensive social function. Circle dance leads the primitive people to realize the material and spiritual needs, and reflects the strong life perception and appeal.

Physical practice helps the Tibetan and Qiang circle dance to complete the enrichment of social and cultural functions, from the original inheritance and recording function to the ethnic cohesion function gradually increased to the cultural entertainment function, grand narrative function, funeral ceremony and education function. The Tibetan and Qiang ethnic groups share the body imprint through the Tibetan and Qiang circle dance, completing the sharing between ethnic groups and ethnic groups and ethnic groups with the outside world. Finally, look for new living space, enhance self-value, and better get inheritance and protection.

Part 1: The social and cultural functions of the Tibetan and Qiang Guozhuang village in Sichuan province

An important common form of dance among the Tibeto-Burman language people is the form of circle dance singing together around the bonfire. It has a long history and a high cultural value, and the circle dance also highlights their social functions. Circle dance leads the primitive people to realize the actual demand, and feel the strong appeal and vitality. People in primitive society, due to the lack of weapons, personal strength is very weak, left the tribe, will encounter all kinds of dangers, death will come. So they have to rely on the tribe, and only in the collective can they have a sense of belonging, they feel safe, and only then can they survive. When the night comes, we lit a bonfire, men and women, old and young holding hands, stepping on the rhythm of the center of the circle to dance, at this time we step on the unified rhythm, is a harmonious whole. This blurs the role of individuals in groups, which replace individuals. Everyone acts in unison and neatly. Through the unified cooperation of everyone, the whole collective can burst out with great strength, and the advantages of the group can be reflected, which is unmatched by the number of simple individuals. At this time, the feelings of individuals in the group are reflected, and they constitute this group, so they get the sense of belonging as a member of the group, and thus get the power to survive.

Whether a society develops well depends on whether various organizations can achieve good cooperation. Individuals should realize their personal value through groups. The development of a society needs people's cooperation, which is the basis for the good development of a society. primitive people realize communication and cooperation between individuals through group dance such as circle dance. The cheerful and neat beats and arm dances make the dancers' movements and rhythm highly coordinated. Such a way makes a group become harmonious and stable, with

the consistency of social activities, and the strong connectivity between the individual and the group. The existence of this group connectivity makes the order and harmony of the society can be realized. It allows different people to connect with each other. Therefore, in a certain period of time, the social function played by the form of the circle dance of singing together still has a great influence until today.

With a very good aesthetic value, the form of joint singing and dancing circle reflects the best emotion of human beings. In the process of the extreme expression of human emotion, a large part of people think that this needs to be achieved with fierce movements, but this is not the case. As a self-entertaining dance, the movements and rhythm are relatively unique, and it has a certain dance track, which can well show its unique social interest and its own charm. Because it is difficult to reflect the entertainment of self-entertainment dance in a short time, it needs a certain time to be active atmosphere, and a long time to create an entertainment atmosphere, so that people achieve the purpose of joy and joy. The dance around the bonfire is a recreational dance, so the Tibetan-Burmese people often sing and dance through overnight bonfire parties.

In terms of aesthetic requirements, this kind of circle dance is consistent with self-entertainment dance, with the characteristics of strong repetition, distinct rhythm and simple movements, which can well adapt to the human body in the internal requirements of the rhythm. The sharp rhythm is undoubtedly deeply embedded in the human tissue. The feeling of exhaustion and unhappiness will gradually lose the aesthetic taste for dance with too intense movements. Because of its characteristics of holding hands with each other, the dance will limit the movement of the dancers and cushion the body and mind. At the same time, the feet of the dancers can be flexibly used, so that the dancers can enjoy dancing, and the rhythm of their dance is regular, through the consumption of moderate physical energy, the combination of movement and movement in the dance process is very appropriate, the dance process is compact and harmonious, giving people a visual impact and physiological comfort. And it fits well with the aesthetic law of self-entertaining dance. Just like a bottle of good old wine, need to taste carefully, its fragrance can maximize the taste. Through the ups and downs of the circle dance form, let people forget their worries, so that the emotion can be completely released.

Although the circle dance has the commonness and characteristics of the Tibeto-Burman languages, it does not seem rigid or uniform; on the contrary, the rich changes contained in the constant just reflect its rich diversity. From another point of view, the word "mei", previously the meaning of sleeve, understands the meaning of "mei" with different mentality and eyes, and tibetto-Burman language people will naturally show the attitude of "mei" through different forms. Ariili with both hands, Darga with his sleeves, Wutunzhuo, with two arms. The integrated resonance of the dance can be fully realized through a variety of "joining" ways to achieve the connection of the circle dance. Among them, the local changes of dance music will not adversely affect the social function of the Tibetan-Burman language circle dance, but will expand its aesthetic function and further enrich its aesthetic meaning."The beauty of music and dance is about advance and retreat, flexion and transition. If it is not abnormal, dance is not god", which is the clarification of the aesthetics of circle dance. We can see the unique charm of the Tibetan-Burman language circle dance.

1.1 Inheritance and record function

Tibetan and Qiang circle dance is the most familiar to Tibetan and Qiang people and the most popular cultural expression form that can express emotions. It contains the song and dance content as one. In the lyrics of the Tibetan and Qiang circle dance, there are all kinds of life in the world, the joys and sorrows, and life philosophy. People, through the heart, pass on the lyrics in the music from generation to generation. The lyrics can be close to people's emotions and record the history and life. In the long river of history and development, the Tibetan and Qiang circle dance has found the best way to express people's ideological world in the form of dancing and singing, which can make people understand and understand thoroughly. In the Tibetan and Qiang circle dance, its culture is like a story, making people listen to it, and feel their warm, bold, gentle and soft.

The content of the Tibetan and Qiang circle dance records the information of national history and belief. Compared with other Tibetan areas, the biggest difference in Sichuan Tibetan Guozhuang is the way of rotation. For example, the dance in Tibet and even the whole Tibetan area emphasizes clockwise rotation, while the Sichuan Tibetan circle dance is different. There are "left rotation" and "right rotation" distinctions, even if the direction of the dance is counterclockwise or clockwise dance. The counterclockwise way should be related to the belief of primitive benzene religion in some Tibetan ancestors in Sichuan. The rotation direction of Guozhuang in Tibet is consistent with the rotation direction of Tibetan Buddhism, which rotates clockwise. The order of benjiao rotation is counterclockwise, the opposite of the Buddhist clockwise rotation. Jiuzhaigou in Sichuan province is one of the areas where the benzene literature in the Tibetan area of Sichuan are well preserved, and the people also maintain a high respect for their beliefs. Therefore, the author believes that when the Tibetan circle dance in Sichuan was formed, the counterclockwise rotation concept of benzene religion affected the presentation of some Tibetan rituals, and its belief information in the historical development was inherited and recorded in some Tibetan areas of Sichuan through the form of circle dance.

1.2 Communication education function

Hanna (HA), a western dance anthropologist, focuses on communication and emotion, studying the difference between human dance and animal "dance". Think that non-human dance can also produce communication and emotion, and that humans are able to spontaneously create abstract concepts, produce and move in different space and time, and select the melodies precisely. She calls this theory the communicative theory of dance, and believes that the meaning of the psychobiological basis of dance is that dance performance is a phenomenon of multiple sensory organs, an important perspective and passion, a biological feedback of body symbols, and a result of the interaction of expressing skills and distinguishing abilities. Dance, as a very long form of human body culture, has its own unique artistic aesthetic characteristics, and has formed a set of relatively mature art system. Dance can not only bring people a kind of beautiful edification, but also make people physically and mentally happy, improve their spiritual realm, and play a role in education. Even before the generation of oral and written language, this body language had been recognized and applied, and began to teach knowledge and skills

in production and life, and to convey all kinds of information. In modern education, dance has been valued because of its characteristics of beautifying the human body and beautifying the mind, and has become one of the important contents of art education today.

As an ancient form of dance, the Tibetan and Qiang circle dance has the dual functions of communication and education. First, the communicative function. In the Tibetan and Qiang areas of China, the pace of agricultural production and life is much faster than that of animal husbandry, and the labor affairs are also relatively heavy. People are usually busy with farming, so there are fewer opportunities to get together to learn and communicate. The organization of the Tibetan and Qiang circle dance can temporarily attract people from the busy farming season. When the fire is lit, the totem is hung, and important festivals are held, men, women and children will go to the site to observe, exchange and participate. The Tibetan and Qiang circle dance can be spontaneously, organized, randomly and arranged. It will not only perform in the village, but also exchange visits in the Tibetan and Qiang circle dance from the perspective of dance anthropology. This provides a platform for you to train your dance, show your skills and learn the traditional national culture. Through this platform, the interaction, communication and communication between villagers and villages have been strengthened to promote mutual understanding and enhance friendship. At the same time, the Tibetan and Qiang circle dance covers a wide range of categories, which is extensive and mass nature. The performance process is carried out in a harmonious and happy atmosphere, which makes people happy, brings everyone together, and promotes the communication and communication between people.

Second, the educational function. Grosser believes that "the highest meaning of dance lies in the fact of the socialization of its influence." As the founder of artistic anthropology, Grosser put great emphasis on the socialization of dance, and he believed that the ancient people regarded dance as an important means to maintain the social order. It directly cultivates the concept of human discipline. In the dance under a unified rhythm, human beings can see their own strength and see their own beauty from their highly unified movements. Grosser believes that human beings can form an orderly social order, and must form the social cooperation between people. In modern society, it can be realized through education, laws and regulations, moral norms, national governance, administrative system and other means. However, in the primitive times, the formal education had not yet been formed, and the law and morality expressed through language and the national administrative system had not yet been formed. At that time, what did human beings rely on to achieve cooperation? Dancing, and humans "do what they train this cooperation by dancing." The socialization of dancing not only clarifies the highest meaning of dance, but also clearly tells us that the earliest form of human education has been formed here. The Tibetan and Qiang circle dance just has the function of popularizing the traditional Tibetan and Qiang culture and shaping the Tibetan and Qiang ethics and education. Through the concentrated training and stage performance of the Tibetan and Qiang circle dance, the public not only promotes mutual exchanges, but also deepens the basic education and identification of the national culture and spirit.

1.3 Cultural and entertainment functions

Sachs has long had the assertion that dance was at first a pleasant movement response. He argued that "the dance of great apes proves that human dance is a pleasant movement response from the beginning, a reaction that forces exuberant energy into rhythmic activity." (Kurt Sachs, & translated by Guo Mingda. *The history of the world of dance*. Shanghai Music Press, (1992), 45.)

The Tibetan and Qiang circle dance has a strong cultural and entertainment function. During the festival, people should entertain themselves while offering sacrifices and entertaining the gods. The interpretation of "guozhuang" can be seen in some literature. For example, in the Chinese Reverted Dictionary, the entry explains that "Guozhuang" is a Tibetan folk dance, with men and women forming a circle and singing and dancing from left to right. (Hao Chi, & Sheng Guangzhi, & Li Miandong. *Chinese inverted dictionary*. Heilongjiang People's Publishing House, (1987). 1050.) According to the Brief Music Dictionary, "Guozhuang" is a Tibetan folk dance, called "Zhuo" or "Guozhuo" (circle dance), which is popular in the Tibetan areas of Tibet, Sichuan, Yunnan and Qinghai. Dance, men and women stand in an arc, first slow and then fast, while singing and dancing, high tune, different music with different steps. The lyrics show natural scenes, love, religion, etc. (Zhimin, & Guohua. (1985). *A concise music dictionary*. Heilongjiang People's Publishing House, 1456.)

From the above records, it can be seen that "Guozhuang" has now become a pure form of folk song and dance, and as any kind of folk dance, its primary purpose is to entertain, in the process of dance to entertain both themselves and others.

For example, the happy event of the Qiang people is everywhere in the production and life of the Qiang people, frequently appearing in various parties, festivals, harvest and building houses to celebrate. When the guests come to the home, the host will take the guests to dance to the fun, the wine drinks the more dance the more intense; when the festival, all the Qiang people, will participate in the dance Sarang, the scene is spectacular; when the house harvest, will jump to the Sarang, to express the happy mood. From then on, we can imagine how warm and jubilant the scene of the wedding event Salang was, and all the people involved in it are expressing their joy heartily and selflessly. "Folk dance is not only a medium for communication, but also a manifestation of the value of my own life. It interprets the optimistic and indomitable national spirit in the national culture." (Tian Liping. (2004). *The essence of the folk dance*. The big stage. (5), 21.) The Qiang Salang dance can be seen that "folk dance is one of the most direct and effective forms to express people's inner feelings". (Park Young-young-Oh. (2012). *Fieldwork and study of Qiang traditional dance*. Minzu University of China Press, (10), 275.)

Through the social function of entertaining people, Happy Salan embodies the most real human nature, which makes dance and people have interrelated and inseparable characteristics.

In addition to the entertainment of Guozhuang, there is also a strong entertainment humanity. In each activity, in addition to the people who jump in the circle, there are many crowds of onlookers in the periphery, these people can be regarded as the audience enjoying the Guozhuang. On the other hand, the dancers dance to attract more audiences, and enjoy both themselves and others. Several students and the residents outside the audience said that they enjoyed standing outside

to watch the Guozhuang dance, as if they saw the Guozhuang in Tibetan areas, the long sleeves of wild dance and beautiful dance steps, showing the pride of the Tibetan children.

When the dancers of Guozhuang dance turn their bodies with the music, both the participants and the viewers will have a feeling of experiencing the scene, producing infinite reverie, as if they have come to the beautiful situation like the grassland pastoral song, which makes people's hearts get strong passion, beautiful yearning and aesthetic pleasure.

1.4 Grand narrative function

Grand narrative refers to the term "complete narrative". McGill once said: "A grand narrative is an all-inclusive narrative, thematic, purposeful, coherence and unity." This word is often used in the criticism of literary theory. Historians also often borrow this word, which is influenced by the postmodernism thought. In the Tibetan and Qiang circle dance, there are also some narrative Guozhuang. The historical memory of a certain group shows people's self-imagination of their own group, and it is also an indispensable link to maintain the existence of the group. Different origin and dance-related legends and folk stories in the Tibetan and Qiang circle dance are the texts circulated in some social scene, which belong to the historical memory of the relevant ethnic groups in the Tibetan and Qiang areas. They exist dynamically in a society, and through a specific narrative structure, they influence people's personal experience construction, and strengthen the relevant social situations and people's behavior in social situations.

For example, the Tibetan dance "Bobasensen" is a typical narrative of Guozhuang. Its unique grand narrative and performance form are unique in the Tibetan Guozhuang, very distinctive, is of representative significance. The "bobasengen" formation is diverse and orderly, the music tune is simple and clear, the singing lyrics are impassioned, full of patriotism and heroism. The dance follows the style characteristics of Jiarong Tibetan traditional Guozhuang, and innovates and develops on the basis of "containing, pendulum, bending, shaking, shun, and opening", forming a unique dance charm. "Bobasensen" recorded the unyielding spirit of fighting the British, worshiping troops and praying for peace, which has been inherited. The patriotic spirit of unity and unity of the Chinese nation is deeply flowing in the memory and blood of the nation, and will always be passionate and alive. After more than a hundred years, "Bobasengen" still shines brightly in real life. After the "5.12" disaster reconstruction, the "Bobassen" institute was established in Ganbao Tibetan Village. This dance has become one of the education courses of Ganbao Primary School in Li County, Aba Prefecture. The strong spirit of patriotism reflected by this popular Guozhuang dance will be passed down among the descendants of these soldiers, and the spirit of "Bobasen Gen" will continue from generation to generation. Fully embodies the functional value of its grand narrative.

1.5 Function of the funeral ceremony

The ang is mainly appeared in sacrificial activities and funeral activities. Since ancient times, the Qiang people believed in all spirits, so driven by this view, the Qiang people appeared many sacrificial ceremonies. There are many sacrificial ceremonies and complex rituals. From qiang people from birth to death, the sacrificial ceremony will accompany them for life. Whether it is adult ceremony, marriage, birth, death and death need to have a sacrificial ceremony. An important part of the ritual was never forgotten. Qiang people treat the end of life, with the way of singing and dancing mourning. The custom of mourning the dead in the form of singing and dancing has been passed down for a long time. It is recorded in Wenchuan County Annals that "Qiang people's funeral songs", it can be seen that the Qiang people have used singing and dancing to mourn the dead since ancient times. On the night of the wake, on the day before the funeral and on the morning of the funeral, and on the graveyard and in the homes of the dead. The singing is low and sad, the steps are heavy and slow, and the mourning of the dead is expressed incisively and vividly. The Qiang people worry about salang, whether salang who jumps alone by "Shi bi", or Sarang who leads the people to jump together, are permeated with religious reverence and piety, which reflects the function of the funeral ceremony.

1.6 Function of social cohesion

The Tibetan and Qiang circle dance needs the collective cooperation of the public, and everyone needs to complete the same steps, the same movements and the coherent formation. It does not emphasize and highlight the excellence and excellence of a certain person's skills. The Tibetan and Qiang circle dance is also relatively free, but it must be during the public entertainment and rest days. We get together to dance the "circle dance" and talk about the "circle dance". The day together promotes people's emotional communication. Radcliffe brown thinks " various religious ceremony is an important part of social system, ceremony not only through social cohesion, the social value and the situation to individuals, directly in the ceremony participants mind direct effect of social value, but also indirectly affect the structure of the society (i. e., the network of social relations)."(Radcliffe Brown, & Xia Jianzhong. (2002). *The social anthropological approach*. Huaxia Publishing House, 148.)

Through strict discipline and some social taboos, the Tibetan and Qiang circle dance ceremony strengthens the villagers' values, strengthens the social constraints and rules, and enhances the social cohesion.

First, the inheritance and accumulation of national culture. The Tibetan and Qiang circle dance includes many factors, such as music, dance, clothing, etiquette and culture, and successfully carries forward the fine tradition of separation, unity and progress in ethnic minority areas. Today's Sichuan Tibetan qiang area people still to circle dance as an important tool of communication, in the process of song, dance not only will good, but also let future generations can always remember history, carry forward the Tibetan qiang dance, behind the cultural memory engraved in the heart, become the cultural confidence in the blood.

The second is to convey affection and edify temperament. Ancient dance is one of the most effective ways for people to express their feelings and express their inner world. For example, in the process of Jumamai Guozhuang, big Guozhuang makes people develop a stable and generous temperament, while small Guozhuang is free and lively in form, which is the embodiment of the enthusiastic and brave national character of collectors. The traditional Manai Guozhuang has changed from "entertainment god" to the function of "entertainment". The form of free dancing or arm stepping is not only convenient for everyone to learn from each other, but also conducive to the cohesion of group strength, play the role of emotional catharsis, so that people can get great happiness in the dance.

Third, transmission and economy two-way drive. From today's point of view, the Tibetan and Qiang circle dance, as a form of local sacrifice, blessing, fitness and entertainment, is mainly aimed by the masses. With the development of tourism, the local introduced a series of promotion of Tibetan qiang dance policy, due to the increasing local tourists, in addition to coincide with the established national festival you can enjoy the original ecological cultural activities, will also organize the tourist season, pot dance contest, interest in teaching, a lot of people will be attracted by local special folk customs to join, and then understand the Tibetan qiang dance of historical and cultural background, for Tibetan qiang pot zhuang see, feel, heard to more places. The integration of traditional culture and tourism industry makes the Tibetan and Qiang dance not only bring considerable economic benefits to the local area, but more importantly, change the performance situation, enrich the transmission path of the Tibetan and Qiang dance, and makes the cultural model of TiaoGuozhuang begin to transition from original ecology to modernization.

Part 2: Shared body prints in Sichuan Tibetan and Qiang circle dance

In today's process of globalization, the intensive exchanges between the East and the West have never before led to the sharing of science and technology and material resources among all mankind, while people are also advocating dialogue between civilizations and cultural interaction. Fei Xiaotong paid attention to the rapid development of China's political and economic integration, and proposed that the ideal state of culture is "each beauty, beauty, beauty, beauty, the world harmony", and advocated the harmonious development of human society. However, in terms of ethnic contact in reality, there is indeed what Lin Yaohua said that "the longer the contact between ethnic groups with different cultures, the wider the contact, the deeper the communication, the more things they will borrow from each other, and the greater their cultural similarity will be".(Lin Yaohua. (1997). *Ethnology* generally discussed in the north. Minzu University of China Press, (397).) Ma Rong believes that changes in social structure promote cultural convergence. " When ethnic equality is truly realized and ethnic integration becomes the general trend of the development of ethnic relations and partially becomes a reality, these things with ethnic symbolic significance will gradually fade down or even disappear."(Ma on. (2004). *National sociology- -A Study of ethnic relations in sociology*. Peking University Press, (9), 100.) Even when Fei Lao proposed that "each is beautiful with its own beauty", it was only a good hope of him. He also noticed the contradiction between the real national economic integration and the uniqueness of national culture, and reminded everyone that " I can pay attention to this problem as early as possible, and we have a way to

meet this challenge."(Fei Xiaotong. (2006). The pluralistic and integrated pattern of the Chinese nation, fei Xiaotong national research collection new edition. Du, (10), 280.) published by Minzu University of China In view of this, After the investigation of cultural resources in western China, Fang Lili put forward the intangible cultural heritage protection strategy from the transformation of "heritage to resources", hoping for living cultural resources to continue the inheritance of traditional heritage.(Humanistic resources are an important part of Mr.Fei Xiaotong's thoughts in his later years. After the field research on the national key topic "Protection, development and clever use of western Cultural resources", Professor Fang Lili turned into a precious intangible cultural heritage not only to protect, but also on this basis to become a part of the new social body, so that it can be dissolved in the blood of the nation and constantly circulate and updated.)

The Sichuan Tibetan and Qiang circle dance is a unique individual case in the above social background. The two Tibetan and Qiang ethnic groups are branches of the ancient Qiang people. The people of all ethnic groups here live together when the "ethnic" identity is not identified. Even with the "ethnic", the ethnic relationship between each other also abide by the local rules, and there are no frequent ethnic conflicts. On the same dance floor, people of all ethnic groups practice and participate in the body, forming communication and shared culture in the dance. What exactly happens to the frequent contact between the ethnic groups? Perhaps the interpretation of the shared behavior, process and results of the people of all ethnic groups in these two nationalities can provide some thoughts on the increasingly frequent cross-cultural and cross-racial dialogue in the context of globalization.

2.1 Cultural elements

2.1.1 Shared festival

The geographical environment of the two Tibetan and Qiang ethnic groups in Sichuan is mainly mountainous, and the forest coverage rate is relatively high. In such a landform, the rare pingba in the mountains has become a festival place for all ethnic groups to meet, and also a good place for groups to dance. The Lunar New Year has no special vocabulary in the local languages of all nationalities, so the word "Spring Festival" is directly borrowed from the Chinese language. After the localization of the festival, it has become the most grand and influential festival among the two nationalities in modern times. On this day, all ethnic groups dig herbs, treat folk songs, fall in love, gather and dance together, which is still obviously different from the Spring Festival of the Han nationality.

The customs of the Han people during the Spring Festival across the country are slightly different, such as buying New Year goods, sweeping dust, sticking New Year red, eating dinner, Shousui, New Year greetings, dragon and lion dance, god worship ancestor worship, blessing, god tour, boat, temple fair, gong tour, flag, light and wine, etc. Traditional festival ceremonies and related customs and activities are important contents of festival elements, bearing rich and colorful festival cultural deposits. Although the Tibetan and Qiang ethnic groups have their own festivals, under the modernization process, the Spring Festival of the Han nationality has become a festival for the Tibetan and Qiang ethnic groups. On the New Year's Eve, the Tibetan people put on gorgeous costumes and strange-shaped masks, and played music with suona, conch and big drum to hold a grand and grand "god dance party". The boys dance and sing, indicating the old and welcome the new, exorcising evil and

happiness. On the morning of the New Year, the women will go to carry the "auspicious water", I wish the New Year good luck. During the Spring Festival, each Qiang family made all kinds of fried flour calves, lambs, chickens and other sacrifices to their ancestors and gods. During the Spring Festival, they would drink wine. They sat around the altar, and the longest person sang "Open altar Ci", and then drank from left to right. However, circle dancing is an indispensable form of activities for the Tibetan and Qiang ethnic groups during the Spring Festival. During the Spring Festival, the circle dance is more grand and rich. Dancing clothes are more colorful; more participants; more festive decorations. Tibetan and Qiang dance circles are usually performed in the courtyard, but the venue for Tibetan and Qiang dance circle dance will change during the Spring Festival. People will choose a spacious square or scenic spot with a large population flow, so that participants can continue to join.



Figure 51 Ritual in the Tibetan festivals

Source:<https://baike.so.com/>

Accessed on: July 13,2022

The time and space of the festival, whether in the past, or in the present, is to meet the survival needs of people. In the era of inconvenient transportation, the annual festival gathering made the people of all ethnic groups spontaneously choose the place they could reach as the dance field, allowing the ethnic groups in the same ecosystem to form marriage and mutual benefit. Modern economic science and technology have broadened people's horizons, and a small dance field has become the carrier of national culture. A lens can spread to the world, and a circle dance can dance to the world. The time and space of dance has already crossed across the original place, forming the connectivity between the villagers and the world in a broader field.

2.1.2 Dress of the dance

Human beings used to cover the body, "MAO Biography" called "the upper said clothes, the next said clothes". In the Chinese costumes of the Shang and Zhou dynasties, the collar of the coat was mostly on the right front, the "dress" of the bottom was mostly skirt, the waist belt around the wide, and "" was added before the belly to cover the knees. The two Tibetan and Qiang nationalities have an inseparable relationship with the Chinese nation. Up to now, the Tibetan and Qiang women's clothing has retained the wide-brimmed belt and short apron style. Clothes are not a dance, but an important part of the dance. The identity of individuals and the composition of groups can be identified as explicit signs by clothing. People's choice of clothes has both functional reasons and social causes. The costumes of the two Tibetan and Qiang nationalities, accompanied by the public's focus on dance and festivals, have mixed styles and overlap.

Aba, northern Aba, red original, if cover, soil pond, and parts of the pine pan, is more gentle, vast grassland pastoral area, because more than 3000 meters, and cold climate, long cold winter, short cool summer, in order to adapt to the climate, Tibetan clothing clothing is often intertwined with survival utilitarian purpose and aesthetic concept, but the first is the utilitarian purpose.

The Tibetan robe, known as "Crouching Valley" in Tibetan, its most remarkable feature is the wide and fat sleeves. Herdsmen used to wear the left sleeve to expose the right arm and right sleeve drooping, warm weather or labor needs can also be double sleeves out in the front waist. At night, the wide Tibetan robe is stretched "when the clothes and night when the quilt", morning and evening cold hot noon, the four seasons can be applied. Ann pastoral area Tibetan accessories on the design and wear both consider beautiful, practical, saving wealth functions, such as women's bracelet is milking prevent milk into the arm sleeve block tools, multi-purpose wood, bone raw materials, then gradually evolved into women's accessories, texture also developed for gold, silver, jade, ivory and other valuable materials. There are many kinds of accessories, mainly braids, chest, wrist, hem, waist, and so on. There are many kinds of headdress alone, coral, amber and other headdress made of the skeleton are regarded as the crown of headdress, pursued by today's girls. There are green gems inlaid between the red coral, in the girl's head is very bright, bright, colorful show graceful charm. Large coral and agate are arranged from the top of women's heads, and gold and silver crafts are arranged among various precious ornaments, revealing natural beauty and wealth.

พหุ ประถมศึกษา



Figure 52 : Women's Tibetan robe dress
Source:<http://www.mdodm.net/yysy/648.html>
Accessed on: June 1,2022



Figure 53 Men's Tibetan robe dress
Source:<https://baike.baidu.com/tashuo/browse/content?id=679728105da9b61d5963cb>
Accessed on: June 1,2022



Figure 54 Sichuan Kangba Clothing

Source:<https://www.zangdiyg.com/Article/detail/id/10398.html>

Accessed on: June 1,2022

Ann more Tibetan area regardless of men and women, all love to wear coral necklace, and pay attention to the size of the coral, colour and color and shape, wearing the necklace for the middle of the coral is larger, and then gradually tiny, coral and inlaid with bright turquoise, nine eyes, gold or silver ornament, according to the family conditions, rich necklace coral head and stones are larger.

In the central part of Aba Prefecture, the clothing, mostly self-produced cattle, wool hanging into lines woven into shirts, or with self-produced linen sewing clothes. The man's dress is called a "big collar shirt". Cuff ruler, open the slit high, no collar, material 8-9 meters, each button with a finger width of 3 cm long small red cloth. Women wear short shirts and pleated skirts, blue aprons or black aprons with gold lace, while a self-woven flower band, hair wig and hair thread into two braids, head folded into a six-layer black head scarf, with braids. The headscarf is locked with five-color lines and embroidered into various patterns. A red or other color edge about 10 centimeters wide should be sewn on the skirt.

พหุ ม ประ โท ชี เว



Figure 55 Carty Tibetan clothing

Source:<https://www.tibet3.com/lvyou/wcfq/fsh/2017-08-29/59865.html>

Accessed on: June 3,2022



Figure 56 Carty Tibetan clothing

Source:<https://www.abatour.com/news/news/20200902102531916.html>

Accessed on: June 3,2022



In addition, each man has a set of relatively thin white shirt, each woman has a jacket embroidered with delicate lace and a colorful pleated skirt, this is a festival dress. The men's festival costume is called "Kirschwa". Wearing a white or miscellaneous yellow ox hoof leather hat, "Gawu" (amulet bag in Buddha and Buddha shrine), the waist is sky blue or yellow belt, fire sickle, hanging knife, and boots made as "Ganilun" in cowhide and red cloth. Women's holiday clothes are generally wider than the usual clothes or the use of gold wire set edge of the white coats, white skirts. White coat with white wool woven inclined road pattern made, skirt with fine white hemp thread woven material, circle skirt tied in front of green or blue red three color cloth waist, head black hupa, the edge embroidered pattern, equipped with silver or gold with coral, agate, with wig braid around the head, wrapped two or three circles, ear hanging with coral and other gem earrings. Chest hanging useful silk string of coral chain, waist belt, outside tied a wide edge flower belt and silver needle and waist plate, silver belt buckle. Men and women guozhuang clothes in addition to the grand festival to wear are generally put in the home is not easy to take out, some clothes have been passed on for several generations.

The clothes of the Southern Qiang people in the southeast are relatively simple. Men like wearing blue or white capchiefs, wearing homemade linen gown and a sleeve-less sheepskin jacket, which can be used to prevent cold, rain and cushion. Wearing nasal homemade cloth shoes "cloud shoes", the toe is slightly warped, like a boat, the upper embroidered with color cloud scroll patterns and ripples, very chic. Also wear leather shoes, cloth shoes. The feet are wrapped in cattle, wool felt leggings, the leggings have the function of heat preservation and leg protection, young women are also wrapped in the straps of red feet, both men and women belt.



Figure 57 White horse Tibetan dress

Source:<http://www.clii.com.cn/>

Accessed on: June 3,2022

Qiang women have bright clothes, They often wore a blue or green lace gown, Waist-tied embroidered apron and ribbon, Wear black or cyan head, But in the Black Tiger Township area of Maoxian County, All the women wore white handkerchiefs, Young women often embroidered with colorful patterns or tile cloth stacked on their heads, With two hair braids wrapped around for the temples; General winter package square headscarf, Embroidered with colorful patterns, Spring and autumn bag

embroidered head pa, In a lace coat, Plum lar silver trim on collar and cuffs, The waist is tied with the lace of embroidered ribbons; Like silver, collar, earrings, circles and rings, The rich people also inlaid the rings with agate, jade and coral, Some wear an oval "color wu" on their chests, On the coral beads woven with silver silk, To pray for a blessing and a longevity. Flower stitch and embroidery are the specialties of Qiang women. These colors are gorgeous and bright, the pattern is simple and exquisite embroidery, no matter it is ornament dress or dress up bedroom, appear beautiful and generous.



Figure 58: Qiang costume
Source: Wang mingquan, March 30, 2022

พหุบัน ปณ ทิโต ชีเว



Figure 59 Qiang costume and smack wine
Source: Wang mingquan, March 30, 2022.

Although the costumes in life are as used for decoration and heating, the costumes of the Tibetan and Qiang ethnic dances have experienced a process from single to multiple. The original function of clothing is to judge the identity, easy to choose a mate. At present, there are two orientations, strengthening the national characteristics of the publicity outside the circle, and strengthening the aesthetic appreciation of the self-entertainment in the circle. The same clothes, people each take what they need. This practice is not a special case among the ethnic groups. The same cultural shaping also occurs in the Tibetans in Dangchang County, Longnan Region, Gansu Province. There is a dispute between the ethnic ownership of Qiang and Tibet. Under the existing discourse system, they will also rebuild their own culture with mixed cultural symbols in costumes and songs and dances. Under the internal and external force, it presents the current combination of styles and color mixed collage sharing.

พหุวัฒนธรรม ชีว



Figure 60:Qiang nationality cloud cloud shoes and headdress
Source:Wang mingquan,May 15,2022.

2.2 Music type

Tibetan qiang in the same geographical relationship, Tibetan and qiang although the geographical distribution line is obvious, but they are not isolated from each other, but in the common labor life, learn from each other, promote each other, the influence between the two peoples, the influence of Tibetan, qiang music on type shows the striking identity and similarity of music ontology, it undoubtedly reflects them in the process of history, mutual absorption, mutual penetration of mutual integration. Take Li County, Aba Prefecture, Sichuan Province, as an example, to find its shared music imprint.

The types of Tibetan music are: wine song, Is the county Tibetan people on festivals, weddings and funerals, moving to new homes, relatives together in the banquet song; folk song, It is the Tibetan people in Li County in grazing, mowing grass or other work, In order to eliminate fatigue, relieve sorrow and express emotions, And the song sung by the scene; love song, Mainly to sing the praises of eternal love, Men who sing the most to women, Less forms of Tibetan love song duet in Lixian County, Tunes vary from person to person; Guo zhuang, It is a general term for the Jiarong Tibetan song and dance, The Tibetan Guozhuang in Li County is mainly "Dalga", Folk traditions divide it into two types, Dargadi (Daguozhuang) and Dalgaren (Xiaoguo-zhuang), Darga ren spread in Li County Miaro, It is not limited by time and place, Belongs to the folk spontaneous recreational activities, For example, the "isu guozhuang" belongs to this type.

The types of Qiang music include: wine song, Qiang ethnic life in the marriage, funeral, festival, festival, hospitality are inseparable from the wine, Every collective ceremony or party should sing wine songs, Wine songs have to sing together, duet, solo, The lyrics are lengthy; folk song, Is the Qiang people in a specific natural environment, To express the inner world of hope for life, Or the pursuit of ideals, Most of these songs are improvised; love song, It mainly expresses the love and love aroused by young men and women, There is a duet, There are also solos; Salang, The Qiang language calls the collective song and dance "salang", In Chinese, it is

commonly known as "Guozhuang", Qiang salang can be divided into wedding "salang" and funeral "Sarang", "Sarang" Qiang language called "Leujiamu", The funeral "Sarang" Qiang language is called "Nebuogamu".

In the same geographical relationship, looking at the types of Tibetan and Qiang music in Li County, it is not difficult to find that the two have striking similarities, that is, the music types are the same. This identity is mainly reflected in the form of collective song and dance of the Tibetan and Qiang people. The Tibetan collective song and dance is called "Guozhuang", and the Qiang collective song and dance is called "Sarang". Although the title is different, the performance form and musical style are very similar. The identity of Tibetan and Qiang music types in Lixian County reflects that the two ethnic groups are not completely isolated in the same geography, but have close communication with each other, and then have different degrees of integration in culture and other fields. This integration is reflected by both historical evolution and reality.

The integration of Tibetan and Qiang music and the Qiang soul can still better reflect the ecological relationship under the interaction of the two music culture. In general, salan and the process are more for two and size three degrees, and use more pure four or pure five degrees jump into the interval as the cohesion between the phrases to change dance emotional color, even in the two ethnic "pot" are popular with the same dance, such as "lead" "nano" mile west ", " if the wave ", etc., from the music to the lyrics are the same (only individual word pronunciation slightly different)

1=A $\frac{4}{4}$
♩ = 140

||: 261 261 2353 2 | 236 236 5561 5 | 156 156 1156 1 |

612 161 6566 5:|| $\frac{2}{4}$ 236 2 | 236 2 | 236 55 | 51 2 | 126 1 | 126 1 |

545 4 5 4 5 5 :|| 2 - - - | 2 - - - | 1· 2 53 53 | 2 - - - |

2 - - - | 1 - - - | 1 - - - | 6· 2 16 16 | 5 - - - | 5 - - - ||

Figure 61 Music excerpt from the Qiang dance drama "Sister Cloud Salang"
Source: Yang sen, February 2nd, 2018

This piece of music is in the style of seven music, derived from the first act of the Qiang dance drama "Sister Cloud Salang", played with the Qiang flute to express the mystery of the Qiang music, the sense of ancient times and a sense of surging waves. In the music, it seems to hear the meaning of "Why, why the Qiang flute should blame the willow". With free rhythm, such music can reflect a kind of unrestrained life picture; the range of the melody is not wide, mainly determined by the range of the Qiang flute, which is 6 degrees, from bass la to medium fa. Due to the

unique timbre and conversion function of the Qiang flute, it is mostly used for solo. In the folk music solo, Boeing and slip become the main technologies, which are also vividly reflected in this music. Listening to the melody of the Qiang flute, it leaves us with more thinking and exclamation.

In terms of style, this song has obvious characteristics of Qiang songs, which is also in line with Xu Xueshu's definition of Jiarong Tibetan "Guozhuang" in the Preliminary Study of the Relationship between Jiarong Tibetan "Guozhuang" and Qiang "Guozhuang". He said in the article that the song is also popular in the Jiarong Tibetan area, and that it is also a Tibetan Guozhuang song. When the author watched this salang, he found that its dance steps also had a Tibetan style. In the second half of the song, the men and women began to take the left foot as the axis, and the right body turned to the left and repeated the right foot twice in a row. This movement is very common in the Tibetan dance, indicating that this song has the characteristics of Qiang and Tibetan fusion.

The Tibetan folk songs in Sichuan recorded in Sichuan volume mainly include "12356" and "4" or "7", among which the folk songs in Jiaqing area are characterized by seven-tone scales. The author selected the third act of the music of "Cloud Salang", which also confirms the similarities between Salang and Guozhuang. This piece of music is six voice E (add clear corner), using 4 / 4, 2 / 4. This piece of music is composed of three parts: the first part has a strong dance, the typical Guozhuang music is composed of one sentence, including male voice, female, flute, erhu, and mixed singing. Part 2 on the basis of part 1 accelerated, repeated singing several times, the end of section 84 5 4 5 5 has the sense of transfer to the genus. Part 3 consists of two sentences, which starts on a long tone re of 8 consecutive shots, and is usually the climax of this music. The momentum is huge, the melody forms a clear contrast, and the final melodic line is obviously arched descending and ends on the sol. (See Figure 63)

$$1=B \quad \frac{4}{4}$$

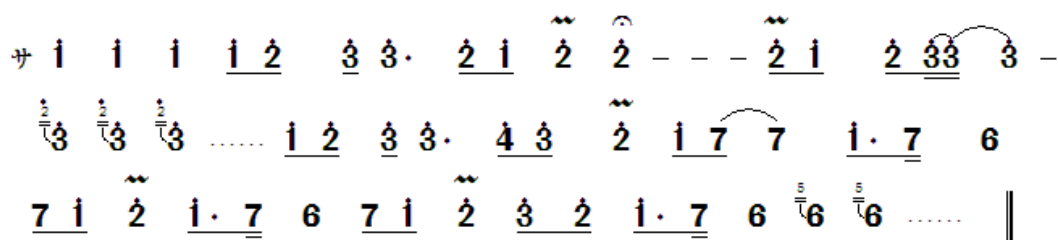


Figure 62: Music excerpt from the Qiang dance drama "Sister Cloud Salang"
Source: Yang sen, February 2nd, 2018

2.3 Body language

According to the study of the remains of circle dance in this area, the remains of circle dance in the Tibetan, Qiang and Yi cultural corridor mainly have the following important educational values in the construction of the community consciousness of the Chinese nation. First of all, the dance form of the circle dance can cultivate and enhance the participants' awareness of national community, which is conducive to the maintenance of national unity and the healthy and stable development of the society. Although national and regional due to the differences between life customs, religious belief, different ethnic and regional economic, social and cultural differences, but through the traditional way of dance art, in common circle and dance cultural atmosphere to eliminate the differences of ideology, make the members of the society to build a mutual help spirit, help set up the national community consciousness. Formation is more efficient through assistance, through physical and emotional contact. Secondly, through the circle dance activities is conducive to the acquisition and adjustment of the relationship and collective power between various ethnic groups, so that individuals and groups have a strong connection. Through the group dance characteristics of the circle dance, a certain social division of labor and the functions of the members in the group are completed, so that the order and harmony of the society can be realized.

Finally, the circle dance activity is conducive to spreading the excellent traditional culture of the nation and enhancing the identification of symbiotic culture among people of all ethnic groups. The form of circle dance heritage in the Tibetan, Qiang and Yi cultural corridor reflects the evolution of many ethnic groups, including the ancient Di and Qiang, from primitive nomadic life to agricultural and pastoral life to modern production life. The external performance of dance movements and the inner cultural core also reflect the closely linked ethnic origin relationship of various ethnic groups. In addition, the dance characteristics of "coexistence of similarities and differences" in the Tibetan, Qiang and Yi cultural corridor also prove the existence of similar beliefs, customs and aesthetic psychology like "the same roots and different flow" among the ethnic groups in the region, and these are the role of cultural inheritance and development brought by the dance form for human development. In a word, the circle dance heritage is a traditional dance art form that is produced and developed by the society. At the same time, it is also an important carrier and way to reflect the national evolution and social changes. In the long evolutionary history, this ancient dance form has not been abandoned like other kinds of art, but has become more and more dynamic, so it has its rationality and value of deep existence. Social evolution itself has a lot of implicit knowledge, existence is reasonable, existence is valuable.

2.3.1 Body scheduling

Dispatching is also known as "formation" and "field map" in the folk. The scheduling of the dance includes two parts: the body composition (static picture) and the movement of the body (dynamic formation). The dance scheduling of the public is the behavior habit inherited in the collective unconscious, and also the formal writing of their survival significance. People will choose clockwise around the campfire, seek winding paths to seclusion in the garden, and open round tables in the city. Group performances in natural space are full of "meaningful forms" in the social structure.

2.3.2 Body Composition

The common body composition of the Tibetan and Qiang people is more circular. An earlier image of circle dance in Yunnan Province is a cliff painting of Jinniu Village on the west slope of Cangshan Mountain, Dali. It is a cultural relic of the Neolithic period more than 3,000 years ago. In the painting, someone danced in a large circle around the sacred tree beside the dry building. (Shi Yuzu. (2006). *The History of Yunnan folk dance*. Yunnan University Press, (10), 26.) This body composition is also recorded in the dance pattern painted pottery basin of the Neolithic period unearthed in Datong County, Qinghai Province. Luo Xiongyan believes that "the dancers' headdress, costumes, and the dynamic image of the dance are mostly similar to the semicircle dance posture, costumes of hand in hand in qiang, Yi, Tibetan and Naxi ethnic folk dances today". (Luo Xiongyan. (2001). *Chinese folk dance culture course*. Shanghai Music Publishing, (1), 223.) Today, the dance forms of the Tibetan, the Yi, the Qiang, and the Naxi still maintain the circle dance form shared by all ethnic groups in the Tibetan-Yi corridor. About why human early circle and dance, anthropologists think the sun and the moon trajectory is round, the history of the oldest cave, the hut is round, in the cognition of the world, humans in the transition stage of "primitive ignorance" common labor, live together, also naturally formed the earliest form of human body space — ring dance. In the view of the pragmatic philosopher Dewey (Jo Dewey), the structure of the human body and mind is developed according to the structure of the world in which it exists, so it is natural for the human body and mind to find that some parts of its structure are consistent and consistent with nature. Kurtex (Curt Sachs) lists a large number of dance materials that "ring dance is the oldest form of group dance, even great apes do ring dance." (Kurt Sachs. & Guo Mingda translation. (1992). *History of dance in the world*. Shanghai Music Press, 132.) Grosser (Ernst Grosse) describes the psychological mechanism of the ring dance as "in the white fever of dancing, many participants are mixed into one, as if being emotional and moving alone. During the dance they were under a completely unified social attitude... it at least took the opportunity to introduce order and unity into the rambling lives of these hunting peoples." (Grosser, & Tsai Muhui. (1984). *The origin of art*. The Commercial Press, 170.) The circle is the only figure that is not divided by lines, and this special structure has become a symbol of "completeness, completeness and unity in various human ceremonies. Round, without a head and without a tail, has become the most important and universal symbol in many mysterious legends." (Jack Tricid, & Shi Yi, & Liu Qiaoyi, (2010) *Symbolic journey*. Central compilation and publication of Du.)

There are various theories about the historical causes of the circle dance. In our observation, there are many realistic factors in the formation of the "circle" of the Tibetan and Qiang ethnic circle dance. First, the physical experience of the Di Qiang ethnic group circle dance remains. In the festivals shared by all ethnic groups, the spatial cognition of "circle" is the physical experience shared by all ethnic groups, and also the easiest opportunity for the people of all ethnic groups to interact. When all nationalities dance together, everyone is in the circle, connected and interdependent, which also fits their living situation in reality; second, the limitation of the ecological environment. It is rare for the Tibetan and Qiang groups to have a flat dam on the gentle slope of the mountain. In the wedding and funeral season, it is more limited by the space of the courtyard, and the ecological conditions naturally determine the choice of "circle": third, the limitation of material conditions. People admitted that the Tibetan and Qiang groups is inconvenient, so if there is a happy event, they have to travel over mountains and rivers. After eating wine, the mountain road is inconvenient at night and too late to go back, so they have to stay in the night. And the main home does not have so many rooms, nor so many bedding, in the "when the sky is covered, the ground as felt mat" environment, had to dance all night in the courtyard, both for self-entertainment and warm up, good to resist the cold of the night at high altitude. At this time, the circle is the best choice to go round and round, dance repeatedly, and never stop: fourth, the level of ethnic memory. Villagers say that in ancient times, some tyrants killed the Tibetan people, and the expelled people were trapped in the mountain pass, and they had to dance around the bonfire. In the fire, the figures flying, the officers and soldiers mistakenly thought that the opponent is strong, dare not rashly into the mountains, leaving the survival of the ethnic group. In the legend, the hands around the bonfire gather the individual into a group, while strengthening the psychological sense of security and belonging of everyone in the collective. Fifth, the dance during marriage and funeral is not only the dance, but also the manifestation of the social power of the main family. Round non-stop dancing, connecting individuals into groups, highlighting the family strength of the family network. People are also dancing into new groups, with the significance of sociology. Even when the modern transportation is already convenient and the square is already open, the psychological demand of emotional communication in the dance makes people still choose concentric circles after walking out of the mountains. In the new social context, circle dance is not only conducive to young men and women to communicate emotions face to face in the physical connection, but also conducive to different people to achieve new social groups in the circle dance, and connect the communication of hearts in the dance. The feelings of language is difficult to communicate can be tacit understanding connected in the body interaction, quietly help. On the basis of the common circle dance, due to the choice of gender, the increase of people and the gradual separation of small groups, there will be two "half moon" continuing on the circle route. The dance composition also appears in the Qiang dance "You coarse bu", but the dance is a semicircle dance between men and women. The meaning of this kind of dance composition, according to Grosser, is that " a woman dances before a male dance group to arouse their lust. The feet often step on the ground, with a special peristalsis of the body to form a semicircle."(Grosser.(2009). The origin of art: a collection book. The Commercial Press.) At the same time, in a small range of clans, the village people are also

relatives, and the men and women who grew up together have no obvious sense of shyness between the opposite sex. Therefore, there is no special rule of male and female position, nor the obvious difference of men and women in the dance. If villages of all nationalities festival dance, will be collective around the instrument to artists dance, dance has a function, young men and women are looking forward to love each other in the dance, as dance in hand provides the existence of the "reasonable" space, the dance position more no special boundaries, dance of men and women, everyone is free.



Figure 63:Half moon circle dance
Source:<http://www.fengsuwang.com/>
Accessed on:June 20,2022

At the same time, there is actually a larger circle besides the dancers, which is the audience. They can join the dance team at any time, or they can watch and chat around them, share life knowledge in communication, and form social communication. The dance field is also a grand information exchange field for all ethnic groups to meet. The composition of "circle" includes the participants and connects the hearts and hands. The dance dynamically meets the survival needs of the group and constructs the intersection of the ethnic group and the desire of common prosperity. This desire also deepens people's spatial awareness of "circle". The square completed in Tibetan and Qiang areas in 2004 is circular, and it has also become the best dance venue for contemporary ethnic groups living in the city. Until today, there is no organization, and the old and young come to dance every day.



Figure 64 The audience danced with the Guozhuang
Source: Yu zhengjuan, June 10, 2021

2.3.3 Body morphology

Everyone's body will eventually carry the brand of culture. Mero a Ponti believes that "physical survival at least establishes the possibility of real presentation in the world, concluding our first treaty with the world." (Morris Mero-Ponti. (2001). *The phenomenology of perception*. Commercial Press.) The body language in the folk dance instrument expresses the cultural shaping of the group in the way of integrating the body and mind. The connection of the body, the composition of the Tibetan and Qiang circle dance, the movement of the body and the shared body imprint in the social context.

2.3.4, the connection of the body

The connection of the body is the closest contact between an individual. Kurt Sachs believes that "the closer the connection, the stronger the social". (saxophone. (2014). *History of dance in the world*. Shanghai Music Press. 116.) The dancing body appears in the rock art relics around the world, but there are many ways of body contact points. In the Tibetan-Yi corridor, in the Qiang "Val Russian Foot Festival" with the traces of the maternal clan, women cross their arms and dance with their little fingers on the belts of the left and right people; In the Tibetan "Wanguo Festival" praying for harvest, there are circle dances not touching each other and holding Musical Instruments; in the Naxi funeral dance "Oh hot". These physical contacts have different implications in the ethnic context.

In the circle dance of the Tibetan and Qiang nationalities, there are three basic ways of physical contact: one is holding hands.(See Figure 5-11) This physical contact method mostly occurs during the warm-up stage of the dance floor. In the circle dance, even if the strangers stand into a circle, will naturally hand in hand around the people. A small moment in hand forms a group. The individual is dancing in the column in the collective aura field. In the dance, there will be two people next to each other and see each other. The intersection of the eyes strengthens the communication of the soul.



Figure 65:Left and right hand in hand circle dance
Source:Yu zhengjuan, May 2nd, 2021

The second is to hold hands and shoulder shoulder.(See Figure 5-12) This way shortens the physical distance between people. Side by side, hand by hand, elbow and elbow, the rhythm of the mind and the breath of the body will be closely synchronized, and the shared emotions will be transmitted and sublimated. When the dance field is young people to jump extremely happy, they will spontaneously appear such a body connection. In the fieldwork, a Tibetan scholar once said: " When young men and women hold hands with each other, they feel different. He dances with the hand he likes people. It's different. He may be very difficult to say, very embarrassed, but it doesn't matter when he dances, he can summon up the courage to dance hand in hand with the person he likes. This is the life force of the dance."When people's dance rhythm, pace and posture is highly consistent, as if there is no gap between each other. In Tibetan and Qiang villages, this is the most common way for teenagers. The youthful body, bursting energy and jumping pace show the release and sharing of emotion in dance.



Figure 66: Hand in hand shoulder lap dance
Source: Wang mingquan, June 1, 2022

The third is the back cross hand to the waist (see Figure 5-13). This physical contact mostly occurs in the dance of middle-aged and elderly women in villages. Due to the replacement of the dance field, many clans live in the village and name relatives to each other. Their dance is held behind each other, but also close to each other's relatives. At the same time, behind the hand in hand, show the predecessor, visual and psychological more open mind. However, this form of cross-waist support mostly exists in the Tibetan and Qiang female dancers, while the male dancers are less common due to gender restrictions. In the Qiang circle dance "Bashan" in the Tibetan-Yi corridor, there are also elderly women dancing in the home brazier with the same attitude, and the Wa "turtledove dance" also has a similar way of female body connection. This body significance in the study of Kurt Sachs believes that "in the language of the priest, weaving is synonymous with fertility." (saxophone. (2014). History of dance in the world. Shanghai Music Press. 151.) Based on the examples of the wreath dance of Lukai people in Taiwan and the intersection painting of Fuxi and Nu Wa, Liu Jian believed that "weaving drawings are the same, symbolizing human reproduction and reproduction, so the dance is dominated by women." Although the Tibetan and Qiang old women have no special explanation for this posture, the ethnic dances in other Tibetan and Yi corridors should be related to the natural physical memory of the women in the ethnic group.



Figure 67: Cross the back hand holding the waist circle dance

Source:<http://www.kbcmw.com/>
 Accessed on:December 20th, 2022

The body connection in the Tibetan and Qiang folk dance shows the coexistence of the above various ways. Original dance is never an independent existence, but in the world that it talks to. The meaning of dance body language lies in the meaning in use, and only has a clear meaning in the specific scene of use. In terms of Mero Ponty's concept of a body diagram, this phenomenon can also be interpreted as the completion of the body to the world. Although the scheduling of the circle dance and the way of holding hands have the original meaning of the ethnic group, in the current dance field, when the boundaries of the ethnic group are expanded and the function of the dance is transformed, people constantly follow the body form and the dialogue with the outside world.

The common aesthetic characteristics of the Tibetan and Qiang ethnic circle dance are repeated, smooth and moderate, light and jumping, easy-going and simple. In form, the form of the circle makes the dance endless, which also satisfies people's ceaseless life consciousness from the psychological mechanism. Human beings exist in the world through the body. "The body is not an object presented as a cultural form, but actually the main body of culture."(Liu Qingyi.(2004). *Body language of modern dance*. Shanghai Music Press, 2.) Dance with the body as the medium is the social practice of the subject of ethnic culture. As a result, the circle dance of the Tibetan and Qiang ethnic groups has played a role in social integration under specific historical conditions. The common physical memory of the ethnic groups, the intersection of settlements needed for survival, and the emotional communication of coexistence make the dance field of the festival become a shared cultural space for the four parties. People choose their spouses and socialize in singing and dancing, and establish new economic, family and social relations. Dance also promotes the co-prosperity of ethnic groups and creates the community harmony in the multi-ethnic body dialogue. In the physical practice of the dance field, the body composition, body movement, body connection and body dynamics not only contain the collective unconscious body expression in the ethnic memory, but also bear the weight of their active reactions in the face of the present. In the cultural practice of groups, the ancient dance has always been an important way for the villagers to solve the needs of

survival and appeal for a better life. Only in this way can it still exist in the prosperity of the land under the current situation of strong cultural impact. In the Tibetan and Qiang ethnic areas, the multi-ethnic dance beyond the boundary of "ethnic group" is exactly the most real and prominent uniqueness of the dance here.

Part3: The consciousness of the Chinese national community in the social value of the Tibetan and Qiang circle dance in Sichuan province

It seems to answer the opening question: why, in the face of the impact of strong foreign culture, the circle dance in remote villages still has a broad mass base, and still has a precious motive of "dance" left in the public body? When we understand a kind of dance, if can first study the point of view in "people" rather than pure split "dance", in a social situation rather than a simple dance text, in people's own life to understand their dance behavior, dance concept, will understand the native people in the face of the world changes have their own cultural adjustment function.

The prosperity of the Tibetan and Qiang circle dance is a "shared" behavior of the people of all ethnic groups in the traditional closed community. Even if the "unique" expression of the Pumi people is highlighted in the modern literature writing, stage interpretation and festival publicity, it still does not affect the dance inheritance practiced by the people of all ethnic groups in the current society. Because, as a dancer, identity is only the label, ethnic group is only the background, the space and time of dancing, the joy of the world, the interaction of differences, and the necessary realistic needs for the survival of people. When the traditional community expands into the society, the "sharing" of the circle dance not only occurs between the villages, but also enters the view of the outside world. When culture become business card, when behavior become art, when people become a symbol, when dance become resources, the outside world by the media of art formed the circle dance "understanding", through the tour reconstruction of circle dance, in interactive "understanding", stage and village have formed the circle dance "regeneration", this is the national dance heritage in the process of modernity.

If Fei Lao "sharing beauty and beauty" advocates the common vision reached under the premise of mutual understanding, appreciation and acceptance among different cultural subjects. In the current implementation of ethnic groups, there are still differences in the understanding of different cultural subjects from top to bottom and layer by level. When different identity groups participate in the inheritance of dance, the interpretation of "inside" and "outside" dimensions of the process of inheritance and shared behavior can help us understand the body imprint in the integration, and also understand the voice of the people in the cultural interaction under the subject consciousness. Because the future of folk dance depends in fact on their understanding after "understanding" us.

The integration of today's world is rapid. When overseas online shopping becomes the shopping trend of Chinese people, international online open courses have become a popular topic of young people, mobile WeChat has become the new favorite of village youth, and time and space are not enough to limit the pace of human communication and communication, we are indeed facing an unprecedented rich and wonderful world. As a sharing of material, we can achieve synchronization through an

international market system. But cultural sharing is a complex topic. Although, the pace of sharing has never stopped in history. In the body language of dance, we can see the circle dance, encouragement and square dance danced in different time and space. The generation and dissemination of these dances are also inextricably linked like the "Da Vinci Code". When we appreciate a body language, we not only examine its form, but also hope to know its meaning, reach the understanding of cultural diversity in the sharing of meaning, and build a better living space and spiritual world for human beings. In the dialogue of civilization and the inheritance of culture, we also need to understand the situational choice of the people from the local to the outside world, and what kind of cultural acceptance we have made. Because, the "intersection" of mutual understanding and interaction determines the inheritance of dance.

3.1 Sharing between nations and nations

Culture is always the main means used for people to solve the problem of survival. Wen Yiduo summed up the purpose of primitive dance as "to mobilize life in a comprehensive form, to express life with the essence of rhythm, to emphasize life with practical meaning, and to guarantee life with social function." (Qiao Zhihang.(2001). Wen Yiduo's academic and cultural essay. China Youth Press, 22) The circle dance of the Tibetan and Qiang nationalities is a very important occasion for all ethnic groups to meet, communicate together and achieve common prosperity. As the sharing of nation and nation, the function of dance is the first, that is, to solve the needs of life.



Figure 68 Tibetan qiang dance
Source: Ba siji, March 15, 2021

พหุวัฒนธรรม ชีว



Figure 69 Tibetan square dance

source:https://www.tibet3.com/wenhua/2015-10/12/content_1911411.htm

Accessed on:January1,2023



Figure 70Photo of the dance troupe

Source:<https://www.tibetcul.com/>

Accessed on:January1,2023

Body sharing between nations, and the people accept three forms from different sources. The first is the local traditional circle dance, which is mostly active in the Tibetan and Qiang people in the people's oral narration. Body language in the cultural practice of all nationalities reached a group accepted, today, everywhere, young and second: the literary and art workers for popular square dance, dance language still with Tibetan qiang ethnic dance, at the same time in the public body inheritance is still the two ethnic dance, festival they will wear other ethnic costumes to add the visual aesthetic dance. From the perspective of body language, the local cultural workers have the professional qualities of local dance and artistic dance. In their creation, the body language of traditional dance, and the Tibetan and Qiang people, the popular square dance, and in the way, the formation of the hot dance music on the basis of traditional dance music and square dance music. Corresponding to the dynamic music, the dance is also more cool jump in strength and intensity. Lu

Yisheng once observed that hip-hop dance is forming China's urban folk dance. Dancer Yang Liping in the "dance forest competition" in the face of many hip-hop version of the folk dance contestants also said that hip-hop is a kind of spirit, not just a form. In fact, the popularity of the media, the modern music, the charm of the hip-hop dance are affecting the young people in the countryside. They consciously accept and spread spontaneously, forming the dance form that the more young people love. From the micro level of dance body language, there are the following commonalities.

Table 3 A dance shared between nations Source Wangmingquan, December 10, 2022

The way the body exists			
Dance time	The Spring Festival, wedding and funeral ceremony, leisure life	Dance space	Village, mountain lawn, county square
Dance organization	Folk literature and art lovers	participation way	Free participation, random randomly
Dance participants	People of all ethnic groups	Dance function	Self-entertainment
The way the body is expressed			
Body scheduling	Dance in clockwise or counterclockwise circles	Body form	Vertical and straight, natural posture, collapse
Head posture	Facing the circle of heart	countenance	Natural relaxation
Upper limb posture	Hand in hand, shoulder in shoulder, and waist-up	Upper limb movement	Natural leisurely swing
Lower limb posture	Knee-bending, tremor	Lower limb movement	Step, stomp, kick, tease, wait
In the middle of the body	Natural relaxation	center of body weight	Move forward, flat feet
Body attention	Pay attention to the group	Body modeling	Straight line, top crotch
Body breathing	smooth-going	Body demands	Integrate into groups and individual interaction

For the sharing of nations and nations, the first choice of the people of the two nationalities is the scheduling of the circle dance. In the marching of the circle, they feel the presence of individuals and groups. The dance of the two peoples is considered "art" to the outside world, but just a game or habit in life in the eyes of the local people. The silent body language grows generates new ways of speech. Although the three forms of dancing add new steps and new strength on the basis of traditional dance, based on the same momentum and similar dynamics, the people's body is relatively easy to accept, and can calmly form the body interaction with the people dancing together in the new body vocabulary. At the same time, the new dance vocabulary also satisfies the freshness of the public's physical expression, jumping out of the dance temperament more in line with the attitude of The Times.

Language is the foundation of maintaining society, and body language is the same. The function of interpersonal interaction and information transmission is the basis of dance sharing among villagers. In the broader social sense, the enhancement of cultural homogeneity and the weakening of differences also promote the coexistence of multi-ethnic communities.

3.2 Sharing of nations and the outside world

William A. Haviland (William A. Haviland) Generally speaking, he describes the nature of culture as "culture is basically a maintenance system that ensures the lasting happiness of a group of people." (John W. Bennett, Wang Shiwen, & Zou Ru'an. (1989). *cultural anthropology*. Journal of Anqing Normal University: Social Science Edition (4), 6.) The sharing of ethnic groups and ethnic groups is based on the common choice of the regional ecological chain among ethnic groups. With the current convenient transportation and the progress of science and technology, people's life has ushered in a surging wave of information. After the door to the outside world was opened, they also ushered in the dialogue and sharing of resources with the world.

Although there are three forms of dance spontaneously shared by the ethnic people, they will choose the other two forms to represent the "original ecology" in the interaction with the outside world. First, on the basis of the original folk dance vocabulary, the Qiang people joined the "Qiang shoulder bell Dance" of the professional creation. In many fieldwork, we observed that the villagers' preferences for dance were in order. In various ethnic scenes, the traditional dance form of music played by the musicians is preferred. If there were no musicians, people would bring their own tape recorders, which mostly played dance music played by local elders. During the dance, the "Qiang Shoulder Bell Dance" will dance. Therefore, as a spontaneous habit of the people, they will not first choose the "Qiang shoulder bell dance". However, after the creation of the dance form, the scheduling and modeling of the dance were more visual aesthetic. At the opening ceremony of the fourth National Ethnic Minority Art Festival, the debut of the Qiang shoulder bell dance impressed the whole country and shocked the combination of skills and dance elements, which became the representative of the "original ecology" dance of the Qiang nationality. After returning with honor, local artists spread a dance form to the villagers of the Qiang nationality through rehearsals. When other professional dancers come to investigate, they will see that this form has become the "original ecology" dance danced by the villagers of all ethnic groups in the village square. If we make a dynamic analysis of the "Qiang shoulder bell dance", we will find that there is only

the most important one: ringing the bell. The wonderful part of the whole dance is that the ringing of different rings in the soft music of the Qiang people. In other words, the visual beauty of the dance comes from using the shoulders to shake the bell out of different forms, rather than the dynamics itself. People watching the same dance will have different experiences without local experience. The "shoulder bell dance of the Qiang people" seen in different villages of the Qiang people adjusts its body rules due to the different physical conditions. Their simple body language and wide acceptance really make people feel the form of "original ecology" dance. After replacement context, qiang people foreign performance "qiang shoulder bell dance", after discipline body, magnificent shout, orderly scheduling also satisfy the urban audience of the aesthetic demand of "national characteristics", combined with local culture people exaggerated the image of the body scheduling skills, more added to the outside world of "qiang shoulder bell dance" daydream.



Figure 71 Qiang people shoulder ling dance

source:<https://www.neac.gov.cn/seac/c100758/201206/1092247.shtml>

Accessed on: January 2, 2023

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second, the sports dance creates the folk dance, after the selection and integration of various elements, adds the movement routines and dynamic scheduling, especially in the Tibetan and Qiang areas, forming a new "Tibetan and Qiang line dance".

The fusion of the qiang line dance elements is based on the style characteristics of the Qiang dance with more leg movements and less arm movements. There is no strict standard in the Qiang folk dance movements, and the arm movements change freely. Dancers sing and dance, using the sound of the instrument, so that all participants can play to their best. But its basic dynamic law is consistent. The form of its dance can be roughly divided into two categories, namely, the sacrificial dance one wu dance and salang. Its movement characteristics are mainly manifested as flexion and extension, crotch to both sides of the formation of the "S" type of beautiful body, left and right twist and dance with the same side. For example, the Qiang line dance "Happy Qiang Village" is adapted from the dance song "Qiang Mountain Love". "Qiang Mountain Love" shows the boys and girls of the Qiang people, by singing folk songs to express their love and inner joy and joy. The song has a distinct rhythm, with a strong Qiang charm. The adapted "Happy Qiang Village" shows the national characteristics of the Qiang people who are good at singing and dancing and the beautiful life pictures of the simple, kind and enthusiastic Qiang people in the form of line dance. The original song of "Hand in Hand" is a happy Qiang ethnic song, and the lyrics contain the Qiang ethnic elements such as "Qiang flute", "Sharang dance", "Minjiang River" and "highland barley wine". In the repertoire of the Qiang style, the line dance "Hand in hand" incorporates the details of the qiang Guozhuang and "armor dance", showing the Qiang people's singing and dancing and hospitality.

The integration standard of Tibetan elements in line dance is that the basic characteristics of Tibetan dance are slack, bow and back. The other feature is "one side shun", which refers to the dance rhythm of "one shun son" formed by the dancer with the waist as the initiative, forming a unique beautiful posture and charming body characteristics of the plateau. Its style characteristics are reflected in the movement depiction of the dance image, and the musical characteristics of the Tibetan dance style line dance are mainly reflected in the accompanying melody and melody lyrics, which are continuous and relaxed and lively. The characteristics of the dance are reflected in the movement rhythm of the dance image, mainly reflected in the soft and flexible flexion and extension of the knee joint. Continuous trembling or flexion, in the dance step. The formation of the center of gravity shift, driving the use of relaxed, upper limbs. The upper body movements also maintain the movement rhythm characteristics compatible with the knee joint, accompanied by the changing and flowing upper and lower limb movements, forming a free and carefree dance style. For example, the Tibetan style line dance "Zhuoma" uses movement elements such as horizontal swing, three steps and one lift, front and back swing into it. The title of the song "Tashi Dele" is translated in Tibetan language to welcome and bless good luck. In the line dance, "Tashi Dele" integrates the basic dance steps of Tibetan Guozhuang. The song is complete at one go, showing the unique rhythm of Tibetan dance. There are "Missing of Love", "Shangri-La" and "Gesang" and other line dances have gathered the pace of hiding, deeply showing the Tibetan ethnic charm. Healthy line dance leads the characteristics of The Times, it integrates dance and fitness in one,

simple and easy to learn. Integrating these dance movements with great Tibetan dance charm into the line dance creation and compilation, the broad masses of the people can understand the Tibetan culture and understand the charm of the Tibetan nationality with the help of the line dance. In this way, we will not only enhance the popularity of line dance, making it more popular among the masses, but also make the fitness effect more significant.

The integration of ethnic and folk dance elements in the line dance makes it a dance with a collection of many languages, which is more leaping and beautiful visually. The same dance has different physical understandings between different villages in the Tibetan and Qiang dynasties. In the village, the villagers basically do not dance such a dance, because in their eyes, the delivery is a "program", only the actors can dance. They will only appreciate it. Moreover, even if they barely learn, they cannot incorporate physical practice in the dance field. Therefore, only watching outside the village, the music is richer, which can ignite people's interest in "other" music and dancing. The local selected young men and girls, all very beautiful, after the disciplined body is full of the power of youth. Under the promotion of music celebrities and the publicity of the local government, this form has become the "national endorsement" of local literature and art and gone to the world.



Figure 72 Tibetan line dance Tashi Dele
source: Zhou yanhong ,January 20,2022

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Figure 73 Final of National Line Dance Competition
source:Zhou yanhong ,January 20,2022



Figure 74 Line dance "Happy Qiang Village"
source:Zhou yanhong ,January 20,2022

The two forms of dance shared by the nation and the outside world, because the audience is not the \pm people, and the professional quality of the creators themselves makes them know people's expectations for the "original ecological" dance. Roland Jite (RolandBarthes) believes that text refers to the world, rather than the focus. The meaning of the text does not come from reality, but from the proliferation of energy fingers produced by the structure and development, and the mutual reference of energy fingers produces new meaning. After body language is combined into professional abstract art text, multiple energy fingers are generated. The people of the Tibetan and Qiang nationalities take this as a physical expression to "display" to the outside world. The elements of the coexistence of the two dance forms are as follows.

Table 4 Dance shared between the nation and the outside world
Source Wangmingquan, December 10, 2022

The way the body exists			
Dance time	Time is not limited	Dance space	Stage space
Dance organization	Government or literary and art propaganda teams	participation way	Screening actors
Dance participants	A dancer who has trained	Dance function	Performance
The way the body is expressed			
Body scheduling	A variety of different formations	Body form	Stand upright and perform upright
Head posture	Facing the audience	countenance	Excited, exaggerated
Upper limb posture	Hand in hand, shoulder in shoulder, and waist-up	Upper limb movement	A variety of forms
Lower limb posture	Knee-bending, tremor	Lower limb movement	Step, stomp, kick, tease, wait
In the middle of the body	A variety of forms	center of body weight	Jump, move left and right, and move back and forth
Body attention	Focus on the individual	Body modeling	curve
Body breathing	Lift the gas	Body demands	The aesthetics of the individual performance

The abstraction of body language is diversified. The dance shared among different ethnic groups completes the physical interaction between different ethnic groups, while the dance shared between ethnic groups and the outside world realizes the function of "performance", with different needs and different forms. The first reason why the shared dance form is selected is its national uniqueness. The second is to have the form of the aesthetic sex. In linguistics, language (language) and speech (speaking) are interdependent, and language is both the tool of speech and the product of speech. (Ma Zhuanghuan. (2008). Analysis of the main points of Saussure language theory. Peking University Press. 23.) Body language is not only a visual aesthetic, but also bears the social function of physical communication. After the integration of this ± and foreign words, the new "words" can not only meet the needs of people's appreciation after the replacement context, but also provide new materials for people's dance practice. In the public's physical acceptance, the current vocabulary update gradually generates a new body "language".

Part 4 :Sichuan Tibetan and qiang Guozhuang new living space

4.1 As an individual lifestyle-oriented circle dance development

With the continuous development of the economy and society in the 21st century, the Tibetan and Qiang folk dances, like other dances, gradually face the risk of being lost. In order to inherit and carry forward the excellent traditional culture, the state has introduced many safeguard measures. In 2003, China launched the "Chinese Ethnic and Folk Culture Protection Project". "Endangered and precious folk culture with historical, cultural and scientific value will be listed as key protection objects. The policy of "protection project" is: " protection first, rescue first, rational use, continue to develop."The basic principles are:" government leadership, social participation; long-term planning, step by step implementation; clear responsibilities, to form a synergy."Put forward the purpose of" protection "and" rational use, continued development ".

4.1.1The value of the people's needs for a better life is being upgraded

The Tibetan and Qiang circle dance is the basic way of inheriting the Tibetan and Qiang folk culture. It is an important cultural symbol in the daily life and traditional customs of the two ethnic groups. It is also one of the main ways of public communication for two weeks. Since ancient times, the Tibetan and Qiang people have passed on their understanding of nature and standards for people and affairs, and so on. The Tibetan and Qiang people have a great love for labor and life, and they can see them singing and dancing anytime and anywhere. For example, in the process of celebration, the Qiang people can not help but jump happy Sarang, marriage Sarang, etc.; when they feel sad, they will worry about Sarang, sacrifice Sarang, etc.; when they work, jump labor Sarang. This shows that, with the continuous development of social civilization, the Qiang people have gradually formed a variety of styles of Salang culture. Combined with the above research, the education and inheritance of the Tibetan and Qiang circle dance have a unique social regulation function. Therefore, we can find that the Tibetan and Qiang circle dance has been deeply integrated into the lives of the Tibetan and Qiang people, and its social and historical value is very prominent.

In terms of academic field, Tibetan and Qiang circle dance involves many aspects, such as culture, art, folklore, religion, and ethnology, and has more research values: spiritual and cultural value, social and historical value, psychological value, folk culture value, cultural value, social value and aesthetic value. The relevant value also laid the key position of the Qiang Salang in this nation.

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Figure 75: The ancient Qiang dynasty
source: Xie Xiaoqing, January 20, 2022

Since ancient times, the Tibetan and Qiang people have been unyielding and courageous. Under their continuous development and careful care, the form and content of Sarang, through continuous innovation and integration, to achieve a good inheritance and development. At the same time, they did not lose the cultural spirit of the ancient Qiang people. In their labor, they pursued a positive attitude towards life, effectively promoted the continuous development of the nation, and played a positive and important role in the construction of socialist spiritual civilization and people's spiritual and cultural life.

The Tibetan and Qiang circle dance is a variety of artistic and cultural forms, and it is also one of the earliest social ideologies of the two ethnic groups. Qiang Salang is an artistic form of expression composed by music, dance and poetry, but Qiang Salang is obviously different from it, that is, besides these three, there are also other art forms. Such as: dance, music, props, costumes, dough sculpture art, etc. From ancient times to the present, Sarang's artistic creation all reflects the painstaking efforts of all the Qiang people, showing its positive nationality and strong attraction, making it full of hope for life. The artistic value and status of Salang culture can be seen.

Psychological value enhancement: As an external form of transmitting human emotions, Salang of the Qiang people has been widely loved by the Qiang people. The people use this dance form to convey the emotions and information of happiness, anger, sorrow and happiness, and highlight the different understandings and attitudes of individuals towards life. In the process of salang's activity, people's mentality also changes differently with the deepening of the activity. During the event, hope; when the climax comes, people cheer and dance. With the end of the activity, people tend to be calm, and their sadness surges up to them. Therefore, it can be said that Sarang has a very obvious role in regulating people's mood. In addition, this activity can also adjust interpersonal relationships, because group activities can help people close the distance between each other and enhance the inner communication between people. Only when people have mental health, maintain a good personal mood and have a very good interpersonal relationship can the nation achieve harmonious, stable and

healthy development. Therefore, the Qiang Salang also has a unique psychological value.

Improvement of cultural value: After the reform and opening up, with the continuous improvement of people's material life, the basic quality of life has been guaranteed. After material needs are guaranteed, people began to seek spiritual and cultural needs. People are no longer limited to running around for survival, but now have a wide range of leisure activities, such as hiking, outdoor sports, hobbies and so on. Their needs are met and they become more socially conscious. Tourism is a leisure activity, not limited to enjoying nature; cultural tourism has become the main focus of people's travel. The Qiang people are the best inheritors of the ancient Qiang culture, which is an important part of the Chinese civilization and the Yanhuang civilization, with a long history. It can be seen that the Qiang people salang cultural value is huge.

The cultural value of clothing is also an important embodiment of the cultural value of the Qiang people. In the Qiang Salang, the participants' costumes were extremely strict. There are different clothes according to their age, gender and identity. The costume culture of the Qiang nationality is rich and diverse, with profound cultural connotation in color and workmanship, and has a high aesthetic level.

The food culture of cultural value is also important in the Qiang people. The custom of "there is wine, there is song, there is wine" has been spread for a long time in the Qiang people. At present, people's living standard, the demand for ordinary brewed wine is reduced, but the pursuit of higher quality, more unique wine. The brewing of wine, we must use good highland barley and other grains cooked, naturally cooling to a certain temperature, and then add koji, jar sealed. When drinking, the respected elders must sing a toast, add hot spring water, insert fine bamboo sticks to suck in the altar, and then drink and dance salang.

The Qiang people live in plain and alpine areas all the year round, and their geographical location makes them unique architectural style. This architectural feature and the development of tourism are of great significance to the development of the Qiang people, and contribute to the unique beauty of the Qiang people culture. The diaolou is the crystallization of the wisdom of the Qiang people. The diaolou is generally quadrangle, hexagonal and octagonal, up to 13 or 14 stories high. The top of the building has a white stone sacrificial pagoda, and the four walls are built with lighting and image Windows. There is a spacious hall for dozens of people to eat, sing and dance. After thousands of years, these towers have withstood the test of wind and rain, earthquakes and wars, and have not stood upright, which is a miracle in the history of architecture. Therefore, the architectural culture of the Qiang people enjoys a high reputation in the world.

research value. In the Qiang area, the etiquette culture is very popular. When the child is born, the naming ceremony, the bar mitzvage at 16, the wedding ceremony, the funeral after the death, and grand celebrations will be held on different festivals. We can see the importance of common culture. The folk culture of the Qiang people is the accumulation of the traditional culture of the Qiang people, and also reflects the inner realm of the ethnic minority people. The costume folk culture, life folk culture, food folk custom and living folk culture are the basis for people to find and understand the Qiang culture.

Folk culture promotion: Anthropologists have found that any nation has its own unique religious worship. The Qiang people is a nation that advocates the spirit of all things. Although they have been baptized for a long time, they still maintain their religious characteristics. In the nature worship, totem worship, visual worship and other fields have a vivid display. These sacrificial activities are often presented by Sarang, single or more people perform, according to the sacrificial etiquette, singing and dancing are varied. Sacrifice Salang is engaged in many aspects of Qiang religious culture, such as religious etiquette, religious music, religious dance, religious clothing, religious food culture, etc. Religious culture is an embodiment of spiritual folk culture, and the sacrifice to salan is very important to the value of spiritual national culture.

Aesthetic value enhancement: The Qiang Salang presents its unique beauty to the world with different forms of expression. According to the Marxist aesthetic view, "human beings transform the objective world through social practice and create the same States. It does not change with people's subjective spiritual consciousness, and cannot be acquired through pure natural evolution."The Qiang salang culture makes the ethnic people feel the beauty of body, movement, music and lyrics, making the participants and viewers be influenced by the beauty, subtly changing their understanding of beauty and improving their aesthetic value.

For the Qiang people, the ang culture is an important part of the Qiang society and an essential part of life. The Salang culture is still developing, which plays an important role in the development and stability of the Qiang people.

Social value enhancement: the folk is an important place for the Qiang salang culture. It is created by the people and also used by the people. It embodies the wisdom of thousands of years of the Qiang people, exudes the ancient cultural characteristics of the Qiang people, and embodies the life and emotion of the Qiang people. The rituals that have been handed down to the present day are: religious and cultural rituals, festival rituals, production rituals, life etiquette rituals and so on. These ceremonies contain many humanistic connotations, such as: the display of folk customs, the needs of the human spiritual world, the pursuit of primitive life and so on. From this point, we can see that salang culture is extensive and profound, and has a long history. In short, the Qiang Salang culture is a national culture that reflects all the wishes and sustenance of the Qiang people. It needs to be passed down from generation to generation to maintain the development and stability of the society and reflect its unique social value.

4.1.2 Fitness and leisure industry development-oriented consumption transformation

With the evolution of human thought and the development of economy and society, fitness and tourism have become a way of life and entertainment for modern people, through which they can relax their body and mind, relax and entertain, and quickly understand the local customs and customs, increase knowledge and broaden their horizon. Now more and more people take advantage of the holidays to travel out. The Tibetan areas and Sichuan areas in Sichuan have attracted people's attention with

their unique geographical location, and the snowy culture of Tibet has always had a huge and special attraction to people. Nowadays, all the major Tibetan areas and Qiang areas are giving full play to their own advantages and constantly making use of tourism resources, and Guozhuang Dance has become a wonderful stage for tourism resources with its unique performance form. The Tibetan Guozhuang dance is one of the folk dances with strong ethnic characteristics in Tibetan areas, and the Qiang Salang has always been an important way to convey the national culture. Widely spread in Tibet and qiang region, its regional, interactive participation and rich national style is the advantage of tourism development project, to Tibet and qiang region tourism, whether to watch pot zhuang dance or personally participate in experience, its beautiful singing, beautiful dance, will let you quickly into, experience the Tibetan compatriots hospitality, spontaneous nature, truly realize the true meaning of the Tibetan snow area culture. You will also enjoy the gentle water of the Tibetan people, as well as the folk customs of the Tibetan and Tibetan people. The organic combination of sightseeing culture, entertainment culture and dance performance culture not only enriches the tourism experience, but also improves people's knowledge reserve, expands their vision, and makes tourists linger on.

As a form of song and dance between Tibetan and Qiang circle dance, participants must participate in activities by integrating their body movements. Sarang's activity moves different parts of the body with different rhythms. In the process of historical development and social progress, Salang's appreciation is becoming stronger and stronger, people's aesthetic level of dance is constantly improving, and the difficulty of movement is getting higher and higher, which puts forward higher requirements for the physical quality and dance skills of dancers. After dancing the Sarangi dance, the people who participate in the activity often sweat profusely, and the sarangi dance can be significantly enhanced and has kinematic value.

With the continuous development of modern civilization, the social function of dance is also expanding. Nowadays, Guozhuang Dance and Salang Dance have been actively integrated into tourism development projects and become important cultural tourism resources for Tibetan and Qiang areas in Sichuan. Through learning Guozhuang dance, people understand the culture of the snowy plateau, and promote the wide spread and development of Guozhuang dance heritage, which is of great practical significance.



Figure 76 The Jiarong Tibetan Guozhuang Gala
Source: Wang mingquan, October 20, 2022

4.2 As a social and cultural activity-oriented circle dance development

Today's dance floor is no longer limited to the mountain lawns, and today's dancers are not just the villagers. When their dance into the city, into CCTV, into the international vision, the world is enjoying their dance, they also enjoy the world through the dance. As said in "The Dragon", "The quality of culture changes with the passage of the world". In the new living space, the Tibetan and Qiang people have a new vision and new demands.

4.2.1 Mission and responsibility of the participants of Sichuan Tibetan and Qiang Circle dance

"Chinese culture and the cultures of various nationalities are like the trunks and branches and leaves. Only with deep roots and strong roots can they flourish. The excellent cultures of all ethnic groups are an integral part of Chinese culture and have contributed to the formation and development of Chinese culture. It is wrong to equate the Han culture with Chinese culture, to ignore the minority culture, to place the national culture in Chinese culture and to lack of recognition of Chinese culture." (Shen Yan. (2016). To study and implement the spirit of General Secretary Xi Jinping's series of important speeches to in-depth — "General Secretary Xi Jinping's

series of important speeches reading books (2016 edition)" study discussion and distribution work overview. Socialist Forum (5), 2.) " When all ethnic groups jointly create the splendid culture of the motherland, they constantly contact, collide and mix, thus forming the community memory of the Chinese nation."(Ma Guoqing.(2022). Public memory and the identity of the Chinese national community. Studies of Northwest Nationalities (1), 10.) The historical and realistic connection between various ethnic groups determines that the common memory of regions will inevitably grow the common memory of modern China. Different regions share certain collective memory, the collective memory bearing their respective historical and cultural characteristics: the cultural area of different individuals, groups, society in historical exchanges, formed the common memory of different levels of region, between the history and reality, shows us how the multiple collective memory sharing generate modern China "integration" of the Chinese national identity.

The Tibetan and Qiang circle dance thriunder the main body of Chinese culture for thousands of years, and has an inescapable mission and responsibility for the prosperity, inheritance and development of Chinese national culture. The Tibetan and Qiang circle dance is an intangible cultural relic, and the intangible cultural heritage is an important carrier of the public memory of regional culture. Sichuan provincial intangible cultural heritage in the first list of pot (da, ga, horse pot zhuang, horse pot, true pot, wood elegant pot zhuang, have to learn qiang, Dan, weng [rabbit pot zhuang], township city just hot [crazy pot], new dragon pot, DE zhuo and) included among them, pot zhuang is not only the Tibetan people's favorite art form, is its unicom other ethnic, multi-ethnic communication, and is the Sichuan Tibetan plateau multi-ethnic construction of the cultural basis of regional public memory. There is no lack of cases of intangible cultural heritage jointly created by many ethnic groups, from individual memory to ethnic memory and then to regional memory. The public memory formed by the Tibetan and Qiang regional circle dance is the foundation of constructing the collective memory of the Chinese nation, and the collective memory of the Chinese nation is an important basis for all ethnic groups to identify with the community of the Chinese nation.

The same cultural space can help the same ethnic group to form shared ethnic concept, identity and cultural memory, and enhance the common sense of cultural belonging and cultural emotion. At the same time, the public memory (public memory) in the collectivization of the region of production cost, which will surpass the individual in the artistic composition and aggregation of multiple ethnic groups and form more cultural identity and common forms. The Qiang and Tibetan people in Sichuan are located in the core area of the Tibetan and Qiang Corridor, living in the same natural geographical environment and cultural space. This highly overlapping space and resource sharing relationship makes many commonalities in this region, but also retain the cultural characteristics of their respective ethnic groups. In the years of dialogue, integration and development of regional culture, Sichuan Qiang Salang and Tibetan Guozhuang have appeared many cultural space overlap and mutual influence, and their music and dance art also presents many similar artistic common characteristics.

4.2.2 Inheritance and transcendence of the cultural value of Sichuan Tibetan and Qiang circle dance

On the inheritance of Tibetan and Qiang dance culture in Sichuan, the author believes that the strategic policy of "two-way parallel" should be implemented. The so-called "two-way juxtaposition", in short, is the "folk grassroots" and "high-end stage" to adopt two completely different but parallel routes:

In the circle dance "folk heritage" reference and take similar to the protection of traditional culture, as now the state issued a series of "intangible cultural heritage" protection measures, the local "dance" cultural important heir to "inheritance" key protection, and specify certain local "heir", "through" precept, oral "way of inheritance. The way of inheritance is carried out in the mode of "intact" as far as possible to maintain the "purity" of such inheritance to the greatest extent and prohibit the arbitrary change or compilation of "heirs". At the same time, do a good job of relevant audio, text records and sorting work, so that even if the accident lost can be "according to the test", and even reverse recovery.

In the "stage development" and promotion of "circle dance", it is not necessary to stick to the too conservative development mode, without destroying the cultural foundation of the developed "circle dance", using the relevant stage art means to carry out reasonable development and innovation. But it is important to remember that this innovation cannot completely destroy the basic form and basic vocabulary of "circle dance" in order to adapt it to the stage performance, but should have a certain proportion of "prototype" in the innovation. In addition, more attention should be paid to the relative unity of external form and internal aesthetics of "circle dance", and the inherent humanistic connotation and dance vocabulary of circle dance "circle dance" should not be distorted, which is also one of the elements that must be paid attention to in the innovation and development of all traditional dance.

Between the two, attention should also be paid to the "parallel" of the "bilateral routes" and the boundary of the "territory" of their respective routes. The so-called "in parallel" means that the two policies must be synchronized, otherwise they will repeat the same mistakes and not combine "inheritance" and "development"; the category and region of their policy, we can divide the territory as "folk amateur" or "professional dance troupe".

In addition, there is also a "gray" area between the "folk grassroots" and the "high-end stage", which is the least easy to implement the guidance of the part of the — "tourism culture" performance.

In this category, the development status of "circle dance" often follows the development of local tourism, and the good and bad are uneven. However, the "tourism performance" has the widest audience and far-reaching influence. At the same time, the "fake folk customs" and "foreign culture" have a more direct impact on this part. The reason is often caused by the lack of "cultural confidence" or even "cultural inferiority".

For this part, the author thinks that, even if the "soil", even if some "monotonous", but tourists all the way, hope to see should be extremely national culture characteristics, the original local "dance" art treasures, rather than to meet the commercial needs, seemingly gorgeous but cheap "fake" and "fake".

Therefore, to treat the traditional "circle dance" in this region, we should make full use of the financial advantage of tourism to attract more local people to join the

ranks of "heirs". However, within the scope of tourism culture, a more conservative artistic attitude should be adopted to guide, not blindly emphasizing innovation, and not artificially distort the vocabulary and form of "circle dance" to cater to the audience, so that the "circle dance" entering this area can be effectively inherited and spread in the "original" form.

Study we also found that "circle dance" activities often exist with the related folk or religious festivals, so you can use the local folk festival, with certain material rewards, encourage guide the township people "circle dance" performance or "circle dance" fellowship activities, prompting "circle dance" art in folk still maintain deep mass base, will be conducive to the benign development of "circle dance" culture.



Figure 77 China CCTV Jiarong Tibetan family program
source:<https://v.qq.com/x/page/w0310zq4dww.html>
Accessed on:January 2,2023



Figure 78:China CCTV"The People on the Clouds program
source:<https://tv.cctv.com/2020/08/04/VIDEwyMULuO5BDQUTmiHIRu9200804.shtml>
Accessed on:January 2,2023

There is no denying that "circle dance" is one of the most vibrant traditional forms of dance art. Since the birth of "circle dance" for more than 6,000 years, it is still endless. In today's highly developed modern civilization, Tourists from all over the world can still easily join the tourist attraction "circle dance" dance queue, Not only does it reveal an inner need for people to return to nature today, It also shows the great charm and potential of the ancient dance culture remains contained through the endless round of dance circles, We will still find, faintly again, The "elf" of this human childhood, Still so innocent, Standing freely opposite us, With the sincere hands, Invite us to join his childish, beautiful circle, And when you, my hand touches his fingertips, You and I should also be aware that — studies, inherits and develops the good "circle dance" dance culture heritage, For the Chinese ancestors of his childhood, Find again that was left in the wilderness, The stars, buried in the dust.

4.3 Development of Tibetan and Qiang circle dance in Sichuan as a sports orientation

4.3.1 The Sichuan Tibetan and Qiang circle dance serves as a national sports dance

Humans are a species, and nationality is a family, just like the diversity of the same species in a plant. To a certain general extent, there is unity. In a more subtle extent, what we notice is diversity. If the cultural unity is forcibly established according to the unity model of nature, it brings very little human commonality. Therefore, we should respect the diversity of nature by respecting the cultural diversity. Dance in art is the most comprehensive and profound expression of a nation. In this sense, the nationalities should be complementary rather than antagonistic. Held's culturalism is peaceful, much like a botany theory, and he wrote: Nature has taught the family. The state most consistent to natural traits is a nation and its characteristics preserved for centuries. Constitute the characteristics of the elements only when the creators personally combination coordination can show higher harmony, because the nation and family is like a kind of plant in nature, just have more branches (on the philosophy of human history, section 9, chapter 4) (Jill dra, dra, wen-bin zheng, & HongHui.(2005). Nationality and nationalism: theoretical basis and historical experience. Life · Reading · New Knowledge Sanlian Bookstore.162.)

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Sichuan Tibetan and Qiang circle dance is a pursuit of people's spiritual life. In this society, every man and woman of different ages can fully realize their inner potential and win the recognition and respect of the society, without being influenced by those dance elites, art experts and other conditions. That is, people are born equal and enjoy the inalienable rights given by God, including life, independence and the pursuit of physical and mental health. In this sense, the Guozhuang dance is closely related to the Tibetan ethnic group and the Qinghai-Tibet Plateau. For the general public, the cultural connotation and extension of Guozhuang dance in modern times vary from person to person, and constantly keep pace with The Times. For example, Guozhuang dance music incorporates modern cultural elements; it emphasizes the consistency of rhythm. Break the past action man large range, woman small range, pay attention to the traditional pattern of soft beauty.



Figure 79: Sichuan sports intangible cultural heritage —— Qiang rod dance
source: Yu dejun, March 28, 2021

In the author's opinion, the national sports dance is not to replace the western sports dance, nor does it mean that "heaven is dead, yellow heaven should stand". Today, it seems that the public needs the internal necessity of guozhuang dance, and on this level, the western national sports dance can give us inspiration. In other words, a country must have its own national song and dance. And guozhuang dance is not only the Tibetan people happy goal of body and mind, nor is only the means of western people happy body and mind, and should be the contemporary Chinese public rich spiritual life, edify sentiment, fitness health heart for future generations, even dozens of generations of Chinese, and all the concern, participate in guozhuang dance people established a minority sports dance example positioning. At the same time, like the western sports dance, Guozhuang dance also needs to have its own human feelings and national responsibility. On the one hand, Guozhuang dance should make a thoughtful positioning and value for the Tibetan and other ethnic groups in the future, and can stand the test of time. Why can't Chinese folk dance be voluntarily

accepted and popularized by the public? What is confused is what is a valuable folk dance. A large number of ethnic sports resources and the deep level of their excavation and arrangement, our scholars and related experts collective speechless, so far our country still cites western sports programs and definitions. This just exposes our subconscious lack of self-confidence and the loss of self-positioning. Why is the Tibetan Guozhuang dance so popular among the people? In the end, we suddenly found that what we were chasing was not something belonging to our own nation, and in this desperate pursuit, we seemed to have lost the road to our own national sports dance.

On the other hand, Guozhuang dance was invented and constructed by the Tibetan people, which is the wealth of the Chinese nation, but it can also, and must belong to the whole world. Nowadays, the western traditional sports model does not deal with and solve the national fitness problem of the 56 ethnic groups in China once and for all, and the harmony between nations and nations, and a series of eternal contradictions between individuals and society, and between society and nature. For China, an ancient civilization accounting for 1 / 5 of the world's population, Guozhuang dance is not for following the fashion. If some of the 56 ethnic groups are deeply explored and integrated and accepted by the public, it will be the best contribution to the wisdom of Chinese civilization. To provide a road with national characteristics for the future trend of national fitness in China. The process of searching now is actually responsible for our next generation, and to condenses the national elements for the national feelings of the future generations of western China and even the Chinese people. It is a visible result.

The long-term goal of Guozhuang dance is to open his mind for each participant, create the maximum opportunities and conditions for them to realize themselves (confidence, pleasure, fitness), and provide a social environment for everyone's free play (refers to fitness). Guozhuang dance: that is, the people with a broad vision and an inclusive mind have learned to accept and enjoy the Guozhuang dance on their own land. Undoubtedly, it is a humanized, sustainable, in line with the characteristics of Chinese values and civilization of the general dance. In the process of self-dance, enjoy inner peace, balance and calm; find the feeling and positioning of harmony, harmony and harmony; in the symbiosis with natural environment, respect nature, enjoy nature and protect nature. I have repeatedly stressed the necessity of the existence of Guozhuang dance, but I am worried that in the process of our pursuit, many of our own precious values of human beings were lost. How to push Guozhuang dance to the west and even the whole country is the main problem faced by scholars and practitioners. In China, since the founding of New China, folk dance seems to be mainly Yangko dance in the way of public fitness. Since the reform and opening up, western traditional sports have been the core. This is rooted in, on the one hand, the audience's prejudice, prejudice is too deep; on the other hand, we ourselves tell the story is too rigid, too confident, too bureaucratic. In other words, it's too close to the public. Guozhuang dance is now facing the challenge of mass fitness diversification in China. The people urgently need us to provide, with national resources as the core can enrich people's spiritual life, can bring people entertainment fitness heart projects. Every current Chinese today can be the spokesperson and posifier of Guozhuang Dance, marking the great practice of this human society.

4.3.2 Project-oriented development-oriented professional and aesthetic development

Dance art is closely related to the production and life of human society. It is an art form formed based on human labor production and life, through continuous refining, cohesion and creation. The "circle dance" of the Tibetan and Qiang dance culture accompanies the development of the Tibetan and Qiang people, is a reflection of the life and production of the Tibetan and Qiang people in the field of dance, and is the spiritual food of the Tibetan and Qiang people. In the process of development, the Tibetan and Qiang people have accumulated a thick and time-honored dance culture and formed a unique ethnic song and dance system. The Tibetan and Qiang "circle dance" is an organic part of the Tibetan and Qiang ethnic culture and an important way for the Tibetan and Qiang people to place it emotionally.

With the rapid development of social economy, multiple ethnic cultures blend with each other, and the dance culture of local minority groups has faded out of the public view, and is gradually forgotten and ignored by the public. For a long time, the Tibetan and Qiang "circle dance" dance culture is fundamentally different from the modern drama performance style, and has received relatively little attention and attention. Especially with the innovative development of modern dance culture, the development of the Tibetan and Qiang "circle dance" dance culture has encountered serious difficulties. Relevant personnel should be based on the protection of national culture and inheritance needs, strengthen the Tibetan qiang "dance" dance culture comprehensive value exploration, take practical measures to protect and develop the Tibetan qiang "dance" dance culture, for the development of national culture, the construction of national culture, has great significance and far-reaching influence [11]. The protection and inheritance of the Tibetan and Qiang "circle dance" dance culture can be mainly analyzed mainly from the following aspects.

First, the construction of the Tibetan and Qiang "circle dance" dance research base. In the process of development and inheritance of Tibetan and Qiang ethnic culture, the inheritance and innovation of Tibetan and Qiang ethnic culture are hindered due to the influence of many factors. In particular, the Qiang people cannot use the language records to inherit the national culture. Based on this, professional ethnic cultural institutions and ethnic cultural researchers can actively undertake the important responsibilities and missions of the inheritance and innovation of traditional ethnic culture, and gather the strength and resources of all sectors of society to create a Tibetan and Qiang "circle dance" dance culture base. In-depth exploration and effective record of dance culture by professional personnel, which contributes to the development, inheritance and innovation of national culture.

Second, to build the Tibetan and Qiang "circle dance" folk culture village. The rapid development of the social economy has brought new vitality and injected new "blood" into the development of the culture and tourism industry. Culture and tourism often go hand in hand. Under the guidance of economy, culture and tourism industry not only faces new development challenges, but also usher in new development opportunities. As an organic part of the Tibetan and Qiang folk folk culture, the Tibetan and Qiang "circle dance" dance culture highlights its unique folk customs and folk charm. Now, under the background of the cross-integration and development of the multicultural society, In order to realize the all-round

development of the Tibetan and Qiang "circle dance" dance culture, Those involved should have a long-term vision, Based on the holistic thinking, Build an invisible "bridge" between the cultural industry and the tourism industry, Actively develop tourism projects, Create tourism projects, Taking the Tibetan and Qiang circle "dance" dance culture as the entry point, Construction of the Tibetan and Qiang "circle dance" folk culture village, Integrating natural ecology, folk art and dance culture, To achieve multi-functional development, Create a strong folk culture atmosphere, Highlight the unique charm of folk culture, Create a broad folk culture space, Drive the local economic development, To realize the inheritance and protection of the Tibetan and Qiang "circle dance" dance culture, Kill many birds with one stone.

Third, to build a Tibetan and Qiang "circle dance" dance culture museum. The inheritance and development of culture cannot be separated from publicity and protection. As a public place, the museum itself has a certain public welfare nature. Taking it as an important carrier of cultural inheritance and transmission, it is an important entry point to promote the development of Tibetan and Qiang dance culture. Museum is an important bridge to spread traditional culture to the public, and also the main place for cultural inheritance [12]. In order to promote the new development of Tibetan and Qiang "circle dance" dance culture, government departments at all levels should pay more attention to cultural communication, implement preferential policies, and take practical measures to implement the protection of Tibetan and Qiang "circle dance" dance culture. Based on this, when the government at all levels should be based on the perspective of cultural long-term development, the social people from all walks of life, resources, invest certain manpower, material resources, technology, reconstruction Tibetan qiang "dance" dance culture museum, clever, naturally into the Tibetan qiang "dance" dance culture elements, at the same time can also join qiang embroidery, national costumes and other national cultural elements. Based on the museum as a cultural communication base, modern information technology is adopted to intuitively, comprehensively and multidimensional display the Tibetan and Qiang "circle dance" in dance culture, so that the people can deeply and fully explore the cultural and artistic connotation and artistic form of "circle dance" in Tibetan and Qiang dance.

Fourth, let the Tibetan and Qiang "circle dance" dance culture into the campus. School is an important place for cultivating talents and the core base for incubating talents. The progress of The Times, the development of culture and the reform of education have endowed new connotation and new mission. In order to achieve the fundamental task of establishing De Shuren, the school can invite Tibetan and Qiang "circle dance" dancers, Tibetan and Qiang "circle dance" dance experts and scholars to build a high-quality, high-level teachers, let them carry out dance culture propaganda and education. At the same time can also be Tibetan qiang "circle dance" dance culture elements into the course teaching, form a strong national culture, reach the wind into the night, moistens everything silently education effect, in invisible cultivate students' love of traditional culture, guide independent, consciously undertake transmission, inheriting national culture responsibility and mission.

4.3.3 The motivation and tension coexist in real time

The fundamental value of education is to provide outstanding talents for the country, to train qualified citizens, to create scientific knowledge and material wealth for the country, the family and the society, to promote economic growth and to realize the all-round development of human beings.

Colleges and universities are the position of cultivating knowledge-based talents, which are in the advanced stage of higher education, so colleges and universities should also create a good cultural atmosphere in advance. The formation and construction of social and cultural atmosphere cannot be separated from the students of college education, but also to further promote the development of science and technology. The inheritance of excellent folk culture needs more higher education to reveal and promote, and brings the excellent folk dance culture into the university campus.

Guozhuang dance is now very common in many university campuses. As an entertainment activity for extracurricular practice, especially in universities where Guozhuang dance is popular. Some schools have established guozhuang Dance Association. Such as: Minzu University of China, Lanzhou University, Sichuan Normal University, etc. The emergence of the school Guozhuang dance is not by accident, but also has a certain cultural foundation. School is an important position to spread culture, provides sufficient learning opportunities for students, but also an important place to spread national culture. Most of the universities with these associations are located in Tibetan areas, and some may not be in Tibetan areas, but these schools are mainly related to ethnic culture. Only when they first spread the national culture well in their own areas, can they promote the development of the national culture in a broader region.

The combination of school Guozhuang and campus culture is unique and diverse. It may not contain all the characteristics of traditional guozhuang, but it is the embodiment of traditional guozhuang. Young people are the main communicators of campus Guozhuang. Different forms of campus Guozhuang are constantly developing in the new aesthetic concepts, entertainment and hobbies. Now, more and more schools have established the Guozhuang Dance Association. Not surprisingly, Guozhuang dance is widely spread on university campuses and became popular among students. First of all, the music and rhythm of the Guozhuang dance can motivate people. The dance is relatively easy to learn since the origin. Third, it overcomes the fear of dancing in public and Tibetan students will teach you enthusiastically. Finally, Guozhuang dance has a powerful unity function, making the students away from home have a feeling of singing and dancing, enhance feelings, make new friends and understand the national culture.

The Aba Normal University in Aba Tibetan Autonomous Prefecture has a large proportion of Tibetan and Qing ethnic group students, and has the conditions to promote and develop excellent Tibetan and Qiang dance cultures. In 1999, Aba Normal University began to hold the Guozhuang Tibetan and Qiang dance Competition. Every year, when freshmen enter school, they are taught the Tibetan Guozhuang dance, and hold the "Welcome Cup" 2023 Guozhuang Dance competition in November. The annual Guozhuang competition adds the national symbol of Guozhuang to the life and study of agricultural university students, helps college

freshmen to establish a firm sense of national unity, and contributes their youth strength to the promotion of national unity



Figure 80: Guozhuang Dance Competition of Aba Normal College
source: School Youth League Committee of Aba Normal University, November 1st, 2022

On the campus square of Aba Normal University every night, the students will provide venues and facilities for the students to dance, and importantly, in the compulsory training program, they will receive 0.5 credits.

Coincidentally, southwest University for Nationalities has played a role in promoting the promotion of Tibetan and Qiang dance culture. Southwest University for Nationalities has been dedicated to the creation of Qiang dance textbooks for many years. In the face of the teaching materials of "Sarang" dance with rich content and various expression forms, we should accurately grasp the "root" of dance culture, convey the common national character and spirit of the Tibetan and Qiang people, and then deeply refine the uniqueness of "Sarang" dance."For 'salang' dance teaching material field development began in the 1990s, Chen teacher, Yang dai teacher in deep qiang region for extensive and detailed qiang dance collection, on the basis of considering the whole qiang dance rhythm characteristics, style characteristics, national temperament, etc., according to the dance rhythm and rhythm parts of qiang dance textbooks refining and creation."(Park yongguang.(2012). Fieldwork and research of Qiang traditional dance. Central university for nationalities press 251.) southwest university for nationalities also on the basis of the system of the qiang women teaching material, is also based on "salan" carcass axial rotation and twist tilt law, changeable crotch rhythm, changeable legs, painting circle rhythm arrangement combination, more scientific "salan" dance form refining, finishing, form has the typical connotation of the action symbol system and rich, rich national temperament, and with folk culture activities of folk dance literally freedom, but form a specification, systematic, and into the teaching of dance. Can definitely say from to "salan" dance form analysis of the teaching material, is the development of Tibetan qiang dance culture a big leap, which makes the dancers from folk non-professional promotion institute of professional dancers, also let more dance lovers can feel as scene representation "salan" dance movements, by qiang dance movements symbol

convey national character, temperament, aesthetic concept of national culture information infection.



Figure 81 Textbook of Female Tibetan Folk Dance Class of Dance School of Minzu University of China

source:<https://75pop.com/goods-3159.html>

Accessed on:January 4,2023

Sichuan University for Nationalities is the only university in Ganzi Tibetan Autonomous Prefecture, which is more accurate in the inheritance of Tibetan dance culture. Every year, whether the school organizes it or the secondary college, it will organize different forms of Tibetan Guozhuang competitions and studies. From the richness of the competition dance types — Muya Guozhuang, Guoluo Guozhuang, Yushu Guozhuang, Aba Guozhuang, Ganzi Guozhuang, Naqu Guozhuang, etc., we can see the school's propaganda for the Tibetan dance culture. There are even students who integrate the Tibetan and qiang Guozhuang villages (regardless of their advantages and disadvantages).

The direct inheritors of Tibetan and Qiang culture are the young generation of Tibetan and Qiang people. Their understanding, understanding, learning and mastery of the ethnic circle dance have a direct influence on the development of the ethnic circle dance. Now the audience of Guozhuang Dance and Salang is no longer limited to the Tibetan and Qiang compatriots, but it has also formed some new characteristics. In the new era, the performance form, reflection content and audience of Guozhuang dance and Sarang are all closely related to the social development. Now present fitness pot zhuang ", " campus zhuang "and art college professional teaching pot zhuang" is for traditional zhuang form, due to the in the changing social environment, zhuang dance and salang will constantly produce new phenomenon, it has both the inheritance of traditional guozhuang dance, abandon, development, and change in the modern society. From the traditional Guozhuang dance to the emergence of various new phenomena, we can find that this is actually a continuous integration of old and new culture, organization and arrangement, in the process of development, not only the development process of Guozhuang dance and Salang is like this, the development of any culture will go through this process.

Through the establishment of competitions, credits and learning materials, students can unknowingly understand, learn and even like the wonderful Tibetan culture, which will promote the inheritance of the Tibetan dance art, the protection and continuation of the Tibetan and Qiang culture, and the promotion of multi-ethnic unity and friendship. This integration of the specific dynamics of dance reduces the blindness of students, makes them connect the dynamics of dance with the general cultural knowledge, makes the dance movements more spiritual and expressive, help

students understand the cultural relationship between Tibetan and Qiang dance, and make contributions to the inheritance of the great Chinese culture.

All the above points have promoted the development of Guozhuang dance, but the development of every good aspect inevitably has problems and deficiencies. Let's think about the value and significance of Guozhuang dance according to the above description. First, we should carry forward the traditional national culture. To protect and explore the traditional culture of various ethnic groups is an important step to realize the national culture protection project, promote the development and creation of folk art, and then develop and innovate the national folk culture, enrich people's spiritual and cultural life, and protect various cultural heritages. Through learning and observing the Tibetan Guozhuang dance, we can improve the understanding of people from all walks of life on Tibetan culture, popularize Tibetan culture, promote cultural exchanges among all ethnic groups, strengthen ethnic unity and build a harmonious society. Second, the value of fitness and heart cultivation. From the perspective of kinematics, pot zhuang dance movement amplitude is larger, upper limbs waving double sleeves, arms, lower limb jumping, step, leg, all need coordination and coordination, and each movement has a specific fitness effect, compared with general sports, pot zhuang dance exercise of all parts of the body is more thoroughly, improve the flexibility and flexibility of the joints, has played a good role in fitness exercise. At the same time, it enhances people's sense of rhythm, improves people's artistic accomplishment and aesthetic ability, and enhances people's expression and self-confidence, which undoubtedly enriches people's psychological feelings.

Everything is constantly developing, but the road of development can not be smooth sailing, and problems and deficiencies will inevitably appear. The circle dance of the Tibetan and Qiang people is an art originated from the folk customs and bred by the nationality and culture of the Tibetan and Qiang people. Now, the dance has come out of the Tibetan and Qiang areas and entered another space. Can it develop in this space? Similarly, with the exchange of various ethnic cultures, the cultures of other Chinese ethnic groups and even foreign cultures are constantly flowing into the Tibetan and Qiang dance circles. Then, can the dance in the original and surviving circles in the Tibetan and Qiang areas have better opportunities for development and inheritance?



Conclusion

Tibetan and Qiang circle dance has unique cultural value, and cultural identity is the core of this study on how Tibetan and Qiang circle dance is protected and inherited through physical practice. For a long time, the cultural inheritance of the Tibetan and Qiang people cannot be separated from the spread of dance. The function and value of dance has always been recognized and affirmed, and there has been no crisis of cultural identity. However, with the emergence of cultural integration, economic development and globalization, when the proportion of school and ethnic courses decreased, the Tibetan and Qiang people also experienced moving out of their hometown and going out to study. In traditional society, Tibetan and Qiang circle dance is a self-entertainment dance, which is not used to participate in economic activities, nor can it rarely directly create economic value, mainly used for entertainment. However, in the current era of unprecedented economic prosperity, tourism has developed rapidly, and other ethnic groups have successively entered and visited the Tibetan and Qiang areas, and the function of the circle dance has gradually changed. Whether the national government, the news media, schools and the national people are the main body of protection, the value realization, functional protection and economic value of the Tibetan and Qiang circle dance cannot be ignored.

Therefore, the cultural identity of Tibetan and Qiang circle dance is also accompanied by a certain crisis, especially in the age group of young people and middle-aged people. Due to the more contact with foreign cultures, a large number of non-ethnic cultures are absorbed, and the cognition of the national culture is gradually lacking. Some so-called "cultural elites with higher education" often forget their social responsibilities for the cultural inheritance of the nation, and some businessmen who advocate rapid development often forget their responsibilities for the cultural publicity of the nation. Therefore, we should strengthen the protection and inheritance of Tibetan and Qiang circle dance and strengthen their cultural identity. We want to add new production space for the development of the Tibetan and Qiang circle dance.

On the one hand, upgrade the value of people's demand for a better life; transform the development orientation of fitness and leisure industry; and adopt local culture for tourism culture

On the other hand, it should strengthen the mission and responsibility of the Tibetan and Qiang people in Sichuan province, and enhance the promotion and education ability of colleges and universities.



Chapter 6

Conclusion and Suggestions

Part 1 : Conclusion

In dance science, some scholars have put forward that "the difference between human beings and animals lies in dance". When a person can dance, there is thought, emotion, and advanced characteristics different from animals. Culture is also created by human beings. When people have emotions and thoughts through dance, their imagination and creativity will be continuously enhanced, and the culture will eventually appear diversified. In today's society, there are many countries and nations with different cultures. It is the main condition for world peace to promote cultural equality, race equality and human equality to strengthen its own national culture and identify with its national cultural existence. Cultural identity is indispensable to today's society in the context of globalization, and it is also the basis of human unity, cooperation and peace. If there is no human consensus, there will be no nation and no country.

1.1 The significance of the Tibetan and Qiang circle dance

"Circle" is an important aesthetic ideal of the Chinese nation, and is a symbol of good luck. "Circle dance" is an endless repetitive movement in a narrow space, through the simple interaction of the movement, to achieve a sense of "integrity", showing the overall beauty and movement.

The miniature of Tibetan qiang folk dance culture is mainly Tibetan qiang circle dance, the dance culture is formed in the history of five thousand culture, recorded the Tibetan qiang people from the original culture development to today's history, is the accumulation of the Tibetan and qiang people wisdom and crystallization, and Tibetan and qiang common ancient circle dance culture is facing the test of history-where to go, how to develop, whether will disappear with the development of The Times, with what to develop. This is a problem that we dancers need to reflect on. With the development of society and the change of people's ideas, as dancers, we must face the current situation, protect and use the Tibetan and Qiang dance culture under cross-stitch, so that the unique culture of Tibetan and Qiang dance under cross-stitch can be carried forward.

The Tibetan and Qiang Corridor is a multicultural corridor, among which the main ethnic groups are Tibetan and Gypsy. The cultural area of the Tibetan and Qiang Corridor is particularly obvious in the San culture.

The transformation of nomadic culture to farming and animal husbandry culture is very obvious in the Salang dance. The transformation from nomadic culture to farming and animal husbandry culture is obvious in the common song and dance of Salang dance, which reveals the special morphological characteristics of Salang dance.

Therefore, we can explore the influence of the ancient Qiang people on the dance culture of Tibet and other surrounding ethnic groups. In this way, we can find the ethnic connections with the Tibetan people and explain the similar dance cultures of the Tibetan and Qiang people in terms of dance culture. Dance culture explains the

similar beliefs, customs, aesthetics and national character of the Tibetan and Qiang ethnic groups, forming a diversified and integrated cultural identity.

Dance is a cultural expression of the diversity and unity of the Tibetan people. The "Salang Dance" is a typical regional style of the Tibetan-Han corridor, which mainly reflects the continuity of the ancient culture and the harmony between man and nature. It reflects the continuation of the ancient culture, the harmony between man and nature, the worship of life and the yearning for life, and makes us feel the life rhythm of the ancient Qinghai people. It is a mysterious and rustic aesthetic that reflects the rhythm of ancient Qiang life. These cultural connotations are all embodied in the form of Salang dance. The Tibetan and Qiang corridor culture and the Tibetan and Qiang dance culture in the dance cannot be described by language. The audience can understand the Tibetan and Qiang culture through the dance. This is a good way to understand the Tibetan and Qiang corridor culture and the Tibetan and Qiang dance culture. It is a good way to understand the history and origin of Sarangi dance, learn from it and make good use of it. It can not only protect and inherit the Sarangi dance, but also understand the origin of the Tibetan and Qiang culture. Many books talk about "circle dance", and whenever the origin of dance, "circle dance" is also mentioned. However, since the author has been engaged in the study and research of dance, the description of "circle dance" is mainly limited to the author has been engaged in the study and research of dance, but the description of "circle dance" is mainly limited to the development of the original dance. Therefore, when evaluating dance works and researching dance literature, I not only consider the past, present and future of "circle dance" from this perspective, but also refer to the achievements of other dance art forms, and investigate the emergence, development, change and evolution of "circle dance". In addition to the research on the past, present and future of "circle dance", this paper will also reference the achievements of other related dance art forms, and discuss the art form and cultural changes of "circle dance". In the process of writing this paper, I am glad to have a deeper understanding of "circle dance" and a new understanding of the importance of studying this art form and its expansibility and sustainability. In the coming days, I will continue to seriously explore and discuss the charm of "circle dance", strive for greater achievements, and contribute to the development of Chinese dance.

"Circle dance" should not be stuck, but dare to break through the new era of dance culture. The contemporary dance culture is not the heavy shackles faced by the traditional form confined in the boundary, but the macro integration and choice under the influence of cultural accumulation, the stagnation and abandonment in the concept of dance culture; and transform the atmosphere of traditional culture into the contemporary sober and passionate. We should believe that although the waves can not wash away all the sand and stone, but time will definitely promote the development of dance culture, and the "circle dance" culture will shine in the process of human civilization.

The effective way to establish national identity is to establish the sense of belonging of the Chinese nation, which is also in line with the inevitable law of historical development. As a cultural way to help the Chinese nation build a sense of community, the Tibetan and Qiang dance circles should also follow the pace of The Times and inherit and lead people's ideological realm with a community mentality.

Although the author has been studying the circle dance of the Tibetan and Qiang people for many years, and the folk dance of the Tibetan and Qiang people, due to the limitation of time and space, the research in this paper is not detailed and comprehensive, there are many gaps, and the understanding of the history and culture of these two people is still very shallow. In this way, more scholars can explore the dance culture under the background of the Tibetan and Qiang ethnic circle dance, carry out more in-depth and systematic research, and achieve more comprehensive research results.

In short, the Tibetan and Qiang "circle dance" is one of the traditional dance forms with strong vitality and growth potential, and it is a brilliant wonderful flower in the history of Chinese culture. A careful study of the "circle dance" culture of the Tibetan and Qiang people shows that it is often accompanied by folk customs and religious activities. Obviously, this ancient dance culture contains a strong humanistic spirit and unique folk custom charm, and plays a variety of functions, and has unlimited potential for development. Under the current social situation, it is of great significance to promote the innovative development of Tibetan and Qiang dance culture. People from all walks of life should concentrate their efforts and make joint efforts for all sectors of society to create a broader space for the development of Tibetan and Qiang dance culture, open up new development prospects, and make its functions and prices

1.2 The thinking triggered by the Tibetan and Qiang circle dance

speechless; for the emergence of this cultural phenomenon, worthy of our people to ponder.

Second, the Chinese traditional festivals. There are many traditional festivals in China, with various forms and rich content. They are an important part of the long history of the Chinese nation and formed by the long-term accumulation of China's history and culture. These traditional festivals permeate the profound cultural deposits of our country. For example, the Dragon Boat Festival, Is a traditional day for the Han people to commemorate Qu Yuan, There are customs such as eating zongzi and dragon boat racing, It is said that after qu Yuan, a poet of the Chu state, shed tears into the Luo River, The local people did not recover his body, People want to express their grief, Boating above the river, And fear that the fish in the river would eat his body, Take the rice ball into the river, Then gradually formed the custom of dragon boat racing and eating zongzi, nowadays, The Dragon Boat Festival is listed in the World Intangible Cultural Heritage list; Or such as the Tanabata Festival, The seventh day of the seventh lunar month is the traditional Tanabata Festival of the Han Nationality in China, Is one of the most romantic traditional festivals, Past, the main participants were teenage girls, Legend has it that on the night of Tanabata, You can see the Cowherd and the Weaver girl meet in the Milky Way, Young girls pray for a happy marriage during the holidays, The Qixi Festival is listed in the National Intangible Cultural Heritage List, Now it is considered the "Chinese Valentine's Day". The formation of traditional festivals in China has a origin. However, with the prevalence of western culture, traditional festivals have a deep foundation of folk masses, but they do not resist people's ethos of advocating western culture. Western Valentine's Day — February 14, roses, chocolates and other all the rage, and our own Tanabata Festival, but in China and South Korea to apply for the Dragon Boat Festival world heritage culture, but ended in the victory of South Korea.

Third, Chinese opera. Chinese opera is a comprehensive stage art with a long history, originated from primitive song and dance. After historical changes, it has evolved into an integrated form of literature, music, dance, performance, recitation, martial arts and acrobatics. At present, there are more than 300 kinds of Chinese opera. Chinese opera, Greek tragedy and comedy, and Indian Sanskrit opera are also known as the world's three major ancient drama cultures. This is a very important art culture, it can be said that it is the essence of the Chinese national culture, but now this culture is gradually in a downturn. In the rapid development of science and technology, culture, western musical, opera quickly into the cultural market, the popular quickly, and most can accept this form, opera although also has a group of audience, but most is the elderly, young people think it is old and resist it, now Chinese opera in our country young generation almost no development space, but there are many audiences in foreign countries. In addition, aspects such as literature, dance, instrumental music, and painting also suffered the same fate. Literary works emerge in endlessly, but they are all vulgar and commercialized. In terms of dance, fewer and fewer people appreciate and learn Chinese folk dance and Chinese classical dance. On the contrary, popular dance and hip-hop dance occupy a wide market in China. The number of people who can play the piano, play small early, guitar and drum sets is increasing, while the number of people who can play the guzheng, erhu, pipa and dulcimer is decreasing. Traditional Chinese painting and calligraphy were once so brilliant in Chinese history, but now they are so low.

All these indications indicate that, Now the development of traditional culture in China is hindered, But the "Chinese style" prevails abroad, last year, When I was studying folk folk dance at the Southwest University for Nationalities, I met two foreign students from the provincial college, One is from the Philippines, One is from Thailand, They came to China specially to learn ethnic and folk dance, I asked them why they came to China to learn dance, They said, Now the Chinese culture is very popular in their country, As long as a Chinese art troupe performs in their country, Or there are cultural exhibitions about China, People in their country will scramble to watch, to learn, And there are many students in their country who learn about Chinese culture. They are dance lovers. They believe that to learn Chinese folk dance, they must come to the region where it grows and develops, so as to learn the most authentic and best Chinese folk dance, and then bring it back to China for their national people to visit and learn.

The cultural identity of the Tibetan and Qiang circle dance

The Chinese nation is not a so-called "community of imagination", but a community of shared future with the collective memory of "interlinked". The identity of the Chinese nation has multiple aspects, including history, politics, economy, society, culture and other aspects, as well as the public memory. In the long course of history, the people of all ethnic groups have communicated and communicated with each other, forming the public memory of the Chinese nation and the identity of the Chinese national community. This paper expounds the path and mechanism of the cultural identity of modern Chinese society through the case of Tibetan and Qiang circle dance. Specifically, the collective memory of all ethnic groups in the region forms the common memory in the contact, collision and mix; the history of different regions is integrated into the common social and cultural system of the Chinese nation, forming the common historical memory and becoming the basis of the

foundation of the community of public memory, which can provide a new idea and way for the study of the Chinese national community.

Moreover, this paper provides vivid individual cases for ethnology and choreology. We hope to promote the discipline construction of Chinese dance science to some extent. The research of Chinese cultural identity is based on the research of Chinese reality, which goes beyond the inherent subject classification and concept of western ethnology. It is an important part of the sinicization of dance science and ethnology. It is hoped that the study of the Chinese national cultural identity reflected in the circle dance will become an important part of the knowledge system of dance science and folklore. To become an important entry point for us to understand the common nature of the Chinese nat

In a word, the Tibetan and Qiang "circle dance" dance culture is one of the traditional dance forms with strong vitality and growth power, which is a bright and gorgeous wonderful flower in the cultural history of the Chinese nation. In the in-depth study of the Tibetan and Qiang "circle dance" dance culture, it is not difficult to find that it often exists along with folk customs and religious activities. It can be seen that this ancient dance culture contains a strong humanistic spirit and unique folk charm, plays diversified functions and has unlimited development potential. Qiang "circle dance" dance culture is an important part of Chinese culture, under the current social pattern, promote the Tibetan qiang "circle dance" dance culture innovation development has very important practical significance, the social people from all walks of life should focus, hand in hand, for Tibetan qiang "circle dance" dance culture create broader space for development, open up new prospects for development of, let its function, value evolving with the development of society.

Part 2 : Research suggestions

2.1 Academic advice

First of all, the Tibetan Guozhuang and Qiang Salang, as the main dance forms of the Tibetan and Qiang nationalities, belong to the intangible cultural heritage. Because of their profound historical background, rich artistic connotation and unique artistic form, they have high research value. At present, many scholars have studied and discussed its origin, history, style characteristics, customs and other aspects, and accumulated a large number of documents. However, the protection and inheritance of the Tibetan and Qiang circle dance is still a hot topic of discussion among scholars, because the crisis has always existed. In the context of globalization, the breadth and depth of research need to be further improved and strengthened.

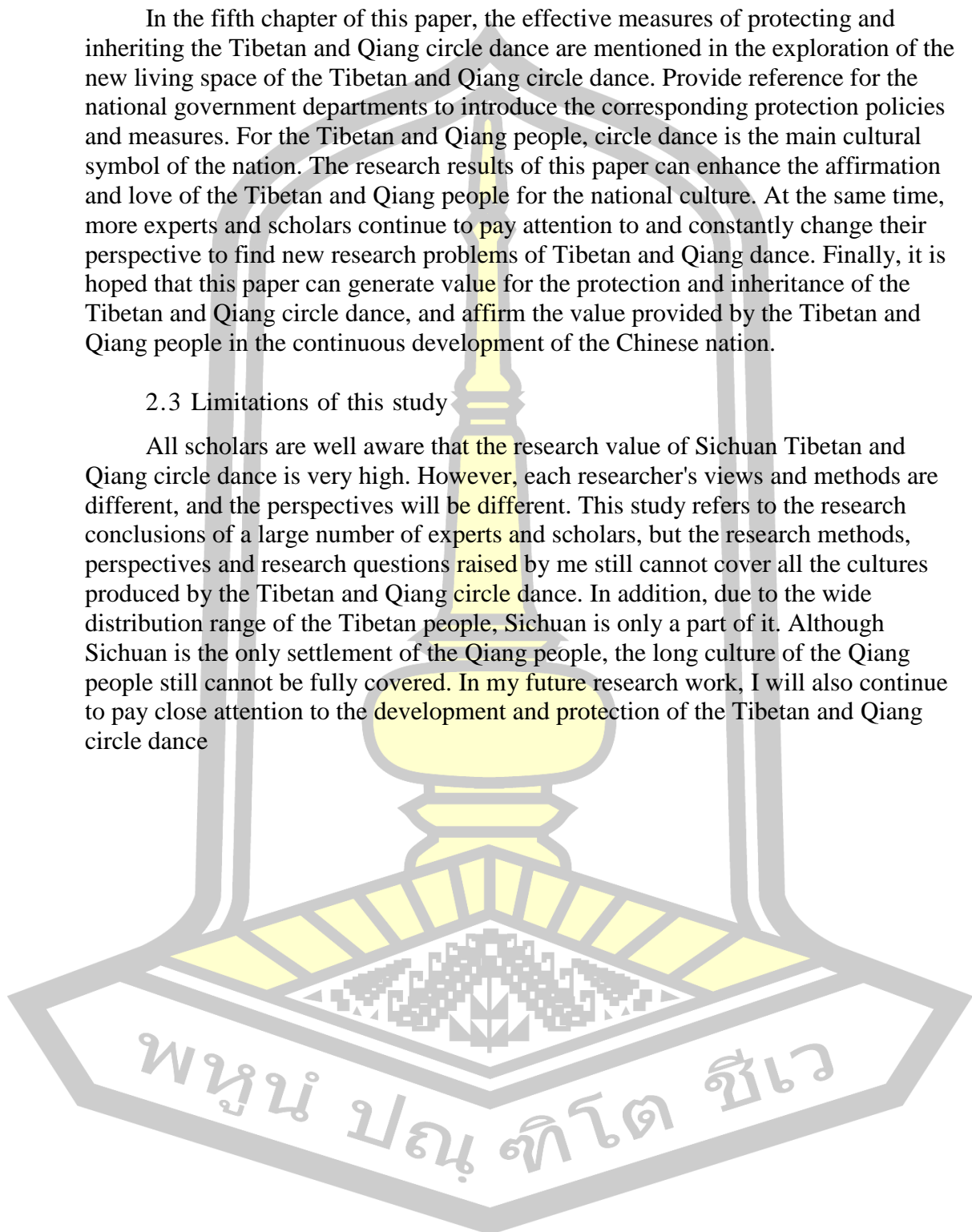
once more, this paper aims to explore the cultural identity and physical practice of Tibetan and Qiang circle dance in the background of Chinese culture, and provides a new research perspective for the research of Tibetan and Qiang circle dance. In today's China, many folk dance forms are experiencing the same situation as the Tibetan and Qiang circle dance. Therefore, this paper also provides a research perspective for the study of other art forms and intangible cultural heritage. We hope to inspire the subsequent researchers from the perspective of research and research methods.

2.2 Social suggestions

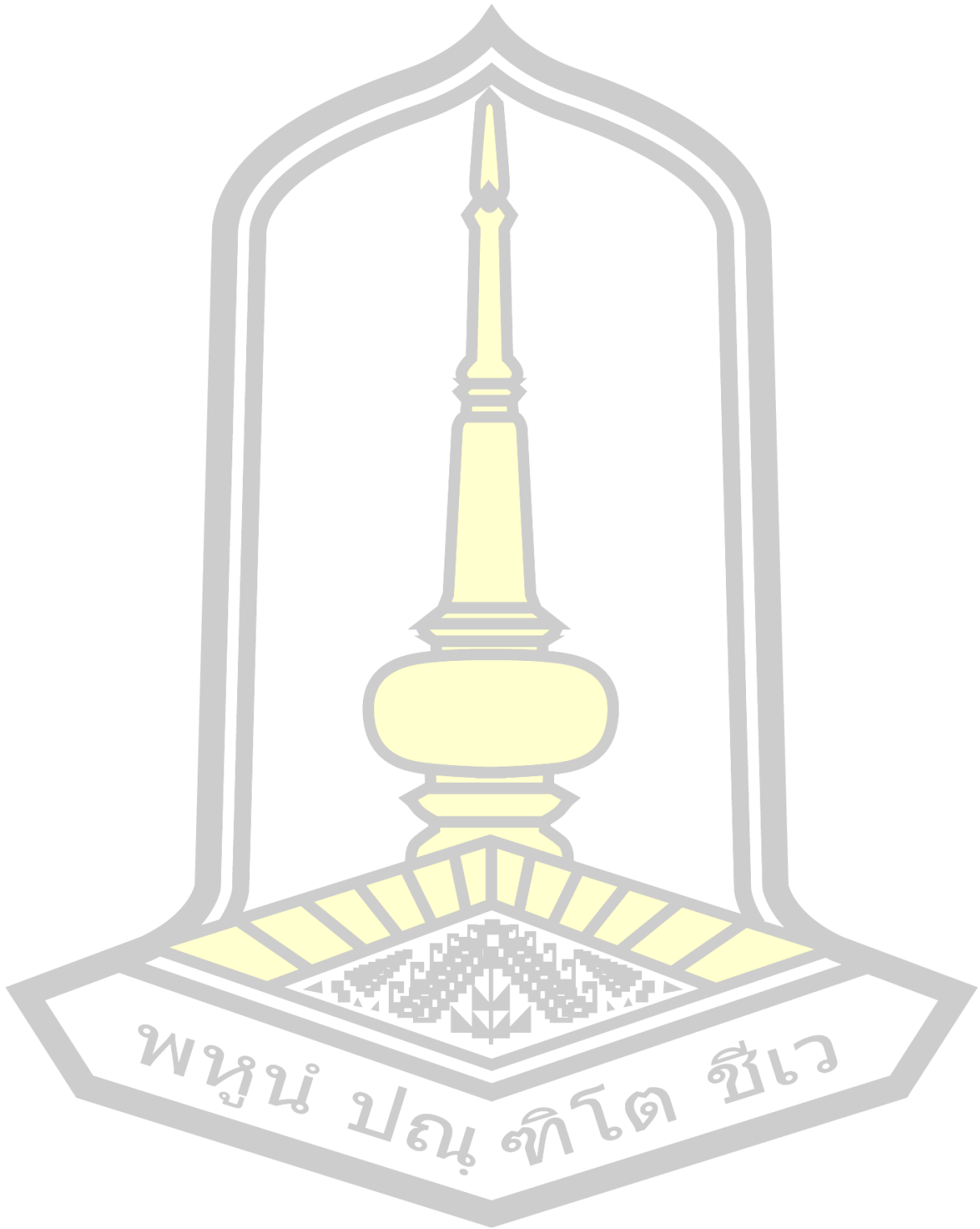
In the fifth chapter of this paper, the effective measures of protecting and inheriting the Tibetan and Qiang circle dance are mentioned in the exploration of the new living space of the Tibetan and Qiang circle dance. Provide reference for the national government departments to introduce the corresponding protection policies and measures. For the Tibetan and Qiang people, circle dance is the main cultural symbol of the nation. The research results of this paper can enhance the affirmation and love of the Tibetan and Qiang people for the national culture. At the same time, more experts and scholars continue to pay attention to and constantly change their perspective to find new research problems of Tibetan and Qiang dance. Finally, it is hoped that this paper can generate value for the protection and inheritance of the Tibetan and Qiang circle dance, and affirm the value provided by the Tibetan and Qiang people in the continuous development of the Chinese nation.

2.3 Limitations of this study

All scholars are well aware that the research value of Sichuan Tibetan and Qiang circle dance is very high. However, each researcher's views and methods are different, and the perspectives will be different. This study refers to the research conclusions of a large number of experts and scholars, but the research methods, perspectives and research questions raised by me still cannot cover all the cultures produced by the Tibetan and Qiang circle dance. In addition, due to the wide distribution range of the Tibetan people, Sichuan is only a part of it. Although Sichuan is the only settlement of the Qiang people, the long culture of the Qiang people still cannot be fully covered. In my future research work, I will also continue to pay close attention to the development and protection of the Tibetan and Qiang circle dance



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