

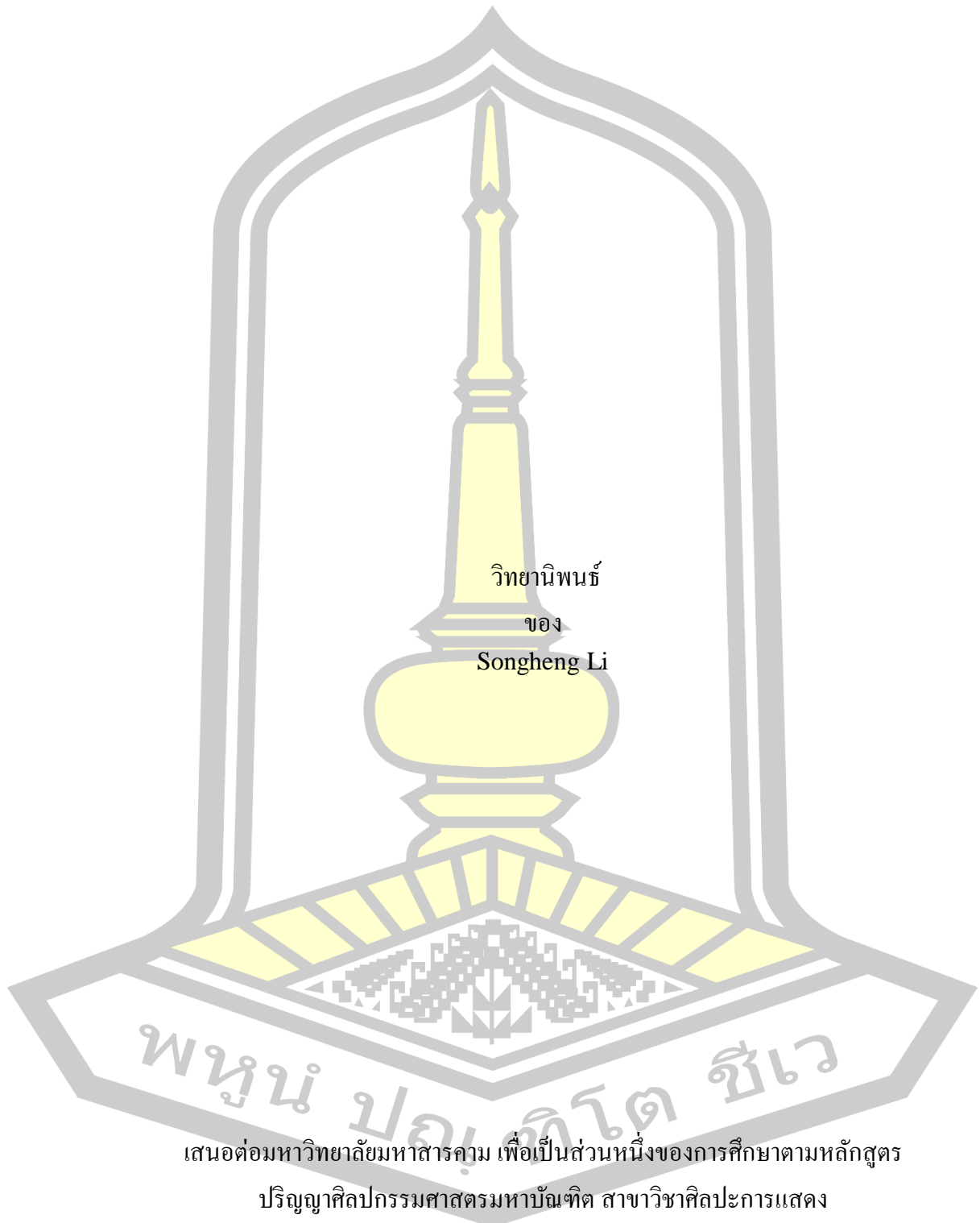
The Style and Performance Form of Tibetan “Guo Xie” Dance in Contemporary China

Songheng Li

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Fine and Applied Arts in Performing Arts
May 2024

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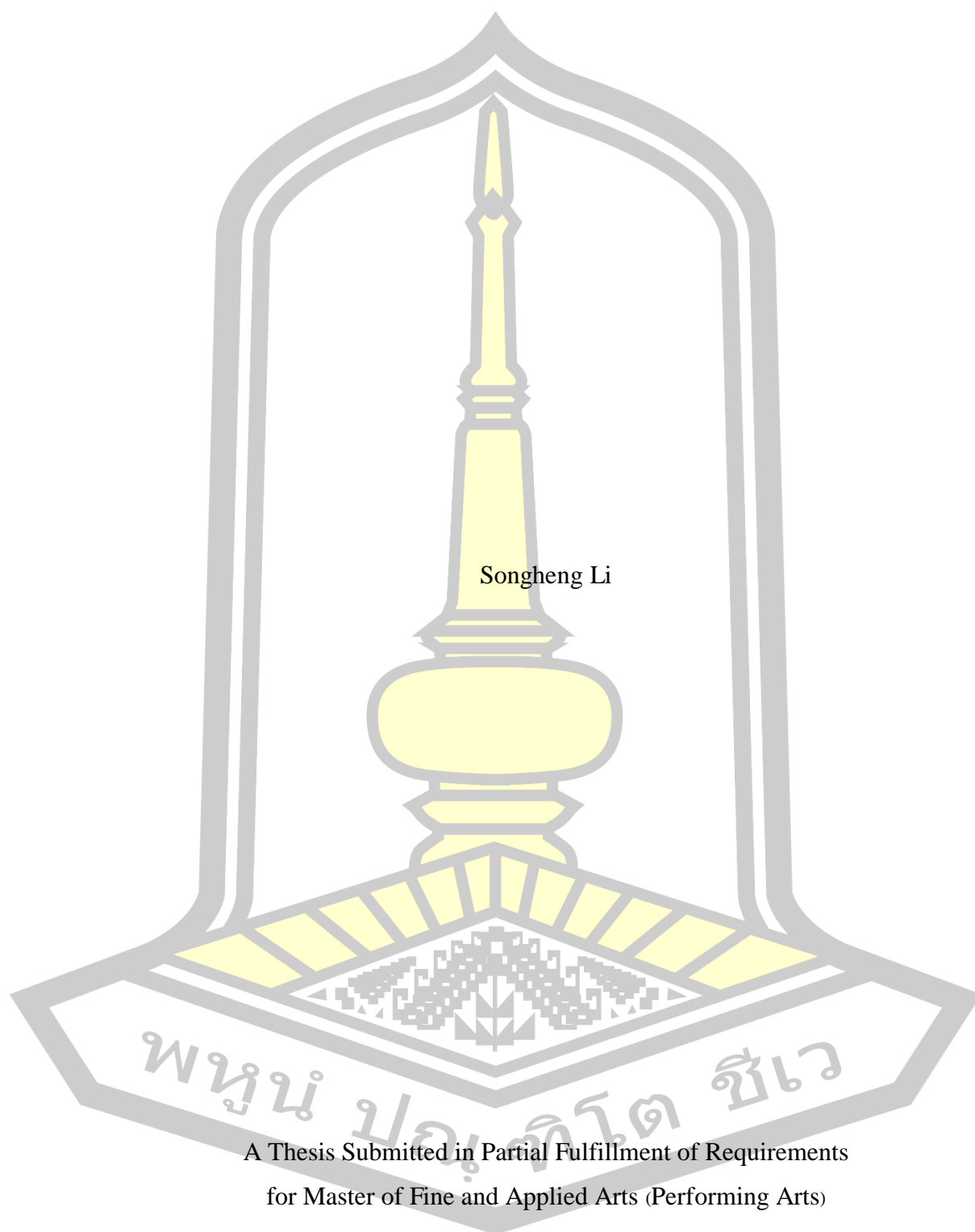
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ปริญญาศิลปกรรมศาสตรมหาบัณฑิต สาขาวิชาศิลปการแสดง

พฤษภาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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The examining committee has unanimously approved this Thesis, submitted by Mr. Songheng Li , as a partial fulfillment of the requirements for the Master of Fine and Applied Arts Performing Arts at Mahasarakham University

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UNIVERSITY	Maharakham University	YEAR	2024

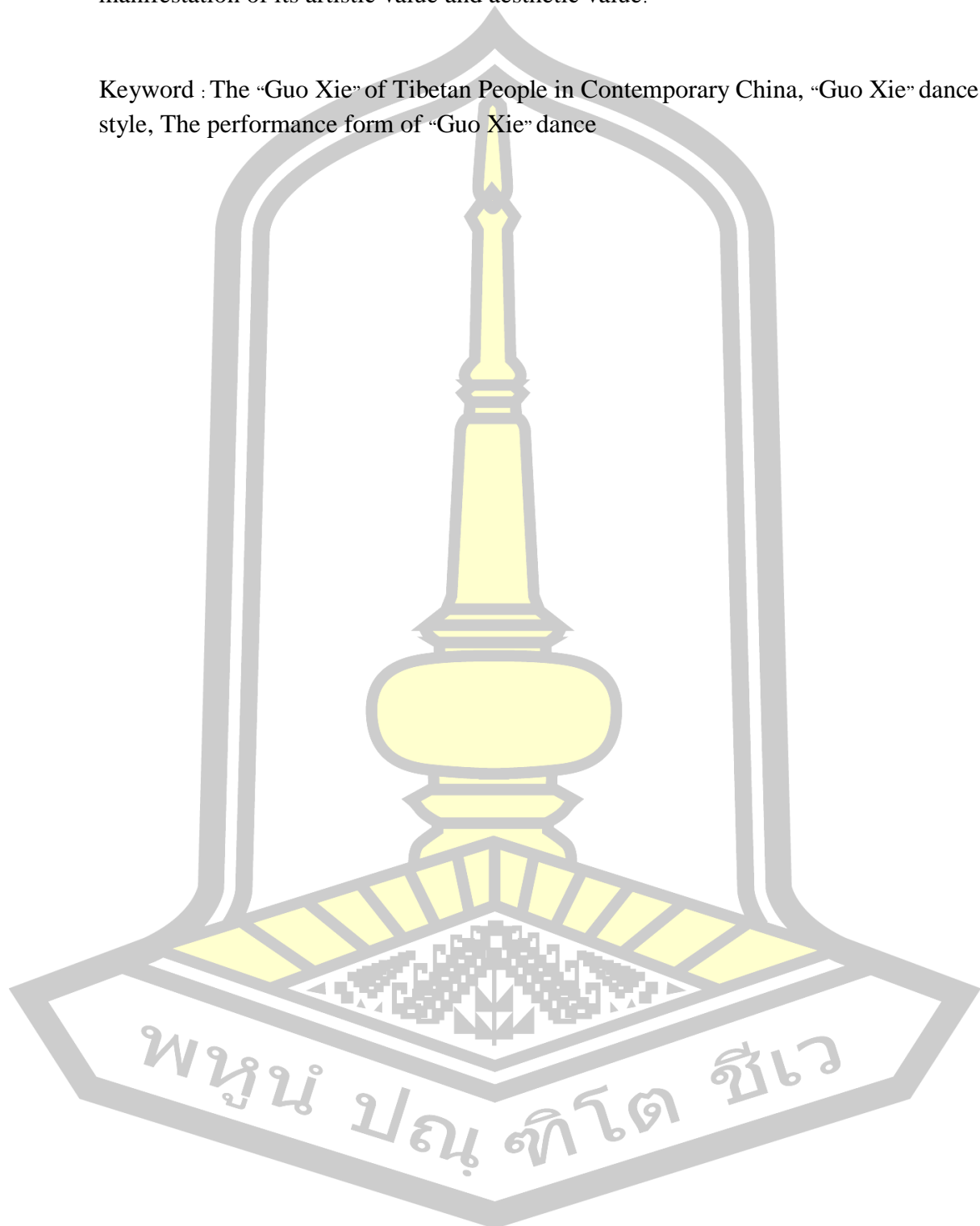
ABSTRACT

The following research is entitled “Study on The Style and Performance Form of Tibetan ‘Guo Xie’ Dance in Contemporary China” . It utilized the qualitative research method of studying and presenting the results through descriptive analysis. The study focuses on two main research objectives 1) Research on the historical background of Tibetan “Guo Xie” dance. 2) Style, Performance Form of Tibetan “Guo Xie” Dance, Contemporary China

The interviewees took Liu Yuan’s dance training institution as the unit of analysis. Research methods include interviews, observations and document analysis. The findings are based on the analysis and interpretation of field data: population samples, random informants, research instruments, data collection, organization and analysis receipts, research reports. show results : 1) The origin of Tibetan “Guo Xie” dance can be traced back hundreds of years to the period when Tibetan Buddhism was prevalent. Its origin is closely related to the agricultural development of Tibet. At that time, the “Guo Xie” dance was an important festival dance form for worshipping gods, celebrating harvests, and weddings and funerals. Against this historical background, “Guo Xie” dance has strong religious beliefs, and dancers express respect for Buddhist culture through dance. Later, “Guo Xie” dance gradually became a part of Tibetan culture. It is not only reflected in sacrificial rituals, but also widely spread and developed among the people. The researcher elaborated on the historical background, performance style, performance form, performance skills, performance costumes, inheritance and development of Tibetan “Guo Xie” dance 2) "Guo Xie" dance performance style and form, its basic movements, postures and steps mostly change in 2/ 4 rhythm. Performance form Simply speaking, dance is an art form that mainly uses body movements and body shapes to coordinate with music to express artistic works. The beauty and artistic charm of dance are presented to the audience relying on various

performance forms. Therefore, the performance form of dance It is also an important manifestation of its artistic value and aesthetic value.

Keyword : The “Guo Xie” of Tibetan People in Contemporary China, “Guo Xie” dance style, The performance form of “Guo Xie” dance



ACKNOWLEDGEMENTS

As I pen these words, my thesis journey is drawing to a close, with time swiftly passing by and my two years of graduate studies nearing their conclusion. The inevitability of farewell looms before me, positioning me at yet another pivotal crossroad in life. It's during these moments that a flood of emotions emerges, giving rise to a profound sense of gratitude that wells up spontaneously within me.

Since I began my graduate studies, I have received affection from my mentors and assistance from my classmates, as well as gained a wealth of knowledge in translation theory. I would like to express my gratitude to the University for providing me with this learning opportunity and platform, and to all the teachers for their education and care.

First and foremost, I must thank my supervisor, Asst. Prof. Dr. Peera Phanlukthao. Throughout my master's program, the guidance, concern, and encouragement from Asst. Prof. Dr. Peera Phanlukthao have bolstered my confidence to successfully complete my course. During the writing of this thesis, whether it was the selection of texts or the repeated revisions of the manuscript, I was deeply aided

by the selfless help of Asst. Prof. Dr. Peera Phanlukthao.

I also want to thank the other teachers at the University who imparted knowledge and enlightenment to me, and my classmates who provided care and assistance. In the busy yet fulfilling life of studying, working, and living, the mutual concern of my classmates have not only helped me complete my professional knowledge and practice reports but also provided me with much warmth and strength.

Lastly, I wish to thank my family for their understanding and support as I completed my studies. I will carry this motivation forward and strive onwards!

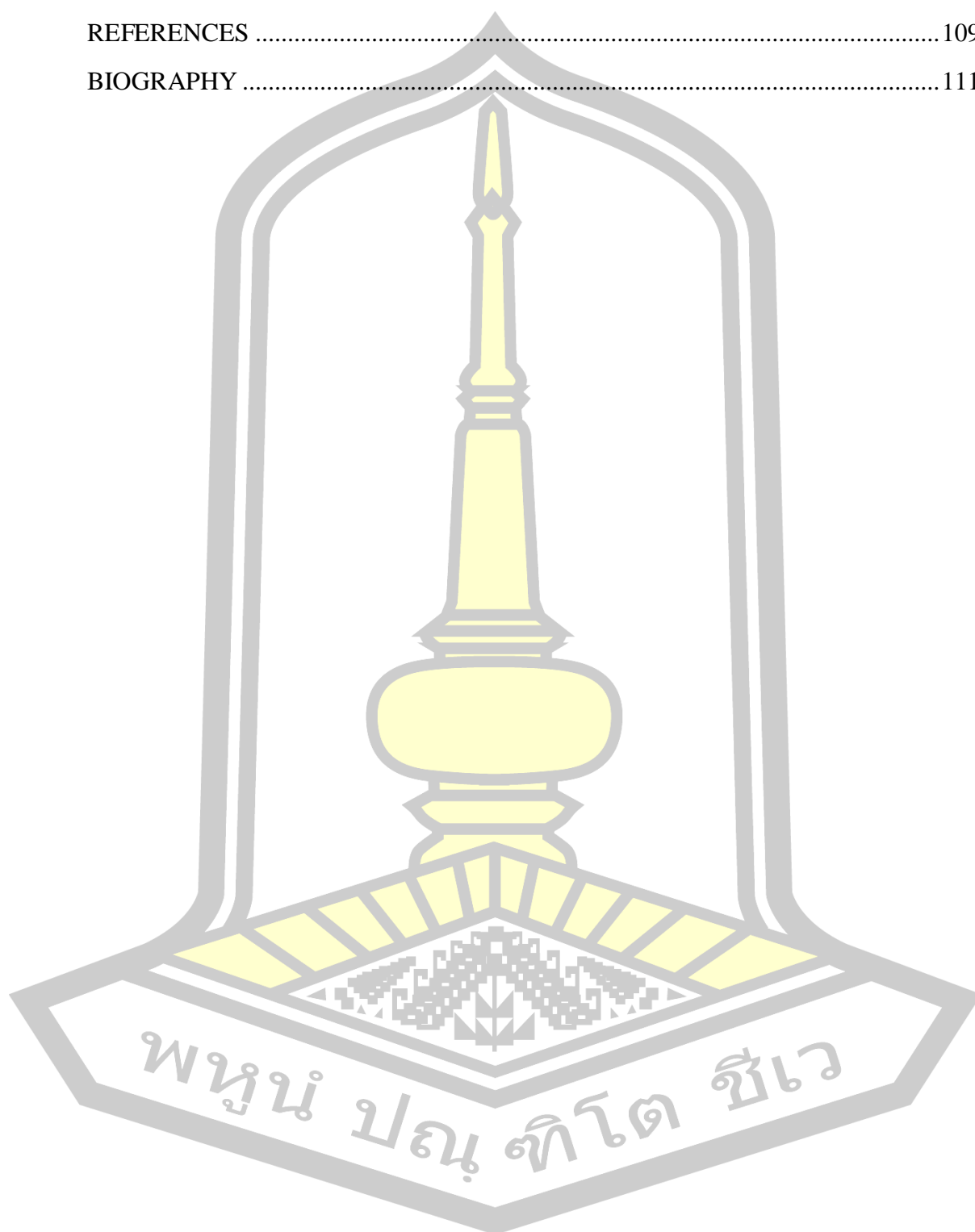
Songheng Li

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Chapter 1

Introduction

1. Research Background

Since January 25, 2017, issued by the general office of the central committee of the communist party of China, the General Office of the State Council on the implementation of Chinese excellent traditional culture heritage development project opinions, the relevant workers at all levels in China deep practice research, in the unremitting struggle to realize the protection and development of regional traditional culture, Tibetan as one of the important minority in China, generation development, gradually formed with the traditional culture of the Chinese nation, southern, eastern, northern ethnic regional personality of traditional national culture. The national culture with its great national characteristics and regional characteristics stands in the long history of the Chinese traditional culture, and explores the common people. The contemporary inheritance and development path of ethnic culture is the need of generations, the development of national cultural soft power, and the realization of the construction of the "diversified and integrated" development pattern of Chinese national culture.

BEIJING, July 9, 2021 (Xinhua) --Contemporary folk dance art, while taking the responsibility of optimization and innovation of Chinese dance art, adheres to the mission of inheritance and development of Tibetan traditional culture. Stage art dance, with its highly concise content, integrates typical traditional cultural elements, is based on the connotation and essence of national culture, and realizes innovation with the contemporary aesthetic vision. Therefore, from the beginning of the creation, the stage art and dance works have already undertaken the historical mission of inheritance and development. The study of dance works can more target and accurately grasp the core of national culture. Therefore, the research perspective and the source of the research content. It is based on the cognition of the secondary theory, and it combines simultaneously Personal artistic practice, Tibetan cases, the inheritance and development of ethnic culture in Tibetan ethnic dance. (Jiangdong, 2021)

Each nation has a unique national dance, which shows different Shen beauty characteristics in dance form and style, and is loved by the people of its own nation. Although the ethnic dance art has big differences on the whole, is people in real life, show the characteristics of the nation, but in different ethnic dance in some form and show high similarity, such as Tibetan "Guo Xie" dance movements is typical, dance is very rich, under the idea is light and thick at the same time, the main action composed of stamp, step, liao, dance step to crisp, liao legs agile fibrillation when thick. The dance rhythm is changeable, the remake, the so-called hand in hand, step on the ground for the festival, the steps are fast and slow, put freely, the dance style is simple and vigorous, rigid and soft.

The Tibetan "Guo Xie" dance is a self-entertaining circle dance which is spread in the vast agricultural areas of Tibet and is deeply loved by the Tibetans. It has the

reputation of "rural song and dance in Tibet". Every festival, people sing and dance all night long. Accompanied by the lead singing and chorus, praising the hometown scenery and the beautiful singing of love, people dance three steps a change, stop for the festival, the solid and steady pace, the rhythm of the hand dance. After the speed of the dance was gradually accelerated, all the dancers jumped heavily with a distinct rhythm, pushing the song and dance to the climax of the warm atmosphere.

In northern Tibet, it contains Kunlun Mountains, Tanggula Mountains, Gangdis Mountains, Hoh Xil Mountains and Qingtanggula Mountains; it is the animal husbandry grassland area of Nagqu City, Naqu Tibetan means "Heihe", Naqu area is called "Wanli Qiangtang", Dingqing County, Bianba County and Liangba County in the east; Cuoqin County, Gaize County and Tibet; and New County in the north Xinjiang Uygur Autonomous Region borders Qinghai Province, among which the northern Tibet region also includes three counties of East Ali, parts of Dangxiong County and Linzhou County of Lhasa, part of northwest Qamdo, and Gongbujiangda County of Nyingchi City. North Tibetan region of Tibetan "harmonic" dance is one of the unique traditional dance in north Tibetan region, mainly spread in Naqu city as the core of dance form, the "harmonic" dance and other parts of the "harmonic" dance, here contains the strong ancient elephant male culture, distinctive nomadic culture, but also rich cultural treasure, has a profound cultural connotation and strong regional characteristics of northern Tibet.

The core area of the "Guo Xie" dance in northern Tibet is represented by Nagqu city, including the three counties of East Ali, part of Dangxiong County and Linzhou County of Lhasa, part of northwest Qamdo county and Gongbujiangda County of Nyingchi City. And the form of "Guo Xie", is the first by the station half a circle of men and women in turn to sing, along the counterclockwise direction to walk to the end of the singing, only in the lead dancer "harmonic" issued "rest rest rest" Or "Every time!" And then began to dance. As soon as the dance began, the men and women dancers danced in turn at a very fast rhythm, which seemed to be a dance speed competition between the men and women dance teams, It's tense and exciting.

It was not until this enthusiastic fast dance for several times that the lead dancer joined the fast and humorous "speech", and everyone gave out a happy and excited "rest rest rest" End of the dance in the cry.

The development and emergence of a national or regional civilization are closely related to the specific social and ecological changes. The historical development process of Chinese national folk dance also reflects the cultural and economic needs of the society at that time, and the expression form of dance also reflects the current situation of the cultural background at that time. Different ethnic groups have different cultural deposits and show different dance styles. That is to say, the Tibetan folk dance is one of the important cultural heritages of the Tibetan people. It is spread in the Tibetan areas in southwest China, mainly in Tibet, Sichuan, Qinghai, Yunnan and Gansu provinces. These areas are inhabited by the Tibetan people, so they have become an important place for Tibetan folk dance spread. From the area of circulation, "Guo Xie", "heap harmonic" and "Longma harmonic" are mainly spread in the Yarlung

Zangbo River basin, and the main forms of singing and dancing in the vast areas of the Jinsha River basin are mainly harmonic and outstanding. Due to the different geographical environment, modes of production and objects of labor in different regions, especially the differences in geographical conditions and the influence of religious culture, the towns and rural areas, rural and pastoral areas, pastoral areas and forest areas have formed their own different dance forms and body movements. The excavation and discovery of ancient dance and the distribution of Tibetan folk dance and classical dance in the former Tibet, back Tibetan, Qamdo and western Ali Look, it's really colorful, colorful. With the development of The Times. At present, all kinds of dances are gradually popular and expanding to the whole Tibetan residential areas in Tibet and other provinces, with their own regional cultural characteristics.

The creation of Tibetan dance has a lot to do with the traditional culture of the nation. Most of the movements in Tibetan dance develop from life. Among them, wearing Tibetan robes, helping scriptures, offering ha da and turning warp wheels are the cultural customs of the Tibetan people.

Wearing Tibetan robe: Tibetan robe is the main clothing style of Tibetan people, with many kinds. From the texture of clothes, it can be divided into brocade, leather surface, plain cloth, etc., and the pattern of Tibetan robe decoration is very exquisite. In the past, monks and officials were of different grades and strictly distinguished the patterns. The Tibetan robe is longer, which is generally longer than the height. When wearing, the lower part is 30 or 40 centimeters high from the foot, and the belt is tied.

Help code: hidden hat style is various, different texture. There are 1 or 20 kinds of golden flower hats, hats, Tibetan boots are one of the important characteristics of Tibetan clothing, common "pine" flower boots, the bottom is made of cotton thread leather.

Offering hada: Offering hada is the highest etiquette for Tibetan hospitality, expressing warm welcome and sincere respect to the guests. Hada is the Tibetan language, namely the gauze scarf or silk scarf. It is mainly white, but it also has a light blue or light yellow color.

Jump god: the purpose of jump god is very broad, can ask god to eliminate disaster cure disease, exorcism, can also ask the dead dialogue. When jumping god, there are incense table, god, offerings, incense. Jump god people first burn incense and kowtow, close his eyes and sleep, meaning to go to ask god, and then jump to say has invited god.

Sutra wheel: the meridian wheel is also known as "Falun" or "Mani liberation wheel". In Tibet, there are many warp wheels everywhere, which belong to the Buddhist Dharma instrument. Among them, Tibetan scripture or mantras are recited by right rotation. In Tibetan areas, believers can be seen everywhere, regardless of women, old and young, holding a wheel in their hands, constantly turning.

Tibetan Buddhism is one of the most important traditional Tibetan beliefs and one of the most influential religions. Tibetan Buddhism has its own unique teachings and rituals, believers will prostrate, recite, chant sutras and worship Buddha.

This religion: This religion is the primitive religion of the Tibetan ancestors, including the worship of natural gods, ghosts and gods, family ancestors and other elements. Despite the influence of Tibetan Buddhism, this religion still occupies an important role in the traditional Tibetan culture. Tibetan Buddhism, commonly known as the term "Lamaism", is a branch of Buddhism. It is mainly formed and developed in the Tibetan areas, and it is a localized Buddhism in Tibet. The most common belief of the Tibetan people is Tibetan Buddhism. Regardless of the people, the Tibetan people seem to be inseparable from their daily life. A pattern, an ornament, seems to have a special meaning, seems to come from the gift of the gods. So, many important Holidays are all related to devout faith. The Tibetan nationality is an ancient nation. During the Tang Dynasty, Songtsan Gampo established the Tubo regime, and during the Kangxi period of the Qing Dynasty, it was renamed "Tibet". The name of the Tibetan nationality came from it, which is an ancient and long-honored nation until today.

The Tibetan belief in Tibetan Buddhism is the main sect in the formation and development process of the Tibetan people, which is sincerely believed in by the people. The history of development in the Tibetan areas has a relatively long history, and there is also a large mass base in the Tibetan society. In short, the Tibetan belief is very rich and colorful, containing rich cultural connotation and historical significance. These beliefs have had a profound impact on the spiritual life, cultural inheritance and social development of the Tibetan people.

By exploring the Tibetan "harmonic" reflect the meaning and value, explore the urban spread of new folk phenomenon, make the Tibetan "harmonic" dance broke the regional space limitations, seeking the connection between origin and different transmission, the Tibetan "harmonic" dance better protection and inheritance, to enhance national cultural confidence, improve the national culture "soft power", promote the communication and spread of Tibetan culture, to inheritance and develop excellent traditional culture.





Figure 1 The Tibetan people are singing and dancing
Source: Baidu (Accessed on January 9, 2023)

2. Research Objectives

2.1 Research on the historical background of Tibetan "Guo Xie" dance.

2.2 Style, Performance Form of Tibetan "Guo Xie" Dance, Contemporary China

3. Research Question

3.1 What is the historical background of contemporary Tibetan "Guo Xie" dance?

3.2 How did the Tibetan "Guo Xie" dance style and performance form come into being?

4. Research Significance

Dance art is an indispensable art form in modern life, and it is also the crystallization of wisdom in the history of human development. The Tibetan dance culture is an intangible cultural heritage inherited by the Tibetan people from generation to generation, which has made an important part of the dance art painting in today's society. Through the discussion of Tibetan traditional dance, the artistic connotation of Tibetan dance will be excavated out, and inheritance and innovation will make it more national characteristics. This paper mainly explores the style and performance form of Tibetan dance, exploring its cultural characteristics and artistic value.

5. Scope of Research

Scope of research content

5.1 Research on the historical background of Tibetan "Guo Xie" dance.

5.2 Style , Performance Form of Tibetan "Guo Xie" Dance , Contemporary China

5.3 Northern Tibetan area

5.4 Southern Tibetan area

5.5 Eastern Tibetan area

5.6 Scope of time: June 2022, July 2023

6. Definition of Terms

Contemporary China : Contemporary China refers to the current situation and trend of Chinese social, political, economic and cultural development. In the process of reform and opening up over the past few decades, China has undergone great changes and made great development and progress. Here are some key points to understanding contemporary China:

Economic development: China has made great progress in its economy, becoming the world's second largest economy. Economic development has brought about many significant changes, such as upgrading consumption, urbanization, innovation and the rapid development of science and technology.

Political situation: China's political situation is also changing. China is a socialist country, but there is still room for improvement in its political and legal systems. In recent years, China's leadership has introduced a series of reform measures to strengthen the rule of law and the fight against corruption, while also handing over more political rights to the public.

Cultural and social changes: In the cultural and social terms, China is also undergoing a series of changes.

Tibetan "Guo Xie" Dance Style : "Shake", "open", "shun", "left", "around", "foot", "knee", "waist", "chest", "hand", "shoulder", "head", "eye" cooperation and unified use is a common characteristics of different Tibetan dance, or called the five elements of Tibetan dance, thus constitutes its aesthetic concept from other brothers national dance.

The Tibetan dance is divided into: "zhuo" and "harmonic". This paper studies "harmonic", which is divided into "Guo Xie harmonic", "heap harmonic" and "reba".

"Guo Xie" dance style is: upper body slightly forward, knee relaxation do flexion and extension movements, on the basis of dance movements, when the dance after the speed of accelerating, all the dancers with the rhythm of jumping, the song and dance to the climax of warm atmosphere, folk entertaining people dance become "harmonic".

Performance form of Tibetan "Guo Xie" dance: It is a group of performing art, regardless of men, women, old and young, everyone is in circles arm in arm, around the dance, it with beautiful dance movements, rich and colorful lyrics, typical arms and dance, praise labor, harvest and love. Belongs to the secular life dance, every year in major festivals, such as the Tibetan New Year, ma section, fruit festival important day performance, fruit harmonic can be roughly divided into agricultural Guo Xie, pastoral area, harmonic, Guo Xie, Guo Xie performances, more than a dozen or hundreds of people, less is four, five people, men, women and children can participate in performance, performance, men and women singer free hand in hand into a circle, male lead dancer and female led dancer standing in their team In front of the song, began by the lead dancer lead, we sing the lyrics, singing and dancing to the clockwise circle, one after one continuously, until the lyrics.

7. Conceptual Framework

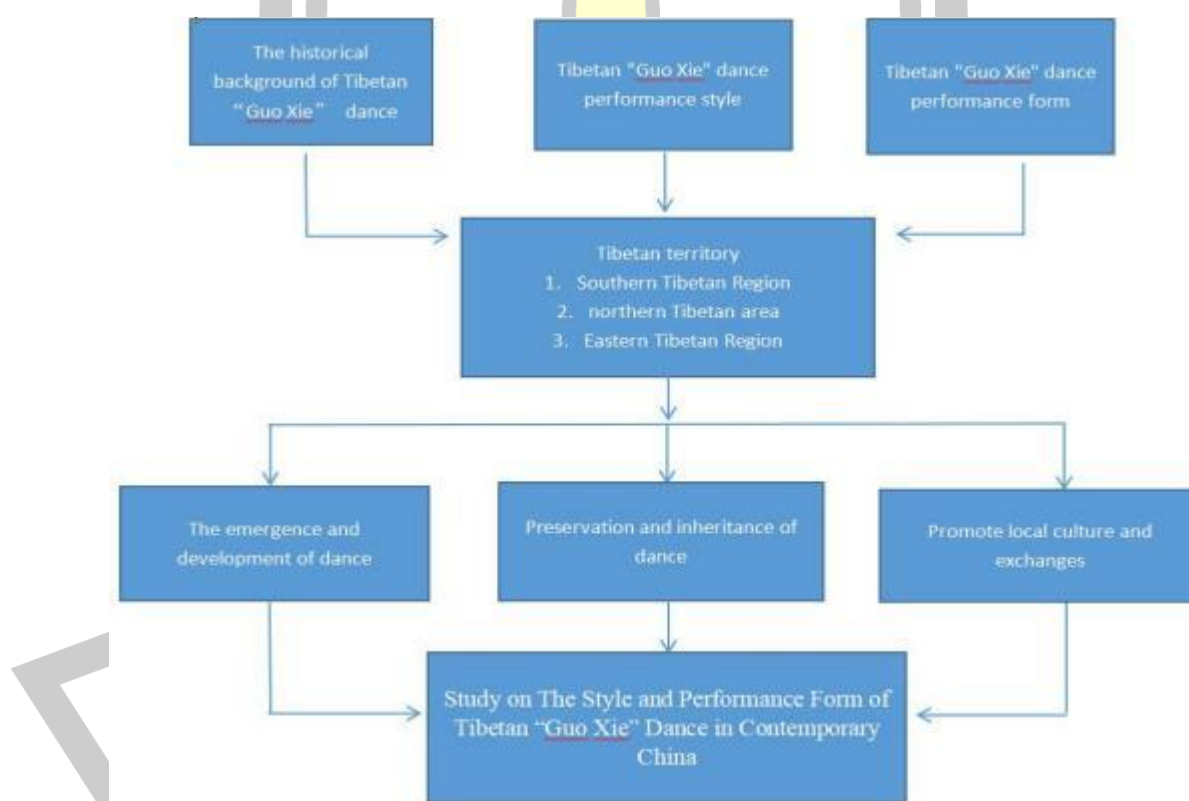


Figure 2 Conceptual framework

Image Source: Songheng Li, 2023.9, Drawing

Chapter 2

Literature Reviews

In a research education model to "Study on the style and performance form of Tibetan "Guo Xie" dance in contemporary China" For the research objects, the researchers have determined the problems to be studied, and have conducted the following studies on the relevant literature and the research in various fields in the following ways;

1. The historical background of the Chinese Tibetan "Guo Xie " dance
2. The rise and development of the Tibetan "Guo Xie" dance
3. Style, Performance Form of Tibetan "Guo Xie" Dance, Contemporary China
4. Theory related
5. Research related

1. The historical background of the Chinese Tibetan "Guo Xie " dance

Jiangdong, (2021) The classification of Tibetan traditional dance The Tibetan history originated from the Xiangxiong Dynasty, which was the beginning of the Tibetan (benzene) religion, which was the local religion of Tibet before Buddhism. The ancestor of this religion, "Lucky Miwo Buddha was born in about 2000 BC". In the book Immortal Words, " Before the Supreme, some people are dancing, some are dancing zhuo, some are dancing Carl, and some are singing. "Here" Xuan "(hon) dance," Zhuo "(bro) dance," Karl " (gar) dance are the first Tibetan dance-related names; in Tibet The famous music expert Geng Peijie said in his History of Tibetan Music, " The song and dance music of this religion are rich and colorful. The names of the title or category with the meaning of dance include 'Karl', 'Zhuo', 'Xuan', 'Hu', 'Qiang m' and so on. "These kinds of dance have a long history, which not only refers to" dance ", but also refers to" song ". To be precise, it refers to the art of integrating"

music and dance ", which is different from the concept of noumenon dance with exclusive and self-construction. Contemporary dance is defined as " dance is a kind of refined, organized and rhythmic human movements as the main means of expression, and it uses human movements in a certain time and space State, expression and action process composed of the picture, creative image, so as to

express a certain kind of thought and emotion art."Here, the concept of dance is more single and pure, while the traditional Tibetan dance has a multi-dimensional ecology. The "Xuan" in the traditional dance is also circulated as a folk song and dance art in Plam, Zada and Zhuka; "Zhuo" is circulated in Weizang and Kang District; "Karl" is also circulated into two parts, one part is circulated in the court dance in Tibet, Potala Palace and Bahrain Temple in Qamdo; and above The "flicker" mentioned is now unverified. In addition, the origin of the dance "Cham" (vcham) is debated. One of them is the religious dance created by Master Lianmasami in Sangye Temple, but some experts say that such dance had appeared in the earlier religious period in Tibet, "the early Cham dance was also called Xuan". The word "Qiangm" of the "Qiangm" dance means "jumping" and "jumping" in the Tibetan language, but this verb later refers to the "religious dance" in Tibetan religions and Buddhist

temples, and became a specific special word. With the Tibetan dance culture through thousands of years of history, gradually "harmonic" (gzhas) and "Zhuo" became the two largest taxa. In the Tibetan language, "harmonic" specifically refers to "song". In today's Tibetan area of Lhasa, "harmonic" is also the exclusive term of a song. Only by combining with other words can it be called "song and dance", such as harmonic qin and fruit harmonic, etc. And "harmonic" in Kang District means "song and dance", such as biwang harmonic (Xi'an zi), Yushu harmonic (Yi) all belong to "harmonic", which is directly called "harmonic" in the spoken language of the public. From the analysis of its form, "Zhuo" song and dance has strong sacrificial and ritual elements, and the Tibetan word "Zhuo" has the meaning of "oath and oath", including its ritual, lyrics and hand in hand dynamics An imprinting of cultural attributes. The public meaning of "zhuo" is "song and dance", even closer to "dance". In some places, the term "Zhuo" is even simplified, such as "Bo" (bod) in Nyingchi, also known as "Bo" and "The changed sound of Bo is Zhuo", which belongs to the type of "Zhuo", but the vowel symbols in Tibetan are removed to make its pronunciation "Bo".



Figure 3 Tibet Potala Palace

Source: Photographed by researcher Li Songheng (Taken in February 2023)

Kaizhu Lausanne, (2022) analysis of the development course and characteristics of Tibetan dance: Tibetan dance has a long history and has formed many type styles in the course of its development. However, there are very few related academic research results. Through images and text materials, and based on the development of Tibetan history and culture, this paper analyzes the development process of Tibetan dance and its styles.

Tibetan dance is known as song and dance, that is, changing the dance formation with music and singing, or the music is composed according to the change of the dance formation. That is why it is called a Tibetan song and dance. Because Tibetan dance is inseparable from the accompaniment of vocal music, the origin of Tibetan dance is also the origin of dance music. The two are usually connected together in the way of song and dance address. Only describe the dance whether accompanied by the music, as Yin and Yang is not even, Yang will have Yin, otherwise what is Yang again. If the two wheels lack one, it is difficult to act. As the Tibetan language says: "How to dance without music, how to eat zanba without

ghee." We call it a Tibetan song and dance, because it has the basic characteristics of singing and dancing. This paper discusses the characteristics of Tibetan dance and its types in different periods, and of course, it also contains the formation and development process of dance music compatible with it.

2.The rise and development of the Tibetan "Guo Xie" dance

Chen Li Ru, (2021) The Cresearch on the spread of "Guo Xie" of northern Tibet in the urban area of Lhasa City Tibetan culture and art have a long history and a long history. There is a variety of Tibetan dance, and each dance has its own value. Tibetan dance, regional culture, historical culture and other aspects have mutual embodiment and interdependent influence. The "Guo Xie" dance in northern Tibet is one of the ancient and historic dances of the Tibetan people. It is also an important part of the Tibetan folk dance, emitting its own unique charm. This paper expounds the Tibetan folk dance from the perspective of communication, and clarifies the content and way of communication, which is conducive to improving the efficiency of dance communication and enhancing the confidence of national culture. Excellent traditional culture can be inherited and carried forward.

The Tibetan folk dance in Lhasa urban area is a dance culture and art with two-way nature, sharing nature, universality, fitness nature and self-entertainment nature among the masses. This paper to north Tibetan "harmonic" in the spread of Lhasa city phenomenon research as the main research object, Lhasa city as the research point of this paper, to Angle lu kang park north Tibetan "harmonic" dance team for the study of this paper, the location of different content exploration, research, to north Tibetan "harmonic" in the spread of the Lhasa city phenomenon and

transmission content.

And way for a comprehensive collection of literature and field investigation, research, and dance, communication and field observation, the combination of Tibetan "fruit harmonic" in Lhasa city communication method and the communication content, reflect the Tibetan "Guo Xie" in Lhasa city spread of the meaning, phenomenon and value, and for the city of Lhasa "Guo Xie" the spread of content research broaden the research ideas and research perspective.



Figure 4 Prayer wheel

Source: Photographed by researcher Li Songheng (Taken in February 2023)

Fan Jingyan, (2019) The physical expression and cultural memory of Shannan "Guo Xie" Shannan of Tibet has many forms of singing and dancing in the development of Tibetan history, among which, which is popular with the Tibetan people, is the most famous. "Sgor-Gzhas"

With its rich lyrics and unique rhythm, it praises the labor, harvest and love of the Tibetan people, and also shows the industrious, brave and wise national character of the Tibetan people. As an ancient art form of singing and dancing, "Guo Xie" remembers the unique plateau culture of the Tibetan people in a dynamic way and has become the most abundant folk entertainment activity in the vast agricultural areas. At present, Shannan "Guo Xie" has been listed in the national intangible cultural heritage protection list.

Focus on the body expression and cultural memory of "Guo Xie". As a medium, the body connects or indirectly develops human culture and carries people's emotional expression. even a very simple dance movement often has a profound symbolic meaning in the eyes of the local people. As a unique art form of song and dance for the Tibetan people, "Guo Xie" has cultural connotations such as religious

sacrifice, cultural inheritance, and emotional catharsis, and the cultural symbolic significance of "Guo Xie" also relies on its specific body expression and ring dance scheduling form, which body expression is also unique to the Tibetan people Cultural symbols. Where all the whole people are religious. Earth, the infiltration of religious ideas has a direct influence on the symbolic meaning of their bodies.

3. Style Performance Form of Tibetan "Guo Xie" Dance, Contemporary China

Liu Jiawei Zhang Ao, (2023) since the 21st century Sichuan Tibetan dance creation research, men and women dance string song leisurely", based on the Sichuan Tibetan area with the most regional characteristics of the national intangible cultural heritage folk traditional dance Batang string, by a hand holding "bi Wang" (string hu) actor and many actresses performed together. The musical style selected in the work is light and melodious. The "harmonic body" lyrics with six syllables as one sentence inherit the core rhythm of Batang string son, and highlight the unique style of Sichuan Tibetan dance.

Silver measures (2023) Ganzi Tibetan dance aesthetic implication and inheritance development strategy Ganzi Tibetan dance in the pace is rich, from the foot movement can be divided into ceng, kick, point, twist, drag and other 12 kinds of foot movements, the Tibetan dance pace changes can reflect the dance flexibility and lightness, and according to the rhythm of the music, Tibetan dance can also present a step uniform, warm is bold and unrestrained, rhythm and lively characteristics. For example, in the kicking and stepping steps, it can express a lively dance form, the movements are refreshing, strong, heavy and orderly. The "Guo harmonic" dance performance is all using the collective The dance form, dance in the dance can show the atmosphere and breath of labor, high, rough and high singing for the dance added a stronger vitality.



Figure 5 The Tibetan people are singing and dancing

Source: Researchers take photos on site (Taken in February 2023)

4.Theory related

Jin Fangru, (2022) analyzed the performance form of Tibetan dance from an aesthetic perspective. Dance is a kind of art form that mainly combines body movements and body form to express art works. The beauty and artistic charm of dance are presented to the audience based on various performance forms. Therefore, the performance form of dance is also an important embodiment of its artistic value and aesthetic value. There are many kinds of dance. Different types of dance have different performance form characteristics, and their presented stage effects and aesthetic feeling are also different. China is a multi-ethnic country with 56 ethnic groups. China's national cultures are rich and diverse, and the dances formed by following the development of different nationalities are also diverse, and the ethnic minority dance is unique. With its special national flavor and distinct artistic characteristics, the performance form of the ethnic minority dance is not only the inheritance and development of the traditional national culture, but also the artistic treasure in our national culture. "Gu Xie" originated from the labor of the Tibetan people, widely spread in the vast rural areas of the Tibetan area, often it is called the rural song and dance in Tibet. The dance movements of "Guo Xie" are not deliberately designed and have too many skills. Qiao, most of them are derived from the labor action, labor breath, strong and bold and unrestrained, music Rough and unrestrained full of power, can reflect the Tibetan people's simple and natural folk personality characteristics of the people. "Sgor-Gzhas"

The overall structure of the music and dance is simple, according to the rhythm can be roughly divided into three parts, starting with the adagio, Gradually enter into the cheerful and warm allegro part, and then end with the adagio, where the melody of the allegro part is Based on adagio melody for simplify tightening and rhythm, the dancers beat through their steps The rhythm method combined with the allegro melody can vividly show the positive and optimistic life patterns of the Tibetan people Degree and joy and enthusiasm. In the traditional Tibetan festivals, the Tibetan people will pass through all night Performing "Guo Xie" to celebrate is an important expression of the Tibetan people to express their feelings and show their Tibetan characteristics. "Guo Xie " is very expressive, can express a lot of different content, full of a rich variety of thoughts and emotions, For example, by depicting the natural landscape of the hometown to express the Tibetan people's love for their hometown, through the Tibetan men and women The image depiction expresses the Tibetan people's hope and pursuit of love, through the description of the Tibetan people's working life To express the good qualities of the Tibetan people's industrious, brave and hardworking life.

Dan Zhi Daoji (2022) On the style and characteristics of Tibetan dance Tibetan a hospitable, good at singing and dancing nation. The regional style of the Tibetan dance is closely related to its special living environment. The Tibetan dance in different regions has different dance movements and styles. However, some of the most basic Tibetan dance movements will not be changed, but are created on the original basis. In fact, this is closely related to customs and religious beliefs. In the Tibetan folk dance, the common movements such as shoulder hanging, bow and slack, as well as heavy clothes and heavy living habits have a great relationship.

These movements mainly come from the Tibetan people, in order to reduce the burden of the body, a kind of self-coordination Way, produces artistic dance movements.

Tibetan dance mainly takes song and dance. In the different styles of dance, each has unique personality and inherent aesthetics, but also contains the common essence and elements of dance. For example, in the dance movements of the "around", "tremble", are the same characteristics and rules. From the perspective of dance, Tibetan dance has various forms, mainly divided into four forms: Guo Xie, heap harmonic, Zhuo dance and Reba dance. The main styles of the four dances are all reflected by the changeable enthusiasm and beautiful dance posture of the movements, which express strong and sincere emotions.

The main spread area of "Guo Xie" is the agriculture after Tibet, which is deeply loved by the majority of Tibetan people and belongs to a kind of self-entertainment dance, which is now the common circle dance. "Guo Xie" is the title of Tibetan song rural song and dance, which means circle in Tibetan. In the rural square, as the Tibetan people expressed in the labor,

As well as the dance to celebrate the fruits of labor, deeply infected with many Tibetan people. In grand festivals, Tibetan people often jump from sunrise to night, starting with a remake, three steps and a movement change. The content of "Guo

Xie is rich, not only to express the praise of labor life, the love of hometown, but also can be poured out Emotion, widely spread in the countryside.

5. Research related

Ma Lin (2016) Exploration on the basic characteristics and innovative development of Tibetan Dance Tibetan dance is the essence of Tibetan culture, reflecting the way of life and wisdom of the plateau people. The development of China's economy and the continuous integration of various ethnic groups provide opportunities and challenges for the inheritance and development of Tibetan dance art.

Therefore, Tibetan dance must be actively innovated to fully develop.

With the continuous exchange and collision of world cultures and various ethnic cultures, it provides development opportunities and challenges to the inheritance and development of Tibetan dance. However, Tibetan dance is a treasure in the forest of Chinese national art and culture. In its development process, although it is variable, it should be based on stability. According to the forms of dance art expression such as dance performance competitions in recent years, although Tibetan dance still maintains a unique style in its creation, it is greatly impacted by modern dance and various ethnic dance, showing a new look and development future for Chinese dance. Therefore, the innovation and development of Tibetan dance is necessary for the world dance literature Only by combining the culture of ethnic dance with its essence and dross can we promote the better development of Tibetan dance.

Duke (2013) The rhythmic characteristics of Tibetan folk dance music

Tibetan music and dance culture is very developed, people often sing and dance to celebrate in festive festivals, such as Tibetan calendar year, Shoton, Linka, Wangguo, wedding and other seasons, as well as welcome friends, celebrate harvest, production labor and daily life, are accompanied by song and dance. Its traditional

Music mainly includes dance music, folk music, folk songs, folk instrumental music, rap music and drama music. Among them, dance music is an important part of Tibetan traditional music, which includes instrumental dance music and a large number of folk songs, which occupies a special position in Tibetan song and dance activities. In addition to the general characteristics of Tibetan music, Tibetan song and dance music also covers the rhythmic characteristics of Tibetan folk dance, which plays a decisive role in the completion of Tibetan folk dance language. Harmonic, commonly known as circle dance, is a kind of self-entertaining collective song and dance spread in the Tibetan rural areas. It is mainly performed in traditional Tibetan festivals, religious ceremonies or Tibetan leisure days. When dancing, people hold hands or shoulder to each other, singing and dancing, and viewers can follow. When join, high degree of freedom, generally do not need accompaniment, singing spontaneously singing, and then collective singing, sometimes there are men and women duet, increase the atmosphere. Dance movements are conventions, with the change of music. The beat of the Guo Xie is mainly 2 / 4 beats and 4 / 4 beats, reshot start, three steps a change, suddenly for the section, strong sense of rhythm, solid and steady steps, love The mood is cheerful and warm. "Guo Xie" is closely connected with production labor, and its action comes out from the labor of playing highland barley and "playing Aga" (rammed house base), so its music rhythm is full of labor breath. The music style of "Guo Xie" is simple, vigorous, heroic and powerful, generally composed of slow song and fast song accomplish. The melody of slow song is more full and tortuous, while fast song is the simplification and tightening of slow song, the melody is more capable and straightforward, and the rhythm is more neat. Complete fruit harmonic music generally come with prelude, interplay and ending. These additional parts do not require singing, but by pedal rhythm or shout Jane Single password style Tibetan instead, such as, there is no prelude to the

beginning of the adagio paragraph, through the strong rhythm of Tibetan "Guinness pine", the rhythm of the dance music is gradually accelerated, and smoothly transition to the allegro in the second paragraph, the style change of "Guo Xie" is also extended through the simple rhythm The contraction was realized.



Figure 6 The Tibetan people are singing and dancing

Source: Researchers taking photos on site in 2023

Chapter 3

Research Methodology

On the style and performance form of Tibetan "Guo Xie" dance in contemporary China, Collect information from relevant literature and research papers, and collected field data.

1.Scope of Research

1.1 Scope of Research Contents

1.2 Research on the history of Tibetan culture and the background of Tibetan "Guo Xie" dance

1.3 Research on dance style and performance form of Tibetan "Guo Xie".

1.4 Study the geographical scope

1.5 Northern Tibetan area

1.6 Southern Tibetan area

1.7 Eastern Tibetan area

1.8 Scope of time

July -2023April 2024

2.Research Methodology

In this study, the researchers adopted a qualitative research approach to understand the history and development of "Guo Xie" dance.

2.1 Population and Informative Providers

Key informants

The research subjects include artists from the Pingdingshan City Culture and Art Institute in Henan Province, China, including Ms. Xu Ping, a national first-class actress

Artists related to Liu Yuan 's training institution, including Director Liu Yuan, Teacher Wang Chao, and Teacher Liu Xingbo

Casual informants

2.1.1 Research Fellows of Pingdingshan Art Research Institute

2.1.2 working teacher of Liu Yuan Dance School General informants
College of Arts Actively promote the development of Tibetan dance in a group of literature Lovers

2.2 research tool

The main data collection tools for this study are:

2.2.1 Observation

2.2.2 Questionnaire

2.2.3 In-depth interviews

2.3 data collection

2.3.1 The researchers have studied the relevant literature as follows: papers obtained through the paper database, survey data from the official website, etc.

2.3.2 Field data collection: the teachers and students were surveyed by questionnaires and interviews.

2.4 Organized and analyzed the data

Researchers use theory and related research principles to analyze the data.

2.4.1 Check the collected data

2.4.2 Get the sorted information.

2.4.3 Summarize and analyze the data.

2.4.4 Get the edited information.

2.5 Study Report

The researchers summarized the results of the analyzed data according to the study objectives and discussed the results with analytical methods.

Chapter 4

Historical Background of Tibetan “Guo Xie” Dance

1. Early historical background of Tibet

1.1 Tibetan primitive tribes

From Paleolithic, Microlithic to Neolithic, in the long and flowing history, what we see are only the stone tools developed by ancient humans for survival. In the long history of human beings, stone tool civilization is no less important than industrial civilization. It laid the foundation for mankind to move towards a higher level of civilization.

Along with the Stone Age civilization, human beings also show the same level of status in terms of marriage, family, tribal system and other aspects. A myth circulated in the Aba Tibetan and Qiang Autonomous Prefecture in Sichuan Province says that in ancient times, floods flooded the fields, mountains, rivers and humans. Only two siblings got into the cowhide slips and floated for seven days and nights. When the water receded, they survived. They got married and multiplied the human race. This type of story is more common among other ethnic groups, and it reflects the "blood endogamy" of primitive society.

The absolute age of "endogamy by consanguinity" on the Tibetan Plateau is difficult to verify. Similarly, it is difficult for us to explore primitive tribes and primitive marriage forms. We can only rely on some sporadic materials in the future to explore the details, identify authenticity, and research theories.

The so-called Dongnu Kingdom in Chinese books is a branch of the Tibetan people. During the Sui Dynasty (581-618 AD), they lived in the area of present-day Qamdo. From a geographical point of view, they may be related to the Karuo culture. They regard women as kings (kings). The external officials are all men, and the internal officials are all women. There are hundreds of people. All orders are conveyed by female internal officials to the male officials for execution. The queen

convenes a meeting every five days. If the queen dies, please ask the two queens to take over the throne, or ask the dead woman to take over the throne, and do not usurp power and overstep the throne. Judging from the territory of the female kingdom, it is not too small, with a nine-day journey from east to west. Twenty days' journey from north to south, this may be a tribal alliance mainly developed by matrilineal clan tribes. In terms of life and marriage forms, they still follow the ancient customs, giving

priority to men and favoring women - female officials have male servants, male officials have no maids, generally Women are all heads of household, have several husbands, and their children take their mother's surname.

Men's duties are farming and war. Similar customs continued in Tibetan areas even before liberation, with women as the center and women as the head of the household. Men had no actual power and were mainly responsible for grazing, cultivating fields, and participating in battles when wars (fighting with weapons, etc.) occurred between tribes.

After entering the historical period, the remnants of this female-centered matrilineal clan tribe are still occasionally seen in historical records. For example, the "Dun Huang" Edition of Tibetan Historical Documents" says that when the seventh king of Tibet paid tribute to "Zan pu", he consulted his ancestor's mother-in-law for advice on how to take the title of king. Etiquette and law In the era of male kingship, naming the king was no small matter. The decision was not left to the royal court meeting, but was left to the grandmother-in-law to make the decision, which fully illustrates the status of women in the court.

On the whole, the matrilineal clan tribe is a social form and not just a marriage form. From the above situation, it can be seen that the matrilineal clan society that the Tibetan ancestors lived may have been preserved in some areas until the Sui and Tang Dynasties, and developed into a tribal political system with women as the main body. The female country has women as kings and men as external officials. Women serve as internal officials and carry out orders. This is the basic structure of this kind of female political power, and the basis for the survival of this kind of political power is that "noble ladies despise their husbands." The entire society is centered on women,

and matters are discussed through tribal alliances. For example, "when the queen dies, the country collects a lot of money, and asks for the death of two virtuous women in the tribe, one is the queen, and the second is the little king." This is actually a kind of The democratic selection process among the people, with one, one, and two people in charge of state affairs, is similar to the Iroquois clan. The Iroquois clan alliance has two supreme military chiefs with equal functions and equal power. .

There were relics of matrilineal society in the Sui and Tang Dynasties, which was completely determined by the uneven development of Tibetan society. After the "Tu bo" Dynasty gradually became stronger in the 7th century AD and annexed various tribes on the Qinghai-Tibet Plateau, some matrilineal clan tribal regimes disappeared one after another and ceased to exist, but this does not mean that this concept and custom has completely disappeared. Until liberation, women were still the centerpiece of many families and clans in remote pastoral areas.

The legacy of patrilineal clan society is largely preserved in Tibetan areas, and is concentrated in what Tibetans call the “bone system” (Yu Xin). There are three forms: the first is a pure blood relationship of a patrilineal clan nature; the second is a tribal alliance mainly based on distant kinship; the third is a tribal alliance centered on a certain tribe (a combination of patrilineal clans). These three forms can also be said to be the basic characteristics of Tibetan tribal society.



Figure 7 Early Tibetan People
Image Source :

<https://pic.rmb.bdstatic.com/80058bb387aa6c8cdda4b85acd3cb94> (Apr 2023)

1.2 Starting from Emperor Yan

Nanliang was subjugated in 414 AD, and the Tubo dynasty was passed down for at least twenty generations. Chinese books seem to believe that before this, the Tubo area was uninhabited. Since the collapse of the Tubo dynasty, small states in Tibetan areas have been divided. Tibetans in some remote areas have been assimilated by other ethnic groups. Tibetans have fewer opportunities to assimilate and absorb other ethnic groups. It was not until the Mongols entered Tibet during the Yuan Dynasty that the Tibetan areas returned to Chinese territory. Tibetans and some Mongolians have been living together for eight hundred years. There is no doubt that Tibetans have assimilated some Mongolians. A large number of Tibetans were assimilated into the Han people. This started in the Tang Dynasty. Most of the war generals who rebelled against the Tang Dynasty returned to the mainland and returned to the mainland. This situation became even worse after the disintegration of the Tubo Dynasty. It is conceivable that the Tibetans in Gansu, Qinghai, Sichuan, and Yunnan areas have

mixed with Han and other ethnic minorities for more than a thousand years, and their mixed blood situation is conceivable. After 1949, a large number of Han cadres entered Tibetan areas, and many of them married Tibetans, but their children were still named Tibetan. Another part is due to the change of ethnic composition due to preferential treatment policies for ethnic minorities in schooling, promotion, appointment and having more children. Therefore, in the investigation of racial types in the 1980s, in order to select the typical ones, one needs to understand some basic historical conditions of the nation and the life experience of the person being examined, in order to be more objective and accurate.

Therefore, instead of relying on the ethnic data of the later period, it is better to rely on the ethnic data of the Neolithic Age. The Tibetans at that time were at least descended from the Paleolithic Age and the Microlithic Age, and were the most

1.3 Yu Problem thinking

The birth of China's first state power was closely related to the Qiang. According to historical data, China's first real "head of state" may have come from the Qiang family.

The legendary Yandi Qiang tribe and Huangdi tribe went through a long period of tribal wars and integration. By the time of Xia Yu, private ownership, classes, and the state, a tool of class dictatorship, were born. The prerequisite for the emergence of private ownership, class, and country is the development of internal productive forces in primitive society. In particular, the use of metal tools can be said to have an epoch-making role in promoting the development of agricultural economy. The primitive ancestors threw away the primitive clumsy stone tools and picked up sharp and light metal tools. Productivity developed and a new era was born. From a cultural perspective, Yu, as the first "head of state" of China, also left behind something similar to some cultural connotations of Tibetans - Shangjiu. As everyone knows, Xia is closely related to nine, and most ritual and music systems use nine as the rule, so nine becomes a mysterious number. Fuxi performed the Eight Diagrams Nine Palaces, and the heaven and earth are also divided into nine levels: one moon sky, two stars, three Taibai, five Yinghuo, six-year-old star, seven town stars, eight stars, and nine left-hand sky. The concept may have matured somewhat later, but its origins are very ancient. The heaven is divided into nine layers, with nine doors on the nine layers. There is a building connecting heaven and earth. This building is located on Kunlun Mountain and is a necessary passage for gods to enter and exit between heaven and earth.

Is Yu's worship of Jiu and the Bon believers' worship of Jiu a coincidence or a cultural connection? This cultural connection is not the so-called Qiang of Tibetan origin in the later period, but is determined by the general cultural scope of the early

Tibetan nationality circle. Yu lived around the 22nd century BC. It can be inferred from the rich Neolithic cultural sites in Tibet that the Tibetan ancestors at this time were roughly at the same level of civilization as the so-called Qiang people who first came into contact with the Huangdi people during their southeastern migration. The move of worshiping Jiu is the result of the southeastward migration of the ancient culture of Zhangxiong and Qiangtang.



Figure 8 The first recorded monarch in history - Yu

Source : Researchers take photos on site (April 2023)

2.The emergence of Bon culture

2.1Bon culture

"Bon" is the general name for Tibetan primitive culture. It was formed at the end of Tibetan primitive society. Before Buddhism was introduced to Tibet in the seventh century AD, Bon culture dominated the entire Tibetan area. According to Tibetan

history books, "Before the twenty-seventh generation of Zampu, Zhong (narrative stories), Dewu (mystery songs) and Bon (Bon religion) protected the state affairs." The formation and development of Bon culture has gone through a long historical process. During this process, it has continuously absorbed and integrated the national culture of surrounding neighboring areas, gradually moving from a closed regional culture to an open cross-border culture, and from a single ethnic group to an open cross-border culture. Culture evolves into a diverse and complex culture. Eventually, the original Tibetan culture was formed that integrates the life rituals, belief concepts, architectural art, medicine and astronomy of the original Tibetans.

Bon religion is first of all a primitive belief system of the Tibetan people. It expresses the original Tibetan people's understanding of the subjective and objective world. This belief has gone through three stages of development: "Duben", "Gaben" and "Jueben". "Duben" refers to the original Bon religion. It is the original form of Bon religion and the local form of shaman culture in Tibetan areas. It once existed and was popular among the people. Its content includes the witchcraft of "the lower part is used to suppress ghosts and monsters, the upper part is used to worship gods, and the middle part is used to prosper people". Later, it was incorporated into their systematic ideological system by Bon believers. As "the so-called Bon religion that can determine four causes". "Jiabon" is a further development on the basis of Duben. It absorbs many elements from the religions of Shangzong (now Ali region in Tibet), Kashmir, Bolulu, Persia, India and other places and integrates them into "Duben".

Bon religion began to have doctrines, formal rituals and religious organizations, especially when combined with the "Great Israel Sect" of Hinduism, forming the theoretical core of "Gaben". Since then, Bon religion has ended its previous history of focusing only on witchcraft and lack of theory, and has its own philosophical theory system. "Jueben" means "translation version" or "foreignization version". It is the product of the struggle between Buddhism and Bon religion after the 7th century AD. Since Buddhism was introduced to Tibetan areas, Bon religion gradually lost power due to the disparagement it received from the Tibetan rulers. In order to adapt to the situation and survive, he adopted the tactic of Sun Wukong getting into the belly of Princess Iron Fan, and modified it privately. He also incorporated Buddhist explanations of names, various sutras, views, principles, and meditation rituals into the In the Bon teachings, the content of Bon teachings has been enriched. Such rich Buddhist philosophical thoughts were absorbed by the Bon religion and became an important ideological source for them to create new doctrines, which eventually evolved into the Buddhist Bon religion. The Bon belief system is an important aspect of the traditional Tibetan ideological system. Its research and development help us understand the development trajectory of Tibetan primitive thinking.



Figure 9 Tibet, China | Bon Religion, an ancient faith from the beginning of Tibet Image

Source : Researchers take photos on site (April 2023)

2.2 The founder of Bon religion

2.2.1 About Wei Mo Jiangren

Weimolongren is the holy land of Bon religion. But where exactly is Wei Molongren? Just like the existence of Shambhala, it has not yet been determined. Some people think that it was in Dashi (today's Iran), and some people think that it was in the hometown of Zhang Zhung.

According to Bon interpretation, Weimo Longren is located in the west of the world and occupies one-third of the world. It is shaped like an eight-petal lotus, and the corresponding sky also presents a wheel shape with eight handles. There are nine layers of Yongzhong Mountain overlooking the earth. The description of the nine-story Yongzhong is very magical. The top of the mountain is in the shape of a monolithic crystal boulder, with four rivers flowing in all directions under it. The Ganges River in

the east flows out of the lion-shaped rock mouth (the river flowing out of the lion's mouth). , the Batu River in the north flows out of the horse-shaped mouth of the rock (the river flows out of the horse's mouth), the Siddha River in the west flows out of the peacock-shaped mouth of the rock (the river flows out of the mouth of the peacock), and the Indus River in the south flows out of the elephant rock mouth. Outflow from the mouth (like a river flowing from the mouth). In fact, all the Maquan River, Shiquan River, Xiangquan River and Kongque River in Zhangzhong Ancient Land have been mentioned here. To the east of the mountain is the Xiangbolazi Temple; to the south is the Babosoji Palace, the birthplace of Xin Rao; to

the west is the Triman Jieshe Palace, the residence of Xin Rao's wife Huisa Jieshema; and to the north is Kong. Manaiwuqiong Palace, where Xin Rao's other wife lived.

The nine-story Yongzhong Mountain and the four-sided palace became the center of Wei Mo Longren. Surrounding this center are twelve cities, four of which are located in the four positive directions of east, west, north, and south. The cities on both sides are called Chinaoma (meaning Han bamboo forest). The entire Weimolongren is surrounded by the ocean, and there are steep snow peaks outside the ocean. To get to Weimolongren, you have to go through an "arrow path" and walk for nine days and nine nights. Although Weimolongren is very magical, from the classics Judging from the actual place names of the Tibetan areas involved, it is correct that they are probably located in the Zhangzhong area, especially the Gangdise Mountains and Mafamu Lake area are very important. At least we can see its shadow from the above description.

The Bon Religion history book "The Fundamental Extension of Sunlight Lighting" (Wuye Quli) believes that Wei Molongren was in the Gangdise Mountains. Because Han is in the east, India is in the south, Wujin (Afghanistan) is in the west, and Khotan is in the north, the center of which is Wei Molongren. Of course this is still a matter of discussion.

2.2.2 Xinraomiwoqi

Xinraomiwo is the founder of Bon religion and has the supreme status in Bon religion. According to Bon religious books, in the Shiba Yesang Heavenly Kingdom there are three brothers of gods, Daba, Seva and Xieba. The three of them all practiced the Bon method under the guidance of the sage Benchi Luogejibu of the Bon religion. After completing their studies, they were instructed by Xinlaogar and were born as human teachers in three periods. In the second period, The mentor is Xinrao

Miwori, the second son of Seva. This is similar to the three Buddhas of Buddhism. Xinraomiwoqi was born as a prince in Weimolongren and began to spread Bon religion since his childhood. The demon Chabalaren was his lifelong enemy. Just like Sakyamuni and Devadatta. People think that the existence of this demon is also a good thing, because he strengthens Xinraomiwoqi's determination to achieve his goals. Otherwise, it would be difficult to reflect his greatness and strength. Chabalaren tried every means to obstruct and destroy Xinrao Miwo's cause of spreading Benfa, and used the method of abducting Xinrao Miwo's daughter to undermine his determination. In order to defeat this demon, Xin Rao turned himself into a terrifying and cruel god. However, the more cruel and fierce he was, the less divine power he had. Finally, he lived in seclusion in a cave and practiced hard. Finally, Chabalan was moved and converted to Bon religion and became a disciple of Xin Rao. Xin Rao's achievements in Tubo are mainly reflected in his twelve achievements. It is recorded in the classics of Bon religion such as "Duo Dui", "Golden Key" and "Glory". These two achievements are:

1. Explain the classics clearly. Bon Religion classics say that Xinraomiwoqi began to talk about the nine-vehicle scriptures of Bon Religion before he was 12 years old.
2. Promote Bon religion. Explain the Ben method to the gods, dragons, and humans.
3. To tame all living beings. Xin Rao transformed into millions of incarnations and tamed the four categories of living beings in the four continents.
4. Extradite sentient beings. At the age of 15, he guides sinful sentient beings towards liberation with the help of rituals and rituals.
5. In charge of the country, at the request of Emperor Shitian, he went to Wei Mo Longren and other 360 countries to build temples and 360 pagodas.
6. God becomes a descendant. At the age of 16, he transformed into Qiangma and married Huo Feijiamu. After 360 successful births, the sons will be invited by the Sifang Temple to benefit all sentient beings.

7. Subdue the demon. When he was 17 years old, he went to Weimo Longren and Fanbuzhou to preach scriptures and rituals; when he was 20 years old, he defeated the demon army.

8. The fruit path is prosperous. From the age of 21 to 30, he talked about "Nine Vehicles" and "Four Doors and Five Treasures".

9. Become enlightened. At the age of 31, he became a monk and learned Taoism. At the age of 32, he received the great precepts. At the age of 34, he subdued the four demons and gained his own liberation. At the age of 37, he practiced hard in the world. At the age of 45, he taught the 25 precepts to his disciples.

10. End the cycle of reincarnation. After the age of 49, he cultivated the Bodhi state of mind and realized the "Mahayana Truth" and reincarnation and nirvana.

11. Realize liberation. After the age of 65, practice the supreme Mahayana principles, realize the true nature of benzene, and attain liberation and the Dharma Realm.

12. Finally achieve success. After the age of 80, he taught the supreme Mahayana principles and other methods of cultivation to countless disciples. At the

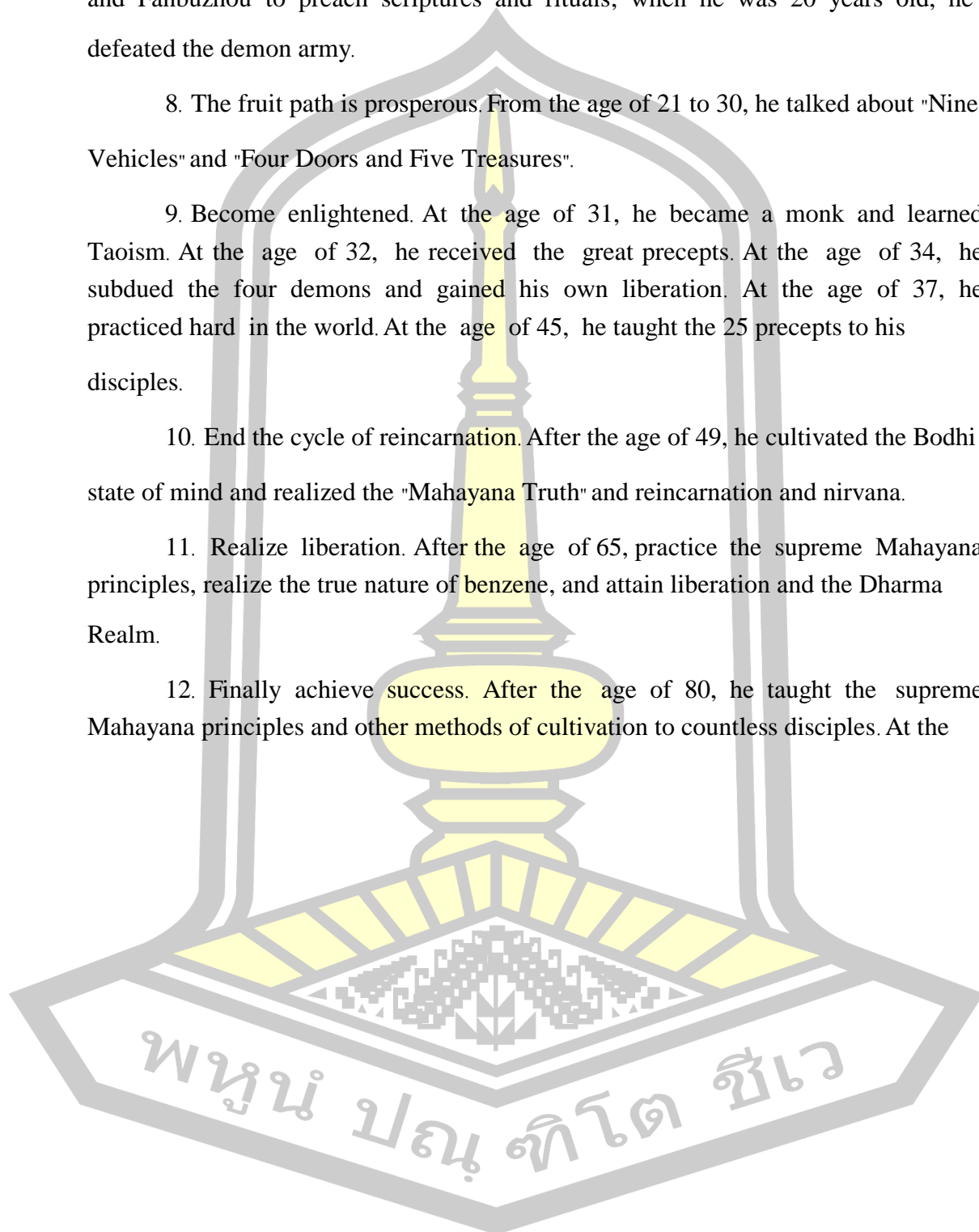




Figure 10 Xinraomiwoqi is the founder of Bon religion
Image

Source : Researchers take photos on site (April 2023)

3.The Emergence of The Royal Family and The Rise and Development of the Tubo Dynasty

3.1 The emergence of the royal family

One day, people from the six tribes of Luo, Na, Kun, Nu, Si and Bo were hunting on Zantang Gongmachu Mountain. Suddenly, a burly and impressive young hunter came up from the mountain. When the tribesmen asked him where he came from, he pointed behind him. Behind him is Zantang Gongma Mountain and the blue sky on the top of the mountain. The people of the tribe still didn't understand where he came from? Out of heaven? Or in the sky? So the hunters invited twelve sages from the tribe who were good at divination and observation to interrogate and take a look. The young hunter still points to the mountains behind him. These twelve sages finally figured it out: he came from heaven and he was the son of God. He is the leader given to them by God.

The crowd rejoiced, saluted him, presented flowers, carried him to the tribe on their shoulders, and honored him as king. This is Nie Chi Zanpu, the first king of Tubo (the king with his neck as the throne). From today's perspective, the Six Yak Tribe's method of selecting leaders is too simple and even absurd. However, given the existence of the concept of gods at that time, all this was very reasonable and logical.

Nie Chi Zanpu is a native of Boao. Why did he come to the Yalong Valley? Nie Chi Zanpu's mother Mu gave birth to nine children. The youngest child was named Ubeira. It is large and is said to cover the face; the fingers are webbed like a duck. The child gradually grew up and became extremely powerful and capable. The villagers suspected that he was the incarnation of the evil ghost Terang, so they expelled him from the country. So Nie Chizanpu came from Bo'ao to Ya'an. Dunhuang documents say that he is the son of the "Six Lords of Heavenly Father" and "became the master of men from the gods of heaven". Niechi Zanpu determined his lineage. Since he came from the Bo'ao area, he took "Xibonye" as his royal lineage. Therefore, the Six Yak Tribe was also called "Xibonye Tubo". In order to revitalize Xibo Ye Tubo, Nie Chi Zanpu, on the one hand, stepped up agricultural and animal husbandry production, planted food, raised more livestock, and enriched himself; on the other hand, he made Bon religion the state religion and promoted it, and at the same time, in order to prevent people from other tribes from coming to the Liuyak tribe He robbed cattle and sheep and took the time to build castles. He successively built Yongbulakang and Qingwa Dazi Palace. Yongbulakang is known as the first palace built by the Tibetan people. It is a castle-like building built on the mountain. From the top of the palace, you can see the fields below and the surrounding land. The view is very broad, and you can effectively It prevents robbery from surrounding tribes and is easy to defend but difficult to attack. Qingwa Dazi has always been the capital of the early Tubo Dynasty. Under Nie Chi Zanpu's careful planning, Xiboye Tubo quickly rose up on the Qinghai-Tibet Plateau.

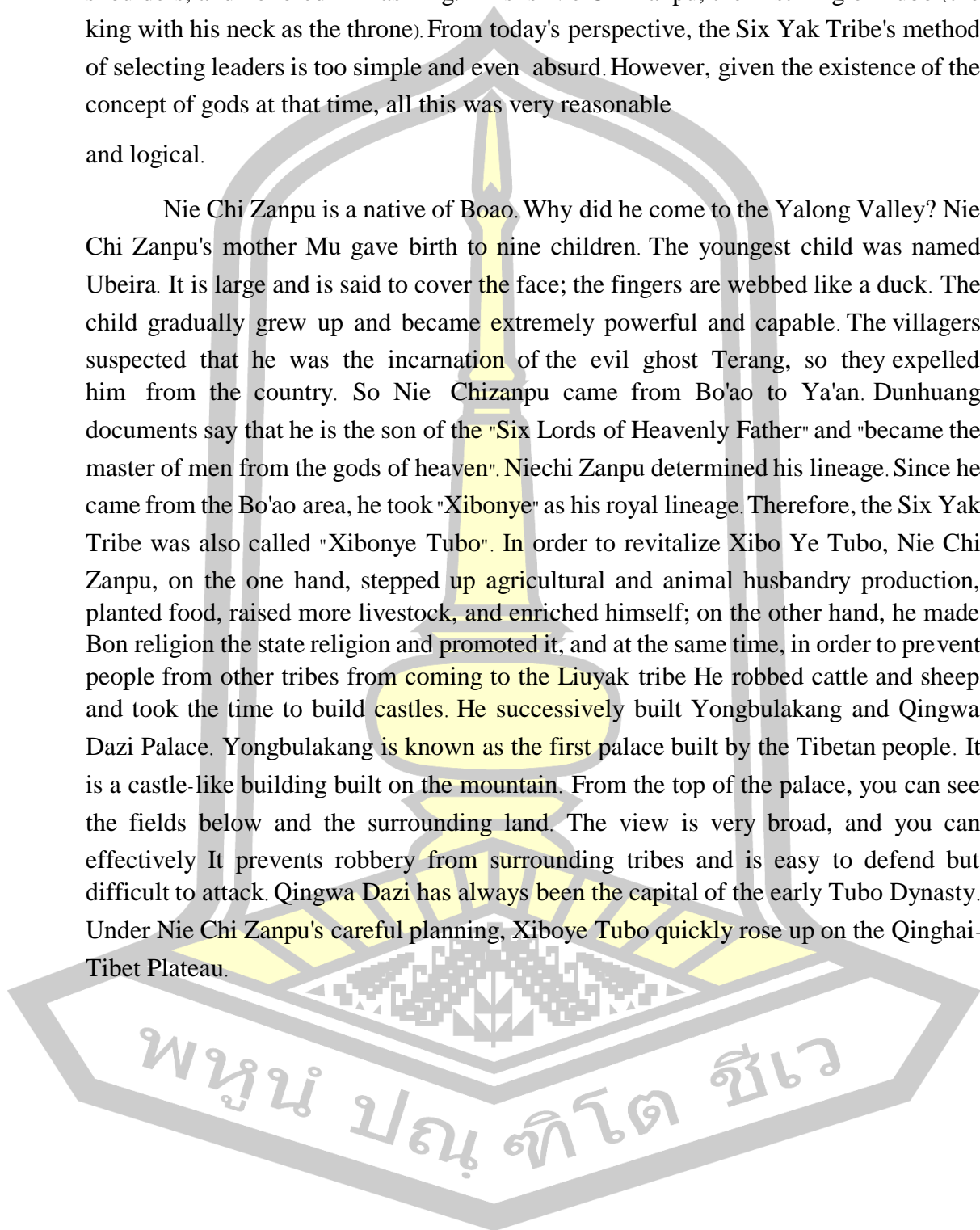




Figure 11 The first Tibetan king Nie Tri Zampu

Image Source : Researchers take photos on site (April 2023)

3.2 The rise and development of the Tubo Dynasty (16th to 17th centuries)

From the 7th to the 9th century, with the strength and expansion of the Tubo dynasty, its territory expanded rapidly. Especially from the Anshi Rebellion to the demise of the Tubo dynasty, some areas occupied by the Tubo dynasty were formed in the areas surrounding the Qinghai-Tibet Plateau, and the local residents became Tubo. At the same time, Tubo also plundered a large number of people from the Tang Dynasty to enrich its occupied areas. These factors caused the population of the Tubo Dynasty to surge, becoming the most populous period in Tibetan history. Conservative estimates put the peak population of the newly occupied areas of Tubo alone at nearly 3 million during the Tang Dynasty. The changes and distribution of the population controlled by Tubo had an important impact on the local ethnic composition and distribution pattern.

In the early 7th century, the Tubo Dynasty was established and its power began to grow. It continuously launched wars of external expansion and successively occupied areas such as Sunbo (Supi) and Yangtong (Zhangxiong), and its territory expanded rapidly. Especially after the Anshi Rebellion, the power of the Tang Dynasty declined greatly. Tubo took the opportunity to occupy Yunnan, Jiannan, Longyou, the Hexi Corridor and the vast areas of the Western Regions. Many new areas occupied by the Tubo Dynasty were formed in the areas surrounding the Qinghai-

Tibet Plateau. Among these occupied areas, some are vast and sparsely populated, such as the Western Regions; some are relatively densely populated, such as the Hexi region, Jiannan region, and parts of Guanlong. The local residents under Tubo rule have become members of the Tubo dynasty population under jurisdiction. At the same time, the Tubo army also transferred the people plundered from Tanggwan Inner Road and other places to the occupied areas. Some became the main suppliers of Tibetan taxes and labor, and some became part of the Tubo army.

The Tubo-occupied areas had a large population, which played an important role in the social and economic development of the Tubo king. It has become one of the basic contents of the historical research of the Tubo dynasty and has attracted much attention from the academic community. However, due to the lack of books and insufficient documents, most of the early statements were based solely on the records of the Tibetan literature "Five Parts of Relics" and other books, and roughly estimated the population during the Tubo Dynasty. Among them, the one with greater influence was Mr. Huang Fensheng's. According to his theory, he believed that the Qiang population in the early Tang Dynasty was around ten million, of which the Tubo population was approximately one-third of the Qiang population. After that, Mr. Wang Ke wrote another article to systematically study the foreign population under the rule of the Tubo Dynasty when it was strong. Among them, there was a rough statistics on the ethnic population under the rule of the Tubo Dynasty when it was strong. He believed that the Han population was one million, Nanzhao had a population of four, Five million people, more than 100,000 people of Monba and Luoba people. In addition, it once had the population of Hexi Uighurs and Western Regions Hu people. "In the heyday of Tubo rule, there was a population of nearly 10 million." In other words, excluding the old population of about 3 million after Tubo unified the plateau, the alien population controlled by Tubo is close to 7 million. This article intends to conduct further detailed research on the population of the areas occupied by the Tubo Dynasty based on previous research.

During the time of Dusong Mangbojie, Tubo was in great power and "collected all the lands of Yangtong, Dangxiang and other Qiang people. It connected with Liang, Song, Mao, Xi and other prefectures in the east, reached Brahman in the south, and attacked Qiuci and Shule in the west. The other four towns reach the Turks in the north, covering an area of more than 10,000 miles. Since the Han and Wei dynasties, Xirong has never been more prosperous than before." The inscription on the east wall of the Jokhang Temple in Lhasa also says: "The south is like Menba and Tianzhu, and the west is like Dajing. Although the Beiruo Turks, Basimis, etc. could win on the battlefield, they all bowed to the mighty power and just decrees of the holy Zanpu and were happy to obey orders." This shows that the territory of the Tubo Kingdom at this

time was relatively large. It turns out that the scope of the Boye family had greatly expanded before they annexed the Qinghai-Tibet Plateau. In the newly occupied areas of Tubo, some set up governor's offices (such as the Shenchuan governor's office) to control local political power and implement indirect rule, and the local population became Tubo subjects; some implemented direct rule, and the local people became the administrative divisions of Tubo. directly rule the population. Since the military process of Tibet's external expansion came first and last, the date and duration of its control of different areas were also different. Here, we will discuss Tibet's external expansion and the controlled population in the order of the Tibetan military process.

Songtsen Gampo was born in 617 AD. The ruler of the Tibetan regime who took office at the age of thirteen showed his outstanding political and military talents early on. Songtsen Gampo quickly put down the internal chaos, and annexed the neighboring Supi and Yangtong tribes by force. At the same time, he marched eastward to defeat the Dangxiang Bailanqiang, and began to attack Tuyuhun. His power expanded to the central area of Qinghai today. In addition, , he also conquered Nibala to the south, which is today's Nepal. Songtsan Gampo ruled all the small border states, and finally completed the great cause of unifying many tribes on the Qinghai-Tibet Plateau. This was the true unification in the history of Tubo. . The ninth month of the Tibetan calendar, also called the Heavenly Moon, is the most important month of the year for Tibetans. Before September 22 every year, Tibetans from all over the world come to the Potala Palace to participate in labor and paint the Potalayan. , to welcome the coming of the moon from heaven. The tradition of painting the Potala Palace began 1,400 years ago during the reign of Songtsen Gampo, the Tubo Emperor.

After completing the great cause of unifying the Qinghai-Tibet Plateau, in order to further get rid of the shackles of the Japanese nobility and Japanese forces, the first major thing Songtsen Qianbo carried out was to move the capital, moving the political, economic and cultural center from the Yakau Valley to the Yarlung Zangbo River. On the banks of the Luoche River in the north, Songtsen Gampo invited craftsmen from Nepal and other places to build a majestic palace on the Potala Mountain. After the Potala Palace was built, many tribal leaders came to send envoys to make peace. Potalayan quickly became the political center of the Tubo Dynasty. The paint used to paint the Potalayan Palace every year was brought by Tibetans from home. Mixed with milk and sugar, for thousands of years, Tibetans have used this method to protect the most supreme temple of speech in their hearts, and also express their infinite respect for Songtsen Gampo. After moving the capital, Songtsan Gampo established a complete set of political, legal and car affairs systems, delineated administrative divisions, appointed officials at all levels, established the royal court council, and formulated various alliance systems between Zanpu and his ministers. He also set up a writing

system and sent people to India and other places for inspection and study, and finally created a new Tibetan pinyin writing system. In addition, the Tibetan calendar, weights and measures system and taxation system for land and livestock were also created. Under the leadership of Songtsen Gampo, Tubo's social development entered a completely new stage. However, the Tubo regime created by Songtsan Gampo was not stable. To ensure the long-term stability and unity of Tibet, Songtsan Gampo must call for a path of long-term peace and stability. The far-sighted Songtsan Gampo had already felt the powerful power and attraction of the Tang Empire from the east of Tubo. Therefore, Songtsan Gampo tentatively initiated the first friendly exchanges with the Tang Dynasty. Emperor Taizong of the Tang Dynasty had eight opinions. In 164 AD, Songtsan Qianbu sent envoys to pay tribute to the Tang Dynasty, and Dazong also sent envoys to return to express his condolences. As soon as the two parties had a preliminary understanding, Songtsan Qianbu couldn't wait to make a bold request, and proposed to the Tang royal family, hoping to marry a Tang Dynasty princess.



Figure 12 The Tubo Kingdom was established, and through reforms such as legislation, regulations, and post stations, 13 large and small states in Tibetan areas were integrated into one, and all ethnic groups in Tibet were unified into the current Tibetan people.

Image Source : <https://t12.baidu.com/it/u=1848567359> (April 2023)

4.The Decline of Bon Religion

If Tibet has always been in a closed state and stagnated in primitive society or slave society, then Bon religion may have an eternal spring in Tibet. However, Tibet is not a completely closed snowy land. Its exchanges with India, Bhutan, Nepal, and especially the highly developed feudal empire of the Tang Dynasty promoted social culture and development. Therefore, the morphological ideology that was originally adapted to primitive society and slave society can no longer adapt to the needs of new social development. With the introduction of Buddhism into Tibet, Bon religion gradually declined during the struggle between Buddhism and Bon.

Songtsen Gampo was an outstanding leader in the history of Tibet. He had a broad mind, knew that he was backward and implemented opening up, and fully absorbed the advanced culture of neighboring advanced countries. His marriage to Princess Chizun and Princess Wencheng of Nepal was an act of his admiration for advanced culture and his openness to absorb advanced culture. In order to consolidate the unified political power, Songtsen Gampo imitated the official system of the Tang Dynasty and combined it with the actual situation of Tubo to create a complete management system. In Tibetan, the organization is called "Shang Lun Cha Bu Tuzhai", which means the entire Tibetan political power controlled by Zampu and the nobles. Songtsen Gampo adopted a series of administrative measures and laws with Tubo characteristics, such as formulating six principles, six kinds of self-reporting, six kinds of signs, six kinds of humiliation, six kinds of self-decoration, and six codes, collectively called the Thirty Years of Tubo Six systems. He also imitated the Tang Dynasty in establishing the government military system and established a management system integrating vehicle affairs and administration. In the process of opening up and learning from neighboring countries and regions, Tubo's economy, politics, military, law, administrative management, class division and other aspects have become feudalized in an all-round way, and Tubo society has entered a new historical period.

Bon religion is a natural religion under the productive conditions of primitive society. Its animistic religious concept fully reflects the relationship between man and nature characterized by man's complete surrender to nature. The solution is that man must use sacrifices to please nature. The lifestyle influenced by this concept is incompatible with social development.

Bon religion has major sacrificial activities throughout the year. In the autumn, the "Antlers Sacrifice" is held, and one thousand male deer are killed and the blood is taken as a sacrifice; in the winter, the "Ben God Blood Sacrifice" is held, with three

thousand heads of Xinchu yaks, sheep, goats and other male animals each, and one head of each female animal, and the blood is taken as a sacrifice. In the spring, the "deer amputation sacrifice" was performed, in which the limbs of four deer were cut off alive, and the flesh and blood were taken for sacrifice; in the summer committee, the "standing benzene sacrifice to the soft deer" was held, burning branches and ears, and feeding the soft deer to sacrifice. When a person is sick, he must perform "life-saving sacrifices", and after death, he must "subdue ghosts"; pray for luck and perform "blessings"; and to cure bad luck, he needs to "throw souls" and "release ransom objects." etc., a large number of animals must be killed. The above-mentioned sacrificial activities depend on the financial ability of each family. Rich families have to kill more than 3,000 animals, and poor people have to kill one male and one female. Bon religious activities involve killing animals and burning trees and crops on such a large scale, which consumes huge amounts of social wealth, seriously damages Tubo pastoral and agricultural production, and hinders the development of productivity. Buddhism prohibits killing, but also attaches great importance to environmental protection, which is conducive to the development of Tibetan productivity and economic prosperity. The result of the competition between the two is of course the defeat of the Bon religion, which is not conducive to the socio-economic development. Songfai Qianbu finally ordered a ban on the Bon religion because of the large number of killings. Naturally, the Bon religion at this time was forbidden but still an orthodox and powerful religion both among the people and within the Tubo ruling group. But compared with Buddhism, its extremely obvious destructive effect on economic development has determined its upcoming decline.

5.The Historical Background of The Formation of Tibetan Buddhist Culture

Regarding the issue of when Buddhism was introduced into Tibetan areas, there are usually two main views: First, according to the "History of Budun Buddhism": "Latutuo Rining Xie was sixty years old when he was in power, and he lived in Yongbula. On the top of Kang Palace, a treasure basket descended from the sky. When I looked at it, I found the "Precious basket sutra", "Repentance and Hundred Prayer Sutra" and a golden pagoda. It was named 'Ningbao Sangwa'---'Secret Yao', worship him. This king has a life span of one hundred and twenty years. This is the beginning of the true Dharma." Latutuo Riningxie became the twenty-eighth king of Tubo. If each king is counted as ten years, Since the fifth generation of Songtsen Gampo, that is, around the 6th century AD, there have been Buddhist scriptures in Tubo. Since Butun Rinqinzhü, this theory has been adopted in works such as "Mingjian of the Genealogy of the King of Yebo" and "Records of the King and Minister of Tubo". Secondly, because

the two concubines of Songtsen Gampo, Princess Chizun of Nepal and Princess Wencheng of Han, both came from Buddhist countries, legends and historical data show that the two princesses brought Buddhist scriptures and Buddha statues with them when they entered Tibet, so this is said.

Cheng is the beginning of Tibetan Buddhism.

There is some truth to both of these statements, but the crux of the matter is the extent to which the word "enter" is understood. It would be a stretch to say that Buddhist statues, scriptures, etc., which Tibetans still do not know, were introduced into Tibet as the beginning of the spread of Buddhism, because when Lathot Rining died, Tibetan society was still very closed, and those who lived in the Yaruo Valley There is no all-powerful leader in the Xiboye family, and no new Tibetan language has yet been created. Although Tibet is surrounded by countries that believe in Buddhism, the Tibetan people still do not know what is falling from the sky. Taking the entry of Princesses Wencheng and Chizun into Tibet as the beginning of the spread of Buddhism to Tibet has the same problem. Chinese and Tibetan historical records all record that the two princesses Wencheng and Chizun brought Buddhist scriptures, Buddha statues and other objects with them when they entered Tibet. However, the inheritors of Buddhism are not the inheritors of Buddhist scriptures and Buddha statues, although this is also an important factor. Princess Wencheng and Princess Chizun brought a batch of Buddhist classics and Buddha statues to Tubo and enshrined them without affecting the thoughts, culture and customs of the Tubo subjects. Although Buddhism achieved many great victories during the "Pre-Hong Kong Period", it basically lived in "wars". Buddha and Ben, Indian culture and Tibetan culture have gone through a long, arduous and complicated struggle. However, these struggles have not yet penetrated into the vast rural and pastoral areas. At this time, Buddhism was still a matter for the intellectual class and the court, and the people still believed in their own religion. Perhaps it is possible and necessary for a hundred flowers to bloom and a hundred schools of thought to contend in cultural construction, but as a country's guiding ideology, there can never be two. The existence of two guiding ideologies will inevitably lead to an internal struggle between two ideological lines, and the struggle will become Disagreements and divisions will lead to the disintegration of political power. The Tubo Dynasty basically followed such a path. This is also the cruelty and absoluteness of things. The Foben struggle did not cease due to the collapse of the Tubo Dynasty, but was still in full swing in local areas. It wasn't until each other's strength rose to the point where they could absolutely control each other that this kind of struggle gradually cooled down.



Figure 13 Tibetan Buddhist culture

Image Source : Researchers take photos on site (April 2023)

6. The Historical Process of Socialist Tibetan New Culture

6.1 The first dream period of the new socialist Tibetan culture (1949-1965)

With the liberation of the whole country, Tibetan areas have also developed rapidly. However, due to the gap between China as a whole in the world's science and technology field, its development is still very slow, and the gap has further widened. From an overall perspective, compared with developed countries, ethnic groups and regions, the society is more backward; but from the perspective of Tibetans themselves, the period from the 1950s to the 1990s was a period of relatively rapid development, but the starting point was too low. It is difficult to develop quickly. At this time, some developed countries and regions have entered a stage of accelerated development. If you develop quickly, he will develop faster than you. This is an important reason why the new gap is still widening.

After 1949 (Tibet after 1951), Tibetan society entered a new great era. Culturally, it is very different from past eras. Its main signs are:

First, the feudal system and feudal serfdom were overthrown in Tibetan areas. This is the most fundamental change. This change makes the original ruling class

become the object of rule, and the original oppressed class becomes the ruling class, that is, the broad masses of working people turn over and become the masters of the country.

Second, it overturned the theocratic system. The system in Tibetan society where political power and religious authority have been mixed for centuries has been completely eliminated.

Third, the socialist system was established. The characteristics of socialism at that time mainly included the following four points: 1. Public ownership of the means of production, which is what Engels said. Socialism is "the organization of production on the basis of public ownership of all means of production (first implemented by a single country)." 2. Everyone should do their best, the more work they do, the more they will get, and personal consumption goods should be distributed according to their work. 3. Implement the people's democratic "bombard" the "establishment", and the "Cultural Revolution" in Tibet spread rapidly. The Tibet Autonomous Region Committee held a meeting and decided to study and implement the "May..6 Notice", began to publicly and internally criticize a group of leading cadres, and sent a working group to the "Tibet Daily" to lead the "Cultural Revolution."

After August, mass organizations were gradually established. The Red Guards from the Mainland went to Tibet to "connect", and the Red Guards in Lhasa and some other areas took to the streets to destroy the "four olds" (old ideas, old culture, old customs, and old habits), "sweeping... and killing all the demons and demons." The two factions Debates and struggles with leaders have left all agencies and units in a state of semi-paralysis

In early 1967, various parts of Tibet began to seize power. Fighting began between mass organizations.

In February 1967, the People's Liberation Army carried out the mission of "one army, two armies" (supporting the left, supporting industry, supporting agriculture, military control, and military training).

On September 5, 1968, the Tibet Autonomous Region Revolutionary Committee was established with the approval of the Central Committee.

After March 1969, according to notifications from the Revolutionary Committee of the Tibet Autonomous Region and the Tibet Military Region, revolutionary committees and revolutionary leading groups were established in

various places, counties, districts, communes (townships), schools, enterprises and institutions.

In October 1969, the Tibet Autonomous Revolutionary Committee gathered most of the cadres from the party and government organs and mass organizations in the autonomous region to Linzhi and Songzong to hold "study classes" and carry out "clearance and party consolidation", which ended in September 1973. Many of them were criticized, some were isolated for censorship, and some were persecuted to death.

In 1971, the "Criticizing Qing" movement was launched (criticizing ultra-left ideological trends, anarchism, bourgeois factionalism, and purging "May 16th" elements and other counter-revolutionary elements).

From August 7 to 12, 1971, the First Congress of the Tibet Autonomous Region of the Communist Party of China was held to form the first committee, with Ren Rong as first secretary, and Chen Mingyi, Tianbao, Yang Dongsheng and others as secretaries.

In September 1971, after the Lin Biao incident, Tibet carried out a rectification movement to criticize Lin Biao in accordance with the spirit of the central government. Later, a campaign to criticize Lin Piao and Confucius was carried out, and big-character posters appeared on the streets of Lhasa.

In January 1975, after the Fourth National People's Congress, Comrade Deng Xiaoping presided over the daily work of the Central Committee and carried out work rectification. Tibet held the fifth plenary session of the District Revolutionary Committee and held meetings on public security, commerce and handicraft industry in the region. After rectification, Tibet's social order, work order, and production order have improved significantly.

In September 1975, a central delegation headed by Comrade Hua Guofeng arrived in Lhasa to celebrate the tenth anniversary of the founding of the Tibet Autonomous Region. Soon thereafter, the movement to "criticize Deng and counter the right-leaning tendency to overturn the verdict" began.

6.3 The development of socialist Tibetan new culture (1977-1997)

There are also many people making forward-looking estimates about Tibetan culture in the 21st century. Some people believe that in less than 50 years, Tibetan culture will be assimilated and lose its characteristics. The 21st century will be the century when Tibetan culture will be destroyed. Some people estimate that in less than 60 years, the Tibetan language will disappear from the world, just like Sanskrit. It has

become a dead language that can only be studied by humans. Therefore, some people predict that the Tibetan nation will disappear forever in this world within a hundred years. These views have a greater or greater impact on Tibetan society,

especially the younger generation's attitude toward Tibetan culture. I disagree with this estimate. Whether the Tibetan people and Tibetan culture will be extinct or not depends critically on two major factors: Destruction by external forces. From the current perspective, this factor does not exist. China's ethnic policies and regional ethnic autonomy laws take measures to protect ethnic minorities, their languages and cultures, and help their development. The unprecedented development of Tibetan language, culture and art since the founding of the People's Republic of China is the most powerful evidence. The first is "internal force", that is, the collapse of Tibetan cultural self. This is a very important and complex issue, which involves the following four issues:

First, how to revitalize the economy of Tibetan areas and develop social productivity so that the Tibetan people have enough wealth to maintain and develop their own culture. Without economic and cultural development, all other developments will lose their due foundation. This will be described below.

Second, how to carry out cultural renewal and solve the problems of cultural selection and cultural concept renewal. Cultural selection involves two aspects: one is how to absorb the nutrients of the advanced culture of all nations and countries, and the other is how to resist the invasion of decadent culture of all nations and countries. At the same time, we must also solve the problem of cultural strategic policy, that is, how to absorb the advanced culture of all other nations without losing ourselves, reject the decadent culture of all nations without being closed, so that the ever-changing culture can move forward on a benign track of continuous optimization.

How to preserve the foundation of national culture: language, customs, and classic culture. In 1996, I visited Huaxi Village and a few words from branch secretary Wu Renbao left a profound impact on me. He said, "Great development brings little difficulties; small development brings big difficulties; no development brings the most difficulty." These words are aimed at economic issues, but I think they are also suitable for social and cultural issues. The same is true for our social and cultural development. With great development, we will encounter fewer problems; if our development steps are small, we will encounter more and greater difficulties; if we stay where we are, Without development, we will be in the most difficult situation. Economic development is a hard truth, and cultural development is also a hard truth. To develop, we must stick to our roots, inherit traditions, and introduce new ones. Because tradition is both a value orientation and a moral standard, and it is also the basis

for the development and evolution of a certain culture. Tradition is the accumulation of all past knowledge and civilizational achievements. The key to bringing forth the new from the old is innovation. For example, the following specific issues are dealt with:

1. Language. As far as the nation is concerned, if it loses its language, it loses the soul on which the national culture relies. The most fundamental difference between nations is the difference in language, followed by the difference in cultural form; therefore, the starting point of the demise of nations and national cultures is also language. Language can be translated, but cannot be replaced; language carries the most unique cultural psychology and ideological expressions of national individuals; language nourishes the observation and thinking of national individuals on the most unique things in the most unique environment; language reflects the uniqueness of national individuals. production and lifestyle. However, language is in endless development, endless innovation and elimination. The most active languages are often those that reflect mankind's latest scientific achievements and the highest, most beautiful, profound and profound cultural achievements. Therefore, I repeat this sentence on many occasions: language must always follow the footsteps of science and the times. This is where its entire life lies. The language of an innovative world is always the most novel, beautiful and attractive.

2. Customs: or customs, is another important basis for the survival of national culture: Folk customs are the most basic and cohesive cultural system of a nation, and are the daily external manifestations that constitute the common psychology of the national group. The destruction of customs is the destruction of the most basic cultural system of unity and the destruction of national identity. Direct identification among ethnic members often begins through customs. Especially in the past when social productivity was underdeveloped and most ethnic members were educated, customs were the invisible glue and cohesion among ethnic members. Of course, there are good and bad customs. With the development of society, all bad customs will naturally be reformed. Changes in production methods and lifestyles are often accompanied by changes in customs. The customs of any nation have a problem of how to adapt to the development of the times and social changes. Customs are also a huge social force, and custom innovation is also a kind of institutional innovation.

3. ancient codes and records: Our cultural strategies often rarely pay enough attention to this part of culture and analyze and study it from the perspective of cultural development. There are two reasons: First, because Tibetan classics and culture are mostly soaked in Buddhist content, many people think that these are religious superstitions and stay away from them, fearing that approaching these classics

will give them a reputation of being backward, not seeking progress, and having conservative ideas. hinder future progress. Under the influence of "left" ideas, people who believe in and are close to religion are often the "backward masses". There is no strict distinction between religion and religious culture, and no scientific evaluation and appropriate status is given to the culture of classics with religious content. The fate of religion often determines the fate of these classics. The second reason is that many comrades also adopt a metaphysical interpretation of this part of the classics and believe that materialism and idealism are fundamentally opposed in philosophical thought. Therefore, they scorn idealism and ignore it. This kind of thinking forms a fixed mindset from top to bottom. There is no nation whose classics have not been influenced by religion in the process of their historical formation. It can be said that being influenced by all kinds of religious thoughts and idealist thoughts is absolute, and not being influenced by religion and idealist thoughts is relative. . The classics of a nation are a precious treasure house of the civilization and history of a nation. The transition of a nation from the age of ignorance to the age of religion, and from the age of religion to the age of science, must inevitably go through a religious stage, and the things created in this stage are (Many were completed under the cultivation of a certain religion) Among the achievements of spiritual civilization, there is no shortage of colorful essences, and there is no shortage of shining ideas that provide us with support, enlightenment and methods. The nations of the past needed this part of their thinking, and the nations of the future will also need this part of their thinking. Of course, the classics we should focus on studying should be those works that represent outstanding human thoughts such as unity, justice, humanity, diligence, advancement, courage, frugality, wisdom, etc. Although these works have more or less religious and idealistic elements, they are Its leading ideological achievements are beneficial to society and the people because it represents the cultural spirit of this nation. The tendency not to pay attention to classic culture is... a terrible tendency.

4. How to rescue, collect and organize the traditional culture of the Tibetan people. With the smooth flow of transportation and information, especially the establishment of the market economy, many elements of Tibetan culture are in urgent need of rescue, such as heroic epics, folk crafts, folk literature, unique customs, etc.

From an overall perspective, the new socialist Tibetan culture should pass the "four hurdles" of science and technology, education, market economy, and production socialization in its future development. This is determined by our historical environment, status and stage of development.

7. The historical origin of the Tibetan “Guo Xie” dance background

Since ancient times, Tibet has been famous for its long history, splendid culture, magnificent natural landscapes and unique cultural landscapes. "The radiant Tibetan culture adds splendor to the cultural treasure house of the Chinese nation. Tibetan dance is a microcosm of the life of the Tibetan people, a cultural microcosm and cultural accumulation of Tibet's thousand-year historical process. Its artistic performance form must be a fusion of agricultural, pastoral, and religious culture. . " (Yin Chengcheng 2013) Tibetan dance is one of the traditional folk arts in Tibet, with a long history and profound humanistic background. "Guo Xie' is a self-entertainment circle song and dance spread in rural areas of Tibet. Its historical origin is closely connected with Tibetan agricultural production. This dance form is common in village heads, open fields, and wheat fields in agricultural areas. " (Yin Chengcheng, 2013) Especially in grand festivals, people will jump from day to night, and then from night to dawn to celebrate the harvest and the joy of life.

Regarding the origin of "Guo Xie", it is generally believed that it originated during the cultural period of the Yarlong tribe in Tubo. During the Tubo Dynasty, labor not only gave birth to many construction labor songs, but also gave birth to many other types of labor songs, including "Guo Xie".(Jiangdong 2021) This dance form is closely related to the labor form and labor rhythm of sowing in spring and playing fields in autumn. Therefore, its dance elements are full of praise for labor and love for life.

The rise of "Guo Xie" is closely related to the agricultural development of Tibet. Its dance movements, steps, gestures, rhythm and melody are closely related to labor production and are full of labor atmosphere. The dance movements mostly change in 2/4 rhythm, starting with a heavy beat, landing straight from the knees to the soles of the feet, with a pause on the ground, and the footwork is firm and steady. (Jiangdong 2021) Men and women also alternate with each other during the dance, forming a competitive dance scene and showing the warm and joyful mood of the group.

Its characteristics include freedom, broadness, tactfulness, and sonorous force. The movements are based on Tibetan traditional life, labor, and religious culture. Tibetan dance is closely related to ancient Bon culture and farming culture. These dances mainly imitate nature, depict life scenes and express emotions, forming a simple and life-rich dance language. "Guo Xie" was developed from the original dance of the Qiang people, so it has a strong Qiang culture. The dance style is passionate and unrestrained, and most of them express themes of love. When dancing, men and women stand separately, hold hands or put their shoulders together, and the dancers take turns to sing together.(Jiangdong 2021) Dance, adding slogans from time to time,

the main movements are waving hands in front of the body, turning around, turning the hips and squatting. As for the origin, spreading area and characteristics of "Guo Xie", "herdsmen in northern Tibet gather together to sing and dance on festive occasions such as New Years and festivals, weddings, and guests. Among them, the annual grand prairie festival-"Yaji" "(Midsummer) Festival" is the most important. On this day, people gather from all over to exchange agricultural and animal husbandry products, watch horse racing, singing and dancing. At night, they light bonfires and dance "Guo Xie", often dancing from the rising moon to the dawn, They had just finished enjoying themselves. The lively young people even showed off their skills in this rare singing and dancing competition.

Of course, they also have to choose their favorite person during the singing and dancing activities. This is almost an eternal tradition. This kind of "Guo Xie" dance is spread throughout the vast pastoral areas, and the three counties of Nagqu, Anduo and Bangor are the most distinctive. There is not only dancing, but also singing, singing and dancing, singing and dancing integrated into one, extremely unrestrained. Most of them form a circle, with men half in the circle and women half in the circle. The man sings a part, and the men and women dance together; the woman sings a part, and the men and women dance together,(Jiangdong 2021) one after another, very lively. In addition to the common characteristics of various Tibetan folk dances, "Guo Xie" in northern Tibet also has distinct characteristics of the pastoral areas of northern Tibet. "For example, the basic steps include: "step from the side", "step forward", "step left and right", "turn one step at a time", etc. The "step from the side" must be repeated at the beginning of each repetition. The gestures are basically Swinging naturally with the pace, there are "hands shaking back and forth", "hands shaking on one side", "hands around flowers", etc." (Sangga Drolma Rodan 2009) From the perspective of dance vocabulary, the movements of men and women are the same, but in practice In dance, women's movements are small and subtle; men's movements are passionate, bold, sonorous and powerful.

Tibetan dance, especially "Guo Xie" dance, is an important carrier and expression of Tibetan culture. From ancient times to the present, "Guo Xie" dance has played an indispensable role in the lives of Tibetan people. This article will deeply explore the historical origins and contemporary changes of "Guo Xie" dance to reveal its unique style characteristics.

From ancient times to the Tubo period (before the 7th century AD)

Primitive dance: In ancient times, Tibetan ancestors created primitive dances in production and life. These dances have a strong religious color and sacrificial nature.

The form of primitive dance is simple, mainly using body movements, rhythm and sounds to express worship and blessing of nature.

Bon dance: With the rise of Bon religion, dances in Bon sacrificial ceremonies have gradually become an important part of Tibetan dance. Bon dance is mysterious and solemn, and is designed to pray for blessings from gods and to ward off disasters.

Tubo Dynasty (7th to 9th century AD):

Songtsan Gampo Period: Songtsen Gampo unified all the tribes on the Tibetan Plateau and established the powerful Tubo Dynasty. Under his promotion, Tibetan culture and art have achieved unprecedented development. During this period, Tibetan dance began to be combined with music and drama, forming a preliminary stage performance form.

Dance forms and styles: Tibetan dances during the Tubo period showed diverse forms and styles. There were dances that showed scenes such as war and hunting, as well as dances that showed themes such as life and love. These dances are famous for their beautiful rhythm and vigorous movements.

Song, Yuan, Ming and Qing Dynasties (10th century to early 20th century AD)
Tibetan Buddhist dance: With the widespread spread of Tibetan Buddhism, dance in Buddhist sacrificial rituals has gradually become an important part of Tibetan dance. Tibetan Buddhist dance is solemn and solemn, aiming to promote Buddhism and pray for the salvation of all living beings.

Folk dance: During the Song, Yuan, Ming and Qing dynasties, Tibetan folk dance further developed. Tibetans from all over the country hold colorful folk dance activities to celebrate harvests, festivals, weddings and funerals and other occasions. These dances have strong regional characteristics and national customs, and are diverse in form and rich in content.

Modern period (early 20th century to present)

Inheritance and innovation: In the modern era, Tibetan dance has continued to innovate and develop on the basis of inheriting tradition. On the one hand, Tibetan dance artists deeply excavate and sort out traditional dance resources so that they can be better inherited and promoted; on the other hand, they actively absorb modern dance elements and performance forms, injecting new vitality and sense of the times

into Tibetan dance.

Going to the world: With the strengthening of global cultural exchanges, Tibetan dance has begun to move towards the world stage. Tibetan dance has attracted the attention of audiences around the world with its unique artistic charm and cultural connotation. Through international cultural exchange activities, art festivals and other platforms, Tibetan dance has been more widely disseminated and promoted.

Preserved and spread as a traditional heritage in the historical development and cultural activities, and in the historical development context and cultural development pattern of the Tibetan nation, today's Tibetan "Guo Xie" dance is a pastoral folk dance inherited and developed from the original dance. Tibetan dance culture and art has a long history. Tibetan dances are rich and diverse, and each dance has its own value. Tibetan dances have mutual reflections and interdependent influences on regional culture, history and culture, etc. Among Tibetan dances, the "Guo Xie" dance is one of the ancient and long-standing dance types of the Tibetan people. It is also an important part of Tibetan folk dance and exudes its own unique charm. An important part of Tibetan culture. From the early Bon culture, to Tibetan Buddhist culture, to the current multiculturalism, Tibetan dance has experienced a long and complex development process. In the early days, Bon culture had a profound influence on Tibetan dance, with many dance movements and forms related to nature and religion. With the passage of time, Tibetan Buddhist culture has gradually become an important part of Tibetan culture. At the same time, it has absorbed many ideas from life and culture, resulting in the current "Guo Xie" dance, which has had a profound impact on Tibetan dance.

Tibetan dance is characterized by its strong labor atmosphere, distinctive rhythm and steady footwork. Male and female dancers rotate hand in hand in a clockwise direction, dancing together or taking turns. To this day, one of the forms of "Guo Xie", "Da ga", can still be seen when building houses and paving the ground in rural Tibet. "Da ga" has been recorded as early as the Tang Dynasty and originated from an ancient labor chant. Later, simple upper body movements, in-situ rotation and formation changes were added, and it became a form of labor song and dance in which men and women alternate, sing and dance. This kind of song and dance has been put on the stage today and has become a historical labor art memorial.

8. Background and style characteristics of early Tibetan dance:

"Guo Xie" dance All songs and dances performed in the form of a circle are basically called "Guo Xie". The "Guo Xie" dance recorded in historical books is

mainly spread in the areas of "Weizang" and "Duiba". The most recognized "Guo Xie" should belong to the Shannan region.

There are roughly two performance styles: one is where the dancers form a circle, with men and women not intertwined, half a circle for men and half a circle for women, singing and dancing at the same time, moving in a clockwise direction. The second type is that men and women alternate with each other, one man after another, forming a circle, singing and dancing at the same time, moving in a clockwise direction. The overall dance structure is divided into

"Taihe Harmony" - "Jue Harmony" - "from slow to fast" "Harmonious rest" consists of three major components. "Almost all "fruit harmonious" dances in the folk are without instrumental accompaniment. (Yu Daxue. 2011) Some dances are preceded by a "talking board combination" (that is, the main part is not danced at the beginning, but some praises of mountains, water, and people are first performed, and coordinate with the corresponding movements)," (Yu Daxue, 2011) Next, the main dance part is performed. In the main part of the dance, the dancers sing and dance at the same time. During the process, some dancers shout "show" Show..... Xiu Xiu Xiu Xiu Xiu Xiu Xiu/ Show..... Show.....", the voice.

The "Guo Xie" dance movements are relatively typical. The dance steps are very rich, and the footwork is light and changeable but also heavy and powerful. The main movements are composed of stomping, stepping, flirting and other steps. In the dance, the stepping on the ground is crisp, and the lifting of the legs is quick, trembling and solid. The rhythm of this dance is changeable, with many heavy beats at the bottom. It is called holding hands, stamping feet, and stepping on the ground as a rhythm. The dance steps are fast and slow, and can be freely retracted. The dance style is simple and vigorous, with a balance of hardness and softness. There are dances in certain regions, where the "harmonious body" (i.e. the lead dancer) holds string bells and conducts the dance. Everyone dances in a unified rhythm and pace, which can better highlight the style and charm of fruit harmonious dance. (Yu Daxue. 2011)"The dance movements of "Guo Xie" are relatively typical. The dance steps are very rich. The steps under the feet are light and changeable but at the same time heavy and powerful. The main movements are composed of stomping, stepping, lifting and other steps. In the dance, the stepping on the ground is crisp, and the lifting of the legs is quick, trembling and solid." (Yu Daxue, September 2011) The rhythm of this dance is changeable, and there are many heavy beats. It is called holding hands, stamping feet, and stepping on the ground as a rhythm. The dance steps are fast and slow, and can be freely retracted. The dance style is simple and vigorous, and combines hardness and softness. There are dances in

certain regions, where the "harmonious body" (i.e. the lead dancer) holds string bells and conducts the dance. Everyone dances in a unified rhythm and pace, which can better highlight the style and charm of fruit harmonious dance.



Figure 14 The picture shows the dancers forming a circle. Men and women do not intersect. The men circle half of the circle and the women half circle. They sing and dance at the same time, moving in a clockwise direction.

Image Source: Photo taken by researchers, April 18, 2023

9.The Birth and Evolution of “Guo Xie” Dance

"Guo Xie" is a representative Tibetan dance whose origin can be traced back to ancient Tibetan society. Tibetan folk self-entertainment dances can be divided into two categories: "Xie" and "Zhuo". "Xie" can be divided into "Guo Xie", "Dui Xie" and "Langma Xie". Historically, "Guo Xie" was one of the main forms of entertainment for the Tibetan peasant class. However, with the development of society, "Guo Xie" gradually evolved into a representative Tibetan dance and became an important part of Tibetan culture.component. (Chen Li Ru 2021) Since the Tang Dynasty, the performance form and content of "Guo Xie" dance have continued to develop and innovate, gradually forming a dance form with regional and national characteristics. In modern times, "Guo Xie" dance has become a deeply loved dance form. It is not only widely spread in

Tibetan areas, but has also become an important part of learning and performance for many dance enthusiasts and professional dancers

at home and abroad.

The rise and development of "Guo Xie" have deep roots in Tibetan agricultural production. It is generally believed that "Guo Xie" originated from the cultural period of the Yarlong tribe in Tubo. During the Tubo Dynasty, labor not only gave birth to many construction labor songs, but also gave birth to many other types of labor songs. "Guo Xie" was born during this period. Before liberation, Tibet was in a state of "unity of politics and religion." Therefore, the fruity music at that time mainly focused on praising religions and temples.

However, with the overthrow of the old social system after liberation and the great improvement of productivity levels, people's quality of life has been significantly improved. In this context, "Guo Xie" has also undergone changes, and new "Guo Xie" with the content of singing about the Communist Party, Chairman

Mao, the People's Liberation Army and the socialist system has emerged.

"Guo Xie" is mainly popular in the agricultural areas of Shannan, Shigatse, Ngari and other places in Tibet, and is often performed in village heads, open fields, wheat fields and other places in agricultural areas. (Chen Li Ru 2021) When it comes to popular festivals, people often celebrate by singing and dancing from day to night and from night to dawn.



Figure 15 The picture shows a prosperous festival. People often celebrate by singing and dancing from day to night and from night to dawn.

Image Source: Photo taken by researchers, April 18, 2023

10. The Cultural Symbolism and Significance of “Guo Xie” Dance

“Guo Xie” dance has profound symbolic meaning and importance in Tibetan culture. It is an important part of Tibetan traditional culture and has unique cultural symbolism and significance. In Tibetan society, “Guo Xie” dance is often regarded as a dance form with symbolic meaning and meaning, which is closely related to the beliefs, philosophy, history, art and other aspects of the Tibetan people. “Guo Xie” dance is a symbol of nature, harmony and auspiciousness in traditional Tibetan culture. In the daily life of Tibetan people, “Guo Xie” dance, as a cheerful dance form, conveys the praise and pursuit of nature, life, and peace. (Chen Li Ru 2021) It is also a symbol of collective collaboration, solidarity and mutual assistance in traditional Tibetan culture. During the performance of the “Guo Xie” dance, the dancers usually hold hands and perform in a uniform pace and rhythm, showing the Tibetan people's spirit of collective collaboration and solidarity in production and life. In addition, the rhythm and rhythm of “Guo Xie” dance are also manifestations of the traditional Tibetan culture's emphasis on harmony and balance. (Chen Li Ru, 2021) At the same time, the rotation, jumping, body swing and other movement forms of the “Guo Xie” dance show the Tibetan people's love for life and nature. The following is a detailed analysis of cultural symbols and meanings:

Collectiveness and social harmony: “Guo Xie” is a collective dance, usually performed in a circle, with participants holding hands and dancing together. This dance form symbolizes the collectivity and harmony of Tibetan society, emphasizing the close connections and cooperation between people.



Figure 16 The picture shows a group dance taking place in a circle, with participants holding hands and dancing together.

ImageSource:Photo taken by researchers, April 18, 2023

Diligence and optimism: "Guo Xie" dance is usually closely connected with labor and life, reflecting the diligence and optimism of the Tibetan people. This dance form is not only a compliment to labor, but also a reflection of a positive attitude towards life.



Figure 17 Showing the close connection between Tibetan dance on the plateau and

labor and life, highlighting the happy life of the Tibetan people

Image Source: Photo taken by researchers, April 18, 2023

Religion and belief: In Tibetan culture, religious belief occupies an important position. "Guo Xie" dance sometimes also includes praise of religion and lamas, reflecting the importance of religion in the lives of Tibetan people.



Figure 18 Reflects the importance of religion in the lives of Tibetan people

ImageSource:<https://img0.baidu.com/it/u=1923581224,3944952915&fm=253&fmt=auto&app=138&f=JPEG?w=499&h=281> (Accessed in May 2023)

Nature and ecology: "Guo Xie" dance has a wide range of content, sometimes including depictions of natural scenery and love for hometown. This reflects the Tibetan people's awe and dependence on nature, as well as their concern for and

protection of the ecological environment.



Figure 19 Reflects their concern and protection of the ecological environment

Image Source: <https://img0.baidu.com/it/u=1392648067,1835177092&fm=253&fmt=auto&app=138&f=JPEG?w=867&h=500> (Accessed in May 2023)

Cultural inheritance and historical memory: As an ancient art form, "Guo Xie" dance carries the inheritance and historical memory of Tibetan culture. Through dance, people can understand the history, culture and social changes of the Tibetan people, so as to better inherit and carry forward this unique cultural heritage.

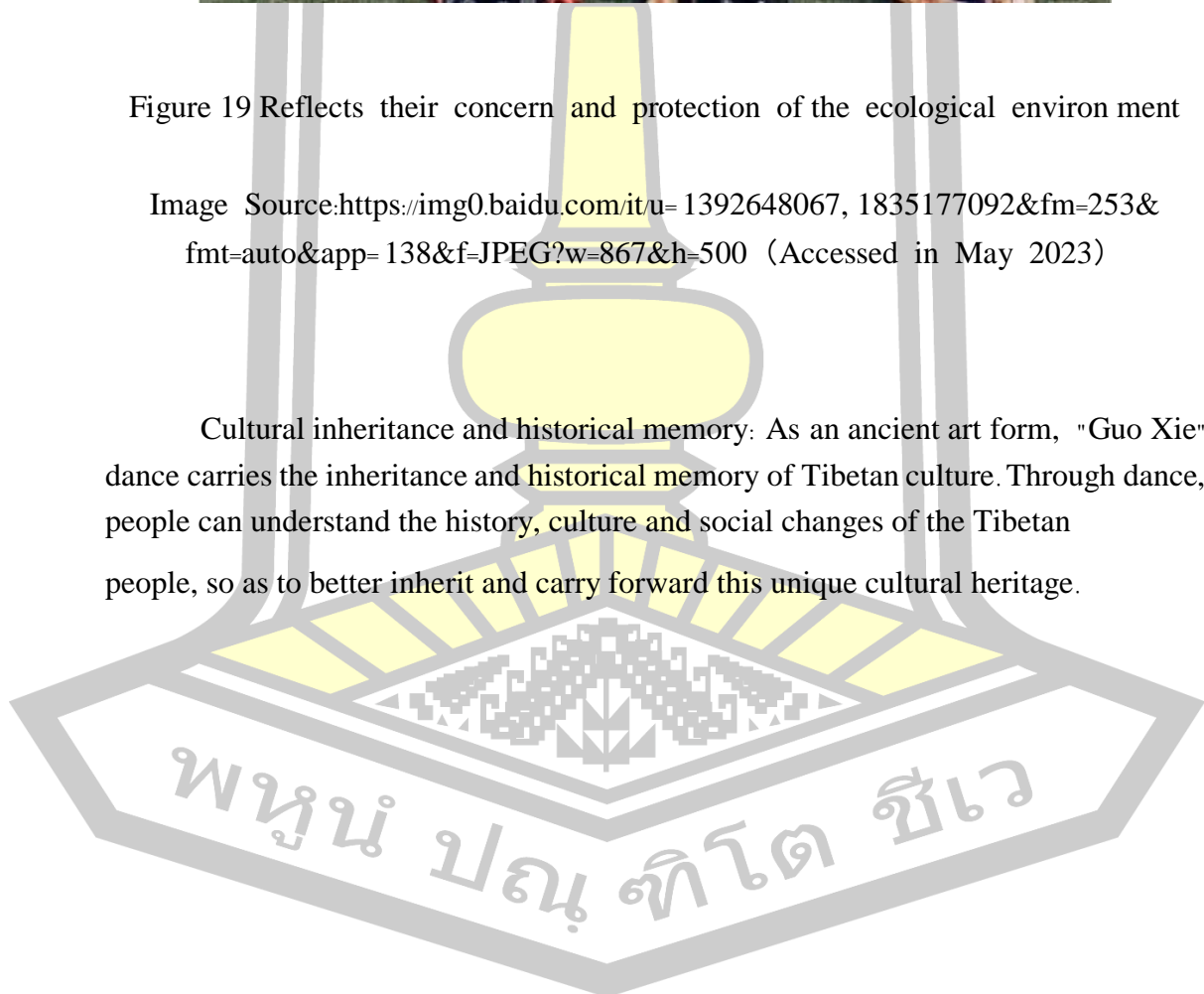




Figure 20 Dance, as a cheerful dance form, conveys the praise and pursuit of nature, life, and peace.

Image Source: Photo taken by researchers, April 18, 2023

11. The Connection and Influence Between "Guo Xie" Dance and Traditional Culture

As an important part of traditional Tibetan culture, "Guo Xie" dance has close connections and influence with all areas of Tibetan society. First of all, "Guo Xie" dance is closely related to Tibetan language, literature, music and other aspects. During the performance of "Guo Xie" dance, the movements and rhythms of the dance are often influenced by Tibetan language and literature, showing strong national characteristics and cultural characteristics. At the same time, the music accompanying the "Guo Xie" dance is also an important part of traditional Tibetan music. It has unique melody and rhythm and conveys the Tibetan people's love and pursuit of music. "Guo Xie" dance also has an important impact on the values and moral standards of Tibetan society. (Jiangdong 2021) During the performance of the "Guo Xie" dance, the dancers showed a spirit of unity, collaboration and positivity, conveying the values and moral standards of harmony, justice, bravery and diligence that are valued in Tibetan society. In addition, the artistic appreciation and aesthetic value of "Guo Xie" dance is also a cultural phenomenon that cannot be ignored in Tibetan society. There is a close connection and far-reaching influence between "Guo Xie" dance and Tibetan

traditional culture. This kind of dance is not only an expression of art, but also a comprehensive expression of Tibetan history, religion, culture, folk customs and traditional values.

The connections with traditional culture are as follows:

historical events and folk customs. Its movements, rhythms and lyrics may be related to a certain period in history or a specific folk custom in a certain region. Through "Guo Xie", we can get a glimpse of the historical changes and folk culture of Tibetan society.



Figure 21 The movements, rhythms and instruments that express it may be related to a certain period in history or a specific folk custom in a certain region.

Image Source: Photo taken by researchers, April 18, 2023

Costumes and decorations: Performers of the "Guoxie" dance usually wear traditional Tibetan costumes and various decorations. These costumes and decorations not only display the unique aesthetic concepts of the Tibetan people, but also reflect the high development of the traditional Tibetan art of Jiangxi.



Figure 22 Traditional Tibetan dance costumes

Image Source: Photo taken by researchers, April 18, 2023

The impact on traditional culture is as follows: Cultural inheritance: "Guo Xie" dance is an important part of Tibetan traditional culture. Through the performance and dissemination of dance, traditional culture can be continued and passed on.

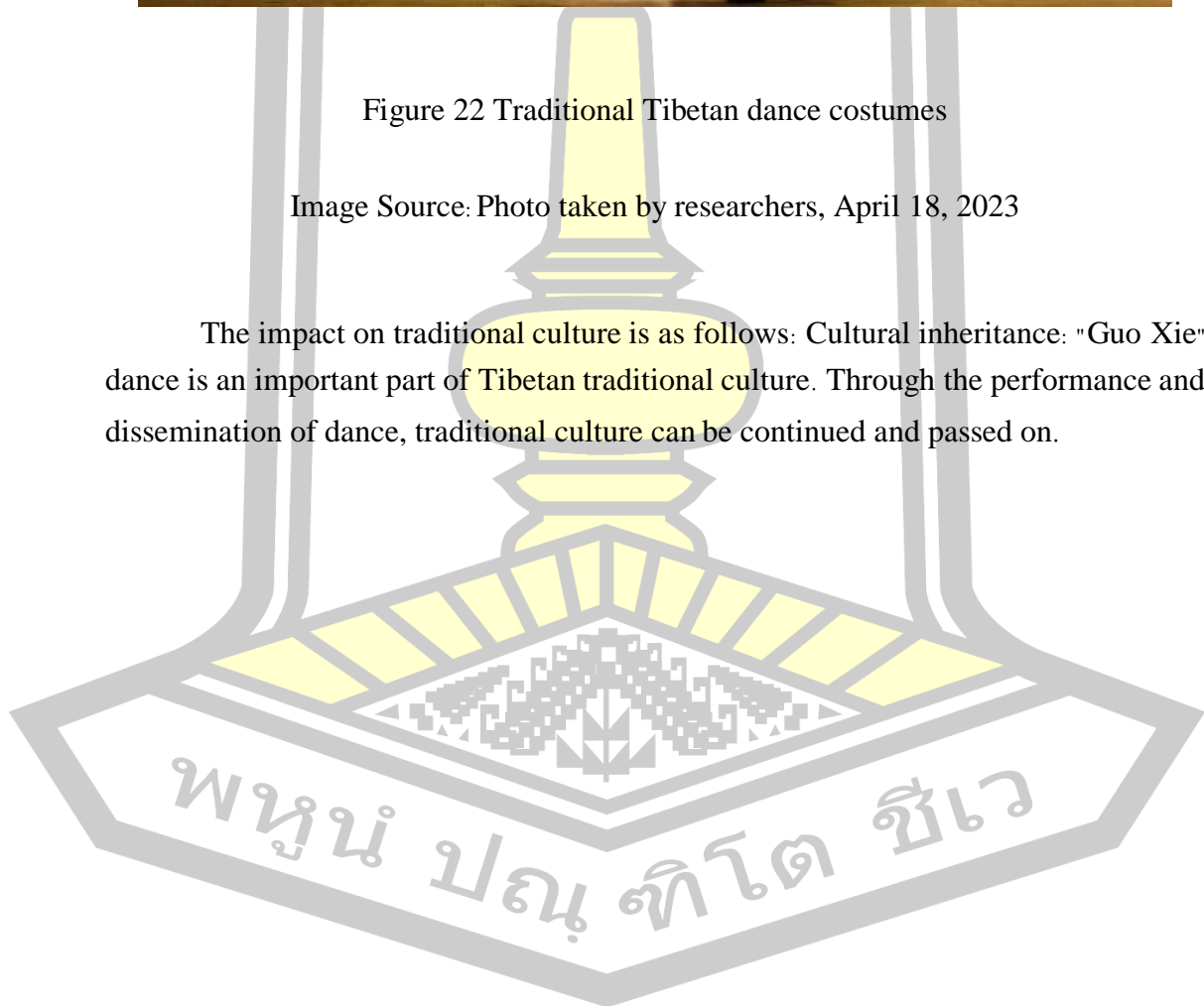




Figure 23 Through the performance and dissemination of dance, traditional culture can be continued and passed down.

Image Source: Photo taken by researchers, April 18, 2023

Social cohesion: "Guo Xie" dance is usually performed in groups, which strengthens the collective consciousness and unity spirit of Tibetan society. Through common dance, people are more closely connected and form a strong social cohesion.

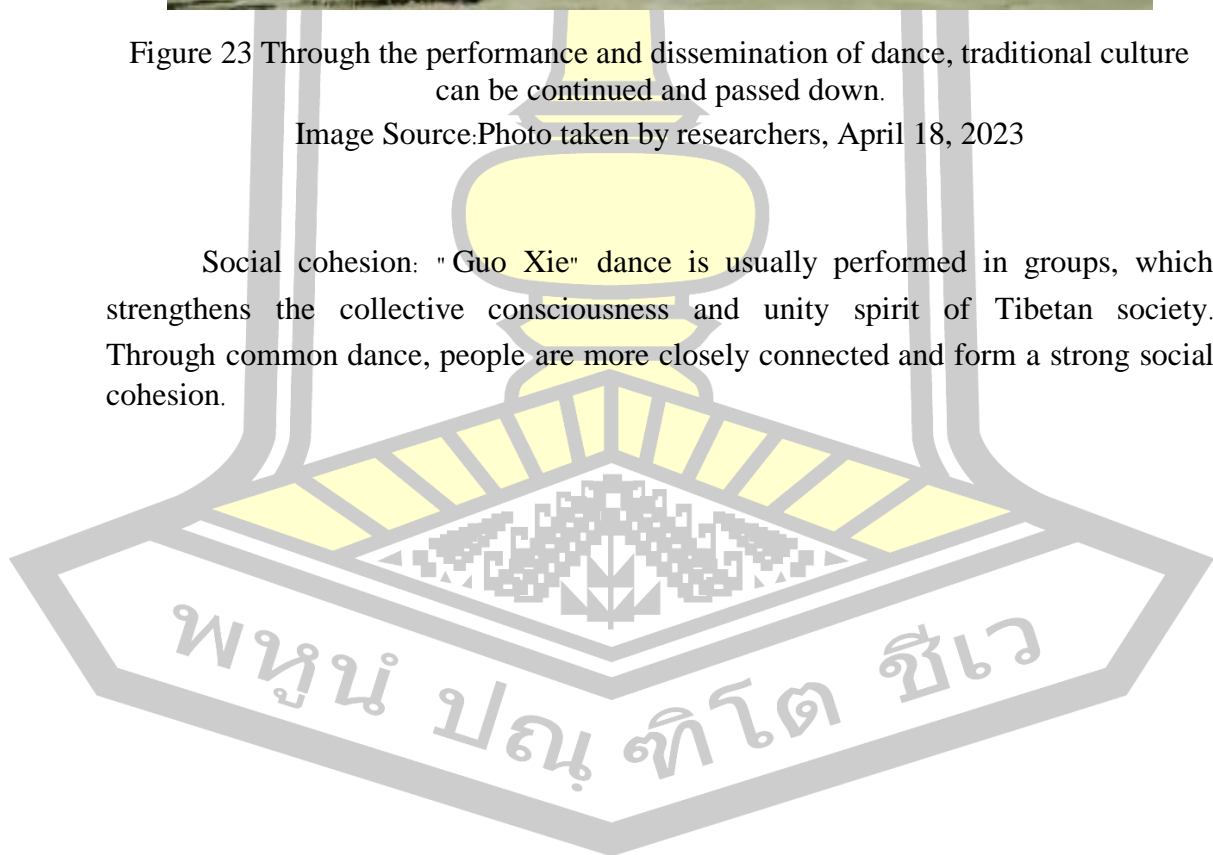




Figure 24 Through common dance, people are more closely connected, forming a strong social cohesion.

ImageSource:Photo taken by researchers, April 18, 2023

Educational function: "Guo Xie" dance is not only an art form, but also an educational method. Through dance, the younger generation can learn about Tibetan history, culture, religion and traditional values, thereby enhancing their sense of identity and pride in traditional culture.

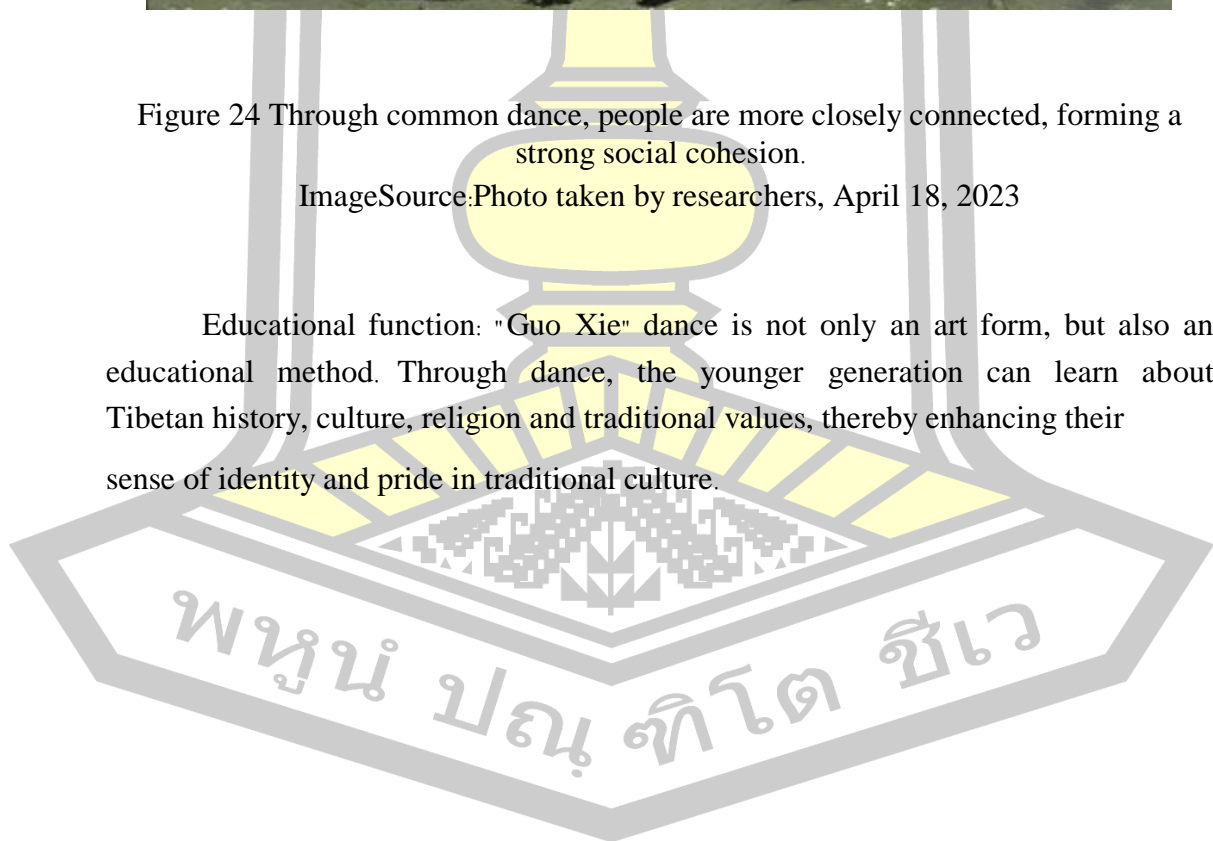




Figure 25 Comprehensive reflection of Tibetan history, religion, culture, folk customs and traditional values

Image Source: https://www.sohu.com/a/370979462_109503

Summary of the research objective 1 what you found from the study

(Accessed in May 2023)

Conclusion

Tibetan dance, especially "Guo Xie " dance, is an important carrier and expression of Tibetan culture. Since ancient times, "Guo Xie" dance has played an indispensable role in the life of the Tibetan people. This paper will deeply explore the historical origin and contemporary changes of "Guo Xie" dance, so as to reveal its unique style characteristics."Guo Xie" dance has important symbolic significance and value in Tibetan culture. It is not only an art form, but also an important embodiment of the Tibetan people's spiritual world and an important carrier of cultural inheritance. Through the dance, people can better understand the Tibetan culture, history and social changes, so as to better inherit and carry forward this unique cultural heritage.

Chapter 5

Characteristics and performance forms of contemporary Chinese Tibetan "Guo Xie" dance.

1. The stylistic characteristics of contemporary Tibetan "Guo Xie" dance performances

Unique dance movements and postures: The basic movements, postures and steps of the "Guo Xie" dance mostly change in 2/4 rhythm, starting with a heavy beat, landing straight from the knees to the soles of the feet, with a pause on the ground, and the footwork is firm and steady. The body posture is stable, the body is naturally relaxed, the center of gravity is slightly tilted forward, the feet are generally in a small figure, and the body posture remains stable. (Sangga Dolma, 2008) This dance movement emphasizes the stability and strength of the body, and shows the hardworking and tenacious spirit of the Zang people.



Figure 26 The basic steps of the Tibetan people show a stable posture and a naturally relaxed posture

Image Source : Photo taken by researchers, April 18, 2023

Swing your arms, hold your hips with your hands or place your hands on both sides of your body in a relaxed state, tremble slightly up and down your body, and do not tense or relax your whole body.



Figure 27 Tibetan dance moves with hands swinging
Image Source : Photo taken by researchers, April 18, 2023

The steps are trembling, and the knee joints continue to make continuous and flexible flexion and extension, driving the loose upper limbs to move, making the arms show an automatic swinging posture.



Figure 29: Tibetan dance movements with trembling steps
Image Source : Photo taken by researchers, April 18, 2023

Raise your eyebrows and shake your hands, with your hands hanging down. During the movement, bend your wrists, bend your elbows, and move your hands with your wrists, and alternately shake your hands in front of your chest. Draw a circle clockwise with your right hand and counterclockwise with your left hand. This movement can be divided into large, medium and small. It is smaller than the front of the abdomen and chest; the height of the center is at eyebrow level; it is larger than the front and top.



Figure 28 Tibetan dance movements: raising eyebrows and shaking hands
picture source : Photo taken by researchers, April 18, 2023

Row in front of the hips, with both hands hanging down, and the left and right hands draw circles in front of the hips from inside to outside to the side. Draw a circle on the plane with your right hand clockwise and your left hand counterclockwise.

Hip forward stroke and eyebrow-level waving are regular connections.

พหุ ประถมศึกษา



Figure 29 From Baidu dance gallery

Image Source : Photo taken by researchers, April 18, 2023

Trembling, lightly tapping and sinking both knees, then performing a leg thump and stepping on the ground to straighten the knees and trembling (changing to a supporting leg), while lifting the other leg. When moving, step on the ground and lift the other leg synchronously, and maintain stability and relaxation of the upper body when trembling.

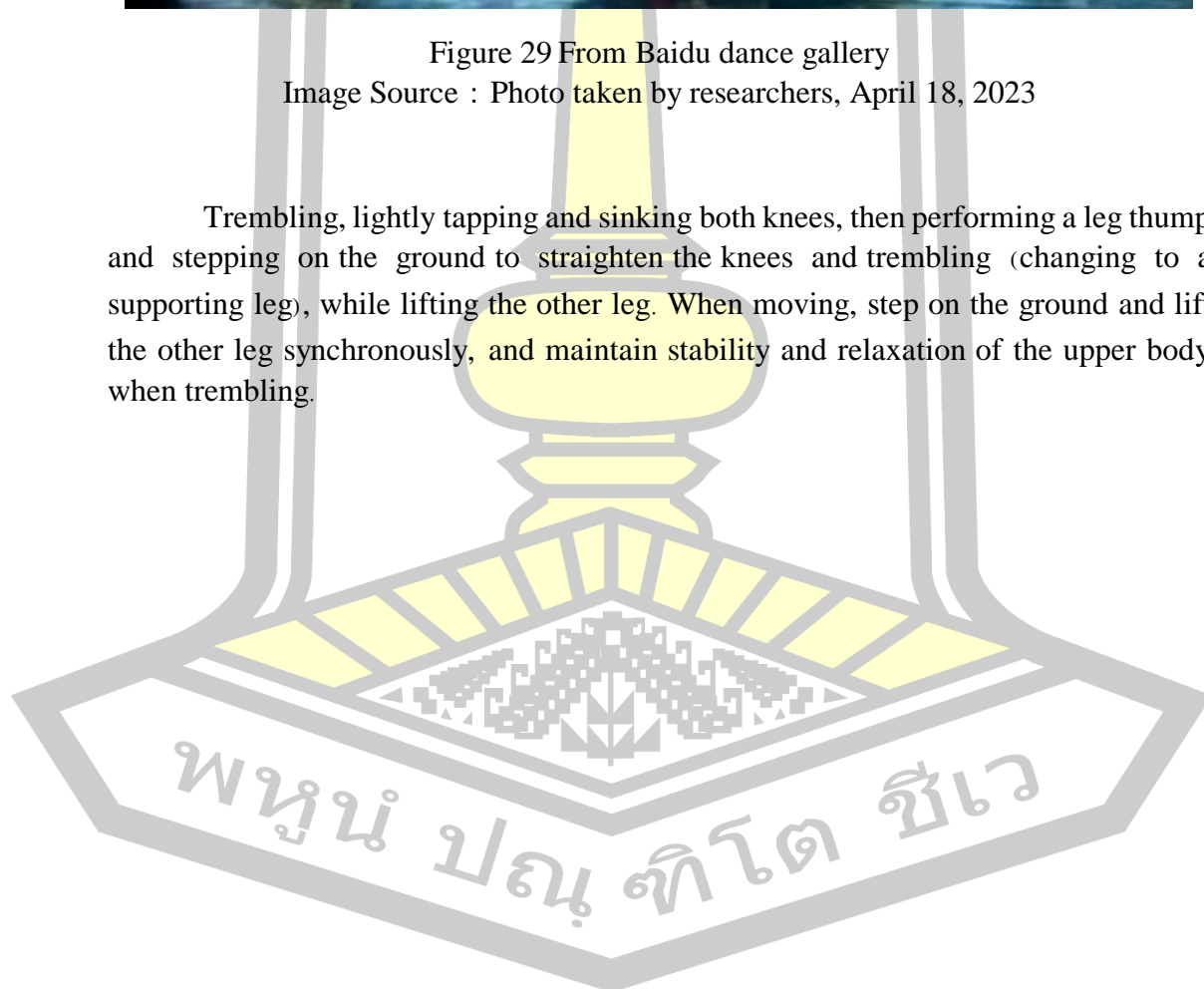




Figure 30 Tibetan dance movements of trembling and stepping demonstrate the stability and relaxation of the upper body during trembling

Image Source : Photo taken by researchers, April 18, 2023

Distinctive sense of rhythm: "Guo Xie" dance has a very strong sense of rhythm. It usually starts with a heavy beat, changes every three steps, and has a distinct rhythm. During the dance, people will make rhythmic sounds such as "xiuxiuxiu" and "ququququ". (Sangga Dolma. 2008) This rhythmic sound not only helps to keep the dance neat and uniform, but also prevents confusion when there is no accompaniment or there are many people. The phenomenon.

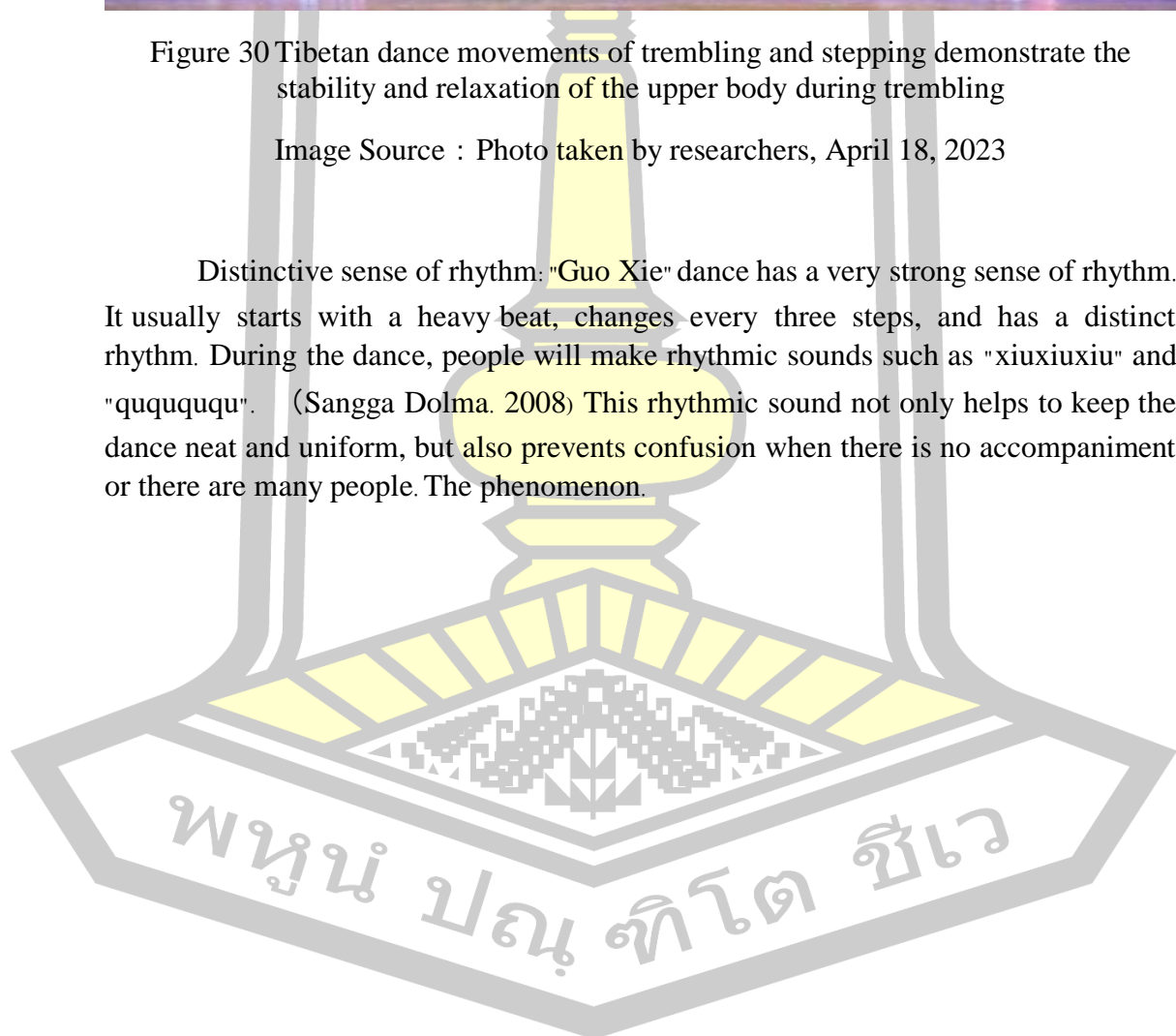




Figure 31 Tibetan people singing and dancing

ImageSource<https://pics6.baidu.com/feed/4610b912c8fcc3ce9f3d7abee705a58fd53f2001.jpeg?token=feb897c8fd226b8a0aa8e7dd69d5253c> (Accessed in May 2023)

Rich lyric content: The lyrics of "Guo Xie" are very rich and can be divided into nine categories: describing mountains, describing holy places, describing hometown, describing animals, describing plants, describing history and celebrities. These lyrics not only reflect the life, beliefs and history of the Tibetan people, but also express their love for their hometown and nature.

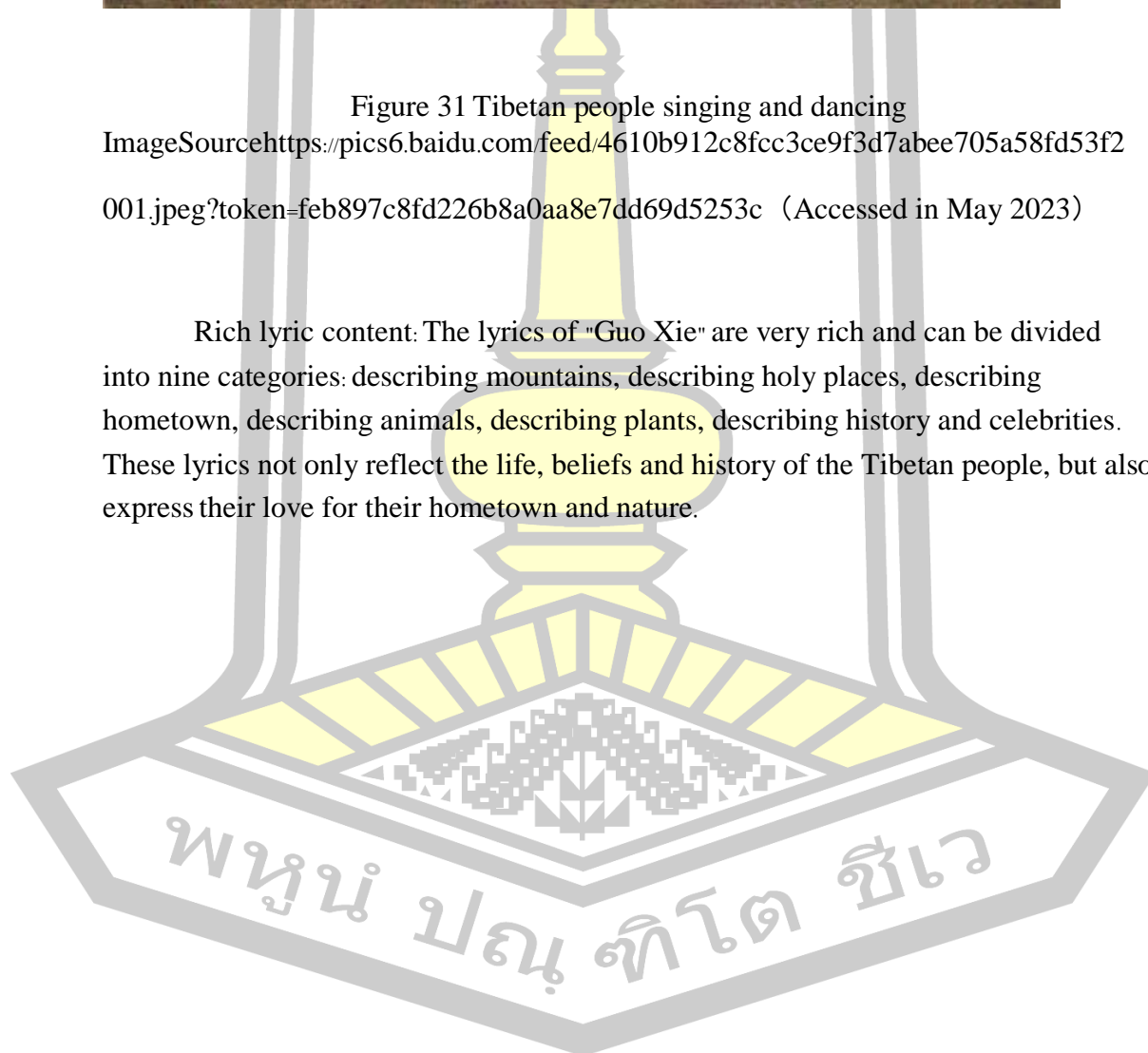




Figure 33 From Baidu Dance Library

ImageSource:<https://5b0988e595225.cdn.sohucs.com/images/20191013/72a13d2e69414e56a27cde5c845c7347.jpeg> (Accessed in May 2023)

Combination of tradition and modernity: In contemporary society, "Guo Xie" dance has also experienced certain changes and innovations. On the one hand, it maintains the traditional dance movements, rhythms and lyrics; on the other hand, it also incorporates modern elements and performance forms to make it more contemporary and enjoyable.

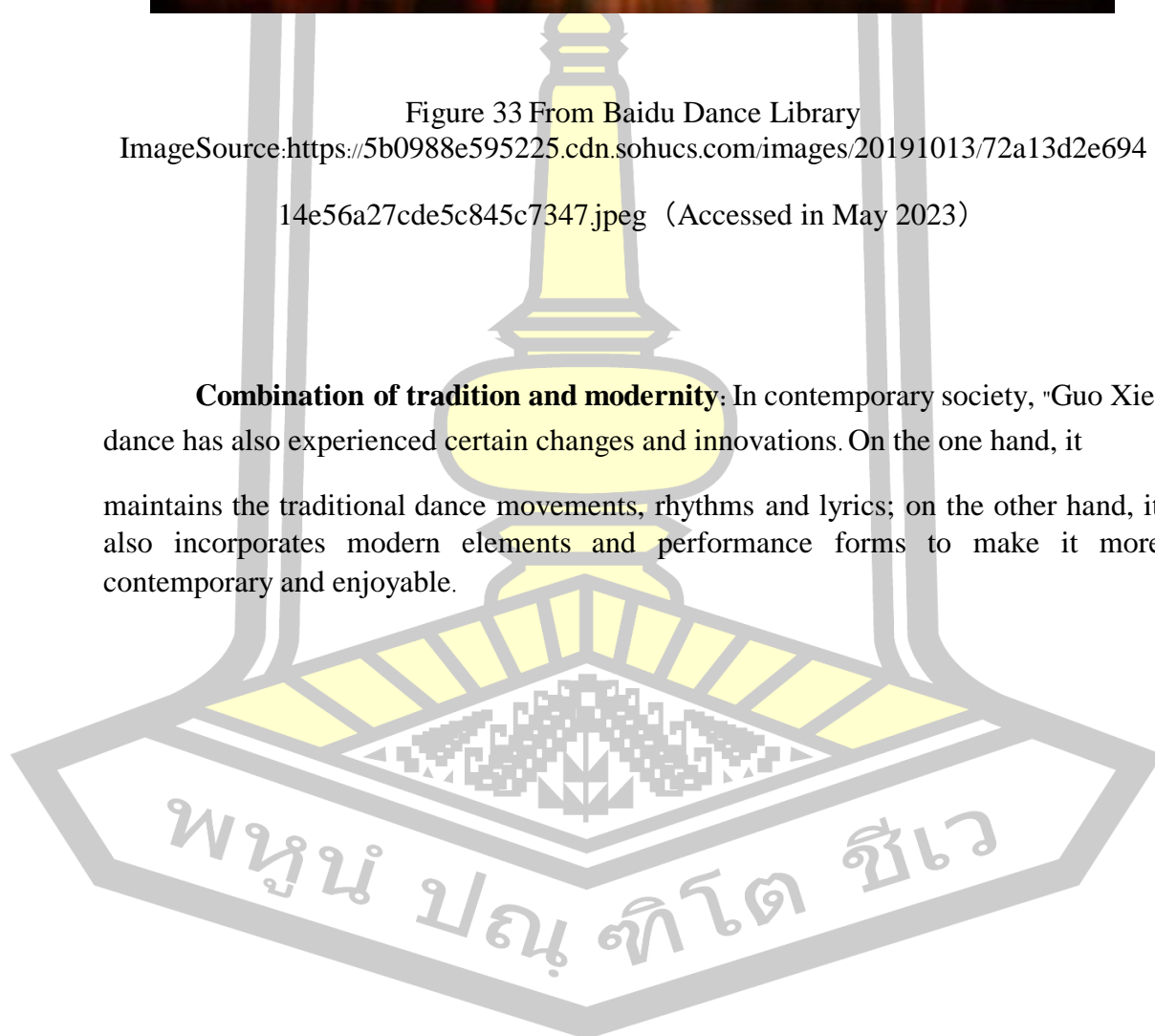




Figure 34 Innovation and Transformation of Tibetan Dance

Image Source :

<https://5b0988e595225.cdn.sohucs.com/images/20191013/4ca1592d0dea4e2fba097a95587c2b8c.jpeg> (Accessed in May 2023)

1.1 Clothing and Props for The "Guo Xie" Dance

Traditional clothing

Tibetan clothing and clothing are the material and spiritual wealth created by the Tibetan people in the process of historical development, and are necessities for the Tibetan people to survive. "In the long historical evolution, Tibetan clothing and clothing originally had the basic functions of sheltering from wind and rain, dispelling cold and protecting the body, and gradually were endowed with specific cultural connotations. Tibetan clothing and clothing not only have the function of defining a person's gender role, age role, professional role, and power role, but also have the special function of implying the specific folk customs, history and culture, aesthetic taste, and psychological quality of the Tibetan people. It not only meets the material life needs of the Tibetan people, but also meets the spiritual life needs of the Tibetan people. "(Zhou Yulan, 2016) Therefore, clothing and clothing are not just a simple combination of material materials, but a comprehensive reflection of the Tibetan people's specific natural environment, historical changes, psychological quality, emotional expression and production and life development level, and they continue to change and develop with the development and progress of society. It is not only a necessity for Tibetan people to survive, but also a work of art that embodies Tibetan cultural life and has cultural and artistic value. Tibetan clothing and clothing have different forms of expression in different living areas and different cultural lives of the Tibetan people. The special functions of their national clothing and clothing are particularly

important costumes of the "Guo Xie" dance are mainly Tibetan costumes. Both men and women wear long-sleeved tops, (Zhou Yulan, 2016) trousers, and a woolen shawl. This is an indispensable part of the dance art and plays an important role in the performance of the dance. Influence. In order to reflect the appeal and expressiveness of the stage, we can see the development of dance art and costumes from rock paintings, murals, thangkas, painted pottery, traditional Chinese paintings and other materials. Traditional Tibetan dance costumes not only have unique national characteristics, but also can show the temperament and style of the dancers. In the "Fruit Harmony" dance performance, the dancers dressed in traditional Tibetan costumes danced lightly, integrating graceful dance postures and gorgeous costumes, bringing the audience an artistic enjoyment with great visual impact. (Zhou Yulan, 2016). On the stage, red is the most prominent, appearing very bright, beautiful, and eye-catching. Therefore, red is often used to perform passionate and unrestrained dances. Dances that express gentleness, beauty, and tranquility are generally more popular in pink. In addition, typical warm colors such as orange, vermilion, and orange give people a sense of excitement, liveliness, and gorgeousness. Yellow is the brightest and most vivid color among the seven colors, and is often used in solo and lead dances. There are also some lower purity tones, such as black, blue, brown, etc. Strengthening the research on Tibetan dance costumes will not only help to better understand the connotation of Tibetan dance culture, but also provide more inspiration and resources for the innovation and development of "Guo Xie" dance.

Tibetan Headwear - Silver Plate

Silver plate headwear is usually miniaturized, with lotus petals as the main decoration in Buddhism and embedded with gemstones such as coral and turquoise. Butterfly shaped silver plates are also common and used by both men and women.

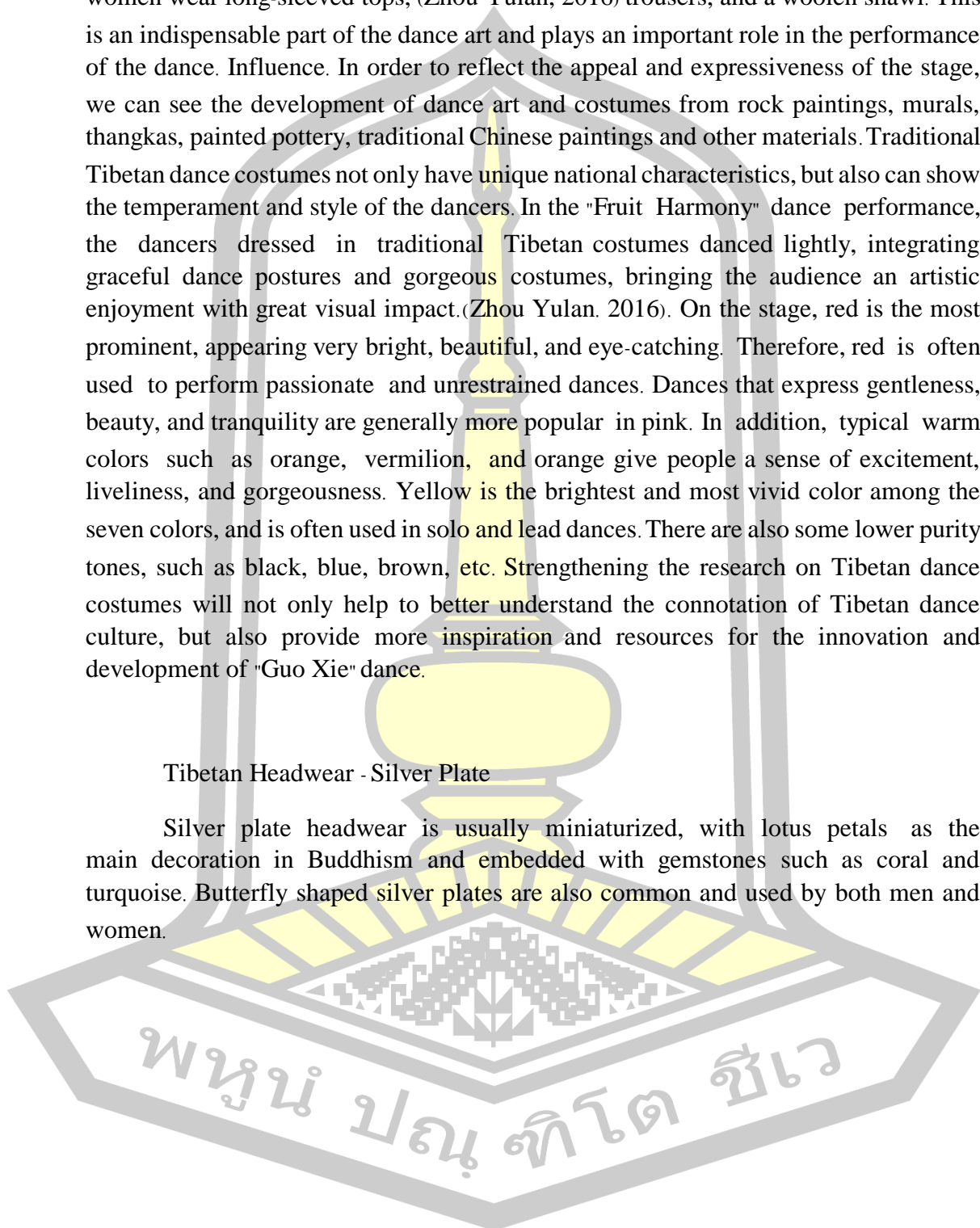




Figure 35 (Tibetan headwear for both men and women)
From the Weaving and
Dyeing Bureau - Ethnic Costume Sharing (访问时间：2023 年 7 月)

Tibetan Hat Decoration

Tibetan hats and props have the charm of the Tibetan ethnic group. The square scarf is the most distinctive and artistic headwear accessory of the Tibetan ethnic group. From the current development situation of Tibetan headwear and accessories, its types are diverse and suitable for different types of people's needs, with women's headwear being the main type.

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 36 (Tibetan Women's Headwear) From the Weaving and Dyeing Bureau -
Ethnic Costume Sharing (访问时间：2023 年 7 月)

Tibetan Hat Decoration - red tassel hat

There are generally three forms of red tassel hats, namely red tassel high hats, Suo Xia hats (Mongolian hats), and Jia Da hats (commonly known as official hats). The red tassel hat is usually made of felt, also called red tassel hat. It is called Suo Xia in Tibetan, meaning Mongolian hat. It can be seen that it was influenced by Mongolian clothing. It was the hat style worn by the servants of Xizang nobles during the “GXia” period, and later became the symbol of knight clothing.

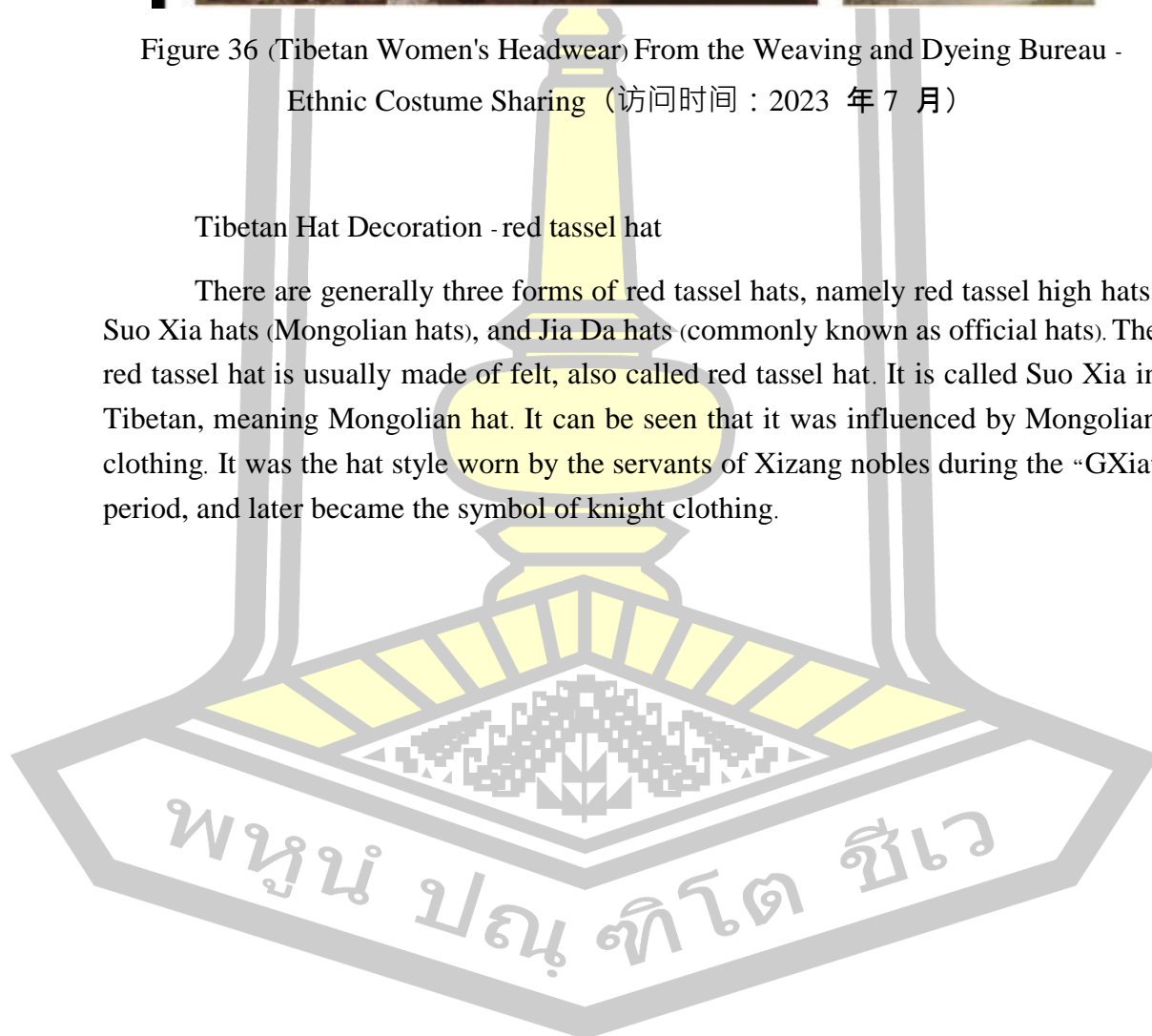
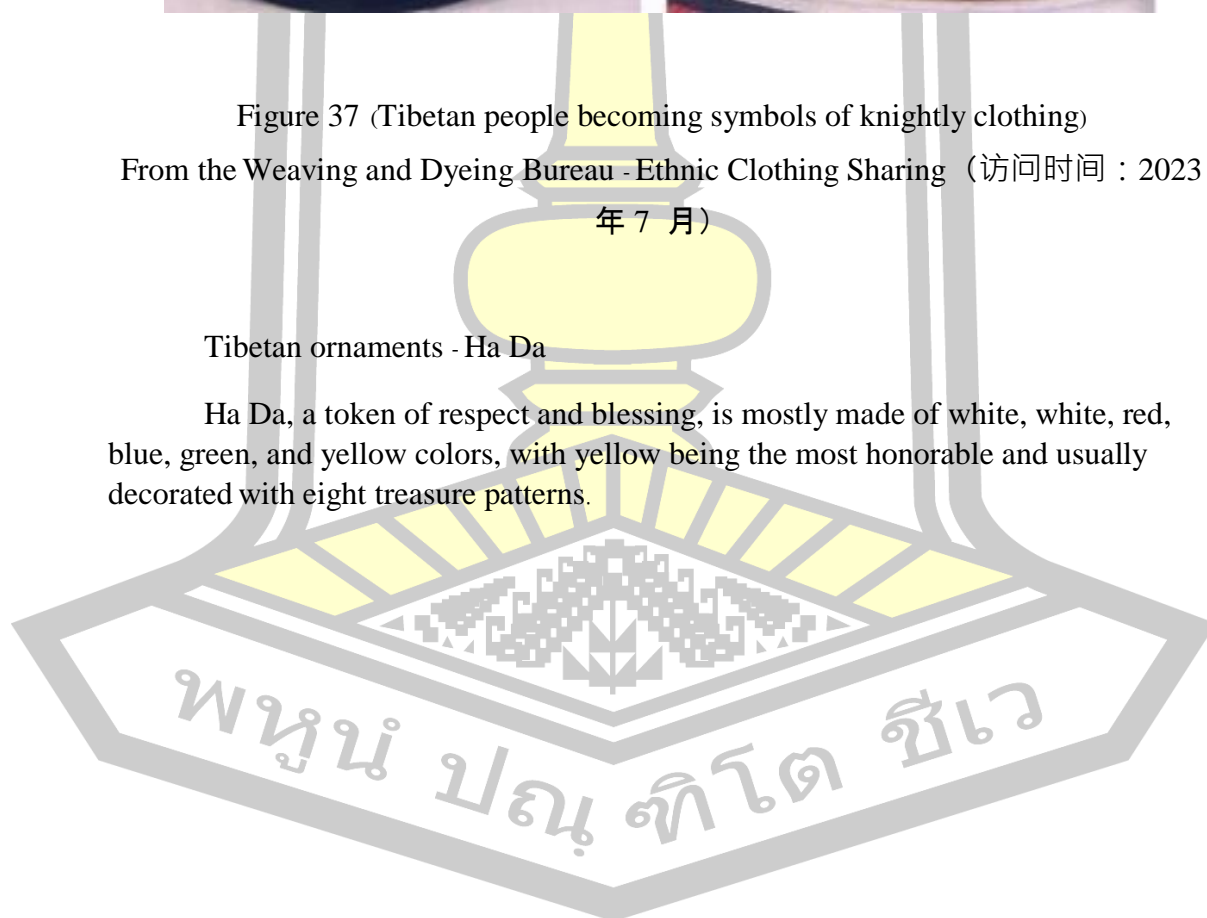




Figure 37 (Tibetan people becoming symbols of knightly clothing)
From the Weaving and Dyeing Bureau - Ethnic Clothing Sharing (访问时间：2023
年 7 月)

Tibetan ornaments - Ha Da

Ha Da, a token of respect and blessing, is mostly made of white, white, red, blue, green, and yellow colors, with yellow being the most honorable and usually decorated with eight treasure patterns.



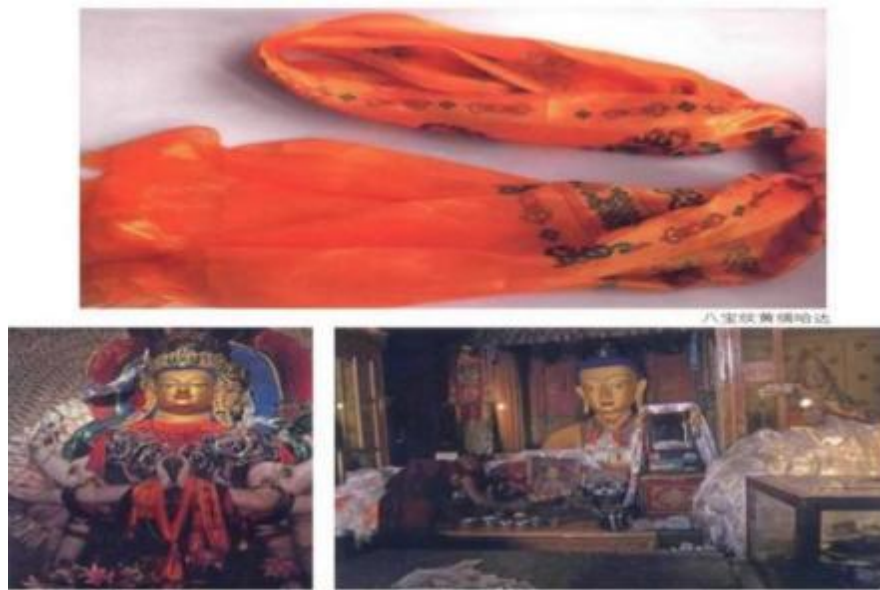


Figure 38 (Ha Da, a token of respect and blessing) from the Weaving and Dyeing Bureau-National Costume Sharing

Tibetan clothing-boots

“Ga Luo” boots can also be said to be a type of Sumba boots. They are made from a combination of cowhide upper and waistband, but the shape belongs to the cowhide boots category. The important feature is that the middle of the cowhide boot body extends from the tip to the boot. The broken seam of the boot shaft is related to its structure. This is because traditional cowhide Tibetan boots (monk boots) must be made of whole leather to form a unique structure of a broken seam in the middle. This forms the reason why cowhide boots are decorated with Tibetan Buddhist colorful decorations here. In the shape of a belt, the soles of the boots are made of cowhide twisted rope piles.

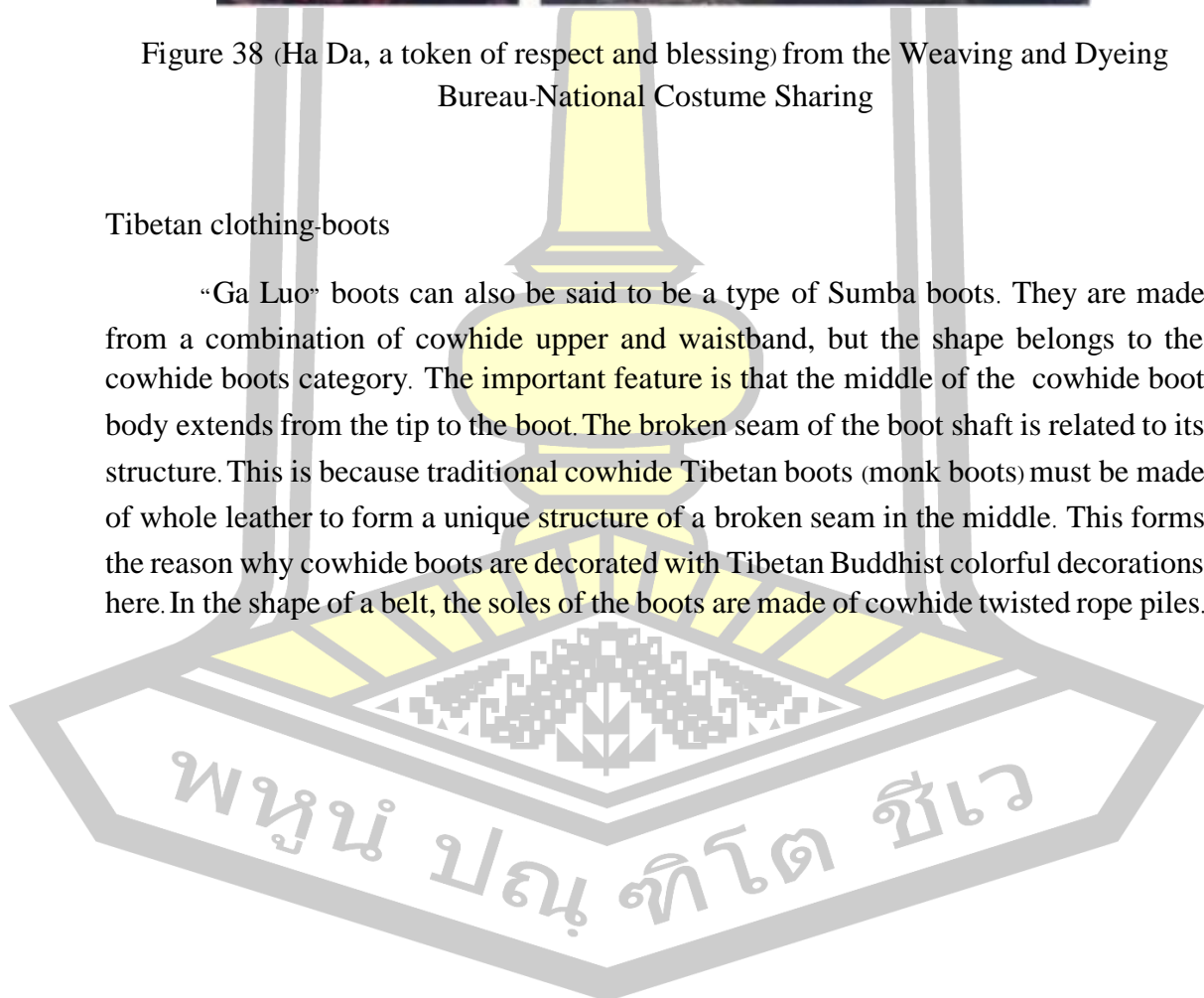




Figure 39 ("Ga Luo" boots) from the Weaving and Dyeing Bureau - Ethnic Clothing Sharing

(访问时间：2023 年 7 月)

Types and usage of props

The props of "Guo Xie" dance mainly include drums, cymbals, gongs, and kick boards, among which the drum is one of the most important props. In performance, dancers express the rhythm and emotions of the dance by tapping on different parts of the drum, rhythm, and speed. The "Jiangzhou Drum" in the "Guo Xie" dance has a distinct rhythm and a loud voice, which can express a strong sense of rhythm and cheerful emotions; The "hand drum" has a clear and light sound, suitable for expressing soft and beautiful emotions. "Reba drum" is also one of the more common props in Tibetan dance. In addition, dancers will also use the movements of their hands, feet, and bodies to coordinate with props, creating a richer range of audio and visual effects.

พหุ ประเด็น ชีว



Figure 40 Drum, one of the most important props in "Guoxie" dance
Image Source : Photographed by researcher (Filming time: July 2023)

The costumes and props of "Guo Xie" dance are not only decorative and auxiliary tools in performance, but also cultural symbols and symbols. Firstly, the costumes and props of the "Guo Xie" dance show case the unique aesthetic concepts and cultural traditions of the Tibetan people. The vibrant colors and exquisite patterns of clothing reflect the craftsmanship and ethnic characteristics of the Tibetan people; The sound quality, rhythm, and movements of the props reflect the rhythm and charm of Tibetan culture. Secondly, the costumes and props of the "Guo Xie" dance also represent the beliefs and cultural psychology of the Tibetan people. (Zhou Yulan. 2016) For example, in performances, dancers often wear wool shawls or colorful silk, which is a sacred symbol of reverence for the gods; The knocking sound of props can convey the prayers and blessings of the Tibetan people. Finally, the costumes and props of "Guo Xie" dance also have certain social functions. For example, in festival celebrations, weddings, horse racing and other activities in Tibetan areas, "Guo Xie" dance is a way to express joy and festive emotions, as well as a way of communication and exchange, consolidating people's emotions and cultural identity.

1.2 Characteristics of Tibetan Music

The music of Tibetan "Guo Xie" dance is lively and enthusiastic, with a strong sense of rhythm. Usually accompanied by tambourines, the drum beats have a distinct rhythm and are closely integrated with the dance movements to create a cheerful and joyful atmosphere. The characteristics of music are mainly reflected in the following aspects:

High-pitched and loud sounds: Tibetan music is generally dominated by high-pitched and loud sounds. This is mainly because the Tibetan people live at a higher altitude and live in a high-pressure environment for a long time, which makes their lung capacity larger, so their voices are usually louder. Vigorous and loud, with a wide range of tones.

Unique Tibetan language modal particles: In Tibetan folk music, Tibetan language specific modal particles such as "Ya La So" are often used. These modal particles play an important role in Tibetan music, not only providing opportunities for buffering and breathing under high-intensity tones, but also being an important way to highlight Tibetan characteristics in music.

Tremble is prominent: In Tibetan music, tremolo is a common musical element, especially in the use of trailing notes. The use of this vibrato makes Tibetan music more distinctive.

Melodious tunes and a strong sense of imagery: Tibetan music always sounds like a scene of blue sky, green grass and white-capped snow-capped mountains, with a strong sense of imagery. This is mainly because Tibetan music is greatly influenced by religion and has the characteristics of washing the soul and purifying the spirit.

2. The Contemporary Chinese Tibetan "Guo Xie" Dance Performance Form

Simply put, dance is an art form that mainly uses body movements and body shapes to coordinate with music to express artistic works. The beauty and artistic charm of dance are presented to the audience based on various performance forms. Therefore, the performance form of dance is also one of the An important manifestation of artistic value and aesthetic value. There are many types of dance. Different types of dance have different performance characteristics, and the stage effects and aesthetics they present are also different. (Dong Jingjing, 2008) China is a multi-ethnic country with fifty-six ethnic groups. Our country's ethnic culture is rich and diverse, and the

dances formed following the development of different ethnic groups are also diverse. The dances of ethnic minorities have unique ethnic flavor and distinctive artistic characteristics. The performance form of folk dance is not only the inheritance and development of traditional national culture, but also an artistic treasure in our national culture.



Figure 41 The stage effects and aesthetics presented by the pictures are also different.

Image Source : Researchers take photos on site (Filming time: April 2023)

2.1 The charm of traditional “fruity” dance performance form

Tibetan dance fully absorbs the nutrients of Tibetan history and culture, combines unique regional style characteristics and characteristics of Tibetan culture. It not only contains rich cultural heritage and distinctive national characteristics, but also gradually develops rich and diverse dance performance forms. The farming and animal husbandry life on the plateau is arduous. Song and dance are an important means for the Tibetan people to relieve their emotions and enrich their spiritual world during production and labor. The innate singing and dancing talents of the Tibetan people, men, women and children, are an important reason why Tibetan dance can maintain its characteristics and continue to develop. (Dong Jingjing, 2008) The Tibetan people have used their hard-working hands and wise thoughts to create a plateau farming and pastoral culture with unique Tibetan characteristics, providing a broad space of

inspiration for the continuous creation and performance of Tibetan dances. It can be seen from this that Tibetan dance is the Tibetan people's artistic creation of life and an important part of the Tibetan people's lives. It not only contains the Tibetan people's enthusiasm for life and hope for life, but also can combine the Tibetan national characteristics and Cultural characteristics are displayed in a highly aesthetic and intuitive form.



Figure 42 The picture shows the innate singing and dancing talents of the people, men, women and children, which enables Tibetan dance to maintain its characteristics and continue to develop.

Image Source : <https://gss0.baidu.com/>

Tibetans are spread over a vast area, and different regions have different dialects and understandings of dance. Therefore, there will be certain differences in dance styles in different regions. Even if they are the same type of dance form, their names in different regions will be different. different. (Jin Fangru, 2022) Tibetan folk self-entertainment dances can be roughly divided into two categories: "Xie" and "Zhuo". The main performance forms of these two categories can be divided into Duixue, Guoxie, Reba, Lexie, tap dance, and Xianzi. And Guozhuang and so on.

Tibetans are spread over a vast area, and different regions have different dialects and understandings of dance. Therefore, there will be certain differences in dance styles in different regions. Even if they are the same type of dance form, their names in different regions will be different. different. Tibetan folk self-entertainment dances can be roughly divided into two categories: "Xie" and "Zhuo". The main performance forms of these two categories can be divided into "Dui Xie", "Guo Xie", "Re Ba", "Le Xie", "Tap Dance", "Xian Zi" and "Guo Zhuang" and so on.

In traditional society, the performance form and content of "Guo Xie" dance have also continued to develop and innovate with the changes of the times. In different historical periods and regional cultures, (Jin Fangru. 2022) the performance forms and styles of "Guo Xie" dance also show different characteristics. For example, in the Tibetan farming culture, the performance form of "Guo Xie" dance is mostly related to farming work; while in the Tibetan nomadic culture, the Fruit Harmony dance expresses more reverence and gratitude for nature and life. These different performance forms and styles not only enrich the artistic connotation of "Guo Xie" dance, but also demonstrate the diversity and inclusiveness of Tibetan culture.



Figure 43 The pictures show that different performance forms and styles not only enrich the artistic connotation of Guo Xie dance, but also demonstrate the diversity and inclusiveness of Tibetan culture.

ImageSource: Researchers take photos on site (Filming-time: April-2023)

"Guo Xie" dance developed from labor and spread in the vast rural areas of Tibet. Therefore, some people call "Guo Xie" a rural song and dance in Tibet, mainly "Guo Xie" in Shan Nan area. It is a dance performed by the people based on their labor. What evolved from life is the ancient folk song and dance form that is loved by rural people. During the "Fruit Harmony" performance, (Li Lili, 2021) in most areas, musical instruments are not used as accompaniment, but male and female duets are used as dance accompaniment. Moreover, the content expressed by "Guo Xie" is also very wide, such as criticizing the old system and promoting the new system, praising working life, depicting natural scenery, etc.

The dance movements are naturally derived and full of labor atmosphere, highlighting the special personality of the Tibetan people. The "Guo Xie" dance has steady and unrestrained steps and a distinctive rhythm. Its music is simple, powerful, rough and heroic. The music and dance structure is simple, usually starting from the adagio, with a cheerful and enthusiastic allegro in the middle, and finally ending with the adagio. Allegro is a simplification and contraction of the Adagio melody. The festival of stamping one's feet on the ground can well express the optimistic, enthusiastic and cheerful mood of the Tibetan people. The "Guo Xie" dance performance form has a very wide range of contents. Some criticize the old system, some sing about working life, some describe natural scenery and love for hometown, and some express love. (Li Lili. 2021) Due to the ideological influence of "the unity of politics and religion", the "Guo Xie" in the past also included the content of praising religious lamas and monasteries.



Figure 44 The picture shows the steady and unrestrained, vigorous, bold and heroic dance steps of "Guo Xie"

ImageSource : Researchers take photos on site (Filming time: April-2023)

The traditional "Guo Xie" dance shows the charm of Tibetan dance art with its unique performance form, artistic elements and personality characteristics. Whether it is movements, rhythm, costumes or other elements, they fully reflect the profound cultural connotation and rich emotional world of the Tibetan people. The dancers use various parts of the body to make various delicate and unique movements to express

their inner emotions and the depth of their thoughts. (Chen Li Ru 2021) They danced heartily on the stage, showing the audience the charm of Tibetan culture with their graceful postures, smooth turns and distinctive rhythms. Through in-depth study and appreciation of contemporary Chinese Tibetan "Guo Xie" dance, we can not only have a deeper understanding of the connotation and characteristics of Tibetan culture, but also feel the infinite charm and unique style of its dance art. As the ancients said: "Nothing can be said, but sounds can be heard, and there are endless joys in things." With its unique art form, "Guo Xie" dance vividly displays the emotions, beliefs and cultural inheritance of the Tibetan people, and shows us A rich and colorful art world.

The traditional performance form of "Guo Xie" dance has unique charm. The traditional performance form has an irreplaceable position in the art of dance. It is original, rich in profound historical heritage and unique cultural connotation. These performances not only reflect the Tibetan people's persistence and piety in their faith, but also demonstrate their love and praise for life. The beauty of these traditional performance forms seems to tell a story about faith, (Chen Li Ru 2021) life, and love. They bring the audience into a mysterious and sacred art world, immersing people in a strong cultural atmosphere. Not only that, traditional performance forms also have a strong social cohesion. In the process of dancing, people share joy regardless of each other, and their emotions are communicated and exchanged at this moment. The concepts of harmonious coexistence, unity and cooperation conveyed by this dance will undoubtedly play a positive role in promoting social harmony and stability. As the ancient Greek philosopher said: "Art is the mirror of life." The traditional performance form is just such a mirror. It reflects the real living conditions and rich emotional world of the Tibetan people, and at the same time reflects the eternal human pursuit of truth, goodness and beauty. Pursue. The profound cultural heritage and unique artistic charm contained in these performances enable us to better understand and appreciate Tibetan dance art and better understand the true meaning of life.

First of all, this dance form has profound cultural connotations. It is like a bright pearl in the long history, shining brightly and illuminating the rich and colorful cultural world of the Tibetan people. It carries the historical traditions and cultural beliefs of the Tibetan people. Through the dynamic performance of dance, we can feel the rich heritage and unique charm of this ancient nation. It is a carrier of faith, an attitude towards life, and the essence of art. In the exciting drum beats and melodious melodies, the dancers transform their inner joy, gratitude and praise into smart dance postures. Every movement of their bodies and every turn is full of poetry and passion. It is not only a language of the body, but also an expression of the soul. Every dance step and every posture is endowed with profound meaning and symbolism. It conveys

not only simple joy and joy, but also deep awe and gratitude for nature, life, and human beings.

As a traditional cultural expression, "Guo Xie" dance reflects the history, culture and beliefs of the Tibetan people. Through this dance form, people can convey emotions, express thoughts, and show the unique charm of Tibetan culture.

Secondly, traditional "Guo Xie" dance has beautiful movements and rhythms, and these elements interact to form a beautiful form of artistic expression. Here, the rhythm of dance is like the pulse of life, constantly beating and changing, just like the breathing of nature, making the whole dance more orderly, harmonious and beautiful. The traditional "Guo Xie" dance is a carrier of faith, an attitude towards life, and the essence of art. It not only conveys simple happiness and joy, but also builds a communication bridge between the dancers' bodies, perfectly conveying emotions, thoughts and meanings to every audience. (Chen Li Ru2021) Whether it is the light rotation of the dancers or the agile ups and downs, they are like notes in a poem, strung together to form a moving movement. The coordination and order of these dance steps, as beautiful as a group dance, allow people to appreciate the unique charm of Tibetan culture while enjoying it. This form of dance is not only the movement of the body, but also the release of the soul and the exchange of emotions.

In general, "Guo Xie" dance, with its unique performance form and rhythm, gives the dance itself unlimited possibilities and far-reaching meanings. It constantly seeks innovation and development in the blend of tradition and modernity, constantly radiating new vitality and vitality.

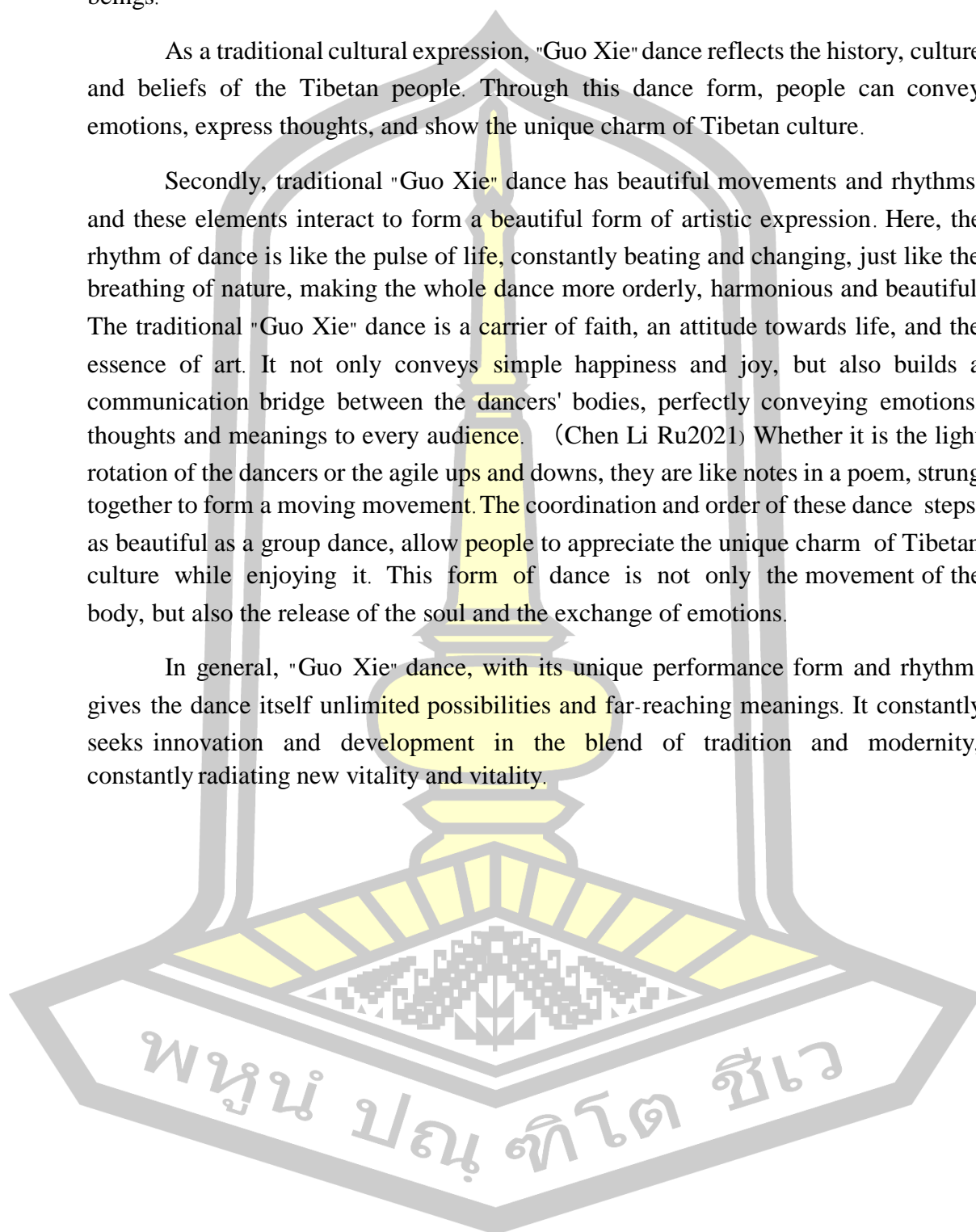




Figure 45 Pictures express the prayers and beliefs of the Tibetan people
 Image Source : <https://photo.tuchong.com/1568442/f/561447274.jpg> (Accessed July 2023)

2.2 Performance forms of Tibetan "Guo Xie" dance in the context Contemporary China

The study of the contemporary Chinese Tibetan "Guo Xie" dance performance form is not only an artistic expression, but also a carrier of Tibetan profound cultural connotations. It brings together the wisdom and emotions of the Tibetan people, and tells ancient and mysterious Tibetan stories with its unique rhythm and movements. When studying "Guo Xie" dance, we must first understand its historical origins and cultural background. The "Guo Xie" dance originated from the agricultural and pastoral cultural period of Tibetan society. It is a dance performed by people in ceremonies to celebrate the harvest and pray for prosperity in the coming year. The dancers hold drums and follow the rhythm of the music, jumping with light steps, showing the harmony and strength of the body. With the development of the times, "Guo Xie" dance has gradually been endowed with more artistic elements and

individual characteristics. Dance has a more lively atmosphere and richer expressive power. In addition to the beautiful movements and rhythms, the performance form of "Guo Xie" dance is often accompanied by singing and shouting. These elements together constitute the unique artistic style of "Guo Xie" dance. The dancers' loud singing voices and powerful shouts complement each other's graceful dance movements, creating a unique artistic effect. This comprehensive art form not only conveys the profound cultural heritage of the Tibetan people, but also demonstrates their tenacious vitality and passionate emotions. In addition, "Guo Xie" dance also has distinctive characteristics in terms of costumes and props. The dancers wear colorful costumes and have bells tied around their waists. They make crisp and sweet sounds in accordance with the movements and rhythm of the dance. The selection of these costumes and props not only adds visual beauty to the dance, but also plays a role in setting off the atmosphere and enhancing artistic expression.

The dancers dance gracefully on the stage, showing a natural and harmonious beauty through body movements and rhythm changes. This beauty is not only reflected in the movements and rhythms of the dancers, but also in the cooperation and collaboration between the dancers. This cooperation and collaboration make the entire dance more coordinated, orderly and beautiful.

Tibetans are a nation that grew up with music, singing and dancing. Tibetan children love, praise, and create life just like children of other ethnic groups. They use their labor wisdom to create material wealth while also building their own spiritual home. Tibetan herdsmen live on the vast Qinghai-Tibet Plateau. Affected by different geographical environments and religious cultures, they have formed different forms of dance performances with their own characteristics. The dance in southern Tibet is full of strong labor atmosphere, with distinctive rhythm and steady pace.

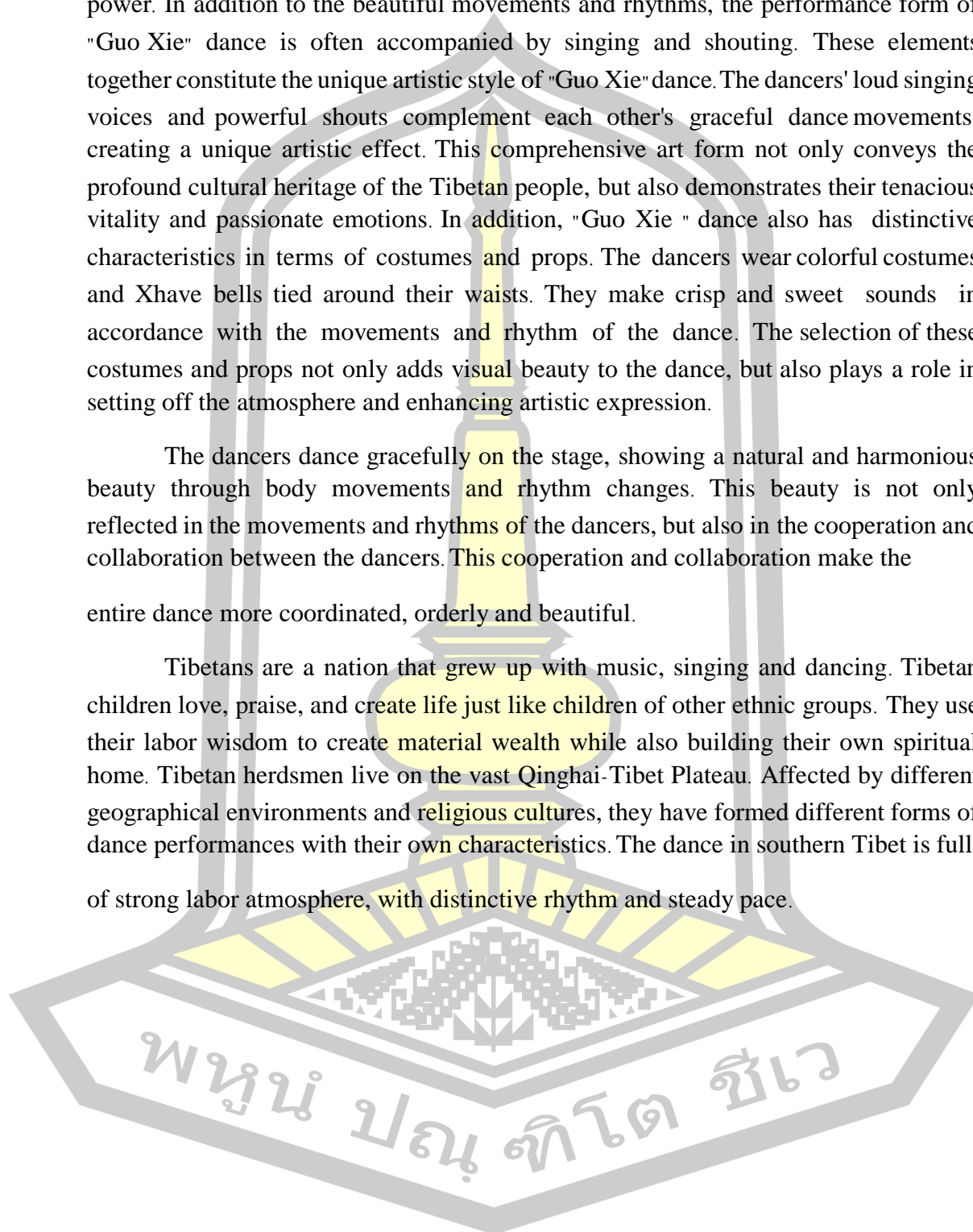




Figure 46 The picture depicts the Tibetan people holding drums and bells, following the rhythm of music, and jumping with light steps, showcasing the harmony and strength of their bodies

Image Source :

<https://img0.baidu.com/it/u=2469395250,159901881&fm=253&fmt=auto&app=138>

&f=JPEG?w=800&h=482 (Accessed July 2023)

The performance form of contemporary "Guo Xie" dance can be roughly divided into the following parts:

Adagio song and dance: At the beginning of the performance, the male dancer sings an adagio song, and then the men and women dance together. Next, the female dancer sings a slow song, and then the men and women dance together. During this process, the dancers will sing and dance, moving clockwise.



Figure 48 The pictures depict the rich performance forms of the dancers
Image Source : Researchers take photos on site (Filming time: April 2023)

dance moves : The dance movements of "Guo Xie" are mainly based on stamping, kicking and lifting of the feet. The steps are powerful, clean and agile. Basic movements include two steps, two stomps, forward kicks, etc. The hand movements are mainly based on arm swings, including double hand shaking, double hand swinging, waist-circling hands, etc. The overall dance movements are freely retractable, strong and soft, showing the hardworking and brave qualities of the working people.

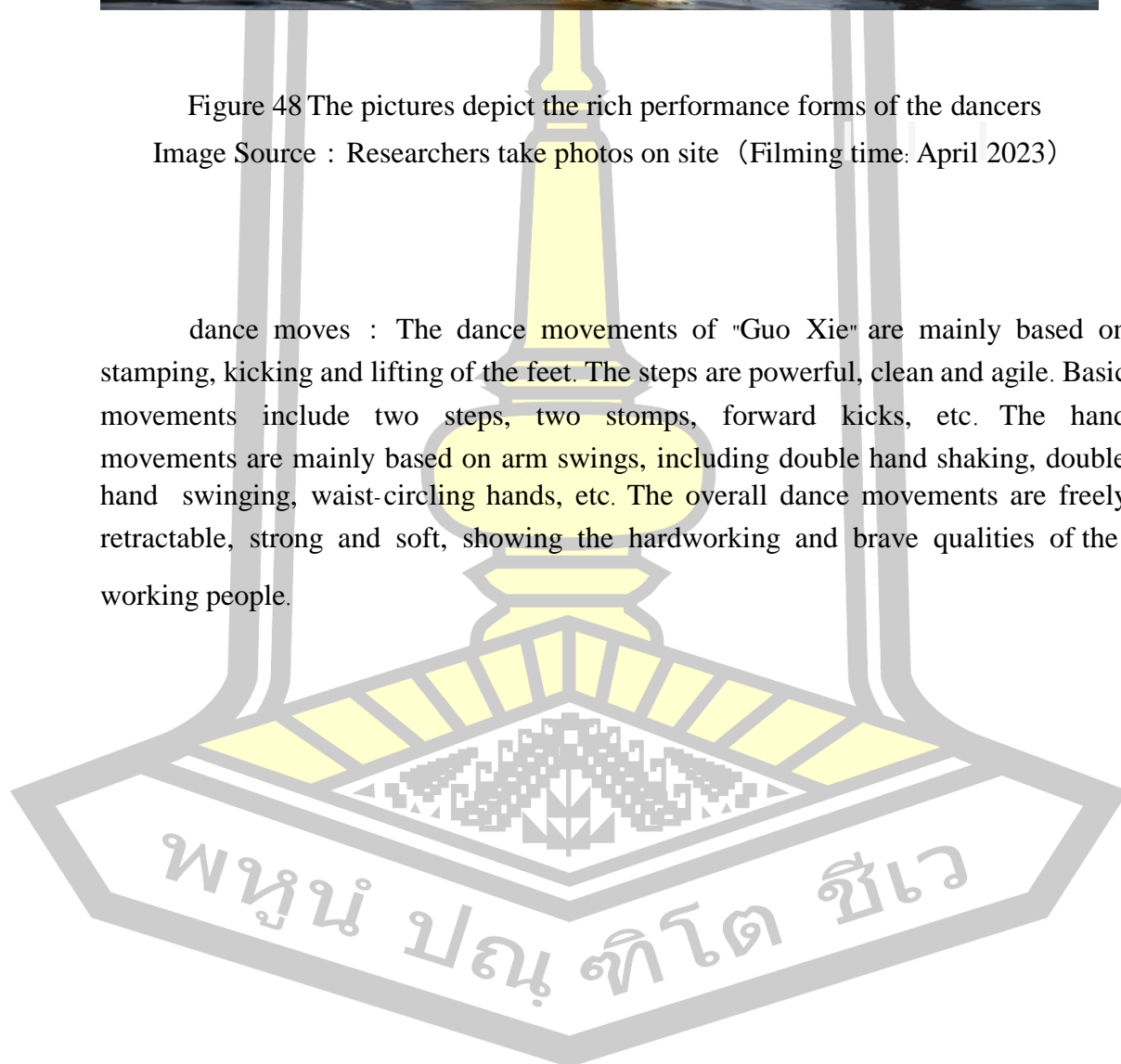




Figure 49 The picture shows the dancers' powerful steps in their dance
Image Source : Researchers take photos on site (Filming time: April 2023)

Contemporary Tibetan "Guo Xie" dance, "trembling", "opening", "shun", "left" and "winding" are the common characteristics of all types of Tibetan dance, or they are the five major elements of Tibetan dance, which constitute the combination of Tibetan dance and The difference between other brother folk dances. Aesthetic concept. Tibetan dance has many steps. From the perspective of foot movements, it can be summarized as "rubbing", "drag", "stepping", "splitting", "fingering", "folding", "kicking", "planing", "kicking", etc. , "suck", "fork", "twist" and other 12 basic steps.

The gestures of Tibetan dance can be summarized into seven changes: "pull", "yo", "throw", "wind", "push", "rise" and "raise". The main techniques in Tibetan dance are: tossing, leg-planing, kicking, fruity, leg-crossing, jumping and straddling, grinding, squatting, kneeling, tuck-in, forward and reverse, and waist-twisting. Reverse, twist and reverse, step turn, step turn, point turn, flat turn, small jump, dead man jump, lying down big jump, flat turn tiger jump and leg jump, suction jump, cover Leg hops, leg jumps, striding hops, bunny hops, cat hops, etc.

In addition, it is worth mentioning that the performance form of "Guo Xie" is closely related to the "Wang guo" Festival. During the "Wang guo" Festival ceremony, people perform "Guo Xie" to celebrate the harvest and pray for good luck in the coming year. This form of performance not only showcases the dance talents of the Tibetan people, but also inherits the rich Tibetan culture.

Finally, Tibetan "Guo Xie" dance also has extensive social value. "Guo Xie" dance is an important part of Tibetan people's life. It is not only a form of artistic expression, but also a way of social interaction. In the process of dancing, people can communicate with each other, share emotions, and enhance friendship. This social method is of great significance in promoting the harmony of interpersonal relationships and enhancing social cohesion.



Figure 50 The picture shows the Tibetan people praying for good luck in the coming year

Image Source:

<https://img0.baidu.com/it/u=3645738295,2655255938&fm=253&fmt=auto&app=138&f=JPEG?w=500&h=334> (Accessed July 2023)

2.3 Previous and contemporary changes and changes in Tibetan "Guo Xie" dance performance form

In the past, Tibetan "Guo Xie" dance was more traditional and closer to life. China's early Tibetan "Guo Xie" dance performance style was more traditional and more in line with life. There were many movements extracted from life, such as posture. In ancient times, Tibetans were a slave nation, and they often carried heavy weights on their bodies and had shackles on their feet. In addition, Tibetan people have thin oxygen and have more oxygen in the lower places on the plateau, so they have

formed the current performance style of relaxing the upper body and sinking down. There are also some movements that are danced during festive songs and celebrations around the bonfire to form handles. Circular movements, and other movements for offering Hada. Hada in Tibet expresses high respect for guests and attaches great importance to guests, so there are many movements for offering Hada in the dance. Tibetan people worship the snow-capped mountains. There are also many dance movements. The upward movement of both hands shows respect for the snow-capped mountains. The Tibetan "Guo Xie" dance performance style in mountains is more traditional and more in line with life. There are many movements extracted from life, such as posture. In ancient times, Tibetans were a slave nation, and they often carried heavy weights on their bodies and had shackles on their feet. In addition, Tibetan people have thin oxygen and have more oxygen in the lower places on the plateau, so they have formed the current performance style of relaxing the upper body and sinking down. There are also some movements that are danced during festive songs and celebrations around the bonfire to form handles. Circular movements, and other movements for offering Hada. Hada in Tibet expresses high respect for guests and attaches great importance to guests, so there are many movements for offering Hada in the dance. Tibetan people worship the snow-capped mountains. There are also many dance movements. The upward movement of both hands shows respect for the snow-capped mountains.

The traditional Tibetan "Guo Xie" dance is integrated with modern dance. With the development of our country's society, new dance forms are constantly emerging. As a traditional dance form, Tibetan "Guo Xie" dance is a typical representative of our country's traditional culture. In the new era, if our country's traditional culture wants to achieve greater development, it should be combined with modern culture. Therefore, Tibetan traditional "Guo Xie" dance should keep pace with the times, combine with modern dance, absorb the excellent elements of modern dance, and constantly improve itself to meet the aesthetic needs of modern people. In addition, the integration of Tibetan traditional dance and modern dance allows modern dance to inherit the essence of Tibetan dance. This can not only make up for the missing cultural connotation in modern dance, but also make the excellent culture of Tibetan traditional "Guo Xie" dance available. Inheritance and development. Today's Tibetan "Guo Xie" dance is more performative, stage-like, and more beautiful than before. In short, the integration of Tibetan traditional "Guo Xie" dance and modern dance can help Tibetan dance attract more modern people's attention, thereby promoting the sustainable development of Tibetan dance.

2.4 Aesthetic characteristics of Tibetan dance

We are more interested in analyzing how dancers use each part of the body in dance. The requirements for the body are commonly seen in Tibetan folk songs and books, such as the female body is relaxed and flexible, and the dance postures are flexible. However, for men, it is only required to be heroic. In this way, the dancer's body shown in ancient Tibetan books and songs needs to reflect the national consciousness of the Tibetan people, which is one of the aesthetic characteristics of Tibetan dance. In addition to the aesthetic characteristics of the dance form, the use of metaphors in creation is also a very important aspect of Tibetan dance. There are also talents in using analogies to create dance postures. They believe that using analogies can enrich people's imagination and generate new associations. There are many examples in dance, such as fish shuttle, wild horse gallop, and horse walking. Currently, many animal postures are used in Tibetan dance, however, all imitate animal postures while remaining relatively small, this is because the movement has to have more dance development. All in all, metaphors enrich Tibetan dance, thus making Tibetan dance language rich and colorful. We can see the agricultural, pastoral, and religious culture in Tibetan folk dances. Its characteristics and forms are reflected in the depiction of dance images, melodies, lyrics, etc. Because it is located in an area where agriculture and animal husbandry intersect, it adds different colors to Tibetan dance.

For example, the dance form of "Peacock Draft" has more prominent colors in pastoral areas than when performed in non-agricultural and pastoral areas. Folk dance is the original ecology of folk dance and the most primitive dance form. It reflects the profoundness of culture, is simple and fresh, and has a strong sense of life and national consciousness. People express their yearning for happiness through lyrics and dialogue. In the melody of the singing and the beautiful duet, the image of the peacock in your heart is portrayed, and its dancing image will naturally appear quiet, peaceful and full of hope. When performing peacock dance, the movements of an eagle are often imitated in the middle, mainly because the eagle is a bird in the hearts of herdsmen. The fusion of the two can be reflected in religious culture, showing the pious religious psychology of the Tibetan people and fully expressing their Good Wishes integrates agriculture, animal husbandry, and religion, presenting Tibetan folk dance and plateau farming culture with a certain style and characteristics. However, these actions are mainly to relieve the pressure of workers and to coordinate themselves. From a dance perspective, other forms of dance demonstrate the

coordination of the dancer's body parts and are an artistic creation. For example, the waist of "Zhong dian" "Guo zhuang" Dance, with the change of music rhythm and the ups and downs rules, presents people with a kind of peaceful beauty. The cooperation of knees and waist forms the unique beauty of stride and body. Some common basic movements in Tibetan folk dances, such as loosening the hips, arching the waist, bending the back, etc., reflect the close relationship between the heavy working life of the plateau people and religious etiquette and customs. When they dance, these movements will be unconsciously reflected in the In the dance, the movement images presented have obvious religious and psychological factors.



Figure 51 The picture shows the dance performance form of the Tibetan dance "Peacock Eats Water" (Accessed July 2023)

2.5 Contemporary trends in "Guo Xie" dance

The contemporary trend of "Guo Xie" dance is mainly reflected in the following aspects:

The first is the innovation of dance content. Contemporary "Guo Xie" dance shows new and unique innovative trends in content. It is no longer just an expression of traditional religious beliefs and local emotions, but incorporates more modern elements, presenting a diversified artistic style. This innovation not only gives the "Guo Xie" dance a distinct sense of the times, but also shows great power in attracting young

audiences. Contemporary choreographers boldly combine "Guo Xie" dance with modern social issues, music and dance in an avant-garde way. They deconstruct and reshape classic movements in traditional dance to form a new dance language. This innovation not only makes the "Guo Xie" dance more visually impactful, but more importantly, it provides a richer and more diverse means of expressing emotions and themes. In addition, contemporary "Guo Xie" dance pays more attention to the exploration and portrayal of one's inner world. Through their delicate dance steps and agile body language, the dancers show the inner struggles and thinking of contemporary people when facing complex social phenomena. This innovative content pays more attention to the expression of human nature in modern society, making the "Guo Xie" dance radiate new vitality and vitality in the inheritance and development.

Traditional "Guo Xie" dances often focus on expressing religious beliefs and local emotions, but contemporary "Guo Xie" dances incorporate more modern elements, such as contemporary social issues, modern music, modern dance, etc. The addition of these new elements makes the "Guo Xie" dance more contemporary and realistic, and more resonant with young audiences.

The second is the update of dance skills. In contemporary Tibetan fruity dance, dancers dare to challenge traditional dance techniques and constantly try to incorporate new and unique elements to bring a visual feast to the audience. These innovations are mainly reflected in the following aspects: First, the dancers integrate modern dance techniques with traditional cultural elements. They boldly tried the abstract dance steps of post-modern dance and combined them with the classic movements of Tibetan dance to form a novel and unique dance language. This innovation makes fruity dance more visually impactful and enjoyable, and at the same time provides dancers with richer means of expression. Secondly, contemporary choreographers focus on multi-level dance choreography and performance methods. They use rich choreographic techniques to skillfully combine different dance movements and rhythms, making the fruity dance more prominent in terms of layering and three-dimensionality. These meticulous choreography techniques make the dance works richer and more diverse, presenting a unique and charming artistic style to the audience. In addition, the dancers also made bold innovations in their emotional expression in dance. They use smart dance steps and delicate body language to show the inner world of contemporary people when facing complex social phenomena. This innovation not only broadens the artistic expression of fruity dance, but also makes the dance works more profound and infectious in emotional expression.

Finally, there is the change in dance form. What can be called a powerful driving force in the development of art is the transformation of dance forms. Traditional "Guo Xie" dance is usually performed in the form of performances by folk societies or dance teams. However, contemporary "Guo Xie" dance has increasingly entered stages and theaters. This change not only broadened the artistic expression of dance, but also enabled more people to appreciate the charm of this traditional art. In contemporary society, the advancement of science and technology has provided strong support for the transformation of dance forms. The application of modern technology makes "Guo Xie" dance have more possibilities in performance forms. The use of lighting, sound effects, stage design and other elements makes the dance performance more shocking, and also brings richer visual and auditory enjoyment to the audience. In addition, the transformation of contemporary Tibetan fruit harmony dance forms has also been affected by globalization and cultural integration. Driven by globalization, "Guo Xie" dance has gradually moved onto the world stage and has become an important manifestation of human cultural diversity. At the same time, cultural integration also allows "Guo Xie" dance to absorb excellent elements from other countries and regions, injecting new vitality into its own transformation and development. In this process of change, we should also see that contemporary Tibetan fruit harmony dance faces some challenges. How to incorporate modern elements while maintaining traditional elements so that the dance has national characteristics without losing the sense of the times is an important issue that we need to think about and explore. The key to solving this problem lies in how to find a balance point in change so that tradition and modernity, nation and world can be organically combined.



Figure 52 Tibetan dance performance forms

Image Source: Researchers take photos on site (Filming time: April 2023)

2.6 Techniques and techniques of contemporary adaptation

The adaptation method of "Guo Xie" dance is an important part of its performance form, which determines the overall structure and rhythm of the dance. In the choreography of "Guo Xie" dance, the entire dance is usually divided into several paragraphs or chapters, each paragraph or chapter has its own independent theme and emotional expression. This adaptation method not only makes the dance more layered and varied, but also allows the audience to better understand and feel the connotation of the dance.

In the choreography of "Guo Xie" dance, the dancers will also make flexible adjustments according to different occasions and audience needs. For example, in celebrations of harvest or festivals, dancers usually choose more cheerful and enthusiastic dance choreography to create a festive atmosphere; while in religious ceremonies or sacrificial activities, dancers will choose more solemn and solemn choreography. Dance choreography to express reverence and prayer to the gods. This flexible arrangement method that can be adjusted according to the occasion and the needs of the audience not only reflects the dancers' superb skills and rich imagination, but also makes the "Guo Xie" dance more vital and adaptable.

The skills and techniques of contemporary adaptation are the key to realizing the modern transformation of "Guo Xie" dance. Here are several common modern adaptation techniques:

The first is the innovation of action elements. This kind of innovation is not just a simple change of the original movements, but also an in-depth understanding and recreation of the essence of tradition. The dancers incorporate elements of modern dance into their movements, making the "Guo Xie" dance more lively and smooth, while also maintaining the original national characteristics. In the choreography of movements, contemporary "Guo Xie" dance boldly draws on many elements of modern dance, and at the same time cleverly combines them with classic movements in traditional dance. This innovation makes Guo Xie dance more diverse in expression and brings refreshing visual enjoyment to the audience. In addition, through innovation in spatial layout, time rhythm and body language expression, the movement elements of "Guo Xie" dance have also been further expanded. Dancers are no longer limited to traditional stage expressions, but actively seek and explore novel expression methods to make the movement elements of "Guo Xie" dance more tense and expressive.

For example, classic movements in traditional dance can be integrated with modern dance elements to form a new dance language and make the dance more modern. The Tibetan dance "The Serf Sings" is a typical example of a contemporary adaptation of the traditional Tibetan "Guo Xie" dance. This adaptation not only retains

the essence of traditional "Guo Xie" dance, but also incorporates modern elements and techniques to make it more contemporary and ornamental. The following is an analysis of the techniques and techniques of the contemporary adaptation of Tibetan "Guo Xie" dance:

2.6.1 Maintain traditional elements and performance forms while incorporating modern elements: During the adaptation process, the choreographer retained the basic steps, movements and rhythms of the "Guo Xie" dance, which are the core elements of Tibetan dance. At the same time, they cleverly incorporated modern dance elements, such as richer body language, more flexible movement transitions, and more modern stage scenery and costume design. This fusion allows tradition and modernity to coexist harmoniously in dance, which not only shows the unique charm of Tibetan dance, but also conforms to modern aesthetics.

2. 6. 2 Innovate choreography techniques to enhance viewing and narrative:

The choreographer used many innovative choreographic techniques in the adaptation process. They create a richer and more complex dance vocabulary by recombining and choreographing "Guo Xie" dance movements. At the same time, they also drew on the narrative techniques of modern dance to tell stories and express emotions through dance movements and stage scheduling. During the performance, the dancers' steps also became very brisk and fluent. It gives the audience a very strong visual impact, and also vividly expresses the Tibetan people's joyful mood of becoming serfs and becoming their own masters. Then, the background music changed again, and the dancers' steps also changed accordingly. This time, the dancers' steps better showed the roughness and openness of Tibetan Chinese characters, which is quite Tibetan. Finally, the whole dance begins with the dancer's arms raising the "Ha Da" to welcome the guests. These innovations make dance more ornamental and narrative, better able to attract and impress the audience. Finish.

2.6.3 Create dance based on Tibetan culture and historical background:

The dance work "The Singing Serf" closely combines Tibetan culture and historical background. During the creative process, the choreographer deeply explored the connotation and spiritual essence of Tibetan culture, and through dance showed the struggle and resistance of the Tibetan people in the long history. This combination not only makes the dance more culturally connotative and deep, but also allows the audience to understand and feel Tibetan culture more deeply.

2.6.4 Use modern technology to enhance stage effects:

During the adaptation process, the choreographer also used many modern technical means to enhance the stage effect. For example, they use modern stage equipment such as lighting, sound, and stage design to create richer visual effects and auditory experiences. The use of these technical means not only improves the overall quality of dance, but also allows the audience to be more immersed in the atmosphere of dance.



Figure 53 Tibetan dance "turnover serfs sing" stage photos

Image Source :

<https://5b0988e595225.cdn.sohucs.com/images/20180909/5051b86a96884acabcf3c4c>

10b622760.jpeg (Accessed July 2023)

Secondly, there is the innovation of musical elements. "The Serf Sings" is a song full of Tibetan style. Its musical connotation is rich, its structure is rigorous, its form is

unique, and it has extremely high artistic value. This song is not only widely circulated in Tibetan areas, but also deeply loved by music lovers at home and abroad.

2.6.5 Mode and musical structure

The mode of "The Turned Serf Sings" is in the key of F major. This mode gives the song a broad and bright tone, just like the vastness and profoundness of the Tibetan Plateau. In terms of musical structure, the song has a four-line structure. Each melody has its own characteristics, but they are closely connected to form a complete music system.

2.6.6 Melody and rhythm

The whole song has a beautiful melody and ups and downs, just like the twists and turns of fate and struggle of the Tibetan people in the long history. The rhythm is bright, powerful and full of vitality, reflecting the perseverance and optimism of the Tibetan people. In each phrase, there are specific rhythmic patterns and melodic motives. These elements are used throughout the entire song, making the entire song more unified and harmonious in hearing.

2.6.7 Lyrics and emotional expression

The lyrics are simple and moving, full of longing for a happy life and nostalgia for the difficult years of the past. The theme of "the serfs who have emerged from serfs sings" in the lyrics directly reflects the joy of the Tibetan people who have liberated themselves from serfdom and achieved true transformation under the leadership of the Communist Party of China and Chairman Mao. This emotion is fully expressed in the song, which makes people feel the Tibetan people's love for life and expectations for the future demonstrated in the song.

The innovation of musical elements injects new vitality and soul into contemporary Tibetan "Guo Xie" dance. This kind of innovation is not only a simple change of original musical elements, but also an in-depth understanding and re-creation of traditional music culture. On the basis of retaining the original Tibetan music elements, modern music elements are cleverly integrated into it, bringing a richer and novel listening enjoyment to the audience. By introducing novel musical elements such as modern music and electronic music, the music rhythm and melody of contemporary Tibetan "Guo Xie" dance are more varied and dynamic, highlighting the unique charm of modern aesthetics. At the same time, these novel musical elements also provide a broader space for expression of dance movement elements, allowing dancers to show more flexible and free personalities in their dances. It is worth mentioning that the innovation of musical elements also makes contemporary Tibetan "Guo Xie" dance more in line with the needs of modern society. As people's aesthetic standards for music and dance continue to change, original musical elements can no longer meet the needs of modern audiences. Therefore, by introducing novel musical elements, contemporary Tibetan fruit dance, while maintaining its traditional characteristics, pays more attention to the integration with modern aesthetic standards to adapt to the development and changes of the times.

First of all, the use of lighting injects new vitality into the contemporary Tibetan "Guo Xie" dance. In dance performances, lighting engineers create various vivid light and shadow effects for dancers on the stage by controlling details such as color, light and shade, and focus, providing a more perfect match for dance movements and music rhythm. For example, colorful lights are used to map on the dancers' bodies to make the dance movements more flexible and tense; through alternating light and dark lighting effects, the emotional changes and rhythm transitions in the dance are emphasized; fixed-point spotlighting or light chasing effects are used to Focus the audience's attention on the dancers' exquisite skills and graceful movements.

Secondly, the innovation of sound effects brings a more realistic sense of

2.6.8 Singing style and national characteristics

Tibetan singer Tsenden Dolma's singing gave this song a deeper connotation and distinctive national characteristics. Her voice is magical and highly contagious, able to convey the emotions in her songs deeply to the audience. Her singing skills are superb, and her understanding and grasp of the songs are very good, making the whole song more full and vivid to the ears.



Figure 54 piece of music score from "The Turned Serf Sings"

Image Source :

<https://img0.baidu.com/it/u=447650665,1776828662&fm=253&fmt=auto&app=138&f=JPEG?w=500&h=707> (Accessed July 2023)

2.6.9 Era significance and historical background

"The Transformed Serf Sings" is not only a musical work, but also a historical witness. It combines the historical background at the time of creation and accurately grasps the pulse of the times. The song expresses the tremendous changes that have taken place in Tibet since the peaceful liberation of the Tibetan people under the leadership of the Communist Party of China and Chairman Mao. This change is not only political, but also spiritual. The Tibetan people have freed themselves from the sufferings of the past and started a new life. This earth-shaking change is vividly situation and rhythm to contemporary Tibetan "Guo Xie" dance. The choreographer cleverly uses modern sound technology to echo music and dance movements, making the dance performance more vivid and rhythmic. For example, surround sound effects are used to simulate natural sound effects such as birdsong and wind to create a more realistic natural situation for dance performances; dynamic electronic music is used to provide a more distinct sense of rhythm and movement for the dancers' steps and movements. Sense of rhythm.

Finally, the use of props brings more expression techniques and visual impact to contemporary Tibetan "Guo Xie" dance. The dancers use novel props, such as various modern stage devices and performance equipment, to elevate the dance performance to a new artistic level. For example, dynamic props are used to follow the dancers' steps and rhythms to create more vivid visual effects; innovative stage devices, such as moving stages and three-dimensional scenery, are used to make dance performances more spatial and layered. These novel props not only enhance the expressiveness and appeal of dance, but also bring a more shocking and unique visual enjoyment to the audience.

To sum up: the historical development of ancient Tibetan dance can be summarized as from the primitive dance and Bon dance in ancient times, to the court dance and folk dance in the Tubo Dynasty, to the inheritance and innovation in the modern period and to the world process. In this process, Tibetan dance continues to absorb and integrate various cultural elements, forming a unique artistic system. Today, Tibetan dance has become an important part of the cultural treasure house of the Chinese nation and has made a unique contribution to the change and diversity of the world. The birth and transformation of Guoxie are closely connected with Tibet's history, culture and social changes. It is not only a reflection of the work and life of the Tibetan people, but also an important witness to the development of Tibetan society.

Tibetan dance, especially "Guo Xie" dance, is an important carrier and expression of Tibetan culture. From ancient times to the present, "Guo Xie" dance has played an indispensable role in the lives of Tibetan people. This article will deeply explore the historical origins and contemporary changes of "Guo Xie" dance to reveal its unique style characteristics. "Guo Xie" dance has important symbolic meaning and value in Tibetan culture. It is not only an art form, but also an important manifestation of the spiritual world of the Tibetan people and an important carrier of cultural inheritance. Through Guo Xie dance, people can better understand Tibetan culture, history and social changes, so as to better inherit and carry forward this unique cultural heritage.

Contemporary Tibetan "Guo Xie" dance demonstrates the charm and vitality of Tibetan culture with its unique dance movements, distinctive rhythm, rich lyric content, collectiveness and sociability, and the style characteristics of combining tradition and modernity. The costumes and props of "Guo Xie" dance not only have performance functions, but also are cultural symbols and symbols, which reflect the national characteristics, aesthetic concepts and cultural psychology of the Tibetan people, and have important social functions and cultural values. All in all, the

costumes and props of "Guo Xie" dance not only have performance functions, but also are cultural symbols and symbols, reflecting the national characteristics, aesthetic concepts and cultural psychology of the Tibetan people, and have important social functions and cultural values.

The contemporary adaptation of contemporary Tibetan "Guo Xie" dance needs to incorporate modern elements and innovative techniques while maintaining traditional elements and styles. By combining Tibetan cultural and historical backgrounds in dance creation, using modern technology to enhance stage effects, and innovating choreographic techniques to enhance viewing and narrative, we can breathe new life into traditional Tibetan dance.

The innovation of the dance elements of contemporary Tibetan "Guo Xie" dance not only broadens the artistic expression techniques of dance performance forms, but also satisfies the modern audience's diversified aesthetic needs for dance art. In the future development, we have reason to believe that innovation in dance elements will continue to promote the continuous development of contemporary Tibetan fruit harmony dance and bloom its unique artistic charm. Let us focus on the innovation of the dance elements of contemporary Tibetan "Guo Xie" dance. In this regard, the collision of innovation and tradition provides dancers with a broader performance space, making dance more agile, changeable and imaginative. The clever use of lighting, sound effects, props and other elements makes the dance performance more three-dimensional, shocking and fascinating.

In general, the Tibetan "Guo Xie" dance performance style and performance form, with its unique dance posture and sound characteristics, language characteristics, use of vibrato and strong visual sense, show its profound cultural heritage and unique Artistic charm.

Chapter 6

Conclusion, Discussion and Recommendations

1. Conclusion

Contemporary Tibetan "Guo Xie" dance, with its unique dance style and diverse performance forms, shows rich artistic charm and attracts people's attention and love. In terms of stylistic characteristics, it has unique dance movements and postures with steady steps and firm steps, a distinctive rhythm that starts with a heavy beat and changes every three steps, lyrics that reflect the life, beliefs and history of the Tibetan people. It enhances the collective and social characteristics of the emotional connection and social cohesion between people, and integrates modern elements and traditional dance movements with a sense of the times and appreciation. It fully demonstrates the hardworking and tenacious spirit of the Zang people; in the performance form At the same level, it fully absorbs the nutrients of Tibetan history and culture, combines the unique regional style characteristics and the characteristics of Tibetan culture, not only contains rich cultural heritage and distinctive national characteristics, but also gradually develops rich and diverse dance performance forms; at the same time, At the level of dance costumes and props, Tibetan costumes and costumes not only have the function of defining a person's gender role, age role, professional role, and power role, but also have the special function of implying the specific folk customs, history and culture, aesthetic taste, and psychological quality of the Tibetan people. The props of "Guo Xie" dance mainly include drums, cymbals, gongs, pedals, etc. to create richer sound and visual effects.

1.1 Style characteristics that reflect the characteristics of ethnic integration and unique dance movements

The dance style of "Guo Xie" dance, which has significant ethnic fusion characteristics, unique dance postures and changeable rhythms, can be regarded as a comprehensive dance form that integrates different ethnic or cultural elements and shows a rich and colorful dance art. This dance style often reflects the tolerance and integration of multiculturalism and has unique aesthetic characteristics and artistic value. Specifically, it presents unique dance movements and postures that are stable in posture, naturally relaxed, and emphasize the stability and strength of the body; it has rich and diverse rhythm changes, and dancers usually dance according to the rhythm changes of music. The performance of the movements makes the dance more layered and dramatic; the rich lyrics reflect the life, beliefs and history of the Tibetan people and express their love for their hometown and nature; the traditional dance movements, rhythm and lyrics content are maintained and Incorporating modern elements and performance formats.

1.2 Performance forms that highlight folk life and diverse connotations

"Guo Xie" dance is a performance form that perfectly integrates dance and drama. It usually takes folk tales or folklore as the theme and is expressed through various art forms such as dance, music, and drama. This form of performance can not only show the rich and colorful folk life, but also convey profound connotations and emotions. Its unique performance form, artistic elements and personality characteristics demonstrate the charm of Tibetan dance art. Whether it is movements, rhythm, costumes or other elements, they fully reflect the profound cultural connotation and rich emotional world of the Tibetan people. The dancers use various parts of the body to make various delicate and unique movements to express their inner emotions and the depth of their thoughts. They danced heartily on the stage, showing the audience the charm of Tibetan culture with their graceful postures, smooth turns and distinctive rhythms. Through in-depth study and appreciation of contemporary Chinese Tibetan "Guo Xie" dance, we can not only have a deeper understanding of the connotation and characteristics of Tibetan culture, but also feel the infinite charm and unique style of its dance art.

2. Discussion

As a dance style that combines traditional Tibetan dance elements and modern dance forms, Tibetan "Guo Xie" dance has gradually attracted attention and attention in the Chinese dance circle in recent years for its performances and competitions, dance inheritance and innovation, and increasingly rich dance expressions. promotion. However, there are also some current situations and deficiencies in traditional dance education and talent training, the quality and efficiency of creation and originality, dance creation resources and government and social resource support.

2.1 The quality of traditional dance education and talent training is insufficient

The dance education and talent training system of Tibetan "Guo Xie" dance faces many challenges. First, there are currently systemic and professional deficiencies. Due to the lack of professional dance training institutions, many Tibetan young people with dance talents are unable to obtain systematic training and guidance, which results in potential dance talents not being fully discovered and cultivated. At the same time, the lack of teachers is also an important factor restricting the cultivation of Tibetan "Guo Xie" dance talents. Excellent dance teachers and instructors are crucial to students' professional development. However, due to the lack of relevant professional training and continuous educational support, the overall level of the teaching staff needs to be

improved. The lack of professional teaching staff means that students cannot receive sufficient guidance and motivation, and it is difficult to cultivate dance talents with rich experience and artistic quality. Therefore, building a sound dance education system, strengthening the construction of teaching staff, and cultivating more Tibetan dance talents with professional skills and artistic literacy are crucial to the long-term development of Tibetan "Guo Xie" dance.

2.2 The creative quality of dance works and the quantity of original works are insufficient

As a dance form that combines traditional and modern elements, Tibetan "Guo Xie" dance is influenced by the inheritance of Tibetan culture. However, due to historical reasons and rapid changes in modern society, some traditional dance techniques and creative concepts may not be effectively passed on, resulting in insufficient creative quality and quantity. At the same time, the lack of systematic dance education and training institutions makes potential dance creators lack necessary professional skills and artistic literacy. The lack of a good education system and training resources limits the growth and development of Tibetan dance talents, thus affecting the quality and quantity of creations. From a practical perspective, Tibetan areas are remote and have relatively few artistic resources. They lack the support of professional dance groups, performance venues and art funds. The lack of a good dance creation environment and resource support makes Tibetan dancers face greater difficulties in the creation process, which restricts the improvement of the quantity and quality of creations. To sum up, the insufficient creative quality and quantity of Tibetan "Guo Xie" dance is affected by many factors such as cultural inheritance, education and training, artistic environment, and cultural identity. In order to improve the creative level of Tibetan "Guo Xie" dance, it is necessary to comprehensively strengthen dance education, provide a good artistic environment and resource support, and encourage dance creators to actively explore and innovate, so as to display the unique charm of Tibetan dance with rich and diverse works.

2.3 Insufficient social resources and policy support

The development of Tibetan "Guo Xie" dance is affected by resource support and policy support. Specifically, when resources are limited, the government and relevant institutions may be more inclined to support the development of mainstream culture or popular culture, while providing less support to minority cultures. This uneven distribution of resources may have led to the difficulty in obtaining social resources for the Tibetan "Guo Xie" dance. At the same time, current cultural policies

may focus more on the protection and inheritance of traditional culture, while providing weaker support for innovative dance forms. Therefore, the lack of targeted policy measures makes Tibetan "Guo Xie" dance face challenges in terms of policy support. From the analysis of social cognition, Tibetan "Guo Xie" dance, as a dance form of ethnic minorities, has relatively low recognition in the entire society. Therefore, the government and society have insufficient awareness of the importance and value of this dance form, resulting in a lack of resources and policy support. At the same time, the construction of its cultural industry system is not perfect, resulting in the relatively low status of Tibetan "Guo Xie" dance in the cultural market. The lack of a sound cultural industry system makes Tibetan "Guo Xie" dance face certain difficulties in obtaining commercial resources and market-oriented operations.

The government, enterprises and social organizations can increase their support for Tibetan "Guo Xie" dance, provide more funding and venue support, create a good artistic atmosphere, and create better conditions for the development of Tibetan "Guo Xie" dance.

3. Suggestions

In response to the above problems, researchers have proposed some solutions to promote the high-quality development of Tibetan "Guo Xie" dance.

3.1. Improve and build the traditional ethnic dance education system

By strengthening the dance education and talent training of Tibetan "Guo Xie" dance, we will cultivate more Tibetan dance talents with professional level and artistic charm, and inject new vitality and impetus into the development of Tibetan "Guo Xie" dance. First, establish a complete dance education system, including education at all levels from basic dance training to professional dance academies, covering students of all ages and different dance levels. In school education, the inheritance and cultivation of Tibetan dance culture should be strengthened, corresponding dance courses should be set up, and students' interest and love for Tibetan dance should be cultivated. Secondly, strengthening the construction of teaching staff and cultivating high-level dance teachers and instructors is the key to dance education. It is necessary to strengthen the training and promotion of dance teachers to improve their teaching level and professional capabilities. At the same time, attract more experienced and talented dance artists and experts to join the dance education work to provide students with better dance teaching and guidance. Third, encourage students to participate in dance competitions and performances. By organizing dance competitions, performances and

demonstrations and other activities, we can stimulate students' enthusiasm and enthusiasm for learning dance and improve their dance skills and performance abilities. This not only provides students with the opportunity to show themselves, but also promotes their in-depth understanding and understanding of Tibetan "Guo Xie" dance.

3.2 Create good dance creation conditions and environment

There is an interaction and mutual influence between the creative quality of dance works and the quantity of original works. Through extensive creative practice and continuous artistic exploration, excellent creators can create more innovative and expressive works, thereby improving the overall quality level of dance works. At the same time, factors such as the creative environment, the quality of the creator, and creative motivation will also affect the quality and quantity of dance works to a certain extent. Specific analysis: First, provide a good creative environment and resource support, including dance studios, choreography creation bases, artist residency programs, etc. Provide creative space, equipment and financial support to dance creators, and encourage them to actively participate in the creative process. Secondly, strengthen creative exchanges and cooperation, and actively organize various dance creation exchange activities, such as seminars, symposiums, creative workshops, etc., to promote exchanges and cooperation among creators. Through cooperation with other artists, choreographers, and dancers, we can expand creative ideas, enrich the content of our works, and improve the innovation and quality of our works. Third, support and encourage dance creators to explore a variety of creative styles and forms, including modern dance, folk dance, experimental dance, etc. Creators are encouraged to tap into their own cultural background, personal experiences and aesthetic concepts to create personalized and unique works.

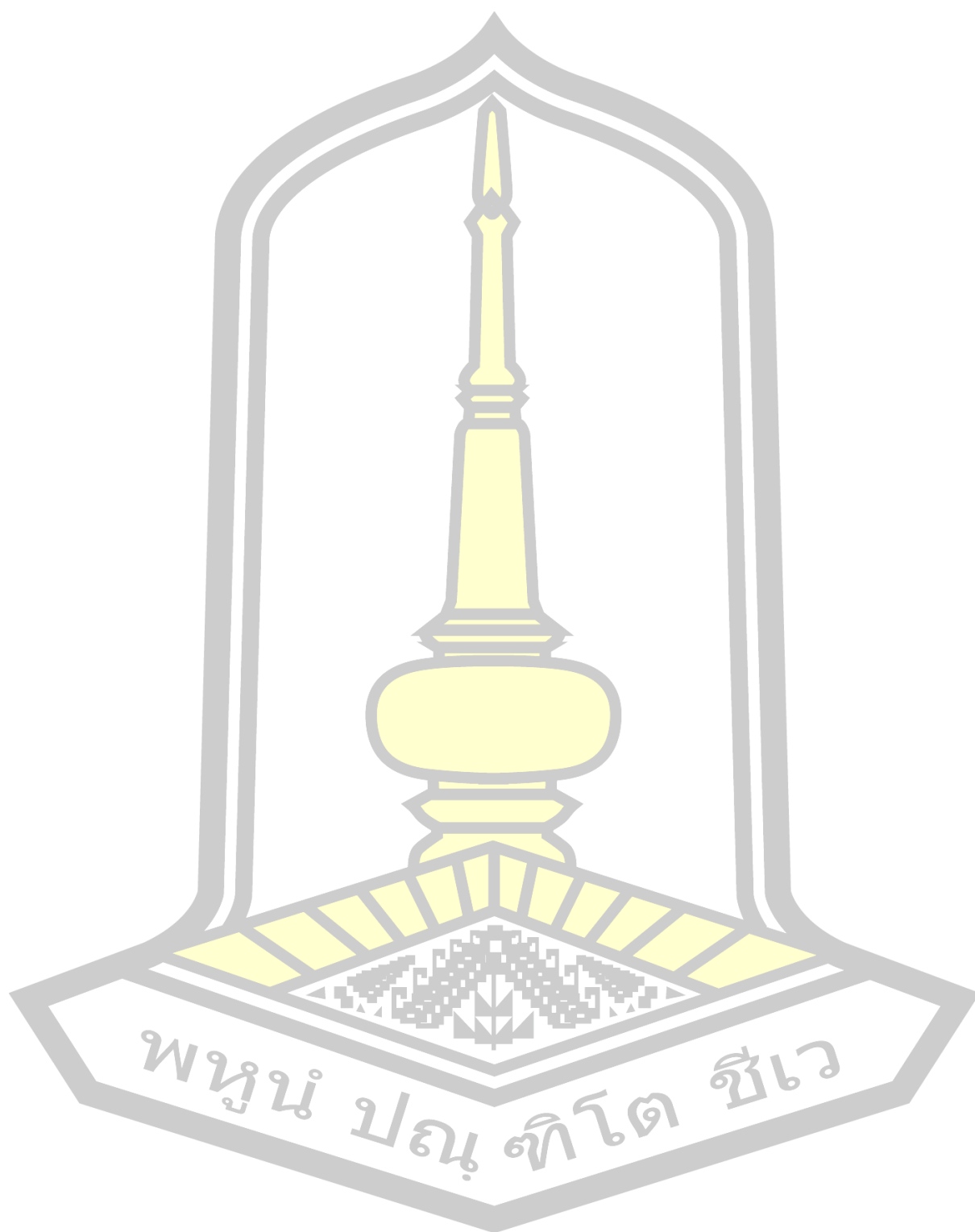
3.3 Promote the participation of multiple social entities in the construction and development of traditional dance

Optimize social resources, funds and policy support for Tibetan "Guo Xie" dance to promote the healthy development and prosperity of this dance form. First, to increase social awareness, strengthen the publicity and promotion of Tibetan "Guo Xie" dance, and increase public awareness and attention. By holding dance performances, exhibitions, symposiums and other activities, the unique charm and artistic value of Tibetan "Guo Xie" dance will be demonstrated to the public and the society's recognition and support for this dance form will be enhanced. Second, the government and relevant institutions should increase investment in Tibetan "Guo Xie" dance and provide more financial support for the operation of dance groups, the organization of performance

activities, and the cultivation of dance talents. In addition, special funds or funds can be set up to support the creation, inheritance and promotion of Tibetan "Guo Xie" dance. Third, establish a good policy environment, formulate relevant policies and regulations, and provide policy guarantee and support for the development of Tibetan "Guo Xie" dance. Including the introduction of dance art reward policies, dance talent training policies, performance venue subsidy policies, etc., to provide strong support for the growth of dance talents and the creation of dance works.



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