

Developing Cultural Identity And Practice in the Context of Teaching Chinese Indigenous Dance

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ABSTRACT

Education is a process of culturalization in every cultural context since it comprises acquisition and learning. In other sense there are both conscious and subconscious learning process in it. Besides, as the components of the process, there are direct objectives and indirect objectives for the students to attain. Intercultural development in an educational process takes part as both a direct and an indirect component. For example, "Circle dance" is the earliest form of dance created by prehistoric humanity. It is the "living fossil" in the annals of dance culture development. The history of "CIRCLE dance" dance culture spans thousands of years. It is enduring, no coincidence, and has been passed down as a result of its singular significance and profound connotation. As a "non-material" art category of the Tibetan and Qiang dance cultures, Tibetan and Qiang ritual dances are non-material in nature. It can begin with its historical development, social function, folk custom function, aesthetic function, historical function, cultural function, and other dimensions when examined in depth. Identifying the shared characteristics and personality development of the "circle dance" dance cultures of Tibetan and Qiang, Tibetan and Qiang performance culture is a vital component of Chinese local culture. As the foundation of the indigenous culture's identity, emphasize the significance of the Tibetan and Qiang "circle dance" dance culture. Consequently, multiple initiatives can be implemented. The establishment of a cultural research center, a folk culture village, and a cultural museum, Permit the Tibetan and Qiang "circle dance" dance culture to enter the campus, and encourage its new development.

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INTRODUCTION

The cultural practice of the "circle dance" has been passed down for millennia within primitive societies. The historical progression of the Tibetan Qiang ethnic

group has resulted in the accumulation of a significant cultural significance. This has given rise to a diverse range of cultural expressions, which serve as a record of the important milestones in the development

of the Tibetan Qiang ethnic group. These cultural expressions depict various aspects of Tibetan Qiang life and production practices, emphasizing their spiritual essence and cultural values. Furthermore, they serve important social, artistic, and cultural functions that should not be overlooked. The diversified growth of social culture has had a profound impact on the Tibetan and Qiang “circle dance” dance culture, leading to considerable changes and clashes. The primary focus of this study is to examine the cultural significance and preservation of the Tibetan and Qiang “circle dance” tradition. Emphasizing the promotion and transmission of this dance culture, as well as the preservation and appreciation of its inherent charm and value, are key areas of investigation.

The history of the “circle dance” evolution

The “circle dance” dance culture spread in the land of China has a long history, rich forms, profound connotations, and profound implications. Its history can be traced back to the Neolithic period. As an essential information and cultural carrier, it can reflect the unique social life content and psychological and emotional development course of human childhood. As an organic part of the field of dance culture, “circle dance” is a significant cultural wealth and also colorful (Deng, 2021). Reform and promotion strategy of line dance in Tibetan and Qiang Guozhuang. Innovative Research on Ice and Snow Sports, in the historical chapter of dance culture.

The Chinese “circle dance” dance culture has experienced thousands of years of history and has rich transmission forms and a wide transmission range. At present, the Tibetan “Guozhuang,” the “Salang” of the Qiang people, and the “Remei Cuo” of the Naxi people are all important contents of the “circle dance” dance culture. The “circle dance” culture can take root and sprout everywhere in different regions and different ethnic groups mainly due to the profound national spirit and cultural connotation precipitated behind the magnificent and gorgeous “circle dance” culture. The necessary inducement of the germination of “circle dance” dance culture comes from the original particular social structure and the concepts of “animism” and “worship consciousness.” Throughout the historical development of dance culture, its cultural concepts

permeate many ethnic groups. Their common ground is the tradition of “animism” and “god worship” and the equal, simple, and primitive relationship among social members under the unique social structure. In this social background and the social mainstream concept, at the beginning people frequently worship ceremonies and organize sacrificial activities; this kind of activity is the early worship, fear of emotion, and collective consciousness; they will be emotion, consciousness, focused on the core of object of worship, build a gathered much spiritual energy “circle.” “Round center” is their spiritual guidance and belief worship. The people tell the gods the common pursuit, values, and gratitude of the ethnic group around the “round center.” “To a certain extent, the “circle center” is the centralized unity of emotion, consciousness, and desire. The spiritual energy emitted by the “circle” guides the first people to sing and dance. Realize communication and interaction in the form of dance, strengthen group identity, and maintain the beginners’ simple and equal social relations.

The objective of the “circle dance” has undergone a shift with the advent of “divine consciousness,” leading to a partial reorientation towards the concepts of “entertainment god” and “witchcraft.” The initial “circle dance” practitioners sought to exert control over nature through this activity. The dance cultural function of the “circle dance” at this stage has undergone significant transformation to a certain degree. The dancing form known as “circle dance” has gradually developed alongside the growth of religious notions. Individuals consistently engage in the psychological phenomenon of reverence and admiration, congregating in groups to partake in vocal and physical expressions such as singing, dancing, and supplicating to deities. The dance structure of this composite arm exhibits exquisite qualities. Huang Yun (2020) conducted a study on the topic. The convergence of ethnic dance traditions within the Tibetan, Qiang, and Yi regions in Sichuan province is a subject of academic interest. Let us consider the “circle dance” as an illustrative example. The article “Art Appreciation” (17), published in the journal, analyzes the subject matter from pages 125 to 127.

The proliferation of the dance genre known as “circle dance” has been observed in tandem with the

advancement of the social economy. This expansion has served to accentuate the heightened aesthetic qualities of form and the deeper layers of meaning and significance embedded within the dance. The “Circle dance” dance culture has a robust life and demonstrates significant growth potential, constituting a crucial component of the traditional dance art form. The “circle dance” dance culture has historically exhibited strong connections to traditional activities and religious practices, establishing a profound mass following among the populace. This widespread support is a crucial pillar for fostering a positive, enduring, and sustainable development of the dance culture.

Origin and classification of Tibetan Guozhuang dance

During the historical development of the Chinese nation, the Tibetan people and people of all ethnic groups have assimilated, created a long history and a long history of Tibetan civilization, and developed magnificent art and culture. Guozhuang dance is the most distinctive Tibetan dance, reflecting Tibetan folk customs, emphasizing the national charm of the Tibetan people, and possessing exceptional aesthetic and scientific value. Guozhuang is also known as Zhuo Wu, and “Zhuo” is a Tibetan-language transliteration. Through in-depth analysis and investigation of Guozhuang’s lyrics and folk legends, it is evident that Guozhuang originated during the Turpan period and was intrinsically linked to the Tibetan slave society and the alliance’s activities. Eventually, through continuous development and evolution, it evolved into a distinctive dance style. According to the Tibetan dance, pot Zhuang comes from commercial organizations that primarily buy local property and set up inns. When a Tibetan merchant leaves an inn, a stone pot is placed on the open fire with a line of people surrounding it to alleviate fatigue, eliminate exhaustion, and prepare the mind to face life with a positive mental outlook and tenacity.

The primary classification criteria for Guozhuang dance include function, background, region, and nationality. Functional classification comes first. The functional classification of Guozhuang Dance is primarily based on its traditional functions. There

are three classifications: large Guozhuang, middle Guozhuang, and tiny Guozhuang. In general, Xiaogaozhuang is primarily employed for gatherings; Guaozhuang is primarily suited for traditional Tibetan folk festivals; and Dagaozhuang is employed for immense religious sacrifices. Second, the classification of the backdrop. Context classification focuses primarily on context. It is specifically divided into two categories: temple Guozhuang and secular Guozhuang. The temple Guozhuang is predominantly religious and sacrificial dance, highlighting the characteristics of piety, solemnity, and calm. Compared to the Guozhuang Temple, its lyrics and ritual forms are more adaptable. And finally, regional classification. Regional classification primarily refers to the classification based on the geographical distribution of Guozhuang, which includes Guozhuang Dance in Qamdo in Tibet, Yunnan, Guozhuang Dance in Diqing, Yushu in Qinghai, and Guozhuang Dance in Tibetan areas of Sichuan. The fourth is ethnic categorization. Ethnic classification primarily refers to the classification based on Guozhuang nationality, which includes the Qiang, Zhuang Mosuo, and other groups.

Origin and classification of the Qiang Sarang

Unique national culture: Qiang Salang. Salang means “sing up, jump up” in Qiang, which is how locals entertain their gods. Salang, a Qiang national art form, embodies the national spirit and belongs to the communal song and dance. Qiang origins emphasize a legendary color. The traditional story “Sister Longsa” states that when the horns are loudest, people hear the silver bell-like melody owned by Sarang, a lovely singing and dancing Qiang girl. Her singing and dancing are charming and popular; everyone studies her. The toast pained Sarang, and a stone tower is kept below his spirit in the west Lake village after the ridge. (Huiyan, 2019). Study how Tibetan and Qiang Guozhuang Dance shape campus sports culture: sports and sports supplies and technology, 20:146-147. When sheep horns grow, women gather and dance around the stone pagoda to honor the goddess Sarang, the Qiang Sarang’s prototype. Over 2000 years, the Qiang people have amassed profound cultural deposits and established a distinctive Salang dance music culture

with eight types, including festival, wedding, and Salang music. Different Salang music performances showcase Qiang customs, culture, and religion.

RESEARCH OBJECTIVES

- 2.1 To analysis Sichuan Tibetan and Qiang circle dance from the dimension of cultural identity.
- 2.2 To study the cultural identity and physical practice reflected by Sichuan Tibetan and Qiang circle dance
- 2.2 To study the physical practice of Sichuan Tibetan and Qiang circle dance in the context of Chinese local dance.

METHOD

This study employs a qualitative research methodology. The overarching definition of qualitative research is a form of experiential inquiry that immerses the investigator inside the natural environment, involving a sequence of interpretive and observable practical engagements. These activities involve transforming the world into a collection of assertions, encompassing field notes, interviews, conversations, images, written notes, and self-authored memos.

RESULTS

The development status of the Tibetan and Qiang “circle dance”

Social function first. With the growth of social economics, culture, and politics, Tibetan and Qiang “circle and dance” has changed. Tibetan and Qiang “circle dance” has changed from the original entertainment god to entertainment, demonstrating its significant social function, which can be studied through theoretical education and social integration. As for ethical education, human life is a social life, thus it must be ethical and have conduct standards (Bin, Min & Fengying, 2018). Tibetan and Qiang Guozhuang line dance development and promotion research. Drama House, 2018 (35), 111. Tibetan and Qiang “circle dance” has long been linked to religious sacrifice, festival festivities, and cultural customs. Since various activities have spread the meaning, emotion, and stored information in Tibetan and Qiang “circle dance” through music and dance, it

has a subtle impact on the young generation. Tibetan and Qiang “circle dance” honors national heroes and entrepreneurial ancestors, teaching hunting, farming, and filial piety. The Tibetan and Qiang “circle dance” focuses on ethical teaching from genuine, good, beautiful, and other perspectives and has great educational value.

Tibetan and Qiang “circle dance” includes group qualities, which aids social cohesion and communication. As the Tibetan and Qiang ethnic groups flourish, festivals, wedding holidays, and funerals will showcase the national spirit and “circle dance” style. No matter their age, occupation, or status, persons in the “circle dance” interact openly and cheerfully. They share a religious belief, history, culture, and folk customs and sincerely appreciate Jiahui and the age. It is clear that Tibetan and Qiang “circle dance” has a unique influence on integrating social resources, unifying social groups, and promoting collective consciousness.

Second, Folk-custom function. Tibetan and Qiang “circle dance” traditional customs are important. Regarding tradition inheritance. Some Tibetan and Qiang “circle dances” show their folk traits. In Qiang Guozhuang dance, jubilant Lsa music dominates the years, harvest celebration, building, and other activities. Louna is usually for significant festivals or notable guests and requires Qiang elders over 60. Lounsa is mostly used to lament the death of a renowned elder or war hero. Lsa sacrifice is mostly used for religious activities like sheepskin encouragement among compatriots. This is linked to the Qiang people’s long history and “nature worship and animism” traditions. Thousand-year development. The Qiang ethnic culture encompasses nature worship and sacrifice.

Third, aesthetics. From an artistic standpoint, Tibet and Qiang “circle dance” is entertaining. The distinctive beat and basic dance moves create a stunning dance range and track, underlining aesthetic worth of “circle dance”. The “circle dance” movement is easy. Dance behavior is repeated to suit rhythm and beauty needs. In “circle dance” activity, the audience can sense the subtle connection between dance and environment through rhythm and rhythm, gaining a distinct aesthetic feeling. Participating in

“circle dance” can satisfy their entertainment needs, indirectly develop their aesthetic sense, and enrich their spiritual world.

Fourth, historical significance. Many sources, including fairy tales, folklore, and epic ancient ballads, teach about the Tibetan and Qiang “circle dance” culture. The “circle dance” culture has endured in China for thousands of years. It saw history and has historical worth. The “dance pattern pottery basin” excavated in the early days described the founding of “circle dance” in the Neolithic Age and how it met spiritual, emotional, and life demands. Or we might study Qiang migration through “circle dance” spread. Mu Tiantian Tian (2017). The viability of incorporating Cangqiang Guozhuang into college and university public art courses from an entertainment culture standpoint. China National Expo (02), 52-53.

Fifth, cultural role. Tibetan qiang nationality is prioritized in agriculture and animal husbandry production, as ancient ancestors’ farming production is the most basic way of slash-and-burn. Fire is considered a sacred power, so qiang, the Tibetan folk habit of dancing around the bonfire, also have interlocking bonfire lit in Tibetan mountains, rivers, and lakes. Tibetan and Qiang “circle dance” symbolizes agricultural and animal husbandry culture. In addition, the ancient ancestors’ production capacity was weak, the production level was low, and there was no scientific natural law knowledge and theory to support them, so they worshiped nature and the gods and believed a magical, hidden power dominated the world. They uphold “natural worship, animism” and participate in various sacrificial worship activities, and “circle dance” is a critical way to enter.

There exist variations in the evolution of the “circle dance” phenomenon, which can be examined through the following dimensions. Firstly, it is important to consider the variations that exist in different regions and cultures. The cultural phenomenon of “circle dance” encompasses several geographical areas. The formation of a distinct regional culture is a result of variations in terrain, climate, vegetation, manner of production, and style of living across different regions. The Tibetan and Qiang “circle dance” has regional variations. The process of development involves the assimilation of cultural elements and the cultivation

of cultural prowess, resulting in the emergence of a distinct regional culture.

Furthermore, it is important to consider the impact of linguistic and cultural disparities. The “circle dance” observed among the Tibetan and Qiang communities is considered a traditional cultural artifact that showcases distinct linguistic and cultural attributes stemming from their respective backgrounds. Thirdly, there are variations in the form and style. The culture around “circle dance” exhibits a wide range of features, encompassing both aesthetic elements and many kinds of expression. These include dance tools, musical instruments, and the emotions conveyed via dance. Furthermore, it is important to consider the functional distinction. The functional disparities between the “circle dance” observed among the Tibetan and Qiang communities are readily discernible, primarily categorized as religious “circle dance” and customary “circle dance”. An instance of cultural expression among the Qiang people, known as the “sheepskin encouragement,” is classified as a religious ritual performed in the form of a “circle dance.”

The Chinese local cultural identity of the Tibetan and Qiang circle dance

The earliest Tibetan and Qiang “circle dance” culture is linked to their daily lives and religion. In the primitive clan society period, human strength is weak, difficult to natural struggle, so in the face of bad weather, natural conditions, and natural disasters, they pray for gods, worship totems, and seek new hope and hope, extending religious beliefs, forming religious customs, and sacrificial activities, derived ancient, long Tibetan qiang “circle dance” dance culture.(2015) Wang Qiong. Social-cultural role and evolution of bethito-Burman language circle dance. Ethnic Studies in Guizhou 36 (07), 102-105. However, Tibetan and Qiang “circle dance” dance culture is tightly linked to ethnic minority production and livelihood. Tibetan and Qiang “circle dance” features several work scenes and rituals.

The Tibetan and Qiang “circle dance” reflects their ethnic customs, daily living, and etiquette. Its colorful dances glorify the hometown landscape, teach geography, and demonstrate labor skills. The “circle dance” between Tibetan and Qiang is

an aesthetic icon with deep spiritual meaning for national culture. According to human literature, the Tibetan and Qiang “circle dance” combines religion, nationalism, and psychology, aesthetics, and other cultural roots. Culturally, the Tibetan and Qiang “circle dance” represents their spirit and personality, singing and dancing, unity and cooperation. It is clear that Tibetan and Qiang “circle dance” is more than just a dance form; it is a focused bearer of their beautiful traditional spirit and culture. It is a significant part of Chinese local culture and has distinctive artistic merit.

Dance culture was tightly linked to human life in early human society. The Tibetan and Qiang “circle dance” dates back five or six millennia. Dance culture has a lengthy history, rich inheritance, and many areas. “Circle dance” dance culture, based on early people “animism” and equal special social structure, is an important branch of local culture that can develop in the vast Chinese land inheritance (Liu & Wei, 2013). Field-based reflection on Tibetan and Qiang Guozhuang inheritance. Chengdu Institute of Physical Education Journal 39 (07), 29-32.

Animism-fire worship first. Primitive humans had trouble socializing. They prayed to the gods for help through unfathomable natural events and famine hunger year-round. Accidentally, the ancestors discovered fire and enhanced their lives. After creating new territory to use fire, the ancestors entered civilization and developed a strong, special, and sincere love for fire. This passion eventually led to worship, thus people conveyed their appreciation to the gods through rudimentary dance. In many religious worship and worship activities, ancestors express their faith through “circle dance” and reflect the worship of fire, forming a unique “circle dance” dance culture. This is the most direct expression of ancestors’ aesthetic emotion. To some extent, the “Circle dance” dance culture extended by the ancestors’ worship of fire is an important branch of local culture that can help later generations trace their ancestors’ source and understand the psychological appearance of their worship of fire and nature, which is why Tibetan and Qiang “circle dance” is identified with Chinese local culture.

Second, utility, survival, entertainment, civilization. Primitive humans had to contend with abrupt

natural phenomena and severe natural conditions like beast attacks and disease immersion to survive and develop. Because of many factors, individual survival ability is inadequate, so they live in groups to narrowly win the battle with nature. Cooperation as the basis of the original residents’ life, under a motivation, an emotional, primitive people live for a purpose, including primitive humans by “circle dance”, hand in hand to form a huge circular body, brings cohesion, intuitive recognition, and security to their hearts. In some ways, “circle dance” is a social connection based on social order. The Tibetan and Qiang “circle dance” is being performed today because of its usefulness. Tibetan Qiang “circle dance” has a specific law and order, so people can follow it, give priority to body language, and participate in the activities, which let them from inner germination of a group of charisma, giving “circle dance” a more profound connotation and showing its symbolic significance as the most real relationship between people (Ying, 2013). Aba Prefecture “Tibetan and Qiang Guozhuang” development status and future trend. Science and Technology Innovation Guide (18), 12-13. Local culture has a complex foundation, but “group consciousness” helps establish and grow “circle dance”. Primal people use “circle dance” to build group identification, communicate emotion, spirit, and vitality, and form simple, equitable social relationships. The spiritual carrier “circle dance” offers primitive humanity the strength to resist nature.

For thousands of years, Tibetan and Qiang people have sang and danced around bonfires to survive and develop. It should be noted that social civilizations have distinct impacts on “circle dance” dance culture, therefore its functions, carriers, and expressions vary throughout time. Human civilization has inspired and modified primitive people’s naive ideology. Tibetan qiang people around the bonfire dance “circle dance” dance culture also gradually out of utilitarian purpose, the dance of connotation and carrier, become spirit ceremony, this is the impact of the ancient dance culture, but also build a new style, a new ecological dance culture. Today, it examines the development of Tibetan and Qiang “circle dance” dance culture, the ancient Di Qiang people’s transition from nomadic to agricultural and animal

husbandry life, the connotation of agricultural and animal husbandry culture, and Chinese local culture.

The preservation and development of the Tibetan and Qiang “circle dance”

Dance is directly linked to human productivity and life. It is an art form centered on human effort, vitality, and constant refinement, coherence, and invention. The Tibetan and Qiang “circle dance” is the spiritual food of the people, reflects their life and dance creation, and develops with them. Tibetan and Qiang people have developed a rich dance tradition and a unique ethnic song and dance system. Tibetan and Qiang “circle dance” is an inherent component of their ethnic tradition and an important means to place it emotionally.

Due to the rapid expansion of social economy, many ethnic cultures mingle together, and local minority dance cultures are lost and ignored. Tibetan and Qiang “circle dance” dance culture has long been distinct from modern theatre performance and has gotten little attention. With the innovative development of modern dance culture, Tibetan and Qiang “circle dance” dance culture has faced challenges.

Based on national culture protection and inheritance needs, relevant personnel should strengthen the Tibetan Qiang “dance” dance culture comprehensive value exploration and take practical measures to protect and develop it, which has great significance and far-reaching influence (Wei, 2010). Tibetan-Qiang Guozhuang village multiculturalism. Yibin University Journal, 10 (09), 106-107. Tibetan and Qiang “circle dance” dance culture protection and inheritance can be examined from the following angles.

Build the Tibetan and Qiang “circle dance” dance research base first. Many obstacles restrict the development and inheritance of Tibetan and Qiang ethnic culture. In particular, the Qiang cannot record national culture in the language. This allows professional ethnic cultural institutions and researchers to actively preserve and innovate traditional ethnic culture and draw on the strength and resources of all sectors of society to create a Tibetan and Qiang “circle dance” dance culture base. In-depth investigation and effective recording of dance culture by professionals helps build, inherit, and innovate national culture.

Second, create the Tibetan-Qiang “circle dance” folk culture village. The rapid growth of the social economy has given the culture and tourism industry new “blood” Culture and tourism often coexist. Economy guides culture and tourist business, which faces new development problems and creates new chances. As an integral aspect of Tibetan and Qiang folk culture, “circle dance” showcases its unique folk customs and attractiveness. In the context of multiculturalism, those interested in the Tibetan and Qiang “circle dance” dance tradition must have a long-term vision to develop it fully. Based on holistic thinking, Create an invisible “bridge” between cultures.

Develop tourism initiatives, make tourism projects, starting from Tibetan and Qiang circle “dance” dancing culture, Tibetan and Qiang “circle dance” folk culture village construction, Bringing ecological, traditional art, and dance together For multi-functional development, Create a folk culture vibe, Show off folk culture’s charm, Establish a diverse folk culture, Promote local economic growth, To inherit and preserve Tibetan and Qiang “circle dance” culture, Kill many birds with one stone.

Third, create the Tibetan-Qiang “circle dance” dance museum. Culture’s inheritance and progress require publicity and protection. Being public, the museum promotes public welfare. Its role in cultural transmission makes it a key gateway to Tibetan and Qiang dance culture. Museums spread traditional culture and preserve cultural heritage (Wei, 2010). Tibetan and Qiang Guozhuang social function and current modifications. Journal of Aba Normal College, 27 (03), 40-42. Government departments at all levels should prioritize cultural communication, implement preferential policies, and take practical steps to protect Tibetan and Qiang “circle dance” dance culture to promote its new development. This means that when the government at all levels focuses on cultural long-term growth, people from all backgrounds work together to invest personnel, material resources, technology, and reconstruction. The Tibetan Qiang “dance” dance culture museum is intelligent and naturally incorporates “circle dance” dance culture, Qiang embroidery, national costumes, and other national cultural components. Based on

the museum as a cultural communication base, modern information technology is used to intuitively, comprehensively, and multidimensionally display Tibetan and Qiang “circle dance” in dance culture so that people can deeply and fully explore its artistic connotation and form.

Fourth, introduce Tibetan and Qiang “circle dance” to campus. School is crucial for talent development and incubation. The Times’ growth, culture, and education reform have given it a new meaning. To establish De Shuren, the school can invite Tibetan and Qiang “circle dance” dancers, experts, and scholars to build a high-quality, high-level teacher corps and promote dance culture. Tibetan Qiang “circle dance” dance culture elements can also be taught in the course, forming a strong national culture, reaching the wind into the night, moistening everything silently, cultivating students’ love of traditional culture, guide independence, consciously transmitting, inheriting national culture responsibility and mission.

CONCLUSION

The Tibetan and Qiang “circle dance” dance culture can be described as a traditional dance form that exhibits remarkable life and growth potential. It stands out as a vibrant and splendid cultural phenomenon within the historical context of the Chinese nation. In the comprehensive examination of the dance culture of the Tibetan and Qiang ethnic groups, it becomes evident that the practice frequently coexists with traditional customs and religious rituals. The ancient dance tradition exhibits a profound humanistic essence and distinctive folk allure, serving a multitude of purposes and possessing boundless prospects for growth. The Qiang “circle dance” is a significant component of Chinese culture. Given the present social context, it is of great practical importance to promote innovative development in Tibetan Qiang “circle dance” culture. Individuals from various societal backgrounds should collectively prioritize and collaborate to create a more expansive environment for the development of Tibetan Qiang “circle dance” culture. This will pave the way for new opportunities and allow its function and value to evolve in tandem with societal progress.

RECOMMENDATIONS

Academic recommendation

First, the Tibetan Guozhuang and Qiang Salang, the major dance forms of the Tibetan and Qiang nations, are intangible cultural assets. Their deep historical past, rich creative connotation, and unique aesthetic form make them researchable. Countless researchers have examined its origin, history, style, conventions, and other elements and collected countless papers. Scholars continue to debate the maintenance and inheritance of the Tibetan and Qiang circle dance since the dilemma has always existed. Research must expand and deepen in the context of globalization.

This paper again explores the cultural identity and physical practice of Tibetan and Qiang circle dancing in the context of Chinese culture and offers a new research approach. In modern China, numerous folk-dance traditions face the same problem as Tibetan and Qiang circle dancing. Thus, this work offers a research viewpoint on different creative forms and intangible cultural assets. We wish to inspire future researchers in research and methodology.

Social recommendation

The fifth chapter of this study explores the new living space of the Tibetan and Qiang circle dance and discusses practical ways to protect and inherit it. Reference for national government departments to implement protective policies and initiatives. Circle dance is Tibetan and Qiang culture’s icon. This paper’s findings can boost Tibetan and Qiang pride in national culture. Meanwhile, more professionals and scholars are paying attention and changing their perspective to identify new Tibetan and Qiang dance study challenges. Finally, this study hopes to preserve and preserve the Tibetan and Qiang circle dance and recognize the Tibetan and Qiang people’s contributions to Chinese development.

LIMITATION

It is widely recognized among researchers that the study significance of the Sichuan Tibetan and Qiang circle dance is substantial. However, it is important to note that the ideas and methodology of each researcher may vary, leading to differing perspectives. This study incorporates the research findings of numerous

experts and researchers. However, it is important to note that the research techniques, perspectives, and research questions proposed in this study may not encompass all the cultural aspects associated with the Tibetan and Qiang circle dance. Furthermore, it should be noted that the Tibetan population is widely dispersed, with Sichuan province representing only a fraction of this larger demographic. Despite Sichuan being the exclusive home of the Qiang people, the extensive cultural heritage of this ethnic group remains little documented. In my forthcoming study endeavors, I will further devote my attention to the advancement and safeguarding of the Tibetan and Qiang circle dance.

Conflict of Interest

The author declares that there is no conflict of interest.

Ethics Committee Approval

This article does not contain any studies with human participants performed by the author. The author confirms that the study does not need ethics committee approval according to the research integrity rules in her country.

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